**Philippine Literature**

**Part I – The Historical Background of Philippine Literature**

**Chapter 1 Introduction to the Study of Literature**

**Definition of Literature:**

The word literature is derived from the Latin term litera which means letter . It has been defined differently by various writers.

Some loosely interpret literature as any printed matter written within a book, a magazine or a pamphlet. Others define literature as a faithful reproduction of man’s manifold experiences blended into one harmonious expression.

Because literature deals with ideas, thoughts and emotions of man, literature can be said to be the story of man. Man’s loves, griefs, thoughts, dreams and aspirations coached in beautiful language is literature.

In order to know the history of a nation’s spirit, one must read its literature. Hence it is, that to understand the real spirit of a nation, one must “trace the little rills as they course along down the ages, broadening and deepening into the great ocean of thought which men of the present source are presently exploring.”

Brother Azurin, said that “literature expresses the feelings of people to society, to the government, to his surroundings, to his fellowmen and to his Divine Creator.” The expression of one’s feelings, according to him, may be through love, sorrow, happiness, hatred, anger, pity, contempt, or revenge.

For Webster, literature is anything that is printed, as long as it is related to the ideas and feelings of people, whether it is true, or just a product of one’s imagination.

In PANITIKING PILIPINO written by Atienza, Ramos, Salazar and Nazal, it says that “true literature is a piece of written work which is undying. It expresses the feelings and emotions of people in response to his everyday efforts to live, to be happy n his environment and, after struggles, to reach his Creator.”

**Why We Need to Study Philippine Literature**

We can enumerate many reasons for studying literature.

Here are but a few:

We study literature so that we can better appreciate our literary heritage. We cannot appreciate something that we do not understand. Through a study of our literature, we can trace the rich heritage of ideas handed down to us from our forefathers. Then we can understand ourselves better and take pride in being a Filipino.

Like other races of the world, we need to understand that we have a great and noble tradition which can serve as the means to assimilate other cultures.

Through such a study, we will realize our literary limitations conditioned by certain historical factors and we can take steps to overcome them.

Above all, as Filipinos, who truly love and take pride in our own culture, we have to manifest our deep concern for our own literature and this we can do by studying the literature of our country.

**Of Philippine Literature in English and Time Frames**

It can be said that Philippine literature in English has achieved a stature that is, in a way, phenomenal since the inception of English in our culture.

Our written literature, which is about four hundred years old, is one of slow and evolutionary growth. Our writers strove to express their sentiments while struggling with a foreign medium. The great mass of literature in English that we have today is, indeed, a tribute to what our writers have achieved in the short span of time. What they have written can compare with some of the best works in the world.

Much is still to be achieved. Our writers have yet to write their OPUS MAGNUMS. Meanwhile, history and literature are slowly unfolding before us and we are as witnesses in the assembly lines to an evolving literary life.

Time frames may not be necessary in a study of literature, but since literature and history are inescapably related it has become facilitative to map up a system which will aid us in delineating certain time boundaries.

These time boundaries are not exactly well-defined; very often, time frames blend into another in a seeming continuum. For a systematic discussion of the traditions, customs, and feelings of our people that can be traced in our literature, we shall adopt certain delimitations.

These time frames are:

**Time Frames of Philippine Literature in English**

Different opinions prevail regarding the stages that mark the development of Philippine literature in English. Let us take the following time frames for purpose of discussion:

1. The Period of Re-orientation: 1898-1910

2. Period of Imitation: 1910-1925

3. Period of Self-Discovery: 1925-1941

4. Japanese Period: 1941-1945

5. The Rebirth of Freedom: 1946-1970

6. Period of Activism: 1970-1972

7. Period of the New Society: 1972-1981

8. Period of the Third Republic: 1981-1985 9. Contemporary Period: 1986

**Literature and History**

Literature and history are closely interrelated. In discovering the history of a race, the feelings, aspirations, customs and traditions of a people are sure to be included . . . and these feelings, aspirations, customs and traditions that are written is literature . History can also be written and this too, is literature. Events that can be written down are part of true literature. Literature, therefore, is part of history.

Literature and history, however, also have differences. Literature may be figments of the imagination or events devoid of truth that have been written down, while history is made up of events that really happened.

Literary Compositions that Have Influenced the World. Among them are:

1. The Bible or the Sacred Writings

2. Koran

3. The Iliad and the Odyssey

4. The Mahab-harata

5. Canterbury Tales

6. Uncle Tom’s Cabin

7. The Divine Comedy

8. El Cid Compeador

9. The Song of Roland

10. The Book of the Dead

11. The Book of the Days

12. One Thousand and One Nights or The Arabian Nights

**General Types of Literature**

Literature can generally be divided into two types; prose and poetry. Prose consists of those written within the common flow of conversation in sentences and paragraphs, while poetry refers to those expressions in verse, with measure and rhyme, line and stanza and has a more melodious tone.

**I. PROSE**

There are many types of prose. These include the following:

a. Novels. A long narrative divided into chapters and events are taken from true-to-life stories. Example: WITHOUT SEEING THE DAWN by Stevan Javellana

b. Short story. This is a narrative involving one or more characters, one plot and one single impression. Example: THE LAUGHTER OF MY FATHER by Carlos Bulosan

c. Plays. This is presented on a stage, is divided into acts and each act has many scenes. Example: THIRTEEN PLAYS by Wilfredo M. Guerrero

d. Legends. These are fictitious narratives, usually about origins. Example: THE BIKOL LEGEND by Pio Duran

e. Fables. These are also fictitious and they deal with animals and inanimate things who speak and act like people and their purpose is to enlighten the minds of children to events that can mold their ways and attitudes. Example: THE MONKEY AND THE TURTLE

f. Anecdotes. These are merely products of the writer’s imagination and the main aim is to bring out lessons to the reader. Example: THE MOTH AND THE LAMP

g. Essay. This expresses the viewpoint or opinion of the writer about a particular problem or event. The best example of this is the Editorial page of a newspaper.

h. Biography. This deals with the life of a person which may be about himself, his autobiography or that of others. Example: CAYETANO ARELLANO by Socorro O. Albert

i. News. This is a report of everyday events in society, government, science and industry, and accidents, happening nationally or not.

j. Oration. This is a formal treatment of a subject and is intended to be spoken in public. It appeals to the intellect, to the will or to the emotions of the audience.

**II. POETRY**

There are three types of poetry and these are the following:

**A. Narrative Poetry**. This form describes important events in life either real or imaginary. The different varieties are:

1. Epic. This is an extended narrative about heroic exploits often under supernatural control. Example: THE HARVEST SONG OF ALIGUYON translated in English by Amador T. Daguio

2. Metrical Tale. This is a narrative which is written in verse and can be classified either as a ballad or a metrical romance. Examples: BAYANI NG BUKID by Al Perez HERO OF THE FIELDS by Al Perez

3. Ballads. Of the narrative poems, this is considered the shortest and simplest. It has a simple structure and tells of a single incident. There are also variations of these: love ballads, war ballads, and sea ballads, humorous, moral, and historical or mythical ballads. In the early time, this referred to a song accompanying a dance.

**B. Lyric Poetry.** Originalaly, this refers to that kind of poetry meant to be sung to the accompaniment of a lyre, but now, this applies to any type of poetry that expresses emotions and feelings of the poet. They are usually short, simple and easy to understand.

1. Folksongs (Awiting Bayan). These are short poems intended to be sung. The common theme is love, despair, grief, doubt, joy, hope and sorrow. Example: CHIT-CHIRIT-CHIT

2. Sonnets. This is a lyric poem of 14 lines dealing with an emotion, a feeling, or an idea. These are two types: the Italian and the Shakespearean. Example: SANTANG BUDS by Alfonso P. Santos

3. Elegy. This is a lyric poem which expresses feelings of grief and melancholy, and whose theme is death. Example: THE LOVER’S DEATH by Ricaredo Demetillo

4. Ode. This is a poem of a noble feeling, expressed with dignity, with no definite number of syllables or definite number of lines in a stanza.

5. Psalms (Dalit). This is a song praising God or the Virgin Mary and containing a philosophy of life.

6. Awit (Song). These have measures of twelve syllables (dodecasyllabic) and slowly sung to the accompaniment of a guitar or banduria. Example: FLORANTE AT LAURA by Franciso Balagtas

7. Corridos (Kuridos). These have measures of eight syllables (octosyllabic) and recited to a martial beat. Example: IBONG ADARNA

**C. Dramatic Poetry**

1. Comedy. The word comedy comes from the Greek term “komos” meaning festivity or revelry. This form usually is light and written with the purpose of amusing, and usually has a happy ending.

2. Melodrama. This is usually used in musical plays with the opera. Today, this is related to tragedy just as the farce is to comedy. It arouses immediate and intense emotion and is usually sad but there is a happy ending for the principal character.

3. Tragedy. This involves the hero struggling mightily against dynamic forces; he meets death or ruin without success and satisfaction obtained by the protagonist in a comedy.

4. Farce. This is an exaggerated comedy. It seeks to arouse mirth by laughable lines; situations are too ridiculous to be true; the characters seem to be caricatures and the motives undignified and absurd.

5. Social Poems. This form is either purely comic or tragic and it pictures the life of today. It may aim to bring about changes in the social conditions.

**Exercises**

1. Deals with ideas, thoughts, and emotions of man. It is said to be the story of man. 2. Literature as a faithful reproduction of man’s manifold \_\_\_\_\_\_\_ blended into one harmonious expression. 3-5. Three reasons why do we need to study Philippine Literature. 6. Written by Harriet Beecher Stowe of the US. This depicted the sad fate of slaves; this became the basis of democracy later on. 7. This was written by Confucius of China. This became the basis of Roman Calendar. 8. This deals with the life of a person which may be about himself, his autobiography or that of others. 9.These have been the source of myths and legends of Greece. They were written by Homer. 10.This is a lyric poem of 14 lines dealing with an emotions, a feeling, or idea.

**Chapter 2 The Pre-Spanish Period**

Historical Background Long before the Spaniard and other foreigners landed on Philippine shores, our forefathers already had their own literature stamped in the history of our race.

Our ancient literature shows our customs and traditions in everyday life as trace in our folk stories, old plays and short stories.

Our ancestors also had their own alphabet which was different from that brought by the Spaniards. The first alphabet used by our ancestors was similar to that of the Malayo-Polynesian alphabet.

Whatever record our ancestors left were either burned by the Spanish friars in the belief that they were works of the devil or were written on materials that easily perished, like the barks of trees, dried leaves and bamboo cylinders which could not have remained undestroyed even if efforts were made to preserve them.

Other records that remained showed folk songs that proved existence of a native culture truly our own. Some of these were passed on by word of mouth till they reached the hands of some publishers or printers who took interest in printing the manuscripts of the ancient Filipinos.

The Spaniards who came to the Philippines tried to prove that our ancestors were really fond of poetry, songs, stories, riddles and proverbs which we still enjoy today and which serve to show to generations the true culture of our people.

**Pre-Spanish Literature is characterized** **by:**

A. LEGENDS. Legends are a form of prose the common theme of which is about the origin of a thing, place, location or name. The events are imaginary, devoid of truth and unbelievable. Old Filipino customs are reflected in these legends. Its aim is to entertain. Here is an example of a legend is THE LEGEND OF THE TAGALOGS.

B. FOLK TALES. Folk tales are made up of stories about life, adventure, love, horror and humor where one can derive lessons about life. These are useful to us because they help us appreciate our environment, evaluate our personalities and improve our perspectives in life. An example of this is THE MOON AND THE SUN.

C. THE EPIC AGE. Epics are long narrative poems in which a series of heroic achievements or events, usually of a hero, are dealt with at length. Nobody can determine which epics are the oldest because in their translations from other languages, even in English and Spanish. We can only determine their origins from the time mentioned in the said epics.

Aside from the aforementioned epics, there are still other epics that can be read and studied like the following epics.

a. Bidasari-Moro epic

b. Biag ni Lam-ang-Ilokano epic

c. Maragtas-Visayan epic

d. Haraya-Visayan epic

e. Lagda-Visayan epic

f. Hari sa Bukid-Visayan epic

g. Kumintang-Tagalog epic h. Parang Sabir-Moro epic

i. “Dagoy” at “Sudsod”-Tagbanua epic

j. Tatuaang-Bagobo epic

k. Indarapatra at Sulayman

l. Bantugan

m. Daramoke-A-Babay – Moro epic in “Darangan”

D. FOLK SONGS. Folk songs are one of the oldest forms of Philippine literature that emerged in the pre-Spanish period. These songs mirrored the early forms of culture. Many of these have 12 syllables. Here are the examples:

a. Kundiman

b. Kumintang o Tagumpay

c. Ang Dalit o Imno

d. Ang Oyayi o Hele

e. Diana

f. Soliraning

g. Talindaw

**OTHER FORMS OF PRE-SPANISH POETRY**

**E. Epigrams, Riddles, Chants, Maxims, Proverbs or Sayings**

1. Epigrams (Salawikain). These have been customarily used and served as laws or rules on good behavior by our ancestors. To others, these are like allegories or parables that impart lessons for the young.

2. Riddles (Bugtong) or Palaisipan. These are made up of one or more measured lines with rhyme and may consist of four to 12 syllables.

3. Chant (Bulong). Used in witchcraft or enchantment.

4. Maxims. Some are rhyming couplets with verses of 5, 6 or 8 syllables, each line having the same number of syllables.

5. Sayings (Kasabihan). Often used in teasing or to comment on a person’s actuations.

6. Sawikain (Sayings with no hidden meanings)

**Exercises**

1. The first alphabet used by our ancestors was similar to that of the \_\_\_\_\_\_.

2. What does Maria shouted to Ilog so that he would cut the snake?

3. In certain wide region of Luzon, there was a village frequented by young men. This town was full of trees, beautiful flowers and a river where clear waters flowed. What attracted the young men more than the scenery?

4. The writer of BIAG-Ni Lam-Ang

5. Also known as Lullaby

6. These have been customarily used and served as laws or rules on good behavior by our ancestors

7. Sayings with no hidden Meanings

8. Some are rhyming couplets with verses of 5,6, or 8 syllables, each lines having the same number of syllables.

9. Used in witchcraft or enchantment. 10. These are med up of one or more measured lines with rhyme and may consist of four to twelve syllables.

**Chapter 3 The Spanish Period (1565-1898)**

**Historical Background**

It is an accepted belief that the Spanish colonization of the Philippines started in 1565 during the time of Miguel Lopez de Legazpi, the first Spanish governor-general in the Philippines. Literature started to flourish during his time. This spurt continued unabated until the Cavite Revolt in 1872. The Spaniards colonized the Philippines for more than three centuries.

During these times, many changes occurred in the lives of Filipinos. They embraced the Catholic religion, changed their names, and were baptized.

Their lifestyles changed too. They built houses mad of stones and bricks, used beautiful furniture like the piano and used kitchen utensils. Carriages, trains and boats were used as means of travel. They held fiestas to honor the saints, the pope and the governors. They had cockfights, horse races and the theater as means of recreation.

This gave rise to the formation of the different classes of society like the rich and the landlords. Some Filipinos finished courses like medicine, law, agriculture and teaching. Many Filipinos finished their schooling already had been established.

**A. SPANISH INFLUENCES ON PHILIPPINE LITERATUR**E

Due to the long period of colonization of the Philippines by the Spaniards, they have exerted a strong influence on our literature.

1. The first Filipino alphabet called ALIBATA was replaced by the Roman alphabet.

2. The teaching of the Christian Doctrine became the basis of religious practices.

3. The Spanish language which became the literary language during this time lent many of its words to our language.

4. European legends and traditions brought here became assimilated in our songs, corridos, and moro-moros.

5. Ancient literature was collected and translated to Tagalog and other dialects.

6. Many grammar books were printed in Filipino, like Tagalog, Ilocano and Visayan

7. Our periodicals during these times gained a religious tone.

**B. THE FIRST BOOKS**

1. ANG DOCTRINA CRISTIANA (THE CHRISTIAN DOCTRINE). This was the first book printed in the Philippines in 1593 in xylography. It was written by Fr. Juan de Placencia and Fr. Domingo Nieva, in Tagalog and Spanish. It contained the Pater Noster (Out Father), Ave Maria (Hail Mary), Regina Coeli (Hail Holy Queen), the Ten Commandments of God, the Commandments of the Catholic Church, the Seven Mortal Sins, How to Confess, and the Cathecism. Three old original copies of this book can still be found at the Vatican, at the Madrid Musem and at the US Congress. It contains only 87 pages but costs $5,000.0.

2. Nuestra Señora del Rosario. The second book printed in the Philippines was written by Fr. Blancas de San Jose in 1602, and printed at the UST Printing Press with the help of Juan de Vera, a Chinese mestizo. It contains the biographies of saints, novenas, and questions and answers on religion.

3. Libro de los Cuatro Postprimeras de Hombre (in Spanish and Tagalog). This is the first book printed in typography.

4. Ang Barlaan at Josephat. This is a Biblical story printed in the Philippines and translated to Tagalog from Greek by Fr. Antonio de Borja. It is believed to be the first Tagalog novel published in the Philippines even if it is only a translation. The printed translation has only 556 pages. The Ilocano translation in poetry was done by Fr. Agustin Mejia.

5. The Pasion. This is the book about the life and sufferings of Jesus Christ. It is read only during Lent. There were 4 versions of this in Tagalog and each version is according to the name of the writer. These are the Pilapil version (by Mariano Pilapil of Bulacan, 1814), the de Belen version (by Gaspar Aquino de Belen of Bat. in 1704), the de la Merced (by Aniceto de la Merced of Norzagaray, Bulacan in 1856) and the de Guia version (by Luis de Guia in 1750). Critics are not agreed whether it is the Pilapil or the de la Merced version which is the most popular.

6. Urbana at Felisa. A book by Modesto de Castro, the so called Father of Classic Prose in Tagalog. These are letters between two sisters Urbana at Felisa and have influenced greatly the behavior of people in society because the letters dealt with good behavior.

7. Ang Mga Dalit kay Maria (Psalms for Mary). A collection of songs praising the Virgin Mary. Fr. Mariano Sevilla, a Filipino priest, wrote this in 1865 and it was popular especially during the Maytime “Flores de Mayo” festival.

**C. LITERARY COMPOSITIONS**

1. Arte y Reglas de la Lengua Tagala (Art and rules of the Tagalog language). Written by Fr. Blancas de San Jose and translated to Tagalog by Tomas Pinpin in 1610.

2. Compendio de la Lengua Tagala (Understanding the Tagalog language). Written by Fr. Gaspar de San Agustin in 1703.

3. Vocabulario de la Lengua Tagala (Tagalog vocabulary). The first Tagalog dictionary written by Fr. Pedro de San Buenaventura in 1613.

4. Vocabulario de la Lengua Pampanga (Pampanga vocabulary). The first book in Pampanga written by Fr. Diego in 1732.

5. Vocabulario de la Lengua Bisaya (Bisayan vocabulary). The best language book in Visayan by Mateo Sanchez in 1711.

6. Arte de la Lengua Ilokana (The Art of the Ilocano language). The first Ilocano grammar book by Francisco Lopez.

7. Arte de la Lengua Bicolana (The Art of the Bicol language). The first book in the Bicol language and written by Fr. Marcos Lisbon in 1754.

**D. FOLK SONGS.** Folk songs became widespread in the Philippines. Each region had its national song from the lowlands to the mountains of Luzon, Visayas and Mindanao. Folk songs truly manifest the artistic feelings of the Filipinos. They show the Filipinos’ innate appreciation for and love of beauty. The examples are Leron-Leron Sinta, Pamulinawen, Dandansoy, Sarong Banggi and Atin Cu Pung Singsing.

**E. RECEREATIONAL PLAYS.**

There are many recreational plays performed by Filipinos during the Spanish times. Almost all of them were in poetic form. Here are examples:

1. Tibag – the word tibag means to excavate. This ritual was brought here by the Spaniard to remind the people about the search of St. Helena for the Cross on which Jesus died.

2. Lagaylay – this is a special occasion for the Pilareños of Sorsogon during Maytime to get together. As early as April, the participating ladies are chosen and sometimes, mothers volunteer their girls in order to fulfill a vow made during an illness or for a favor received. In some parts of Bicol, a different presentation is made but the objective is the same – praise, respect and offering of love to the Blessed Cross by St. Helen on the mound she had dug in.

3. The Cenaculo – this is a dramatic performance to commemorate the passion and death of Jesus Christ. There are two kinds: the Cantada and Hablada . In the Hablada the lines are spoken in a more deliberate manner showing the rhythmic measure of each verse and the rhyming in each stanza and is more dignified in theme; the Cantada is chanted like the Pasion.

The Cenaculo is written in octosyllabic verse, with 8 verses to the stanza. The full length versions take about 3 nights of staging. Performers come in costumes with wigs and performers are carefully chosen for their virtuous life. One performs the role of Jesus Christ and another the role of the Virgin Mary. Many famous Cenaculo players come from the Tagalog regions although there are also those from Ilocos, Pampanga, Bicol and both Sibulanon and Hiligaynon.

4. Panunuluyan – this is presented before 12:00 on Christmas Eve. This is a presentation of the search of the Virgin Mary and St. Joseph for an inn wherein to deliver the baby Jesus.

5. The Salubong (or Panubong) - The Salubong is an Easter play that dramatizes the meeting of the Risen Christ and his Mother. It is still presented in many Philippine towns.

6. Carillo (Shadow Play) – this is a form of dramatic entertainment performed on a moonless night during a town fiesta or on dark nights after a harvest. This shadow play is made by projecting cardboard figures before a lamp against a white sheet. The figures are moved like marionettes whose dialogues are produced by some experts. The dialogues are drawn from a Corrido or Awit or some religious play interspersed with songs. These are called by various names in different places:

Carillo in Manila, Rizal and Batangas and Laguan; TITRES in Ilocos Norte, Pangasinan, Bataa, Capiz and Negros; TITIRI in Zambales; GAGALO or KIKIMUT in Pampanga and Tarlac; and ALIALA in La Union.

7. The Zarzuela – considered the father of the drama; it is a musical comedy or melodrama three acts which dealt with man’s passions and emotions like love, hate, revenge, cruelty, avarice or some social or political proble.

8. The Sainete – this was a short musical comedy popular during the 18 th century. They were exaggerated comedies shown between acts of long plays and were mostly performed by characters from the lower classes. Themes were taken from everyday life scenarios.

**F. THE MORO-MORO.**

Like the Cenaculo, the Moro-moro is presented also on a special stage. This is performed during town fiestas to entertain the people and to remind them of their Christian religion. The plot is usually the same that of a Christian princess or a nobleman’s daughter who is captured by the Mohammedans. The father organizes a rescue party where fighting between the Moros and the Christians ensue.

59. The Mohammedans are defeated by some miracle or Divine Intercession and the Mohammedans are converted to Christianity. In some instances, the whole kingdom is baptized and converted. One example of this is Prinsipe Rodante.

**G. KARAGATAN.**

This is a poetic vehicle of a socio-religious nature celebrated during the death of a person. In this contest, more or less formal, a ritual is performed based on a legend about a princess who dropped her ring into the middle of the sea and who offered here hand in marriage to anyone who can retrieve it.

A leader starts off with an extemporaneous poem announcing the purpose. He then spins a “lumbo” o “tabo” marked with a white line. Whoever comes in the direction of the white line when the spinning stops gets his turn to “go into the sea to look for the ring.” This means a girl will ask him a riddle and if he is able to answer, he will offer the ring to the girl.

**H. DUPLO.**

The Duplo replace the Karagatan. This is a poetic joust in speaking and reasoning. The roles are taken from the Bible and from proverbs and saying. It is usually played during wakes for the dead.

**I. THE BALAGTASAN.**

This is a poetic joust or a contest of skills in debate on a particular topic or issue. This is replaced the DUPLO and is held to honor Francisco “Balagtas” Baltazar.

**J. THE DUNG-AW.**

This is a chant in free verse by a bereaved person or his representative beside the corpse of the dead. No definite meter or rhyming scheme is used. The person chanting it freely recites in poetic rhythm according to his feelings, emotions and thoughts. It is personalized and usually deals with the life, sufferings and sacrifices of the dead and includes apologies for his misdeeds.

**K. THE AWIT and the CORRIDO.**

Some use these two interchangeably because distinction is not clear.

**Exercises**

1. The first spanish governor-general in the Philippines. 2-3 What are the changes occured in the lives of the Filipinos during the Spanish Period? 4. The first Filipino Alphabet. 5. This was the first book printed in the Philippines in 1593 in xylography. 6. This is a book about the life and sufferings of Jesus Christ. 7. A book by Modesto de Castro, the so-called Father of Classic Prose in Tagalog 8. This is a presentation of the search of the Virgin Mary and St. Joseph for an inn therein to deliver the baby Jesus 9. This is a short musical comedy popular during the 18 th century. 10. It is a personalized and usually deal with the life, sufferings and sacrifices of the deed and includes apologies for his misdeeds

**Chapter 4 The Period of Enlightenment (1872-1898)**

**Historical Background**

After 300 years of passivity under Spanish rule, the Filipino spirit reawakened when the 3 priests Gomez, Burgos and Zamora were guillotined without sufficient evidence of guilt. This occurred on the 17 th of February. This was buttressed with the spirit of liberalism when the Philippines opened its doors to world trade and with the coming of a liberal leader in the person of Governor Carlos Maria de la Torre.

The Spaniards were unable to suppress the tide of rebellion among the Filipinos. The once religious spirit transformed itself into one of nationalism and the Filipinos demanded changes in the government and in the church.

**A. The Propaganda Movement (1872-1896)**

This movement was spearheaded mostly by the intellectual middle-class like Jose Rizal, Marcelo del Pilar; Graciano Lopez Jaena, Antonio Luna, Mariano Ponce, Jose Ma. Panganiban, and Pedro Paterno. The objectives of this movement were to seek reforms and changes like the following:

1. To get equal treatment for the Filipinos and the Spaniards under the law.

2. To make the Philippines a colony of Spain.

3. To restore Filipino representation in the Spanish Cortes.

4. To Filipinize the parishes.

5. To give the Filipinos freedom of speech, of the press, assembly and for redress of grievances.

**B. Highlights of the Propaganda Movement**

There were three principal leaders of the Propaganda movement. They were Jose P. Rizal, Marcelo H. del Pilar and Graciano Lopez Jaena. Here are highlights about them and what they have done for our country.

**DR. JOSE P. RIZAL**

Jose Protacio Rizal Mercado Alonzo y Realonda was born on June 19, 1861 at Calamba, Laguna. His first teacher was his mother Teodora Alonozo. He studied at the Ateneo de Manila, started medicine at UST and finished at the Universidad Central of Madrid. He also studied at the University of Berlin, Leipzig and Heidelberg. He died by musketry in the hands of the Spaniards on December 30, 1896 on charges of sedition and rebellion against the Spaniards. His pen-name was Laong Laan and Dimasalang.

**His books and writings:**

**1. NOLI ME TANGERE.**

This was the novel that gave spirit to the propaganda movement and paved the way to the revolution against Spain. In this book, he courageously exposed the evils in the Spanish-run government in the Philippines.

The Spaniards prohibited the reading of this novel but a lot of translations were able to enter stealthily in the country even if it means death to those caught in possession of them. The NOLI gave Philippine literature the immortal characters Maria Clara, Juan Crisostomo Ibarra, Elias, Sisa, Pilosofong Tasio, Doña Victorina, Kapitana Maria, Basilio and Crispin, Rizal had a powerful pen in the delineation of these characters.

**2. EL FILIBUSTERISMO.**

This is a sequel to the NOLI.

While the NOLI exposed the evils in society, the FILI exposed those in the government and in the church. However, the NOLI has been dubbed the novel of society while that of FILI is that of politics.

**3. MI ULTIMO ADIOS (My Last Farewell).**

This was a poem by Rizal while he was incarcerated at Fort Santiago and is one that can compare favorably with the best in the world. It was only after his death when his name was affixed to the poem.

**4. SOBRE LA INDOLENCIA DE LOS FILIPINOS (On the Indolence of the Filipinos).**

An essay on the so-called Filipino indolence and an evaluation of the reasons for such allegations.

**5. FILIPINAS DENTRO DE CIEN AÑOS (The Philippines within a Century).**

Anessay predicting the increasing influence of the US in the Philippines and the decreasing interest of Europe here. Rizal predicted that if there is any other colonizer of the Philippines in the future, it would be the US.

**6. A LA JUVENTUD FILIPINA (To the Filipino Youth).**

A poem Rizal dedicated to the Filipino youth studying at UST.

**7. EL CONSEJO DE LES DIOSES (The Council of the Gods).**

An allegorical play manifesting admiration for Cervantes.

**8. JUNTO AL PASIG (Beside the Pasig River).**

Written by Rizal when he was 14 years of age.

**9. ME PIDEN VERSOS (You asked Me for Verses);**

1882 and A LAS FLORES DE HEIDELBERG (To the Flowers of Heidelberg). Two poems manifesting Rizal’s unusual depth of emotion.

**10. NOTAS A LA OBRA SUCESOS DE LAS FILIPINAS FOR EL DR. ANTONIO DE MORGA (Notes on Philippine Events by Dr. Antonio de Morga): 1889**

**11. P. JACINTO: MEMORIAS DE UN ESTUDIANTE DE MANILA (P. Jacinto: Memoirs of a Student of Manila) 1882**

**12. DIARIO DE VIAJE DE NORTE AMERICA (Diary of a Voyage to North America)**

**MARCELO H. DEL PILAR**

Marcelo H. del Pilar is popularly known for his pen name of Plaridel, Pupdoh, Piping Dilat and Dolores Manapat. He was born at Cupang, San Nicolas, Bulacan on August 30, 1850.

His parents were Julian H. del Pilar, noted Filipino writer and Biasa Gatmaita. His brother was the priest Fr. Toribio del Pilar who was banished to Marianas in 1872. Because there were many children in the family, Marcelo gave up his share of his inheritance for his other brothers and sisters. Marcelo started schooling at the school of Mr. Flores and then transferred to that of San Jose before UST. His last year in law school was interrupted for 8 years after he had quarrel with the parish priest during a baptism at San Miguel, Manila in 1880.

He established the Diariong Tagalog in 1883 where he exposed the evils of the Spanish government in the Philippines and in order to avoid the false accusations hurried at him by the priests. To avoid banishment, he was forced to travel to Spain in 1888.

He was assisted by Fr. Serrano Laktaw in publishing a different Cathecism and Passion Book wherein they made fun of the priests. They also made the DASALAN AT TOCSOHAN and KAIINGAT KAYO taken from the word IGAT, a kind of snake fish caught in politics.

Upon his arrival in Spain, he replaced Graciano Lopez Jaena as editor of LA SOLIDARIDAD, a paper which became the vehicle thru which reforms in the government could be worked out. This did not last long for he got sick and even to reach Hong Kong from where he could arouse his countrymen. He died of tuberculosis in Spain but before he died, he asked his companions to tell his wife and children that he was sorry he wasn’t able to bid them goodbye; to tell others about the fate of our countrymen and to continue helping the country.

Plaridel has truly earned a niche in the history of our nation. Even today, countless streets have been named after him. The former Kingwa has been named Plaridel, the Malolos High School is now Marcelo H. del Pilar High School and above all, his patriotism and bravery will remain alive in our memories.

**Writings of Marcelo H. del Pilar**

1. PAGIBIG SA TINUBUANG LUPA (Love of Country). Translated from the Spanish AMOR PATRIA of Rizal, published on August 20, 1882, in Diariong Tagalog.

2. KAIINGAT KAYO (Be Careful). A humorous and sarcastic dig in answer to Fr. Jose Rodriquez in the novel NOLI of Rizal, published in Barcelona in 1888. He used Dolores Manapat as pen-name here.

3. DASALAN AT TOCSOHAN (Prayers and Jokes). Similar to a cathecism but sarcastically done agains the parish priests, published in Barcelona in 1888. Because of this, del Pilar was called “filibuster.” Done in admirable tone of supplication and excellent use of Tagalog.

4. ANG CADAQUILAAN NG DIOS (God’s Goodness). Published in Barcelona, it was also like a cathecism sarcastically aimed against the parish priests but also contains a philosophy of the power and intelligence of God and an appreciation for and love for nature.

5. SAGOT SA ESPANYA SA HIBIK NG PILIPINAS (Answer to Spain on the Plea of the Filipinos). A poem pleading for change from Spain but that Spain is already old and weak to grant any aid to the Philippines. This poem is in answer to that of Hermenigildo Flores’ Hibik sa Pilipinas (A Plea from the Philippines).

6. DUPLUHAN…DALIT…MGA BUGTONG (A poetical contest in narrative sequence, psalms, riddles). A compilation of poems on the oppression by the priests in the Philippines.

7. LA SOBERANIA EN PILIPINAS (Sovereignty in the Philippines). This shows the injustices of the friars to the Pilipinos.

8. POR TELEFONO (By Telephone)

9. PASIONG DAPAT IPAG-ALAB NG PUSO NG TAONG BABASA (Passion that should arouse the hearts of the readers)

**GRACIANO LOPEZ JAENA (1856-1896)**

A most notable hero and genius of the Philippines, Graciano Lopez Jaena was born on December 18, 1856 and died on January 20, 1896.

The pride of Jaro, Iloilo, he won the admiration of the Spaniards and Europeans. He is a known writer and orator in the Philippines. He wrote 100 speeches which were published by Remigio Garcia, former bookstore owner in Manila Filatica and which are still read up to no by modern Filipinos. Lopez Jaena left the Philippines in 1887 with the help of Don Claudio Lopez, a rich uncle, in order to escape punishment form his enemies and arrived at Valencia, the center of the Republican movement of the Spaniards. He gained the acquaintance of the high officials like Piy Margall, Morayta, Moret, Castelar, and Salmeron.

From Valencia, he moved to Barcelona where he established the first magazine LA SOLIDARIDAD. This later became the official voice of the Association Hispano de Filipinas (a Filipino-Spanish Association) composed of Filipinos and Spaniards who worked for reforms in the Philippines. Because of this, Jaena successfully showed the Spaniards and the people of the world how a newspaperman can introduce changes in law and reforms towards a better life and progress. Jaena, although he didn’t become a professor, was also a teacher in a sense to his friends and relatives in the Philippines.

Like Antonio Maria Regidor, Tomas G. del Rosario and Felipe Calderon, he stood for the separation of church and state for free education, better government and schools, freedom of worship and for an independent and free university. He sided with Rizal in the controversy between Rizal and del Pilar over who should head the Association Hispano de Filipinas in Madrid. He returned to the Philippines to ask for donations to continue a new government called El Latigo Nacional or Pambansang Latigo. He sold the rights of La Solidaridad ot del Pilar who had become a lawyer and had brought in money from his sojourn in Spain.

Graciano Lopez Jaena died in a charity hospital in Barcelona on January 20, 1896, eleven months before his best friend Rizal was shot at the Luneta on December 30, 1896.

**A. The Works of Graciano Lopez Jaena**

1. ANG FRAY BOTOD (Friar Botod). One of his works written in Jaro, Iloilo in 1876, six years after the Cavite Revolt attacking the friars in the Philippines. He exposed how some of the friars were greedy, ambitious and immoral.

2. LA HIJA DEL FRAILE (The Child of the Friar) and EVERYTING IS HAMBUG (Everything is mere show). Here Jaena explains the tragedy of marrying a Spaniard.

3. SA MGA PILIPINO...1891… A speech which aimed to improve the condition of the Filipinos to become free and progressive.

4. TALUMPATING PAGUNITA KAY KOLUMBUS (An Oration to Commemorate Columbus). A speech he delivered in Madrid on the 39 th anniversary of the discovery of America

5. EN HONOR DEL PRESIDENTE MORAYTA DE LA ASSOCIACION HISPANO FILIPINO 1884. Here he praised Gen. Morayta for his equal treatment of the Filipinos.

6. EN HONOR DE LOS ARTISTAS LUNA Y RESURRECCION HIDALGO. A sincere expression of praise for the paintings of Hidalgo on the condition of the Filipinos under the Spaniards.

7. AMOR A ESPAÑA O A LAS JOVENES DE MALOLOS (Love for Spain or To the Youth of Malolos). The theme is about how girls were taught Spanish in schools and whose teachers were the governors-general of the place.

8. EL BANDOLERISMO EN PILIPINAS (Banditry in the Philippines). Jaena refuted the existence of banditry in the Philippines and of how there should be laws on robbery and other reforms.

9. HONOR EN PILIPINAS (Honor in the Philippines). The triumphant exposition of Luna, Resurrecion and Pardo de Tavera of the thesis that intellect or knowledge gives honor to the Philippines.

10. PAG-ALIS SA BUWIS SA PILIPINAS (Abolition of Taxes in the Philippines)

11. INSTITUCION NG PILIPINAS (Sufferings of the Philippines). Jaena refers here to the wrong management of education in the Philippines 1887.

**B. OTHER PROPAGANDISTS**

**ANTONIO LUNA**

Antonio Luna was a pharmacist who was banished by the Spaniards to Spain. He joined the Propaganda Movement and contributed his writings to LA SOLIDARIDAD. Most of his works dealt with Filipino customs and others were accusations about how the Spaniards ran the government. His pen name was Tagailog. He died at the age of 33 in June 1899. He was put to death by the soldiers of Aguinaldo because of his instant rise to fame which became a threat to Aguinaldo.

**Some of his works are:**

1. NOCHE BUENA (Christmas Eve). It pictured true Filipino life.

2. SE DEVIERTEN (How They Diverted Themselves). A dig at a dance of the Spaniards where the people were very crowded.

3. LA TERTULIA FILIPINA (A Filipino Conference or Feast). Depicts a Filipino custom which he believed was much better than the Spanish.

4. POR MADRID (For Madrid). A denouncement of Spaniards who claim that the Philippines is a colony of Spain but who think of Filipinos as foreigners when it comes to collecting taxes for stamps.

5. LA CASA DE HUEPEDES (The Landlady’s House). Depicts a landlady who looks for boarders not for money but in order to get a husband for her child.

**MARIANO PONCE**

Mariano Ponce became an editor-in-chief, biographer and researcher of the Propaganda Movement. He used Tikbalang, Kalipulako, and Naning as pennames. The common themes of his works were the values of education. He also wrote about how the Filipinos were oppressed by the foreigners and of the problems of his countrymen. Among his writings were:

1. MGA ALAMAT NG BULACAN (Legend of Bulacan). Contains legends, and folklores of his native town.

2. PAGPUGOT KAY LONGINOS (The Beheading of Longinos). A play shown at the plaza of Malolos, Bulacan.

3. SOBRE FILIPINOS (About the Filipinos)

4. ANG MGA PILIPINO SA INDO-TSINA (The Filipinos in Indo-China)

**PEDRO PATERNO**

Pedro Paterno was a scholar, dramatic, researcher and novelist of the Propaganda Movement.

He also joined the Confraternity of Masons and the Asociacion Hispano-Pilipino in order to further the aims of the Movement. He was the first Filipino writer who escaped censorship of the press during the last day of the Spanish colonization.

**The following were a few of his wrtings:**

1. NINAY. The first social novel in Spanish by a Filipino.

2. A MI MADRE (To My Mother). Shows the importance of a mother especially in the home.

3. SAMPAGUITA Y POESIAS VARIAS (Sampaguitas and Varied Poems). A collection of his poems.

**JOSE MA. PANGANIBAN**

Jose Ma. Panganiban hid his identity behind his penname JORMAPA. He was also known for having photographic mind. He was a member of a number of movements for the country. Some of his writings were:

1. ANG LUPANG TINUBUAN (My Native Land)

2. ANG AKING BUHAY (My Life)

3. SU PLANO DE ESTUDIO (Your Study Plan)

4. EL PENSAMIENTO (The Thinking)

**C. Period of Active Revolution (1896-1898)**

**Historical Background**

The Filipinos did not get the reforms demanded by the propagandists. The government turned deaf ears to these petitions; oppression continued and the church and the government became even more oppressive to the Filipinos. The good intentions of Spain were reversed by the friars who were lording it over in the Philippines.

Because of this, not a few of the Filipinos affiliated with the La Liga Filipina (a civic organization suspected of being revolutionary and which triggered Rizal’s banishment to Dapitan). Like Andres Bonifacio, Emilio Jacinto, Apolinario Mabini, Jose Palma, and Pio Valenzuela decided that there was no other way except to revolt.

The gist of literature contained mostly accusations against the government and was meant to arouse the people to unite and to prepare for independence. D. Highlights of the Active Revolution The noted leaders of this period were Andres Bonifacio, Emilio Jacinto and Apolinario Mabini. These are their contributions to our country.

**ANDRES BONIFACIO**

Andres Bonifacio is best known as the Father of Filipino Democracy, but more than others, as the Father of the Katipunan because he led in establishing the Kataas-taasan, Kagalang-galanga Katipunan ng mga Anak ng Bayan (KKK). Andres Bonifacio came from a poor family and it is said that what he learned he got from the school of experience. He was a voracious reader and among those he loved to read which aroused his revolutionary spirit were the NOLI and the FILI of Rizal.

He joined the La Liga Filipina founded by Rizal in 1892. He established the Katipunan which triggered the spirit of freedom especially when Rizal was banished to Dapitan, Mindanao. Bonifacio is better known as the great Revolutionary rather than a writer but he also wrote things which paved the way for the revolution and which also became part of our literature. Among his works were:

1. ANG DAPAT MABATID NG MGA TAGALOG (What the Tagalogs Should Know)

2. KATUNGKULANG GAGAWIN NG MGA ANA NG BAYAN (Obligations of Our Countrymen). This is an outline of obligations just like the 10 commandments of God.

3. PAG-IBIG SA TINUBUAN LUPA (Love of One’s Native Land). A poem with a title similar to that of Marcelo H. del Pilar.

4. HULING PAALAM (Last Farewell). A translation of Mi Ultimo Adios of Rizal in Tagalog.

**APOLINARIO MABINI**

Apolinario Mabini is known in literature and history as the Sublime Paralytic and the Brains of the Revolution. EMILIO JACINTO Emilio Jacinto was the intelligent assistant of Andres Bonifacio in the establishment of the Katipuna. He is called the Brains of the Katipunan. He edited Kalayaan (Freedom) a Katipunan newspaper. Bonifacio withdrew his writing of the Kartilya in deference to Jacinto’s work as secretary of the Katipunan. His Kartilya was the one followed by the members of the organization. Here are few of his writings:

1. KARTILYA NG KATIPUNAN (A primer book on the Katipunan)

2. LIWANAG AT DILIM (Light and Darkness). A collection of essays on different subjects like freedom, work, faith, government, love of country.

3. A MI MADRE (To My Mother). A touching ode to his mother.

4. A LA PATRIA (To My Country). His masterpiece.

He was born in Talaga, Tanauan, Batangas on July 22, 1864. Because he was born of a poor family he had to work in order to study. He became known to his professors and classmates at Letran and the UST because of his sharp memory and the simple clothes he used to wear throughout his schooling. He became the right-hand of Emilio Aguinaldo when the latter founded his Republic in Malolos. His contributions to literature were writing on government society, philosophy and politics. Here are some of his works:

1. EL VERDADERO DECALOGO (The True Decalogue or Ten Commandments). This was his masterpiece and his aim here was to propagate the spirit of nationalism.

2. EL DESAROLLO Y CAIDA DE LA REPUBLICA (The Rise and Fall of the Philippine Republic)

3. SA BAYANG PILIPINO (To the Filipino Nation)

4. PAHAYAG (News)

**OTHER REVOLUTIONISTS**

**JOSE PALMA**

Jose Palma became popular because of his Himno Nacional Filipino (The Philippine National Anthem) which was set to music by Julian Felipe.

He was born in Tondo, Manila on June 6, 1876. His brother Rafael Palma became the president of the UP. He joined the revolution against the Americans together with Gregorio del Pilar, the youngest Filipino general who died during the revolution. Aside from the National Anthem, here are his other works:

1. MELANCOLIAS (Melancholies). A collection of his poems.

2. DE MI JARDIN (In My Garden). A poem expressing one’s longings for his sweetheart.

**NEWSPAPERS DURING THE REVOLUTION**

In the effort of the Revolutionists to spread to the world their longings for their country, many newspapers were put up during the Revolutionary period. They were:

1. HERALDO DE LA REVOLUCION. Printed the decrees of the Revolutiary Government, news and works in Tagalog that aroused nationalism.

2. LA INDEPENDENCIA (Independence). Edited by Antonio Luna and whose aim was for Philippine Independence.

3. LA REPUBLICA PILIPINA (The Philippine Republic). Established by Pedro Paterno in 1898.

4. LA LIBERTAD (Liberty). Edited by Clemente Zulueta.

**Exercises**

1. How does the filipino spirit reawaken after 300 years of passivity under spanish rule? 2-3 Give 2 objectives of Propaganda Movement to seek reforms and changes. 4. This is a sequel for the NOLI ME TANGERE 5. Marcelo H. Del Pilar established the \_\_\_\_\_\_\_in 1882, where he expressed the evils of the spanish government in the Philippines 6. This became the official voice of the Associacion Hispano de Filipinas. 7. He is the Father of Filipino Democracy and the Father of the Katipunan 8. He is the Brains of the Katipunan 9. The Sublime Paralytic and the Brains of the Revolution 10. He became popular because of his Himno Nacional Filipino (The Philippine National Anthem)

**Chapter 5 The American Regime (1898-1941)**

**Historical Background**

The Filipino Revolutionists won against the Spaniards who colonized us for more than 300 years. Our flag was hoisted on June 12, 1898 as a symbol of our independence. Gen. Emilio Aguinaldo was elected the first President of the Philippine Republic but this was short-lived. The Fil.-American was resulted in the defeat of Gen. Miguel Malvar in 1903. The peace movements started as early as 1900. Many Filipinos started writing again and the nationalism of the people remained undaunted.

Filipino writers went into all forms of literature like news, reporting, poetry, stories, plays, essays, and novels. Their writings clearly depicted their love of country and their longings for independence. The active arousal in the field of literature started to be felt in the following newspapers.

1. EL NUEVO DIA (The New Day). Established by Sergio Osmeña in 1900. The American censors twice banned this and threatened Osmeña with banishment because of his nationalistic writings.

2. EL GRITO DEL PUEBLO (The Call of the Nation). Established by Pascual Poblete in 1900.

3. EL RENACIMIENTO (The Rebirth). Founded by Rafael Palma in 1901. There were also plays written then but after the first and second presentations, the Americans put a stop to this because of the consistent theme of nationalism. Included here were the following: 1. KAHAPON, NGAYON AT BUKAS (Yesterday, Today and Tomorrow).

112. Written by Aurelio Tolentino depicting the suppression done by the Americans and their plan to colonize the Philippines. 2. TANIKALANG GINTO of Juan Abad. 3. MALAYA by Tomas Remigio. 4. WALANG SUGAT by Severino Reyes. A. Characteristics of Literature during This Period Three groups of writers contributed to Philippine Literature during this period.

113. During the first year of the American period, the languages used in writing were Spanish and Tagalog and the dialects of the different regions, but Spanish and Tagalog predominated. In 1910, a new group started to write in English. Hence, Spanish, Tagalog, the Vernaculars and finally, English, were the mediums used in literature during these times. While the three groups were one in their ideas and spirit, they differed in their methods of reporting. The writers in Spanish were wont to write on nationalism like honoring Rizal and other heroes.

114. The writers in Tagalog continued in their lamentations on the conditions of the country and their attempts to arouse love for one’s native tongue. The writers in English imitated the themes and methods of the Americans. A. Literature in Spanish The inspiration of our Filipino writers in Spanish was Rizal not only because of his being a national leader but also because of his novels NOLI and FILI. These two novels contained the best qualities of a novel ever written, in English or in Filipino. Those who were inspired to write in praise of him were Cecilio Apostol, Fernando Ma. Guerrero, Jesus Balmori, Manuel Bernabe and Claro M. Recto.

115. CECILIO APOSTOL Cecilio Apostol wrote poems dedicated to Rizal, Jacinto, Mabini and all other heroes but his poem dedicated to Rizal is considered the best poem in praise of the hero of Bagumbayan. FERNANDO MA. GUERRERO It is believed that Fernando Ma. Guerrero shared with Apostol the reign in the balagtasan in Spanish during their time.

116. He also dedicated a poem to Rizal but he collected the best of his poems in a book called CRISALIDAS, meaning, a kind of black, wooly caterpillar. Here are a few stanzas of his call to Rizal which he wrote on June 19, 1901 to commemorate Rizal’s birthday. JESUS BALMORI Jesus Balmori is well-known for his pen name of Batikuling. He and Manuel Bernabe participated in a debate on the topic – (Remembrance and Forgetfulness). He was elected Poet Laureate in Spanish besting Manuel Bernabe. MANUEL BERNABE Manuel Bernabe is a lyric poet and the fierceness of his nationalistic spirit was unchanged in any topic he wrote about.

117. In his debate with Balmori, he was more attractive to the public because of the modious words he used. He defended OLVIDO (Forgetfulness). CLARO M. RECTO In nobility of speech and theme, Claro M. Recto can compare with the other writers of Spanish. He collected his poems in a book entitled BAJO LOS COCOTEROS (Under The Coconut Trees). Other Writers in Spanish 1. Adelina Guerrea was the first woman poet in the Philippines who was good in Spanish. She obtained the Zobel prize in her song El Nido . (The Nest).

118. 2. Isidro Marpori became famous for his four books entitled Aromas de Ensueño (Scents of Dreams). 3. Macario Adriatico wrote of a legend of Mindoro entitle La Punta de Salto (The Place of Origin). 4. Epifanio de los Santos (known as Don PAnyong). He was a good leader and biographer during the whole period of Spanish literature. 5. Pedro Aunario wrote the Decalogo del Proteccionismo. B. Filipino Literature FLORANTE AT LAURA of Francisco Balagtas and URBANA AT FELISA of Modesto de Castro became the inspiration of the Tagalog writers. Julian Cruz Balmaceda classified three kinds of Tagalog poets: They were:

119. 1. Poet of the Heart (Makata ng Puso). These included Lope K. Santos, Iñigo Ed. Regalado, Carlos Gatmaitan, Pedro Deogracias del Rosario, Ildefonso Santos, Amado V. Hernandez, Nemecio Carabana, and Mar Antonio. 2. Poets of Life (Makata ng Buhay). Led by Lope K Santos, Jose Corazon de Jesus, Florentino Collantes, Patricio Mariano, Carlos Garmaitan, and Amado V. Hernandez. 3. Poets of the Stage (Makata ng Tanghalan). Led by Aurelio Tolentino, Patricio Mariano, Severino Reyes, and Tomas Remigio.

120. In the realm of short stories that started to appear in the column Pangsandaliang Libangan (Short-time Leisure) and Dagli (Fast) we find here the names of Lope K. Santos, Patricio Mariano, and Rosauro Almario. In the Liwayway Publications, we find Deogracias Rosario, Teodoro Gener, and Cirio H. Panganiban. Noted novelists or biographers were Valeriano Hernandez Peña, Lope K. Santos, Iñigo Ed. Regalado, Faustino Aguilar, etc. Here are the autobiographies of some of the writers mentioned:

121. LOPE K. SANTOS Lope K. Santos, a novelist, poet and author, and grammarian covered three periods of Tagalog literature – American, Japanese and the contemporary period. If Manuel L. Quezon is called the Father of the National Language, Lope K. Santos is called the Father of the National Language Grammar. He was also called the “Apo” of the Tagalog writers. BANAAG AT SIKAT was his masterpiece. JOSE CORAZON DE JESUS Jose Corazon de Jesus is very popularly known as Huseng Batute. He was also called the Poet of Love in his time. ANG ISANG PUNONG KAHOY (A TREE), an elegy, is believed to be his masterpiece.

122. AMADO V. HERNANDEZ Amado V. Hernandez was dubbed Makata ng mga Manggagawa (Poet of the Laborers) in our literature because he pictures in his poem the intense love for the poor worker or laborer. To him, a poem is a scent, bittersweet memories, and a murmur of flowing water. The pen is powerful and according to him, even a king can be bent by the pen.

123. He contributed a lot of writings to literature like ISANG DIPANG LANGIT (A Stretch of Heaven), BAYANG MALAYA (A Free Nation), ANG PANDAY (The Blakcsmith), and MUNTING LUPA (A Small Plot), but his masterpiece is ANG PANDAY. VALERIANO HERNANDEZ PEÑA Together with Lope K. Santos he reached the summit of his novel-writing. He was known as Tandang Anong and his pen name was Kuntil Butil (Small Grain). He considers NENA AT NENENG his masterpiece.

124. IÑIGO ED. REGALADO Iñigo Ed. Regalado was a son of a popular writer during the Spanish time known as Odalger. He proved that he not only followed the footsteps of his father but also reached the peak of his success by the “sumpong” (whim) of his pen. He also became a popular story-teller, novelist and newspaperman. The Tagalog Drama During the advent of the American period, Severino Reyes and Hermogenes Ilagan started the movement against the moro-moro ( a play on the Spanish struggles against the Muslims) and struggled to show the people the values one can get from the zarzuela and the simple plays.

125. The people one should not forget in the field of writing are the following: 1. Severino Reyes. Father of the Tagalog drama and author of the immortal WALANG SUGAT. 2. Aurelio Tolentino. The dramatist in whom the Kapampangans take pride. Included in his writings were LUHANG TAGALOG, his masterpiece, and KAHAPON, NGAYONG AT BUKAS that resulted in his incarceration. 3. Hermogenes Ilagan. Founded the group Campaña Ilagan that presented many dramas in Central Luzon.

126. 4. Patricio Mariano. Wrote the novel NINAY and ANAK NG DAGAT (Son of the Sea), his masterpiece. 5. Julian Cruz Balmaceda. Wrote BUNGANGA NG PATING (Shark’s Mouth). This gave him much honor and fame. The Tagalog Short Story Two collections of Tagalog stories were published during the American Period. First was the MGA KUWENTONG GINTO (Golden Stories) published in 1936 and %) KUWENTONG GINTO ng 50 BATIKANG KUWENTISTA (50 Golden Stories by 50 Noted Storytellers) in 1939. The first was written by Alejandro Abadilla and Clodualdo del Mundo that contained the 25 best stories according to them.

127. The second was written by Pedrito Reyes. PAROLANG GINTO (Golden Lantern) and TALAANG BUGHAW (Blue List) of Abadilla became popular during this period. Tagalog Poetry Almost all Tagalog writers during the American Period were able to compose beautiful poems which made it difficult to select the best. Even if poetry writing is as old as history, poetry still surfaces with its sweetness, beauty, and melody.

128. Other Forms of Literature The following are those recognized in the field of Ilocano Literature: 1. Pedro Bukaneg. Father of Ilocano Literature. From his name was derived the word Bukanegan, which means Balagtasan (a poetic contest) in Ilocano. 2. Claro Caluya. Prince of Ilocano Poets. Known as poet and novelist. 3. Leon Pichay. Known as the best Bukanegero (from Bukaneg). Also a poet, novelist, short story writer, dramatist and essayist.

129. Literature of the Kapampangans (Pampango Literature) Two stalwarts in the literature of the Kapampangans stand out: they are: 1. Juan Crisostomo Soto. (Father of Kapampangan Literature). The word CRISOTAN (meaning Balagtasan) in Tagalog is taken from his name. 2. Aurelio Tolentino. He truly proved his being a Kaampangan in his translation of KAHAPON, NGAYON AT BUKAS into Kapampangan which he called NAPON, NGENI AT BUKAS.

130. Visayan Literature The following are the top men in Visayan literature: 1. Eriberto Gumban. (Father of Visayan Literature). He wrote a zarzuela, moro-moro and a play in Visayan. 2. Magdalena Jalandoni. She devoted her talent to the novel. She wrote ANG MGA TUNUK SAN ISA CA BULACLAC.

131. C. Philippine Literature in English In a way, we can say that we can trace the beginnings of Philippine literature in English with the coming of the Americans. For this purpose, we can divide this period into three time frames, namely: 1. The Period of Re-orientation: 1898-1910 2. The Period of Imitation: 1910-1925 3. The Period of Self-Discovery: 1925-1941

132. (1) The Period of Re-orientation (1898-1910) English as a literary vehicle came with the American occupation in August 13, 1898 and as they say, a choice bestowed on us by history. By 1900, English came to be used as a medium of instruction in the public schools. From the American forces were recruited the first teachers of English. By 1908, the primary and intermediate grades were using English. It was also about this time when UP, the forerunner in the use of English in higher education, was founded.

133. Writers of this period were still adjusting to the newfound freedom after the paralyzing effect of repression of thought and speech under the Spanish regime. They were adjusting the idea of democracy, to the new phraseology of the English language and to the standards of the English literary style Writers had to learn direct expression as conditioned by direct thinking. They had to learn that sentence constructions; sounds and speech in English were not the same as in the vernacular. They had to discard sentimentality and floridity of language for the more direct and precise English language.

134. Not much was produced during this period and what literature was produced was not much of literary worth. The first attempts in English were in two periodicals of this time: (a) El Renacimiento: founded in Manila by Rafael Palma in 1901. (b) Philippines Free Press : established in Manila in 1905 by R. McCullough Dick and D. Theo Rogers. POETRY In 1907, Justo Juliano’s SURSUM CORDA which appeared in the Renacimiento was the first work to be published in English.

135. In 1909, Jan F. Salazar’s MY MOTHER and his AIR CASTLES were also published in this paper. It was also in 1909 when Proceso Sebastian followed with his poem TO MY LADY IN LAOAG, also in this same paper. (2) The Period of Imitation (1910-1924) By 1919, the UP College Folio published the literary compositions of the first Filipino writers in English. They were the pioneers in short story writing.

136. They were then groping their way into imitating American and British models which resulted in a stilted, artificial and unnatural style, lacking vitality and spontaneity. Their models included Longfellow and Hawthorne, Emerson and Thoreau, Wordsworth and Tennyson, Thackeray and Macaulay, Longfellow, Allan Poe, Irving and other American writers of the Romantic School. Writers of this folio included Fernando Maramag (the best editorial writer of this period) Juan F. Salazar, Jose M. Hernandez, Vicente del Fierro,

137. and Francisco M. Africa and Victoriano Yamzon. They pioneered in English poetry. ESSAYS The noted essayists of this time were: Carlos P. Romulo, Jorge C. Bocobo, Mauro Mendez, and Vicente Hilario. Their essays were truly scholarly characterized by sobriety, substance and structure. They excelled in the serious essay, especially the editorial type.

138. The next group of writers introduced the informal essay, criticism and the journalistic column. They spiced their work with humor, wit and satire. These group included Ignacio Manlapaz, Godefredo Rivera, Federico Mangahas, Francisco B. Icasiano, Salvador P. Lopez, Jose Lansang and Amando G. Dayrit. SHORT STORIES In the field of short stories, DEAD STARS by Paz Marquez Benitez written in the early 1920’s stand out as a model of perfection in character delineation, local color, plot and message. Other short stories published during this time were but poor imitations of their foreign models.

139. The UP College Folio was later replaced by the Philippine Collegian. Newspapers and periodicals also saw print during this time like the Bulletin, the Philippines Herald (1920), the Philippine Review, the Independent, Rising Philippines and Citizens, and the Philippine Education Magazine 1924. D. Period of Self-Discovery and Growth (1925-1941) By this time, Filipino writers had acquired the mastery of English writing. They now confidently and competently wrote on a lot of subjects although the old-time favorites of love and youth persisted. They went into all forms of writing like the novel and the drama.

140. 1. POETRY Noteworthy names in this field include Marcelo de Gracia Concepcion, Jose Garcia Villa, Angela Manalang Gloria, Abelardo Subido, Trinidad Tarrosa Subido and Rafael Zulueta da Costa. They turned our not only love poems but patriotic, religious, descriptive and reflective poems as well. They wrote in free verse, in odes and sonnets and in other types. Poetry was original, spontaneous, competently written and later, incorporated social consciousness. 2. THE SHORT STORY (1925-1941) Probably because of the incentives provided by publications like the Philippine Free Press, The Graphic, The Philippine Magazine and college publications like the UP Literary Apprentice, poetry and the short story flourished during these times.

141. Other writers during this time include Osmundo Sta. Romana, Arturo Rotor, Paz Latorena’s Sunset, and Jose Garcia Villa’s Mir-in-isa. From 1930 to 1940, the Golden Era of Filipino writing in English saw the short story writers “who have arrived,” like Jose Lansang’s The Broken Parasol, Sinai C. Hamada’s Talanata’s Wife, Fausto Dugenio’s Wanderlust, Amando G. Dayrit’s His Gift and Yesterday, Amador T. Daugio’s The Woman Who Looked Out of the Window. Characteristics of the short stories during these times: There were still remnants of Spanish influence in the use of expressions that were florid, sentimental, exaggerated and bombastic. The influence of the Western culture also was already evident.

142. 3. ESSAYS AND OTHER PROSE STYLES (1925-1941) Essays during this period improved with the years in quality and quantity, in content, subject and style. Essayists like Carlos P. Romulo became even more eminent editorial writers. The notable writers of essays during this period were: a. Political, social reflective essays: Through their newspaper columns the following became very popular: Federico Mangahas, Salvador P. Lopez, Pura S. Castrence, Vicente Albano Pacis, Ariston Estrada and Jose A. Lansang.

143. b. Critical essays were espoused by Salvador P. Lopez, I.V. Mallari, Ignacio Manlapaz, Jose Garcia Villa, Arturo B. Rotor, and Leopoldo Y. Yabes. An example of this is Maximo V. Soliven’s THEY CALLED IT BROTHERHOOD. c. Personal or Familiar essays were written by F.B. Icasiano (Mang Kiko), Alfredo E. Litiatco, Solomon V. Arnaldo, Amando G. Dayrit and Consuelo Gar (Catuca).

144. Some of the notable works during this time were: 1940: Salvador P. Lopez’ LITERATURE AND SOCIETY which is a collection of critical reflections and serious essays and which won first prize in the Commonwealth Literary Contest of 1940. 1940: Camilo Osias published THE FILIPINO WAY OF LIFE, a series of essays on the Filipino way of life as drawn from history, folkways, philosophy and psychology of the Philippines.

145. 1941: F.B. Icasiano (Mang Kiko) was reprints of the best of Icasiano’s essays in the Sunday Times Magazine under the column From My Nipa Hut. It is an essay of the common “tao” and is written with humor and sympathy. August 16, 1941: Carlos P. Romulo had an editorial printed in the Philippines Herald . Entitled I AM A FILIPINO, it was reprinted in his book MY BORTHER AMERICANS in 1945 in New York by Doubleday & Co. OTHER ESSAYISTS INCLUDE: Ignacio Manlapaz, Vicente Albano Pacis, I.V. Mallari, Jose M. Fernandez, Leopoldo Y. Yabes, Isidro L. Ritizos, Pura Santillan.

146. The Philippine Writer’s League put out a collection of essays called Literature Under the Commonwealth. Amando G. Dayrit with his column Good Morning Judge led others like Leon Ma. Guerrero, Salvador P. Lopez, Vicente Albano Pacis, Jose A. Lansang and Federico Mangahas. 4. BIOGRAPHY 1925-1941 In 1935, I.P. Caballero and Marcelo de Gracia Concepcion wrote about QUEZON. In 1938, THE GREAT MALAYAN won a prize in the national contest sponsored by the Commonwealth of the Philippines. This was written by Carlos Quirino, the most famous biographer of the period. He also wrote Quezon, the Man of Destiny.

147. In 1940, I.V. Mallari’s The Birth of Discontent revealed the sensitive touch of a writer who in simple language was able to reveal his profound thoughts and feelings. 5. HISTORY Not much about history has been written by Filipino writers. In 1937, with regard to literary history, we can cite Teofilo del Castillo’s The Brief History of the Philippine Islands. 6. PUBLICATIONS The Philippine Free Press provided the first incentives to Filipino writers in English by offering prizes to worthwhile contributions. Other publications followed suit.

148. 7. THE DRAMA (1925-1941) Drama during this period did not reach the heights attained by the novel or the short story. The UP provided the incentives when they introduced playwriting as a course and established the UP Little Theater.

149. Exercises 1 The Philippine flag was hoisted on \_\_\_\_\_\_\_ as a symbol of our independence. 2. The peace movement started as early as \_\_\_\_\_\_\_. 3. Written by Aurelio Tolentino depicting the suppression done by the Americans and their plan to colonize in the Philippines. 4. Why Rizal became the inspiration of the Filipino writers. 5. A book of Fernando Ma. Guerrero which means kind of black, wooly caterpillar

150. 6. The first woman poet in the Philippines who was good in Spanish 7. The Father of the National Language Grammar. 8. According to \_\_\_\_\_\_\_\_ even a king can be sent by the pen. 9. A son of a popular writer during the Spanish time known as Odalager 10. The Father of Kapampangan Literature

151. 11. His name derived from the word Bukanegan 12. In what year did English become a medium of instructions in the public schools. 13. The first to break away from the conventional forms and themes of Philippine poetry placed the Philippines on the Literary map with the publication of his books in the U.S. 14-15 Their essays were truly scholarly characterized by sobriety, substance and structure

152. Chapter 6 The Japanese Period (1941-1945)