

Junto al pasig essay



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BULB Assigning stages Jose Racal's Junta al Passing In celebration of Jose Racal's 150th birth anniversary, University of the Philippines Los Banns Assigning, together with the Theatre Communication class of this semester, will stage Jay Doodle's Filipino adaptation of Jose Racal's "Junta al Passing": "As Tibia Eng Passing." Synopsis Jose Racal's Junta al Passing is a one-act play which shows a sensitive issue in religion and spirituality - Catholicism versus Paganism. It offers questions pertaining to what we believe in and what we do not believe in.

From a teenager's perspective in the character of Leonine, the play will portray a efferent view of the Virgin Mary and Satan as the evident symbols for spirituality. Which of the two is the real savior of mankind? Who is worthy to be worshipped? What doctrines should be followed? Who should we believe? Do you have to believe? In Junta al Passing, these questions will find its answers while knowing the other side of the national hero Jose Racial. The plays provenance During the teenage years of DRP. Jose Racial, he wrote Junta al Passing as a commissioned work for the feast of the patroness of Atone, Immaculate Conception of the Virgin Mary.

From there, he wrote "Junta al Passing" and it was staged during sass's feast. A Spanish professor, Blabs Cheyenne, wrote the music for the choruses while the members of the academy (mentioned below) played the following characters: * Leonine - Sister Perez Candida - Antonio Funniest * Paschal - Aquiline R. De Luggage * Satan - Julio Lorene * An Angel - Pedro Accordance [edit] Summary The play basically poses questions related with what Christians believe. Through Leonine, the main character, a teenager, Racial portrayed another perspective of Satan and the Virgin Mary.

He centers on thoughts such as: Who is the real redeemer of mankind? Who should really be adored? Who should one believe? Does one have to believe? Hence, the play starts when Candida, Paschal and other children were waiting for the coming of Virgin Mary (through the procession). The children boasted on who has the best present for the Virgin. The first boy proudly states about his bird cage at none; ten second DOD Toasts AT mowers; ten Tanta one wants Telecasters. Meanwhile, Paschal tells that he has a flute.

Before they end up in a fight, Candida, barged in their conversation and suggested that they all help one another in setting up a banc (dugout canoe) with colorful pennants and banners and paddle slowly into the river. He then asked each to bring his own present for the Lady (flute, bird cage, flowers, and firecrackers). The rest of the children agreed. However, sometime later, they realized that their leader Leonine is missing. Thus, they searched for him. The second scene starts through a monologue by Satan, asking about the possibility that those who once adored him could be saved.

He guesses that it must be the Woman who cast him out of the heavenly seat who caused such redemption. Satan also condemns his own suffering but comes to endure it. He accepts how the Conqueror loves the good, while he loves evil. He proclaims Him as his mortal enemy and so promises to conquer the world by waiting for an unwary Christian until he falls into his hands. On the third scene, Leonine enters and wonders where his friends could be. He remembered Paschal telling him to meet them as they wait for the Immaculate Virgin to pass. Thus, he thought of looking for them.

As Leonine was about to leave (came the next scene), Satan enters (disguised as a "data"). Satan asked where he will be going, but Leonine questioned who he is. Satan replied, stating that he is the god of the Filipinos. From what he heard, Leonine opposed; he told Satan that as far as he knows, there is only one true God, the God who created man and the whole world. From there, Satan debated on by stressing how he can give everything Leonine desires if he just adores him. Leonine did not falter for he contested Satan through the Virgin's power over him.

Leonine continued defending his faith and finally asked Satan to unwrap himself. True enough, the devil revealed his true appearance - in a devil's dress - and revealed who he really was. He introduced himself as the angel who vanquished in hopeless defeat. Yet, he still believes that he is stronger and that if Leonine wishes to live, he should serve him. Yet, Leonine stands strong. He defends his faith and emphasizes how the devil shall never frighten the Christian child. From here on, Satan declared a battle against Leonine unless the Christian claims defeat.

The debate went on again through the fifth scene, with Leonine never surrendering. Finally, amidst the battle came an angel who countered Satan and the other devils surrounding him. The angel was so happy with Leonine as he constantly professed his faith despite Satan's evil urges. He also told Leonine that the Virgin mercifully saved him from the clutches of hell. The sixth scene ended as Leonine and the angel bid farewell. The last scene then started as Candida and the other children found Leonine already. Together, they saluted the Virgin Mary with a chorus. [edit] Theme The play's theme revolves on Christianity, Innocence against Evil, and Paganism. Observance <https://assignbuster.com/junto-al-pasig-essay/>

of the Virgin's Feast During Racial's time, the townsfolk were used to carry the image of the Virgin of Antipodal during a solemn procession through the Passing River. Thus, in 1904, as Weaknesses Retina notes, students from Ateneo sang the last chorus from Racial's play during the procession. - [edit] Racial's Nationalism According to Rafael Palm's narration, Racial's manner of conveying ten Legumes to Satan (as a "data") portrays Racial's nationalism.

This is in line with the selection of a Filipino setting, cast, and even the selection of a native representation of the Virgin Mother in the Philippines (Our Lady of Peace and Good Voyage), the concept of the "data" likewise depicts an equally native manner of paganism. [edit] Two Schools of Thought from Palm and Retina Weaknesses Retina and Rafael Palm both have their schools of thought concerning "Junta al Pasig." First, Retina points out that Racial was silently battling Spain, that around ten years after, through the annotations to the history of the Philippines by

Morgan, Racial attempted to convey that Filipinos had a high level of prosperity and culture which the Spaniards tore down. On the other hand, Palm points out that Racial was very young at that time when he wrote the play to show nationalism. He then reiterated that Racial was indeed devoted to Catholicism. [edit] Translations Patricia Marino translated the play in Tagalog while the Spanish original was published in the "La Patria."