

Domain 3:

Literature, Fiction



Domain 3: Literary and Cultural Texts and Traditions “ Literature is my Utopia. Here I am not disenfranchised. No barrier of the senses shuts me out from the sweet, gracious discourses of my book friends. They talk to me without embarrassment". ~ Helen Keller ~ INTERACTIVE TABLE OF CONTENTS Click the page number to jump directly tom that section. Note: Hold ctrl + click on page number I. Literature - General Introduction 3 * Literary Genres and Culture 5 * Genres of Literature 6 * Review Questions 10 II. Literary Forms in Philippine Literature 15 * Pre-Colonial Times 16 * Literature under Spanish Rule 18 * Literature under American Colonial Rule 20 * Contemporary Period 21 * Review Questions 24 II. Epochal Development of Philippine Literature 29 * Pre-colonial Times * Spanish Colonialism * U. S. Colonialism * Under the Republic (1946-1985) 29 * Review Questions 50 * After EDSA (1986-1995) 59 I. Literature — General Introduction “ Literature is my Utopia. Here I am not disenfranchised. No barrier of the senses shuts me out from the sweet, gracious discourses of my book friends. They talk to me without embarrassment or awkwardness" (Helen Keller, <http://www.brainyquote.com/quotes/keywords/literature.html#ixzz1kftJ7Jcw>) Keller could not have been more correct in this insight about literature, and scarcely would anyone who has had a lifetime with the written word raise any issue about its faultlessness. Man with his complex, often unfathomable and unpredictable thoughts, feelings and actions, and many times restrained by societal norms from openly exposing what he has inside him, considers literature as a socially acceptable vehicle for unrestrained self-expression. Literature is life. It is a mirror of man’s desires and aspirations, his ambitions and accomplishments, his fears and anxiety, his joyful and fulfilling

moments. Through it, he records his experiences of triumphs and downfalls, laughter and anguish, determination and indecision—from things phenomenal to matters mundane. It is only through literature that the human mind is able to successfully transcend all material barriers to reveal its essence which constitutes the “ essence” of man’s being. Literature, then, is the totality of humanity. The famous French philosopher Jean-Paul Sartre succinctly said it all in the following line: “ If literature is not everything, it’s not worth a single hour of someone’s trouble” <http://www.brainyquote.com/quotes/keyword/literature.html>)

What is Literature? – So broad and deep is the extent and scope of literature that putting up a definition for it is almost like limiting its parameters. However, for academic purposes, it will be relevant to explain what the concept encompasses. – On a general perspective, anything that is written is classified as literature. – On a stricter sense, however, and across cultures and ages, literature is associated with a poem, or a fiction article, or a stage play, a book or a classroom lesson. – A literary article should interest, entertain, stimulate, broaden the imagination and experience, or ennoble the reader (Roberts 2). It springs as an idea from the need of its creator to get across a “ personal vision”. The writer starts from an experience or set of experiences, real or imagined, which he thinks he needs to share with his public. Working on his creative tablet, he manipulates the facts of true-to-life happenings, or invents incidents, places, and characters and puts thoughts into their minds and words in their mouths. Or he may decide to compress an otherwise long factual or imagined story in a few metered or rhythmical lines. The result is an original text that satisfies its creator’s purpose-- a literary article, an

imaginative literature. Kirszner & Mandell explain that the word “literature” immediately stirs in the mind the concept of “imaginative literature”. Imaginative Literature is one which temporarily transports the reader to a different world, away from the physical realities of his existence, where he could be free to view the world with his own eyes and heart. Imaginative literature is not confined to print. A substantial number of orally transmitted imaginative literatures have set the traditions in their respective genres and have remained among the most respectable pieces in the literatures of the world. Why should we value literature? Literature that is imaginative can have far-reaching effects on the reader. The characters, scenes, images, powerful language, and carefully and masterfully developed plot can delight the reader and offer him an ephemeral escape from the stiffness, boredom, even cruelty of the world around him. It can transport the reader out of the limits of his time and space, and get him into seeing another possible phase of life. Meaningful insights can be drawn from wholesome literary texts. It can bring him to a level where he is able to see his life more objectively, up close and personal. This is because literature reveals truths about humanity. More than a mere description of people and what they do, literature brings the reader to a slice of virtual life in which he (the reader) consciously experiences his humanity. This is an added value of literature. It is an avenue for him to view and understand his own experiences and those of others. Reflecting can make him more sensitive to the needs of others and those of his own. Literature, then, can serve as a value guide as well as a lead to an analysis of analysis of values and meanings about the realities in life. Imaginative literature

is founded on facts—history, pure science, psychology, sociology, anthropology, mathematics, and other branches of knowledge. The information load it carries can be another added value to the reader. Similarly, literature that is imaginative has marked values for the writer. —◆ It is a creative avenue for self-expression. A writer can unravel the ill-effects of cultural patterns and norms, and can suggest ways to remedy a stinking system through the characters of his short story, novel, or play, or the persona in poetry. Also, he reveals his individuality and uniqueness as a writer in the way he manipulates the elements of his genre—character, setting, language, format, and style. —◆ It is an expression of common cultural values. A writer has his own mind about a problem or issue, but that “thought” is molded by the collective sentiment, aspiration, philosophy, value, even fears of the community or cultural group he belongs to. Literature provides opportunities for the transport of these ethnic or cultural thoughts, feelings, and biases to people on the other side of the cultural border. It is in this way that literature can stand as the “conscience” of the community which created it. Literary Genres and Culture Traditions in literature include classifying works into literary types or genres. Genre classification can have several advantages. —◆ It can bring about an order or a system in the handling of literary texts and, in effect, facilitates choice of materials akin to one’s interests, which can result in greater understanding and appreciation. For example, a reader who has an ear for musicality and rhythm will pick up a poetic text more likely than he would a book of fiction. —◆ It has resulted in the writing of standards for each genre. With the aid of these writing standards, literary creators are able to

craft their works more systematically. Thoughtfully going over the standards for a drama will aptly arm a novice writer to focus on what the audience will look for in a play. ♦ The existence of genre classification is one avenue that can lead to the meeting of minds between the reader and the writer. When the brain has identified beforehand what it is looking for in a text (schemata-text matching through knowledge of specific genre), comprehension of the text will be less stressful, less threatening and more enjoyable.

Culture-based Literary Traditions

1. Genre Classifications. The presence of traditional and universally recognized genres does not dictate the uniformity of genre classifications and the standards for each genre. Not all genre classifications are present in all places, and not all places observe the same standards for each classification. Every culture has its own genre, owing to the variations in the experiences and aspirations of the people in each culture. For example ♦ The sonnet which is common in western traditions is not well known in China or among the Arab nations (Kirszner & Mandell 2). ♦ The kabuki play of Japan has as yet no counterpart in western countries (Kirszner & Mandell 2). ♦ We still have to see a counterpart of the Filipino pasyon in other literary traditions.
2. Narrative organization conventions. The standards on the presentation of events in a plot can vary from culture to culture specifically with orally transmitted literature (Kirszner & Mandell 2). For example: ♦ Some native American and African stories dating to the early stage of cultural development are arranged spatially, not chronologically as is the tradition in almost all cultures. All incidents that took place in one setting are narrated, then the narration moves to focus on all the incidents in another setting, and so on

until all the events are completely retold. Even character development is not given as much focus in some traditional African and Native American stories as it is in present-day fiction (Kirsznner & Mandell 3). 3. Character development. Present-day fiction puts much emphasis on the identity and the development of character. This is not so in some traditional African and Native American stories. Kirsznner & Mandell state that in some of these narratives, characters are sometimes not named and can even switch roles towards the end of the story. Genre Classifications and Time Earlier literary works were grouped more generally than those in the present.

Contemporary literature is lumped into four big groups--prose fiction, poetry, nonfiction prose, and drama (Roberts 3) while earlier traditions recognized three groups-- fiction, non-fiction and poetry. The drama in its traditional form used verse, which explains why it was categorized as poetry. Although not markedly divergent from the present literary groupings, the " old" genre classification reflects those which societies then considered to be what mattered most. The Genres of Literature Critics could not seem to agree on one best way literary writings should be grouped; however, most authorities name four categories for classifying literature (Roberts 3). 1. Narrative fiction or prose fiction. This is the literary type which first comes to mind when " fiction" is mentioned. Narration, or retelling past events, is what makes fiction what it is. â—◆ Narrative fiction gives an account of a series of events, factual or imagined but mostly imagined. â—◆ One character, the protagonist, or a few characters is/are at the center of these events, causing them to happen and or causing him to be transformed. â—◆ He is confronted with a problem, the solution of which is his primary concern, and

the action he takes towards its resolution is the reason for his transformation. He may or may not overcome the problem. ♦ Some events in fictional narratives are drawn from historical incidents but fictionalized through change of names and a slight tweak in the plot. ♦ Through narrative fiction, the author is able to express his thoughts about a problem or issue, and/or is able to entertain. Classifications of Narrative Fiction

a. Myth. This prose fiction, which punctuates the literary beginnings of practically every cultural group, is a story centered on how the gods related to humans—how certain places, beings, and places came to be, how the gods' biases made some people's lives fulfilling and rendered others' lives miserable, how conflicts among the mortals affected the gods or vice versa. Myths can also be about struggles among cultural heroes, each one representing the time-established beliefs of a particular cultural group.

b. Parable. This is a short narrative about some ordinary experiences of a group of people and is meant to connect to the teaching of a certain moral, or the hammering home of a philosophical, social, religious, or political teaching. The Jewish tradition best exemplifies the use of parables.

c. Romance. This refers to lengthy Spanish and French stories of the 16th and 17th centuries, especially about the adventures and ordeals of the royalty and the members of their court. It can also refer to modern formulaic stories describing the growth of an impulsive, profound and powerful love relationship.

d. Short story. Owing to its comparative brevity, this is the most popular type of narrative fiction. The plot may revolve around one or two main characters facing a difficulty. There are high as well as low points in their lives but, almost always, will not go back to exactly the same point where it began.

Because of the little space dictated by the shortened form of the text, interactions and relationships resulting in changes in character, no matter how subtle, are described briefly. e. Novel. This is a short story in extended form. Length being its advantage over the short story, the novel permits the full and sometimes exhaustive development of the interactions that lead to changes in some characters' disposition, thoughts, feelings, or aspirations (Roberts 5).

2. Poetry. A poem is a literary form that " expresses a monologue or a conversation grounded on the most deeply felt experiences of human beings" (Kirszner & Mandell 522). ♦ It is acclaimed as the oldest and the most popular among the literary forms. ♦ It is the most variable in length, running from a few syllables, as in the Japanese haiku, to hundreds of stanzas, as in the epic. ♦ The language is compressed in a few verses arranged in conformity with the principles of form, rhythm, and sometimes meter and rhyme. ♦ It has a rich imagery and suggestive forms of expression, making it the most puzzling and, therefore, the most open to multiple interpretations. These qualities make poetry " unique" (Roberts 5). ♦ Among earlier cultures, for example, Greek and Roman, poetry served as a vehicle for the expression of the spiritual and the philosophical. With the passing of time, poetry has gained an added value- that of expressing the most profound ideas and the deepest emotions of humanity. Across the cultures of the present, poetry remains to inspire, to delight, and to serve as a vehicle for the concerns of the heart (Kirszner & Mandell 522).

Classifications of Poetry

f. Narrative poetry. This is a story in verse, of which there are two familiar forms:

i. Epic. Apparently the more familiar of the two, an epic is a narrative account in verse of the

accomplishments of a heroic figure, a folk hero who exhibits extraordinary physical powers and superhuman dispositions, of gods, and other supernatural entities. The account covers a wide expanse of time and place, and reflects the cultural characteristics of the people who wrote it. Although some epics are credited to particular authors, others are ascribed to their countries or cultures of origin. This is because epics of old were handed down orally, in plain verse or in song, and, as a result, grew and developed as they passed from one generation to the next, eventually mirroring the evolution of the people's traditions and norms. Of worldwide renown are The Iliad of Homer, The Aeneid of Virgil, Beowulf of the Anglo-Saxons, and Mahabharata of the Hindus. ii. Ballad. Like the epic, the ballad traces its origin to oral tradition. Originally intended to be sung, an outstanding characteristic is its use of repetition of words and phrases, including a refrain. g. Lyric Poetry. This poem does not attempt to tell a story. Possessing a very personal nature, it conveys the writer's feelings, biases and aspirations, state of mind, and perceptions. Lyric poetry sub-types include the following: iii. Ode. This is a long lyric poem which is, generally, on a serious subject, such as an important concept (for example, freedom), person, or any other entity in nature (for example, the sun) and with a formal poetic diction. Owing to its Greek origin, it is often intended to be recited or sung by two choruses. iv. Elegy. This lyric sub-type is meant to mourn the passing of a specific person. As such, it is characterized by a melancholy and plaintive mood. It may also reflect what the author considers to be mysterious, uncertain, or strange. v. Pastoral. In contrast to the elegy, the pastoral has a light, happy mood as it celebrates the simplicity and idyll of

country life. vi. Occasional poem. This poem is meant for a particular event, for example, a wedding, the installation of a prominent church leader, or a president's inaugural. vii. Poems on everyday activities. Poems are sometimes written to express the writer's feelings or describe his experiences about day-to-day events, for example, going about the daily chores, riding the trolley, or herding the animals back to their corral. viii. Aubade. This poetic form is specifically written to celebrate the coming of a new day, specifically the arrival of morning. ix. Meditation. An ordinary object can be used as a vehicle to consider important, more serious issues. A poem that is focused on this is called meditation. x. Dramatic monologue. In this poem, the speaker addresses one or more listeners who is/are absent. In the process, the speaker unravels the dramatic aspect of the situation and reveals his psychological and emotional side of the issue at hand, which is usually less interesting than how he (the speaker) treats it. 3. Drama. This literary genre is meant to be presented on stage. Actors portray the events in the story as though these were happening in the present. Like narrative fiction, there is a problem around which all action revolves. At the center maybe a single character or a small number of characters who carry the burden of resolving the conflict and on whose actions and thoughts the attention of the audience is largely focused. The protagonist may overcome the problem or he may be overcome by it. Unlike in a narrative fiction, the audience in a drama are able to actually witness the fictional events as they happen, making the experience direct and closer to life than in narrative fiction. h. Tragedy. Often associated with the bizarre and the disastrous, and in keeping with Greek tradition, this type of drama is focused on “ treating

serious subjects and involving persons of significance" (Kirszner & Mandell 917, citing Aristotle's Poetics). At the center of the drama is a character, the protagonist, who is noble, respected, perfect from almost all angles, except for one flaw which is not obvious at the start but which will later manifest to a very crucial point that will suffice to cause his downfall. A very important lesson is conveyed here—man's condition in life is one of nobility. The purpose of the play is to bring the audience to an experience of pity for the central character as he wrestles with the trials in his life and with experiences of fear of going through the same situation. The audience is expected to leave the theater with the resolution to not follow the tragic path which the central character of the play took. i. Comedy. This type of drama sits on the other end of the spectrum. It is designed to "treat themes and characters with humor and typically has a happy ending" (Kirszner & Mandell 917). The main character is an ordinary individual whose life is open to the public, and whom the public knows to be carrying a mask of his true self all along. The comedy is meant to take away that mask from the protagonist and to reveal to the audience his simplicity and foolishness, his lack of understanding of things, his being "selfish, hypocritical, vain, weak, irrational, and capability for self-delusion" (Kirszner & Mandell 917). Ironically, it is the comedy that brings entertainment and laughter to the audience who, unknowingly, is the subject of criticism of the action in the play. j. Farce. This is a humorous play. But unlike the comedy, the plot does not depend on the development of a character but on a situation that is exploited ingeniously. The term can speak for itself. 4. Nonfiction Prose. Any literary form not falling under any of

the categories just mentioned is classified as nonfiction prose. This group consists of a wide array of fact-based and fact-oriented written materials presenting judgments and opinions and which are created mainly as sources of information. News reports, feature articles, essays, editorials, textbooks, and biographical and historical works fall under this category. Recently, there has been a marked increase in the interest for biographical and historical works, a good number of which have become bestsellers. Many schools have shifted to biographical and historical novels for required student readings.

REVIEW QUESTIONS

1. The statements that follow are supported by the foregoing discussions except one. Find that sentence.

- k. Literature is a potent vehicle to convey a personal longing.
- l. The most extreme of human experiences are the only ones considered as worthy literary materials.
- m. Man's freedom of self-expression can be best exemplified by the almost limitless breadth of possibilities in literature.
- n. Reading a literary text is experiencing the writer's unspoken regret or praise.

2. Find the sentence which is not supported by the foregoing discussions.

- a. Defining literature is not always necessary.
- b. Imaginative literature can be a rich source of lessons about living life.
- c. A well written literary text can cause a change in a person's disposition.
- d. Written literature has always been the better tradition.

3. Which of the following statements best paraphrases the opening quote?

- a. Literature is the source of Helen Keller highest point of contentment.
- b. Keller and her friends read literature a lot and find much meaning from it.
- c. Being blind and deaf, Keller finds literature reading as the best pastime.
- d. Keller's friends love to hear her share with them what she has read and what she thinks about them.

4. Imaginative

literature differs from other literary forms in the following ways except one.

e. Imaginative literature builds on a writer's personal experience and shares

it factually with the reader. f. Mundane and extraordinary human

experiences are vividly recreated and accented with some of the writer's

imaginative thoughts. g. Imaginative literature is everything that transports

the reader to a different world, stimulates his creative mind, and appeals to

his sense of values. h. Man's most profound thoughts and feelings are

expressed in symbols and images. 5. Which three (3) statements are not

supported by the discussions on the value of literature? i. Every literary text

has its own place in the arena of values. j. Longer texts, such as the novel

and the drama, have a more profound reader-impact than shorter ones, such

as proverbs and haikus. k. One of the added values of literature is that it

requires interpretation and analysis of meaning. l. Literature has to be

historical for it to be prized. m. A song expressing a prisoner's longing for

immediate freedom is an ethnicity-inspired literary piece. 6. C. S. Lewis is

quoted to have said: " Literature enriches the necessary competencies that

daily life requires and provides; and in this respect, it irrigates the desert

that our lives have already becomes. " This quote supports the idea that: n.

Basically, literature is based on world knowledge. o. Literature brings

entertainment to its audience. p. Available in every literary text are several

insights about meaningful living. q. Literature enables the reader to grasp

the meaning of his experiences and those of the people around him. 7.

Which of the following statements is not true about poetry? r. It dates back

to the earliest years of man's literary experience. s. It is strictly metered,

rhymed, and rhythmical. t. It can capture the most profound and the most

ordinary human experience in a few words. u. The poet's message is cloaked in rich symbols and other forms of evocative expressions. 8. Although sometimes classified as poetry, romance is proprietarily a type of narrative fiction ____: v. owing to its length. w. because it is basically intended to give an account of past incidents in story format. x. since it is situated at a definite past time and space. y. because it is about adventure. 9. The following is an English translation of a Bilaan poem attributed to pre-colonial times. (Bilaan is a tribal group of southern Mindanao, which is the second biggest island in the Philippines and is situated in the southernmost part of the archipelago. The people were renowned hunters and food gatherers [blog. travelpod.com/travel-blog-entries/aliawan/1/1262268183/tpod.html]. The language of the people is also called Bilaan.) Read the poem carefully to be able to answer the question below. LAMGE What can we do? Oh, what can we do? This is our work, this we should do. Oh my, how, oh how is this to go on? Continue, then come back when you reach the top. "'Tis not there! 'Tis not here!" they said. We'll try till we can make it. It's not here, according to them, but don't relax Don't be surprised. They're still far. Let's hurry! (Lumbera & Lumbera 11) What sub-type of poetry is Lamge? a. a poem on everyday activities. b. occasional poem. c. pastoral d. meditation 10. Which of the following work values were prized by the Bilaans as evidenced by the poem LAMGE? z. creativity and leisure { . individual recognition and prestige |. collaboration and achievement }. autonomy and compensation 11. Study the following excerpts then identify that which is not taken from imaginative literature. ~. " EDSA' (the name of the highway in Metro Manila that runs north to south from Caloocan to Baclaran) has become the popular

designation of the revolt which began as a military mutiny on February 21 [1986] and developed into a popular uprising in Manila that culminated in the flight of the dictator and his family to Hawaii, U. S. A. on February 24, 1986. The revolt established the presidency of Corazon Aquino which was marked by the “ restoration" of pre-Martial Law society" (Lumbera & Lumbera 364). □. “ It was raining the morning of the execution. I remember how brackish and crimson was the sky. God has sliced open the sun, spilling its innards, carving out its heart. That sun had never seemed the same to me ever since. The cold air scraped the insides of my lungs and chilled my nape. It was the first dawn I had awakened to. The first time to witness the pained violent birthing of light" (Lumbera & Lumbera 377). . “ And so we talk/ our words trying to capture/pain caroming/like the balls of ivory/ Our voices rise/and fall/ as we sit in a circle/ racing our other lives/ the beginnings/ of love/ rich and red/ as the felt on the board" Lumbera & Lumbera 422). . “ Matumal ang pasada nang buong umagang iyon at naipasiya kong igarahe muna sa bahay and minamanehong taksi kesa magsayang ng gasoline. Pababa na ako nang sa paglingon ko’y nasulyapan ko ang clutch bag na iyon sa may paanan ng likurang-upuan. Kinabahan ako at patawarin ako ng mga anak kong gusto kong lumaking matitino, lumabo sabi nga ang tingin ko sa tama’t mali, sa masama’t mabuti. Paano kung limpak-limpak na pera ang laman ng clutch bag? Kung bara-barang ginto o alahas kaya? Isosoli ko pa ba? Managot kaya ako kung saka-sakali? " (Lumbera & Lumbera 422). (The trips were far between the whole morning and I decided to temporarily drive home the cab rather than [keep going through the streets and] waste gas. I was about to get down when in a glance I noticed that clutch bag at the foot

of the backseat. I began to feel restless and my children whom I wanted to grow responsible [may they] forgive me, my sense of right and wrong, good and bad, blurred. What if the clutch bag contained stacks of money? What if it had bars of gold, or jewelry? Will I return it? Will I answer for my action just in case?) 12. Choose the excerpt that is taken from imaginative literature. . “ Home making is really border making: it is about deciding who is in as well as who is out. I began this project on Filipino Americans in San Diego at the border—the U. S.-Mexico border. Since the mid-1970s, the militarization of the U. S.-Mexico border region has intensified. From San Diego to the Rio Grande Valley, armed U. S. federal agents patrol key border points to block ‘ illegal’ crossers—to keep ‘ them’ from invading ‘ our’ homes. Since 1994, ‘ Operation Gatekeeper,’ a high-profile blockade-style operation, has turned the San Diego-Tijuana border region into a war zone, pushing immigrants to attempt more treacherous crossings in the forbidding mountains and deserts east of San Diego" (Espiritu 205-206). . “ In the annals of human adversity, there is etched a cancer, of a breed so malignant that the least contact exacerbates it and stirs in it the sharpest of pains. And thus, many times amidst modern cultures I have wanted to evoke you, sometimes for memories of you to keep me company, other times, to compare you with other nations—many times your beloved image appears to me afflicted with a social cancer of similar malignancy" (Rizal, Dedication of Noli Me Tangere). . “ The Philippine alphabet has not totally disappeared from active use even today. Just opposite Batangas, last named site of its use in Spanish records, it flourishes among the Mangyans of Mindoro, even serving as a medium of instruction in a mission school in Panaytayan. Isolation from colonial society evidently

encouraged local developments: southern and northern Mangyans have at least two distinct versions at present, one with an additional letter not found in the early Tagalog, and some have 'new' and 'old' forms, as well as 'big' and 'small' varieties for use with different implements for different purposes" (Scott 56). . "The Fili is just another story to tell, but in its intensity lie the thoughts and the soul of a people, their hopes and their future, the sweep and shape of their destiny, forming part of the parcel of a national heritage. But then, the reader must judge for himself, like Simoun, whenever indeed the ends justify the means, and finally agonize like Shakespeare's Casca, that the fault may ' . . . not be in our stars but in ourselves, that we are underlings" (Locsin, Introduction to El Filibusterismo).

13. Which of the following is not true about literary genres? . Diversity in people's customs, traditions, and beliefs dictates variations in the classifications of literary works. . Although poetry can be an effective complement of drama and fiction, it has always been a genre of its own. . Awareness of the genre of a text can be a meaningful first step toward text-reader connection. . Genre standards preceded literary writing.

14. Which of the following does not influence literary genre classifications? . The socio-politico-historical forces at work at a particular period. . The moods and personal disposition of the writer. . The collective aspirations and sentiments of the people. . Literary standards set by earlier writers.

15. The sub-genres of narrative fiction meet on the following common grounds except on one. . Action extends over a long period and in a wide expanse of locale . Characters struggle to overcome a difficult position. . Events revolve around familiar or remotely possible human experiences. . The interplay of events,

circumstances, and characters is meant to drive home a valuable lesson. 16.

Which statement is true about each poetic form? . Epic i. It is a creation of the modern mind. ii. It is solely about folk heroes and superhuman characters. iii. It depicts a cultural group's struggles for identity. iv. Epics end on a triumphant note. . Lyric poetry v. The pastoral mirrors the easy-going, stress-free moments in life. vi. The elegy is a variation of occasional poetry.

vii. An ode is the longest sub-type of poetry. viii. A dramatic monologue is meant to argue the case of the speaker with the audience. 17. Narrative fiction and drama share which of the following characteristics? . A central problem, which is the conflict, propels the action. . At least two characters take opposing stands on the problem. . The central problem may or may not be resolved. . All of the above. 18. A tragedy differs from a comedy in terms of _____: . The nature and motivation of the main character. . The purpose of the play. . The overall impact of the play on the audience. . All of the above.

II. The Literary Forms in Philippine Literature “ For great works of art are not neutral relay stations in the circulation of cultural materials.

Something happens to objects, beliefs, and practices when they are represented, reimagined, and performed in literary texts, something often unpredictable and disturbing. That “ something” is the sign both of the power of art and of the embeddedness of culture in the contingencies of history” (Stephen Greenblatt, http://blogs.setonhill.edu/GretaCarroll/2009/04/defining_culture_and_its_role_in_literature).

Literature and history are more often seen from an angle of contrast than from a perspective of complementation--history as a factual account of a people's thoughts, feelings, and aspirations, and literature as a creative

representation of their history. A close scrutiny of existing literary texts, however, reveals the marked interrelatedness between literature and culture in at least two ways. For one, literary artists draw their themes from the ocean of cultural experiences in their country or region. In fact, he writes about his personal interactions with the vast culture in which he lives. Thus, *May Bagyo Ma't May Rilim (Despite Storms and Darkness)* by an unknown author published in 1605 reveals the writer's experiences with Christian doctrines against a backdrop of indigenous culture. *Santong Paspasan* (literally Sainly Rush, but figuratively to carry out an objective, especially a wrongdoing, rashly), a 1970-1971 poem of Jose Lacaba describing the rape of a beautiful woman by the scion of a public official, vividly records what the author considers to be the most debasing ills of later 20th-century Philippine society. Also, a reader's prior exposure to a certain culture, whether direct or vicarious, can heighten his understanding of a written text, at the same time that immersion in a literary text can lead to an increased understanding of the culture of the group which created it. And since culture is recorded in history, the link between literature and history becomes obvious. Greenblatt has this position unequivocally stated in the opening line above. — Two conclusions apposite to the forms of literary texts can be drawn from the preceding discussion. The subjects and themes people of one country opt to write about, and the patterns and structures they pick to package their messages are dictated by culture. And since culture changes with time, so also do the choices of people in expressing themselves through the literary arts. Thus, genres come and go not as a case of fad and popularity but as an expression of the collective thoughts, emotions and experiences of a cultural

group. In the Philippines, the development of literary forms is anchored on the major historical-cultural developments outlined in the succeeding discussions. Philippine Literary Genres Pre-Colonial Times. Historical researches in the latter part of the 20th century revealed that literary development in the Philippines dates back to pre-Spanish colonization. Interestingly, the literary types and features during this period are similar to early traditions in other cultures and regions. * Characteristics of Pre-colonial Literature (Lumbera & Lumbera 2 – 3) * It was basically oral. * It reflected community life, i. e., subject was ordinary day-to-day experiences such as household chores and food gathering. * It used common day-to-day language. * It carried the conventions of common oral literary forms, i. e., “repetition, stereotyping of characters, regular rhythmic and musical devices” * “Ownership” of literary works was “communal.” * Anybody was a potential author. * Types of Pre-colonial Literature (Lumbera & Lumbera 1-5; Godinez-Ortega 1-2): * Riddles or bugtong. These are short rhymed puzzles, usually in a couplet, intended as a form of entertainment in social gatherings such as during a wake, or when a woman’s hand was formally asked for in marriage (pamamanhikan). It is known as tigmo in Cebuano, paktakon in Ilongo, patototdon in Bicol, (Godinez-Ortega 1), burburtia in Ilokano, and bonikew in Pangasinan. * Proverbs or salawikain. Similar to the bugtong, the proverb is a short verse in a rhyme, usually a couplet, which was created to teach a lesson, state a societal norm, or offer tidbits of wisdom. * Monoriming heptasyllabic lines. (Monorime or Monorhyme refers to a poem which has every two lines with an identical rhyme or all the lines with the same end rhyme.) These single-rimed lines, which consist of seven syllables

per line, appeared in the *Vocabulario de la lengua Tagala*, a rare Spanish source of “early oral lore obtained direct from the people” (Lumbera & Lumbera 3). * Tanaga. An example of a monoriming heptasyllabic quatrain, the tanaga is an extended form of the proverb expressing its message with intense emotion. * Folk song. The Filipino is a lover of the lyric and these verses during pre-colonial times were enjoyed in melodious tones. * Lullaby or hele. This is a mother’s song to calm a baby or put him to sleep. The words are original and unique for each singer. This is known as *ili-ili* in Ilongo and *duwayya* in Ilokano. * Love songs or serenade. This is the *harana* in Tagalog, *panawagan* or *balitao* in Ilongo, *bayok* among the Maranaos, and *tapat* among the Ilokanos * *Ambahan*. This Mangyan song depicts human relationships and social entertainment and serves as a tool for teaching the young. * Work songs. The rural folks being serious in their everyday chores, they had songs for practically all important occasions such as rice planting, harvesting, drying the rice on the stalk, and pounding rice grains in the husk. Documented samples include the *kalusan* of the Ivatans, *soliranin* which is a Tagalog rowing song, and *mambayu* or Kalinga rice-pounding song. * *Tagay*. This is a Cebuana and Waray drinking song. * *Kanogon* (Cebuano), *annako* (Bontoc), and *dung-aw* (Ilokano). These are the dirges and lamentations celebrating the life and praising the deeds of the dead. * *Parang-sabil*. This is a type of folk narrative among the Tausug of Mindanao, focusing on the heroic feat of their legendary heroes. * *Duplo*. This was a verbal joust or a poetical game during wakes. It is the forerunner of *balagtas*. Interestingly, some authors classify it as a folk song. * Prose or Folk narrative. These came in four popular forms, namely: * Origin myths * Hero tales * Fables * Legends

* Lumbera & Lumbera explain that through these prose narratives, natural phenomena, events and beliefs were explained “ to make the environment more comprehensible and less fearsome, and make idle hours less tedious by filling them with humor” (4). Further, they assert that epics and folk tales are the “ most significant pieces of oral literature that may safely be presumed to have originated in prehistoric times” (4). Significantly “ varied, exotic, and magical” (Godinez-Ortega 2), these “ ethnoepics” represented the culture of the ethnic group which composed them. They were intended to be sung or chanted during community activities such as planting, harvesting and weddings to the accompaniment of indigenous musical instruments and dancing. * Rituals and dances which became the forerunners of the drama *

The variety of pre-colonial literary forms, more than attesting to the complexity of the cultures which created them, can help in reconstructing the period of Philippine literary history which “ exerted and continued to exert influence on the literary works of succeeding generations, in terms of outlook, theme, and technique” (Lumbera & Lumbera 2). Literature under Spanish Rule Spain conquered the Philippines using the sword and the cross. Not only did the locals surrender their political sovereignty to the conqueror; in the main, they also embraced the religious beliefs, principles and values of Catholicism. The more than three hundred years of Spanish domination of the country impressed a significant mark on every aspect of the Filipino people’s way of life. Under a politico-economic system propelled jointly by the church and the state, a new religion, a wave of western-inspired philosophical thoughts, and a social structure which was rooted on skin color and theistic orientation, the people’s ideals, hopes, beliefs, values, and

general perspective of things changed dramatically. So did the content and form of their literature. It might have been inevitable that the ways of the colonizers flowed spontaneously into the societal stream. It is a fact, however, that some of our own people deliberately traded their indigenous traditions with the ways of the colonizers. This, too, is evident in the literature of the period.

◆ Characteristics of Spanish Colonial Literature

- ◀ Publication was under the joint control of the church and the state.
- ◀ Literature began to see print but oral literature continued among the masses.
- ◀ Published works took a strong religious orientation up until the early years of the 19th century.
- ◀ Works published by the missionaries were in the vernacular.
- ◀ Those published by Filipinos in the latter part of Spanish rule were in Spanish.
- ◀ Earlier poetry reflected the use of pre-colonial forms but later works showed Euro-Hispanic influences. Works exuded a strong patriotic tone and a deep personal feeling.
- ◀ Filipino-authored prose came into print only in the 19th century
- ◀ Realism began to be seen in Philippine literature, particularly through the novel, in the latter part of the 19th century.
- ◀ Political ideas, specifically protests against colonial abuses, the clamor for reforms, and, eventually, the outcry for independence dominated the latter years of Spanish rule. Reforms in other aspects of life eventually became a recurrent theme across all genres.

◆ Literary Types during the Period

- ◀ Religious prose and poetry
- ◀ Catechism works created by "Ladino" (Latinized) writers
- ◀ Dalit, a meditative verse attached to novena prayers
- ◀ Pasyon, a long account of Jesus' agony and death in carefully crafted octosyllabic (eight-syllable) quintillas and "in strophes of five monoriming lines" never seen in earlier

forms, and was meant to supplant the pagan epic (Lumbera & Lumbera 8). It derives its vigor as a literary text from the author's "insight into the psychology of the biblical figures who emerge vividly as though they were the poet's own contemporaries" (Lumbera & Lumbera 9). Like the epic, it was sung to a melody set by local tradition. It was first published in Tagalog, then in Ilocano, Pangasinan, Ibanag, Cebuana, Bicol, Ilongo and Waray (Godinez-Ortega). Later, it became a special Lenten piece, sang or recited during the Holy Thursday and Good Friday vigil. Sinakulo, which, like the pasyon, treats of Jesus' passion and death and was presented during the Lenten season. Pasyon and sinakulo remain alive in the celebration of Lent in contemporary Philippines. Secular prose and poetry Komedyang, a theater genre inspired by the heroes and scenes in Spanish ballads, or love verses. This play in verse, which depicted European folkways and mores, had plots centered on the exploits of Christian warriors from a high social class or of the love adventures of Muslims and Christians, ending with the conversion of the non-Christian to the Christian faith and his surrender to the power of the Spanish ruler. A march was played to mark the entrance and the exit of characters. It was presented in two or three parts on consecutive days usually coinciding with the celebration of the patronal feast. Metrical romance which came in two forms: Awit, a narrative poem that was either sung or chanted consisting of four monoriming dodecasyllabic lines. Korido, another narrative poem, also either sung or chanted, composed of four monoriming octosyllabic (eight-syllable) lines. Awit and korido were both inspired by Spanish ballads like the komedyang. Both were orally circulated. This is how the more popular compositions

reached a wide audience and got to the consciousness of the masses. Considered the best example of the awit is Francisco Balagtas' Florante at Laura, a late nineteenth-century poem depicting a modest love story almost foiled by selfish person desires but which triumphs in the end following the twist of political events. The Novel became a potent vehicle for the campaign for reforms in the latter part of the 19th century. Foremost in significance are Jose Rizal's Noli me Tangere and El Filibusterismo, both of which were meant to bring to the awareness of the Spanish government in Spain the atrocities of the Spaniards in the colony. The Essay. This was widely used to expound on the teachings of the Roman Catholic Church, on the one hand, and to propel the Propaganda Movement and other nationalistic endeavors, on the other hand. Patriotic verse. Poetry took on a patriotic slant especially during the last century of Spanish rule. Literary works on proper decorum Literature under American Colonial Rule The passion and fervor in the writings of the propagandists undoubtedly brought the issues to the doorsteps of many Filipino households, yet the movement was not compelling enough to effect a dramatic turnaround from the state of things. That Spain bowed out of Philippine territory at the threshold of the 20th century was a victory not by and of the Filipinos but of a new power. The curtain dropped for Spain only to be raised for the United States of America. The change of hands in political domination yet again ushered in a different breath of air, politico-economic structure, societal norms and standards, and an almost entirely new cultural orientation. The response of the Filipino masses became evident in their literary writings.

◆ Literary Traditions during the Period English was adopted as medium

of instruction and, eventually, as the language of literature. Spanish remained in use but the best works during this period were written in English. — There was a marked variety, creative energy, passion, and audacity in the writings of the period, particularly accented by a very strong sense of patriotism, nationalism, and social consciousness. — The Euro-Hispanic tradition (critical theories and themes from Spanish and European literatures) which flowered during the middle part of the 19th century inspired literature during this period until the first two decades of the 20th century when American and English traditions were introduced. — The New Criticism became the order of the period. literary work as a self-contained artistic work, without looking at other factors such as the intention of the writer, the historical-cultural background against which it is written, the reader's response, and moral biases became the order of the period. — Literary modernism and focus on the writer's individuality also characterized the works of the period. — Literature in the vernacular continued to be written through magazines such as *Liwayway* for the Tagalog-speaking communities, *Bisaya* for the Cebuanos, *Bannawag* in the Ilokano speaking provinces, *Hiligaynon* among the Ilongos, and newspapers which allowed the printing of literary articles. — Oral literature remained in use. — Literary Types during the Period — The Balagtas poetic tradition (debate in verse) which remained popular during the early years of American rule — Free verse — The modern short story — The critical essay, e. g., socio-political commentaries — Modern verses in poetry — Drama —^a Allegorical drama which began to gain roots during the Spanish period —^a *Sarsuwela*, which was meant to supplant the *komedya*, depicting scenes from Philippine

life. This gave the viewing public a sense of pride in their own traditions and culture. Eventually, sarsuwela took the place of the komedya in the urban areas while the latter gained strong acceptance among the masses in the rural areas. The novel especially in Tagalog and the local languages serialized in daily newspapers and weekly magazines. Themes ranged from politics to romance. The Contemporary Period Independence . . . a mark of a nation's maturity, achievement, and solidarity. This is the loftiest aspiration and the ultimate ambition of a people whose existence is defined by a common tradition. It was a dream doggedly pursued by the Filipino nation during the four centuries of foreign domination. When finally it was attained, it engendered unbounded exultation, fresh hopes, renewed vibrance, and an inspiration to attain further stability. But also along the way, its tenacity is being challenged in no uncertain terms. While no new literary form per se has evolved during the period, it is noteworthy that the "traditional" genres have been given a new face and an unequalled vigor such that they may as well be classified as sub-genres. Besides, the forms used are those that best express the people's aspiration of upholding their sovereignty and the independence of the country they fought hard to obtain, and of safeguarding their individual freedom and basic rights. This period may be divided into two: * From 1946 to 1985. This is marked by a strong nationalistic fervor, a dynamic spirit to uphold and safeguard the nation's sovereignty, and a heightened interest in economic and socio-cultural issues. The change of guards from the Spaniards to the Americans, the brief occupation by the Japanese, and the grant of independence by the U S government despite its continued influence on the country's political affairs all contributed to the

web of confusion about the identity of the Filipino. The search for identity marked the literary works of this period even as it witnessed the rise to fame of writers who dared to experiment with their craft and to infuse existential thoughts and American principles and ideas. The latter years of this period were accented by a growing militancy against the Marcos dictatorship. *

From the EDSA Revolution to the Present. Obviously the most dynamic stage in the development of Philippine literature, this period has thus far produced a fresh crop of works in poetry, short story, the critical essay, and the stage play unknown in depth and brilliance in the history of the country's literary development. ♦ Characteristics of Contemporary Literature < English and Filipino continue to be the major media of literature. There is a strong stimulus for reading and writing in Filipino and in the local languages (vernacular) in the last two decades. It is gratifying to note that the strongest stimulus is coming from the national government through the mandated inclusion of the study of local literatures in higher education and the implementation of the multi-language education (MLE) policy in basic education. < Literature as a venue for socio-politico-economic-religious discussions and a vehicle for personal thoughts and feelings has become more marked. < Literary themes cover a wide range of subjects most outstanding among which are existentialism and the search for identity in varying levels and settings, deception and violence perpetuated by those in power, grinding poverty especially in the country-sides and in some cities, nationalism, tenant- landlord relationship, human rights violation and the search for the desaparecidos, and the Filipino diaspora and the experiences of overseas Filipino workers (OFWs) and migrants. < The New Criticism, a

critical theory which espouses the study of a literary text as a self-contained artistic object, without considering external forces such as the writer's intention, historical-cultural background against which it is written, reader's response and moral bias, provided the framework for writers and critics during the early part of this period. This literary orientation redirected writing away from classical traditions exemplified by Propaganda and Revolution literature toward a standard that placed focus on the crafting of the work and its effectiveness. — The Anglo-American tradition, which includes the free verse and the blank verse, gained acceptance among writers. — The Euro-Hispanic tradition was blended with the tradition of propaganda and revolutionary literature to become a truly Filipino tradition. — The ' 60s and the ' 70s saw the resurgence of cause-oriented literature. This militancy, although markedly toned down, has continued to the present. — The post-EDSA tradition has moved literature from an elitist art to a more reachable vehicle of expression characterized by less significant forms and mundane subject matter. — Further development of regional literatures has been given a stronger impetus through the inclusion of regional literary masterpieces in the college curriculum. — Filipino writers have become more conscious of their craft as shown by the regular conduct of writing workshops (Godinez-Ortega 6). — Gender and environmental issues have gained ground. — Contemporary Literary Types — Modern Poetry — This is a new style of poetry writing in Tagalog, a deviation from the highly rimed, declamatory tradition known for many centuries. — the Anglo-American inspired poetry of Jose Garcia Villa — the Tagalog verse of Jose Lacaba written in terse but ironic patterns. The Poet employs rimes although

he tends to engage the reader in conversation. — the modern Tagalog verse of Rogelio Mangahas — the free verse, also in Tagalog, of Alejandro Abadilla who pushed for the naturalness and sincerity of poetry by allowing the thoughts to be reflected in the lines, without imposing the aspects of rhyme and meter — the new poetry of Virgilio Almario. In the hands of this poet, Tagalog poetry reached a higher plane with his skill in combining the traditional and the avant-garde. — the bilingual (English and Tagalog) poetry of Rolando Tinio — Alejandro Hufana's and Ricardo Demetillo's modern epic in English — Modern Short Story — These are stories set in the Philippines in the English language — Kerima Polotan and her focus on women's search for self-image — Nick Joaquin's stories on the search for identity from a historical angle — NVM Gonzales' writings about identity from an economic perspective. — Wilfrido Nollado's departure from the short story pattern of NVM Gonzales — Jun Cruz Reyes' "protest short story" — The Novel — F. Sionil Jose's history-inspired novels — Nick Joaquin's, NVM Gonzales' and Wilfrido Nollado's novels — Essay: the critical essay of Virgilio Almario — Drama- The activist theater was used as a potent vehicle for nationalistic Movements especially before and during the Martial Law years (1972-1986).

REVIEW QUESTIONS Choose the most appropriate answer for each item.

1. Which of the following statements are true about literature, culture, and history based on the readings above? Put a check mark before the sentence. ____ a. History is a tapestry made out of the fine fibers of man's cultural experiences. ____ b. Certain forms of literature can express emotions and ideas more meaningfully than others. ____ c. Man's thoughts and feelings are the same across cultures since man

is a universal being. ____ d. Literature, history and culture are at their best as isolated entities. ____ e. Literary genres develop on their own independent of external forces. ____ f. Types and themes of literature evolve from changes in man's needs and aspirations. ____ g. Earlier forms of literature are more expressive of cultural traditions than later genres. ____ h. Understanding Philippine history is a must for the literary mind venturing into writing but is merely an option for one engaging in reading. ____ i. The epic represents the remote history of Philippine culture and strictly belongs to ancient literary tradition. ____ j. The shift to the New Criticism is contemporary society's way of responding to the structures and suasions of the present. 2. Bugtong and salawikain may be classified as parallel creations except in terms of: a. length and poetic structure b. language orientation c. communal authorship d. purpose and focus 3. The folk songs of old reveal the following about the typical Filipino except: e. his lack of seriousness in life. f. his enjoyment of the company of friends. g. his strong inclination towards work. h. his natural love for rhythm, harmony, and melody. 4. If legends and other prose/folk narratives are the only literary types which may be safely assumed to have truly originated in pre-colonial times, then: i. all other literary types originally ascribed to that period are a hoax. j. further research on the authenticity of other text types ascribed to that period is in order. k. only legends and folk narratives should be included in literature textbooks. l. Literary texts such as riddles, proverbs, and songs were obviously Spanish influences. 5. Which of the following pre-colonial literary characteristics is uniquely Filipino? m. The oral media n. Repetition and stereotyping of characters o. Community life as subject p. None of the

above q. All of the above 6. The uniqueness of the pasyon in the 18th century literary strait lies in its: r. focus on the sufferings, crucifixion, and death of Jesus Christ starting with the Last Supper, based on biblical account. s. extraordinary length and narrative approach. t. careful composition, conscious design, and deep insight into the behavior and attitudes of the characters in the bible. u. close semblance to folk narratives. 7. The komedya was one of Spain's powerful instruments to: v. spread Christianity and flaunt the power of the Spanish crown. w. perpetuate the drama as an educational and entertaining experience. x. build on the stage talents of the natives. y. encourage interest in Spanish ballads. 8. Awit and korido became popular because: z. they touched on themes which appealed to the people, and were circulated orally. {. they used the language of the masses and a rhyming scheme and rhythm which the people, generally, were familiar with. |. they had a narrative nature. }. they were pleasing to the political and ecclesiastical officials. 9. The komedya's rise to popularity among the masses primarily disclosed: ~. a prevalent enthusiasm to learn literacy skills which could be derived from the stage plays. □. a strong appetite for entertainment. . a widespread belief that learning about European culture and adopting European manners and ways of life were considered a mark of higher socio-economic status. . a general preference for things European or foreign. 10. The rise of the novel and the critical essay as popular genres during the U S colonial period was a response to: . the socio-political climate in the country . the influence of Rizal and the propagandists . the need for a vehicle to convey the people's grievances against oppression . A and B . All of the above 11. The advent of the New Criticism was a positive turning point

in Philippine literature because: . it made writers more aware of the mandatory connection between the structure and meaning of their literary creation. . it strengthened the Balagtas tradition and, thus, encouraged more rhymed and metered texts. . it encouraged the writing of literary critiques. . the number of novelists in Tagalog (Filipino) increased dramatically. 12.

Lumbera and Lumbera assert that “ Philippine literature, at the end of the period of U S colonialism, had attained identity as national literature. . . . ”

(103). Such identity as national literature is shown in: . the proliferation of literary works in the vernacular. . the focus on literatures of a patriotic and socially conscious nature. . the Balagtas poetic tradition and the sarsuwela which are peculiarly Filipino. . the passion and daring in the writings of the period. 13. The birth of a new tradition in Tagalog poetry was a result of: .

the introduction of the Anglo-American literary tradition. . the coming of age of Tagalog. . the use of English in literary circles. . the creative genius of Abadilla, Mangahas, Almario and Lacaba. 14. Study the following excerpt from Ibong Adarna, an example of korido. Then, from the list of sentences after the excerpt, check every item that is supported expressly or implicitly by the excerpt. Noong mga unang araw (In the olden days sang-ayon sa kasaysayan, according to history, sa Berbanyang kaharian in the kingdom of Berbenia Ay may Haring hinangaan. There was a King who was admired.) Sa kanyang pamamahala (During his reign Kaharia’y nanagana, The kingdom prospered, Maginoo man at dukha Noble and poor Tumanggap ng wastong pala. Received what was due him.) Bawa’t utos na balakin (Every decree Kaya lamang pairalin, Was put in effect only, Kung kanya nang napaglining. After he had carefully thought about it.) Kaya bawa’t kamalian, (So every

mistake, Bago bigyang kahatula'y Before it is handed penalty Nililimi sa katwiran. Is judged (based on the standards of) on its righte