

Analysis of dekada'70

Countries, Philippines



Analysis of Dekada'70 According to the reporter of this story Dekada '70 is set in the turbulent Martial Law era in Philippine history. In the 1970's, the Republic of the Philippines was under the rule of then President Ferdinand Marcos. On September 21, 1972, Marcos declared Martial Law which placed the country under the rule of the Armed Forces of the Philippines, but kept himself in power. Under the Martial Law era, Marcos consolidated control of the armed forces, freedom of the press was severely limited and opponents of Marcos were detained. Dekada '70 is the story of a family caught in the middle of the tumultuous decade of the 1970's. It details how a middle class family struggled with and faced the changes that empowered Filipinos to rise against the Marcos government. This series of events happened after the bombing of Plaza Miranda, the suspension of the Writ of Habeas Corpus, the proclamation of Martial Law and the random arrests of political prisoners. The oppressiveness of the Marcos regime made people become more radical. This shaping of the decade are all witnessed by the female character, Amanda Bartolome, a mother of five boys. While Amanda's sons grow, form individual beliefs and lead different lives, Amanda reaffirms her identity to state her stand as a Filipino citizen, mother and woman. Dekada '70 introduces the new generation of Filipino readers, to the story of a family of a particular time in Philippine history. Its appeal lies in the evolution of its characters that embody the new generation of Filipinos. It is the story about a mother and her family, and the society around them that affects them. It is a tale of how a mother becomes torn between the letter of the law and her responsibilities as a mother. I read this for the first time when I was 16 years old for school. I revisited it 10 years after and I just have to admit how

wonderfully written this novel is. Lualhati Bautista was able to capture the essence of Martial Law and the passion of the common Filipinos during that time. Countless stories that was shared to me by my grandparents and their friends made me compare how realistic and heartbreaking it is to live in a time of turn oil. A must-read; perhaps, younger generations will get to appreciate what we have today. I had to read " Dekada '70" back in college as an assignment, but thankfully, it turned out to be a good read. The book, I believe, gives good insights to the perils of martial law. But more importantly, I think the book tells more of a woman's " enlightenment" and journey to " self-empowerment". When Martial Law came upon the Filipinos, everyone struggled to fight for justice and the truth. Lualhati Bautista's Dekada '70 narrates the story of a middle-class family caught in between the war of ideals between the administration and the common people. This book is close to the heart of Filipinos who still believe that democracy and the respect for human rights are the foundations of the country's existence. A feminist view of living in a patriarchal society. This book embarks how women can fight for their right to be a part of the society and not just mere inferiors to men. Really enjoyable read. A mother, a family, and a society struggling to survive a government of hate, corruption and oppression. The story is beautifully told with utmost sincerity without being sentimental.

Analysis og Luha ng Buwaya Luha ng Buwaya or, " Crocodile's Tear" in translation, is a 1983 novel written by Palanca Awardee and Filipino novelist Amado V. Hernandez. It consists of 53 chapters. The story is about poor farmers uniting against the greedy desires of the prominent family of the Grandes. In Filipino idioms, " crocodiles" were

used to symbolize those people who are corrupt. The " buwaya" (crocodile) in the title refers to the Grandes family, who were greedy for money. Amado was born on September 13, 1903 and died at the age of 67. He is the son of Juan Hernandez and Clara Vera. He began molding his brilliance in Gagalangin, Tondo, the Manila High School and at the American Correspondence School where he earned his baccalaureate degree in arts. Art was really his passion and maybe his fate. One proof was his matrimony to Atang de la Rama, the mistress of kundiman singing and sarswela acting. Aside from that, he was a well-renowned essayist, poet and playwright. In fact, he was awarded national artist in literature. He wrote a lot of poems, most of it tackles on human emotion while suffering from oppression. His " Isang Dipang Langit"(A Stretch of Sky) was inspired by his experience in prison and talks the same thing, the unbearable predicament of an individual socially discriminated. He'd worked also as a councilor in Manila and his concern for the people---for the working class grew into strong identification with their struggle for social justice and human rights. As a novelist, he didn't forget to showcase the lifestyle and the culture of a typical Filipino. One of these was his " Luha ng Buwaya"(Crocodile Tears) which had introduced the problems and cancers that Juan de la Cruz in the past and of the present is experiencing. The title itself originated from the European and Asian belief that a crocodile, before attacking its victim, cry first. And so the advent of the cliché " crocodile tears" which meant fictitious grief. The novel although based on real Philippine scenario is considered fiction, a product of the mind. What was just real here were the ideas and the characters portrayed by each of the actors and actresses. Luha ng Buwaya, together with Hernandez's

other novel *Mga Ibong Mandaragit*, was based on his personal experiences while imprisoned in the New Bilibid Prison from 1951 until his release on parole in 1956. The novel was about peasants from a barrio and their leader, in the person of a school teacher, fighting against oppression and greed. Through their action, the people find renewed belief in their capabilities. In a larger perspective, *Luha ng Buwaya* was Hernandez's realistic embodiment of the socio-political crisis happening in the Philippines during the 1930s until the 1950s. Hernandez wrote the novel employing an "easy style" and contemporary Pilipino language. While writing the manuscript for *Luha ng Buwaya*, Hernandez was also acting as the editor of the prison newspaper named *Muntinglupa Courier*. For me it defines the classic struggle among the elite and lower class of the Philippine society. Encompasses that knowledge and unity are the keys to the success of majority, the book also shows the post-colonial and post-war situation of the Filipino life. From a Filipino master of Tagalog prose, the story of a teacher who led the people in his village in resisting the machinations of the rich and corrupt landowners. It prescribes social organization and unity as keys to toppling the hideous reptiles in our midst. The novel is full of revelations about character while sharing ways of overcoming the travails of Philippine postwar agrarian society. Analysis of *Yesterday, Today and Tomorrow* "Kahapon, Ngayon, at Bukas" (Yesterday, Today, and Tomorrow), written by Aurelio Tolentino, is the most interesting of all seditious dramas. It is the most brilliant as it explicitly incites Filipinos to go against the United States by using vulgar speeches. This play shows how the Philippines and the Filipinos, represented by the main character, *Inangbayan*, are like a raped lady passed on from one rapist to another. In

addition, this drama is in part dependent upon Lulang Tagalog for its manuscript and leit-motif. Moreover, same with “ Hindi Aco Patay”, the costumes of the performers were so designed strategically. Every time that the actors gather, the stripes, colors and shapes of their clothes vividly form the flag of the Philippines. This is easily recognized by the native audience. The Americans, who were left confused, were unable to see the significance of what is going on. Filipino revolutionary writer. In 1896 Tolentino was an avid member of the Philippine revolutionary movement called the Katipunan, headed by Andres Bonifacio. Throughout the revolution against Spain and the war against the American colonizers, Tolentino wrote articles for several revolutionary papers, and was in and out of jail for seditious activities. He produced a total of 69 literary works, most of them plays and novels written in three languages: Spanish, Tagalog, and Pampango. His most famous play—which earned him several incarcerations for sedition under the American regime—was Kahapon, Ngayon at Bukas (Yesterday, Today, and Tomorrow), a fierce allegory on colonization and the revolutionary response. Among his other plays are Bagong Cristo (The New Christ), Sumpaang (Oaths), and Dalawang Sarong Ginto (Two Golden Jugs).