

Philippine literature in the spanish colonial period



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The birth literature of the Philippine cultural groups at the clip of conquering and transition into Christianity was chiefly unwritten. dwelling of heroic poems. fables. vocals. conundrums. and Proverbs. The conquistador. particularly its ecclesiastical arm. destroyed whatever written literature he could happen. and therefore rendered the system of composing inoperable. Among the lone native systems of composing that have survived are the syllabic scripts of the Mindoro Mangyans and the Tagbanua of Palawan. The Spanish colonial scheme was to sabotage the native unwritten tradition by replacing for it the narrative of the Passion of Christ. Although Christ was by no agencies war-like or sexually attractive as many of the heroes of the unwritten heroic poem tradition. the entreaty of the Jesus myth inhered in the protagonist's superior thaumaturgy: by assuring ageless life for everyone. he democratized the power to lift above decease. It is to be emphasized. nevertheless. that the native tradition survived and even flourished in countries inaccessible to the colonial power. Furthermore. the tardiness and the deficiency of assiduousness of the colonial disposal in doing a public educational system work meant the endurance of unwritten tradition. or what was left of it. among the conquered folks.

The church governments adopted a policy of distributing the Church philosophies by pass oning to the indigen (pejoratively called Indio) in his ain linguistic communication. Doctrina Christiana (1593) . the first book to be printed in the Philippines. was a prayer book written in Spanish with an attach toing Tagalog interlingual rendition. It was. nevertheless. for the sole usage of the missionaries who constantly read them aloud to the alphabetic Indio neophytes (Medina) . who were to trust chiefly on their

memory. But the undertaking of interpreting spiritual instructional stuffs obliged the Spanish missionaries to take a most practical measure. that of using native talkers as transcribers. Finally, the native transcriber learned to read and compose both in Spanish and his native linguistic communication. (Forms of Literature) This development marked the beginning of Indio literacy and therefore spurred the creative activity of the first written literary native text by the indigen. These authors, called mestizo because of their eloquence in both Spanish and Tagalog, published their work, chiefly devotional poesy, in the first decennary of the seventeenth century. Among the earliest authors of note were Francisco de San Jose and Francisco Bagongbata (Medina) .

But by far the most talented of these native poet-translators was Gaspar Aquino de Belen (Lumbera, p. 14) . Mahal Na Pasion ni Jesu Christo, a Tagalog verse form based on Christ's passion, was published in 1704. This long verse form, original and cracker-barrel in its rendering of a humanized, so, a nativized Jesus, is a milepost in the history of Philippine letters. Ironically — and possibly merely because of its profound influence on the popular imaginativeness — as artefact it marks the beginning of the terminal of the old fabulous civilization and a transition to the new paradigm introduced by the colonial power. Until the nineteenth century, the printing imperativenesss were owned and managed by the spiritual orders. Therefore, spiritual subjects dominated the civilization of the Christianized bulk. But the native unwritten literature, whether secular or mythico-religious continued. Even among the Christianized cultural groups, the unwritten

tradition persisted in such signifiers as fables. expressions. marrying vocals such as the balayan and parlour theatre such as the duplo.

In the eighteenth century. secular literature from Spain in the signifier of mediaeval laies inspired the native poetic-drama signifier called the komedya. later to be called moro-moro because these frequently dealt with the subject of Christians prevailing over Moslems. (Peronality) Jose de la Cruz (1746 - 1829) was the first advocate of the komedya during his clip. A poet of colossal end product and polished manner. de la Cruz marks a turning point in that his elevated enunciation distinguishes his work from common people parlance (as for case. that of Gaspar Aquino de Belen) . Yet his entreaty to the non-literate was cosmopolitan. The popularity of the dramatic signifier. of which he was a maestro. was due to it being experienced as public presentation both by the knowing minority and the nonreader but truly appreciative bulk. Francisco Baltazar (1788 - 1862) . popularly called Balagtas. is the acknowledged maestro of traditional Tagalog poesy. Of peasant beginnings. he left his hometown in Bigaa. Bulacan for Manila. with a strong finding to better his batch through instruction. To back up his surveies. he worked as a domestic retainer in Tondo.

He steeped himself in classical surveies in schools of prestigiousness in the capital. Great societal and political alterations in the universe worked together to do Balagtas' calling as poet possible. The industrial revolution had caused a great motion of commercialism in the Earth. making wealth and the chance for stuff betterment in the life of the working categories. With these great stuff alterations. societal values were transformed. leting

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greater societal mobility. In short, he was a kid of the planetary businessperson revolution. Broad thoughts, in clip, broke category — and, in the Philippines — even racial barriers (Medina) . The word Filipino, which used to mention to a restricted group (i. e. . Spaniards born in the Philippines) expanded to include non merely the acculturated affluent Chinese ladino but besides the acculturated Indio (Medina) . Balagtas was one of the first Indios to go a Filipino. But the important component in Balagtas' alone mastermind is that, being caught between two civilizations (the indigen and the colonial/classical) . he could exchange codifications (or was perceived by his compatriot audience to be exchanging codifications) . supply insight and information to his laden compatriots in the really manner and pretense of a tradition provided him by a foreign (and oppressive) civilization.

His narrative verse form *Florante at Laura* written in empyreal Tagalog, is about dictatorship in Albanya, but it is besides perceived to be about dictatorship in his Filipino fatherland (Lumbera) . Despite the foreign influence, nevertheless, he remained true to his native traditions. His poetry dramas were performed to the assortment crowd. His verse forms were sung by the literate for the benefit of the analphabetic. The metrical regularity and rime performed their antique mnemotechnic map, despite and because of the debut of publishing. Printing overtook tradition. The printed page, by itself, became the mnemotechnic device, the phase set for the development of prose. The first Filipino novel was *Ninay*, written in Spanish by Pedro Paterno, a Philippine-born ilustrado (Medina p. 93) . Following the sentimental manner of his first book *Sampaguitas* (a aggregation of verse

forms in Spanish) . the novel endeavored to foreground the adorably alone qualities of Filipinos. National Hero Jose Rizal (1861 - 1896) chose the realistic novel as his medium. Choosing Spanish over Tagalog meant disputing the oppressors on the latter's ain sod.

By composing in prose. Rizal besides cut his ties with the Balagtas tradition of the nonliteral indirection which veiled the supposed treason of many Hagiographas at that clip. Rizal's two novels. the Noli Me Tangere and its subsequence El Filibusterismo. chronicle the life and ultimate decease of Ibarra. a Filipino educated abroad. who attempts to reform his state through instruction. At the decision of the Noli. his attempts end in near-death and expatriate from his state. In the Filibusterismo. he returns after reinventing himself as Simoun. the affluent jewelry maker. and hastens societal decay by farther perverting the societal cloth till the laden react violently to subvert the system. But the rebellion is foiled and Simoun suffers a violent decease. In a sense. Rizal's novels and loyal verse forms were the inevitable decision to the run for broad reforms known as the Propaganda Movement. waged by Graciano Lopez Jaena. and M. H. del Pilar.

The two novels so vividly depicted corruptness and subjugation that despite the deficiency of any clear protagonism. they served to transfuse the strong belief that there could be no solution to the societal ailments but a violent one. Following closely on the failed reformer motion. and on Rizal's novels. was the Filipino revolution headed by Andres Bonifacio (1863 - 1897) . His closest adjutant. the college-bred Emilio Jacinto (1875 - 1899) . was the radical organization's ideologist. Both were supporters of Rizal. and like Rizal. both were authors and societal critics deeply influenced by the broad <https://assignbuster.com/philippine-literature-in-the-spanish-colonial-period/>

thoughts of the Gallic enlightenment. about human self-respect. Bonifacio's most of import work are his verse forms. the most well-known being Pag-Ibig Sa Tinubuang Lupa.

Jacinto wrote political essays expressed in the linguistic communication of the common people. Significantly, although either author could hold written in Spanish (Bonifacio, for case, wrote a Tagalog interlingual rendition of Rizal's Ultimo Adios) . both chose to pass on to their fellowmen in their ain native linguistic communication. The figure of Rizal dominates Philippine literature until the present twenty-four hours. Liberalism led to instruction of the native and the dominance of Spanish. But Spanish was undermined by the really thoughts of release that it helped distribute, and its diminution led to nativism and a Renaissance of literature in the native linguistic communications. The bend of the century witnessed non merely the Filipino revolution but a quieter though no less important eruption. The educated adult females of the period produced important poesy. Gregoria de Jesus, married woman of Andres Bonifacio, wrote noteworthy Tagalog poesy. Meanwhile, in Vigan of the Ilocano North, Leona Florentino, by her poesy, became the foremost Ilocano author of her clip.

Filipino literary production during the American Period in the Philippines was spurred by two important developments in instruction and civilization. One is the debut of free public direction for all kids of school age and two, the usage of English as medium of direction in all degrees of instruction in public schools. Free public instruction made cognition and information accessible to a greater figure of Filipinos. Those who availed of this instruction through college were able to better their societal position and joined a good figure of

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educated multitudes who became portion of the country's in-between category.

The usage of English as medium of direction introduced Filipinos to Anglo-American manners of idea, civilization and life ways that would be embedded non merely in the literature produced but besides in the mind of the country's educated category. It was this educated category that would be the wellhead of a vivacious Filipino Literature in English. Filipino literature in English, as a direct consequence of American colonisation of the state, could non get away being imitative of American theoretical accounts of composing particularly during its period of apprenticeship. The poesy written by early poets manifested studied efforts at versification as in the undermentioned verse form which is cogent evidence of the poet's instead simple exercising in the English linguistic communication: Vacation yearss at last are here.

And we have clip for merriment so beloved. All male childs and misss do lief hearten. This welcomed season of the twelvemonth. In early June in school we'll meet ; A harder undertaking shall we finish And if we fail we must reiterate That self same undertaking without retreat. We merely rest to come once more To school where male childs and misss obtain The Creator's gift to work forces Whose sanguine hopes in us remain. Vacation means a clip for drama For immature and old in dark and twenty-four hours My want for all is to be gay. And evil none lead you astray

- Juan F. Salazar Philippines Free Press. May 9. 1909

The verse form was anthologized in the first aggregation of poesy in English. Filipino Poetry. edited by Rodolfo Dato (1909 - 1924) . Among the poets
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featured in this anthology were Proceso Sebastian Maximo Kalaw. Fernando Maramag. Leopoldo Uichanco. Jose Ledesma. Vicente Callao. Santiago Sevilla. Bernardo Garcia. Francisco Africa. Pablo Anzures. Carlos P. Romulo. Francisco Tonogbanua. Juan Pastrana. Maria Agoncillo. Paz Marquez Benitez. Luis Dato and many others. Another anthology. The English German Anthology of Poets edited by Pablo Laslo was published and covered poets published from 1924-1934 among whom were Teofilo D. Agcaoili. Aurelio Alvero. Horacio de la Costa. Amador T. Daguio. Salvador P. Lopez. Angela Manalang Gloria. Trinidad Tarrosa. Abelardo Subido and Jose Garcia Villa. among others. A 3rd pre-war aggregation of poesy was edited by Carlos Bulosan. Chorus for America: Six Philippine Poets. The six poets in this aggregation were Jose Garcia Villa. Rafael Zulueta district attorney Costa. Rodrigo T. Feria. C. B. Rigor. Cecilio Baroga and Carlos Bulosan.

In fiction. the period of apprenticeship in literary authorship in English is marked by imitation of the manner of storytelling and rigorous attachment to the trade of the short narrative as practiced by popular American fictionists. Early short narrative authors in English were frequently dubbed as the Andersons or Saroyans or the Hemingways of Philippine letters. Leopoldo Yabes in his survey of the Philippine short narrative in English from 1925 to 1955 points to these theoretical accounts of American fiction exercising profound influence on the early Hagiographas of narrative authors like Francisco Arcellana. A. E. Litiatco. Paz Latorena. . When the University of the Philippines was founded in 1908. an elect group of authors in English began to exercise influence among the culturati. The U. P. Writers Club founded in 1926. had stated that one of its purposes was to heighten and propagate the

“ language of Shakespeare. ” In 1925. Paz Marquez Benitez short narrative. “ Dead Stars” was published and was made the landmark of the adulthood of the Filipino author in English. Soon after Benitez. short narrative authors began printing narratives no longer imitative of American theoretical accounts.

Therefore. narrative authors like Icasiano Calalang. A. E. Litiatco. Arturo Rotor. Lydia Villanueva. Paz Latorena. Manuel Arguilla began printing narratives attesting both skilled usage of the linguistic communication and a acute Filipino esthesia. This combination of composing in a borrowed lingua while brooding on Filipino imposts and traditions earmarked the literary end product of major Filipino fictionists in English during the American period. Therefore. the major novels of the period. such as the Filipino Rebel. by Maximo Kalaw. and His Native Dirt by Juan C. Laya. are discourses on cultural individuality. nationhood and being Filipino done in the English linguistic communication. Narratives such as “ How My Brother Leon Brought Home a Wife” by Manuel Arguilla scanned the scenery every bit good as the folkways of Ilocandia while N. V. M. Gonzales’s novels and narratives such as “ Children of the Ash Covered Loam. ” present the view of Mindoro. in all its imposts and traditions while configuring its characters in the human quandary of nostalgia and poorness.

Apart from Arguilla and Gonzales. celebrated fictionists during the period included Francisco Arcellana. whom Jose Garcia Villa lauded as a “ genius” narrator. Consorcio Borje. Aida Rivera. Conrado Pedroche. Amador Daguio. Sinai Hamada. Hernando Ocampo. Fernando Maria Guerrero. Jose Garcia Villa himself wrote several short narratives but devoted most of his clip to poetry.

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In 1936, when the Philippine Writers League was organized, Filipino authors in English began discoursing the value of literature in society. Initiated and led by Salvador P. Lopez, whose essays on Literature and Society provoked arguments, the treatment centered on proletarian literature, i. e. . engaged or committed literature versus the art for art's interest literary orientation. But this treatment oddly left out the issue of colonialism and colonial literature and the whole topographic point of literary authorship in English under a colonial set-up that was the Philippines so. With Salvador P. Lopez, the essay in English gained the upper manus in twenty-four hours to twenty-four hours talk about on political relations and administration.

Polemicists who used to compose in Spanish like Claro M. Recto, easy started utilizing English in the treatment of current events even as newspaper dailies moved off from Spanish describing into English. Among the litterateurs, Federico Mangahas had an easy installation with the linguistic communication and the essay as genre. Other celebrated litterateurs during the period were Fernando Maramag, Carlos P. Romulo, Conrado Ramirez. On the other manus, the blossoming of a vivacious literary tradition due to historical events did non wholly hamper literary production in the indigen or autochthonal linguistic communications. In fact, the early period of the twentieth century was singular for the important literary end product of all major linguistic communications in the assorted literary genre. (Forms Of lit) It was during the early American period that incendiary dramas, utilizing the signifier of the zarsuwela, were mounted. Zarsuwelistas Juan Abad, Aurelio Tolentino, Juan Matapang Cruz, Juan Crisostomo Sotto mounted the

classics like Tanikalang Ginto. Kahapon. Ngayon at Bukas and Hindi Ako Patay. all directed against the American imperialists.

Patricio Mariano's Anak ng Dagat and Severino Reyes's Walang Sugat are every bit singular zarzuwelas staged during the period. On the Eve of World War II. Wilfredo Maria Guerrero would derive laterality in theater through his one-act dramas which he toured through his " mobile theatre" . Therefore.

Wanted a Chaperone and The Forsaken House became really popular in campuses throughout the archipelago. The novel in Tagalog. Iloko.

Hiligaynon and Sugbuanon besides developed during the period aided mostly by the steady publication of hebdomadal magazines like the Liwayway.

Bannawag and Bisaya which serialized the novels. Among the early Tagalog novelists of the twentieth century were Ishmael Amado. Valeriano Hernandez Pena. Faustino Aguilar. Lope K. Santos and Lazaro Francisco. Ishmael Amado's Bulalakaw ng Pag-asa published in 1909 was one of the earliest novels that dealt with the subject of American imperialism in the Philippines.

The novel. nevertheless. was non released from the publishing imperativeness until 1916. at which clip. the writer. by his ain admittance and after holding been sent as a pensionado to the U. S. . had other thoughts apart from those he wrote in the novel. Valeriano Hernandez Pena's Nena at Neneng narrates the narrative of two adult females who happened to be best of friends as they cope with their relationships with the work forces in their lives. Nena succeeds in her married life while Neneng suffers from a stormy matrimony because of her covetous hubby. Faustino Aguilar published Pinaglahuan. a love trigon set in the early old ages of the century when the worker's motion was being formed. The novel's hero. Luis Gatbuhay. is a

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worker in a printery who is imprisoned for a false accusation and loses his love. Danding to his rival Rojalde, boy of an affluent capitalist. Lope K. Santos. Banaag at Sikat has about the same subject and motive as the hero of the novel. Delfin, besides falls in love with a rich adult female, girl of an affluent landlord. The love narrative of class is set besides within the background of development of the worker's trade brotherhood motion and throughout the novel. Santos engages the readers in drawn-out treatises and discourses on socialism and capitalist economy.

Many other Tagalog novelists wrote on fluctuations of the same subject, i. e., the interplay of destiny, love and societal justice. Among these authors are Inigo Ed Regalado, Roman Reyes, Fausto J. Galauran, Susana de Guzman, Rosario de Guzman-Lingat, Lazaro Francisco, Hilaria Labog, Rosalia Aguinaldo, Amado V. Hernandez. Many of these authors were able to bring forth three or more novels as Soledad Reyes would bear out in her book which is the consequence of her thesis, *Ang Nobelang Tagalog* (1979). Among the Iloko authors, celebrated novelists were Leon Pichay, who was besides the region's poet laureate so, Hermogenes Belen, and Mena Pecson Crisologo whose *Mining wenno Ayat Ti Kararwa* is considered to be the Iloko version of a *Noli me Tangere*. In the Visayas, Magdalena Jalandoni and Ramon Muzones would take most authors in composing the novels that dwelt on the subjects of love, wooing, life in the farming areas, and other societal turbulences of the period. Marcel Navarra wrote narratives and novels in Sugbuhanon. Poetry in all linguistic communications continued to boom in all parts of the state during the American period. The Tagalogs, acclaiming

Francisco F. Balagtas as the nation's foremost poet invented the balagtasan in his award.

The balagtasan is a argument in poetry. a poetical tilt done about spontaneously between supporters who debate over the pros and cons of an issue. The first balagtasan was held in March 1924 at the Instituto de Mujeres. with Jose Corazon de Jesus and Florentino Collantes as challengers. bubuyog (bee) and paru-paro (butterfly) taking for the love of kampakot (jasmine) . It was during this balagtasan that Jose Corazon de Jesus. known as Huseng Batute. emerged triumphant to go the first male monarch of the Balagtasan. Jose Corazon de Jesus was the finest maestro of the genre. He was subsequently followed by balagtasistas. Emilio Mar Antonio and Crescenciano Marquez. who besides became King of the Balagtasan in their ain clip. As Huseng Batute. de Jesus besides produced the finest verse forms and wordss during the period. His arguments with Amado V. Hernandez on the political issue of independency from America and nationhood were largely done in poetry and are testament to the verve of Tagalog poesy during the epoch.

Lope K. Santos. heroic poem verse form. Ang Panggingera is besides cogent evidence of how poets of the period have come to get the hang the linguistic communication to be able to interpret it into effectual poesy. The balagtasan would be echoed as a poetical fete and would be duplicated in the Ilocos as the bukanegan. in award of Pedro Bukaneg. the supposed translator of the heroic poem. Biag ni Lam-ang ; and the Crissottan. in Pampanga. in award of the honored poet of the Pampango. Juan Crisostomo Sotto. In 1932.

Alejandro G. Abadilla. armed with new unfavorable judgment and an

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orientation on modernist poesy would tease traditional Tagalog poetics with the publication of his verse form. "Ako ang Daigdig." Abadilla's poesy began the epoch of modernism in Tagalog poesy. a going from the traditional rhymed, measured and orally recited verse forms. Modernist poesy which utilised free or clean poetries was intended more for soundless reading than unwritten bringing. Noted poets in Tagalog during the American period were Julian Cruz Balmaceda. Florentino Collantes. Pedro Gatmaitan. Jose Corazon de Jesus. Benigno Ramos. Inigo Ed. Regalado. Ildefonso Santos. Lope K. Santos. Aniceto Silvestre. Emilio Mar. Antonio. Alejandro Abadilla and Teodoro Agoncillo.

Like the authors in English who formed themselves into organisations. Tagalog authors besides formed the Ilaw at Panitik. and held treatments and workshops on the value of literature in society. Benigno Ramos. was one of the most politicized poets of the period as he aligned himself with the provincials of the Sakdal Movement. Fiction in Tagalog every bit good as in the other linguistic communications of the parts developed alongside the novel. Most fictionists are besides novelists. Brigido Batungbakal. Macario Pineda and other authors chose to brood on the vicissitudes of life in a altering rural landscape. Deogracias Del Rosario on the other manus. take the metropolis and the emerging societal elite as topics of his narratives.

He is considered the male parent of the modern short narrative in Tagalog Among the more popular fictionists who emerged during the period are two adult females authors. Liwayway Arceo and Genoveva Edroza Matute. considered precursors in the usage of "light" fiction. a sort of narrative stating that uses linguistic communication through affecting rendering.

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Genoveva Edroza Matute's "Ako'y Isang Tinig" and Liwayway Arceo's "Uhaw ang Tigang na Lupa" have been used as theoretical accounts of all right authorship in Filipino by instructors of composing throughout the school system.

Teodoro Agoncillo's anthology *25 Pinakamahusay na Maiikling Kuwento* (1945) included the foremost authors of fiction in the pre-war epoch. The separate, yet parallel developments of Philippine literature in English and those in Tagalog and other linguistic communications of the archipelago during the American period merely prove that literature and authorship in whatever linguistic communication and in whatever clime are able to last chiefly through the active imaginativeness of authors. Apparently, what was missing during the period was for the authors in the assorted linguistic communications to come together, portion experiences and come to a decision on the elements that constitute good authorship in the Philippines.