

UNITAS

SEMI-ANNUAL PEER-REVIEWED INTERNATIONAL ONLINE JOURNAL
OF ADVANCED RESEARCH IN LITERATURE, CULTURE, AND SOCIETY

The Rise of the Dunia Modern
(Modern World) in Pramoedya
Ananta Toer's *Bumi Manusia*
(This Earth of Mankind)

Ramon Guillermo

Team-Teaching in Tertiary
Level English Writing Classes
in Vietnam: A Case
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the Teachers' Attitudes

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Narratives: The Manananggal
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Finding Teo: Panimulang Tula/
Tala sa Tula/Talambuhay

Joselito Delos Reyes



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History and Coverage

Established in July 1922, **UNITAS** is one of the oldest extant academic journals published by a university in the Philippines as well as in Asia. Still, **UNITAS** is perhaps the oldest extant academic journal of its kind in the Philippines and Asia in terms of expansive disciplinary coverage and diverse linguistic representation through the decades. While always cognizant of disciplinary specialization, it has been “multi-disciplinary” in publishing scholarship that is intra-disciplinary within the humanities and the arts, and interdisciplinary across the other disciplines. As it was in the beginning, it has aimed for “unitas” by conjoining disciplinary difference through its pages.

Moreover, it has been multi-linguistic on the whole, allowing itself to evolve from a journal published purely in Spanish, and then in English, becoming bilingual eventually in the various issues in which articles are written in Spanish and English, or

as has been the case in the last several decades, in English and Filipino. And, of late, **UNITAS** has also published articles in other languages.

Apart from its disciplinary inclusiveness and crossovers, in almost 100 years of its existence, **UNITAS** has expanded the conceptual terrain of academic and topical coverage. It has published on cutting-edge and time-honored themes in which both established and emerging voices in research and scholarship are heard in articles that range across traditions, modernities, movements, philosophies, themes, politics, geographies, histories, musical types, architectural styles, gender relations, sexualities, government and non-government institutions, educational philosophies, media, forms, genres, canons, pedagogies, literary and cultural relations, and comparative studies, among others, in book review essays, critical commentaries, scholarly papers, and monographs. Such an expansiveness has allowed for establishing new lines of inquiry or exploring new lines of thinking about old ones.

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UNITAS invites work of outstanding quality by scholars and researchers from a variety of disciplinary, intra-disciplinary, interdisciplinary and cross-disciplinary principles, protocols and perspectives for its readership consisting primarily of academics, researchers, and graduate students, as well as of a diverse public consisting of scholars and leaders who are at the forefront of their fields and advocacies, undertaking research on multidisciplinary aspects of national and global issues within and beyond academia broadly from the perspective of but not limited to the human sciences.

In general, **UNITAS** aims to publish leading-edge and challenging articles and monographs in regular and special issues in relation to the critical currents and themes of the nation, the Asian region and the world which try to meet the various problems and opportunities of today's globalization.

Although single-authorship of articles remains typical, **UNITAS** encourages the submission of papers that are co-written by authors working across multi-cultural and multi-linguistic settings, which have resulted from an inter-cultural, inter-regional or inter-national collaboration of researchers in an effort to internationalize knowledge production, circulation and reception.

In particular, under the rubric of literary and cultural studies in Asia, **UNITAS** aims to be a platform for ethically engaged studies that represent intersections of national and international literatures, arts and cultures, crisscrossing critical and creative categories, authors and readers, "East" and "West," "North" and "South," text and

context, close readings and fieldwork, original works and translations, and theoretical and practical methodologies.

UNITAS welcomes submissions from all locations of the globe which are published in English, Philippine national and regional languages, and other foreign languages. Non-English language articles are required to submit an extended abstract in English containing the full argument rather than just a digest of the main idea.

Submissions to **UNITAS** are to follow the 8th edition of the MLA Style Manual. During the evaluation process, unless otherwise recommended by the double-blind peer reviewers to use a different documentation format, articles must be published following the MLA guidelines.

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Foreword

“UNITAS Goes Online!

This issue inaugurates UNITAS as an open-access online scholarly journal after almost a hundred years of its existence since its establishment in 1922. While committed to the double-blind peer review protocols in compliance with the international standards of quality in academic publishing, UNITAS is now freely available for online reading, downloading, printing or distribution, cognizant of the principle of fair use, and hoping to balance the need for copyright protection and open content.

The value and significance of easy accessibility on the internet is immeasurable especially for developing countries like the Philippines. Firstly, the cost of printed production has been soaring, making it difficult for even the bigger universities to continue journal or book publication in ways that had been previously possible. Secondly, the business of paper manufacturing has hastened the destruction of forests, degradation of the environment, and depletion of natural resources worldwide. All around, the online publishing facility has become, if you will, an ethical imperative.

Along with the other highly respected scholarly journals, it is the mission of UNITAS to provide a versatile and flexible platform for the dissemination of scholarship across the disciplines to researchers, academics, scholarly organizations, students, government and non-government leaders.

To the loyal readers of UNITAS throughout the decades and the internet-savvy Millennials who might be new to UNITAS, welcome online!

In This Issue

In this issue, contributing to UNITAS are emerging and established scholars alike in the country and abroad, writing about disparate topics ranging from classroom strategy to literary criticism. “Team-Teaching in Tertiary Level English Writing Classes in Vietnam: A Case Study on the Students’ and the Teachers’ Attitudes” by Nguyen Quang Tien, shows how an innovative instruction strategy of collaborative teaching has worked in the Vietnamese-English language classroom. On the other hand, “The Rise of the Dunia Modern (Modern World) in Pramoedya Ananta Toer’s *Bumi Manusia (This Earth of Mankind)*” by Ramon Guillermo analyzes the first in the quartet of novels by the canonical Indonesian author. He explains how in the novel, the use of the “related terms dunia (world), bumi (earth) in Bahasa Indonesia,” illustrates “a complex and often contradictory relationship.”

Of special significance in this issue is the critical self-reflection on a particular creative practice by highly acclaimed Filipino writers (critics and scholars) in which the writer/critic divide is shuttled between or crossed over in “Bakas: Dalumat ng Gunita’t Hinagap, Memorya ng Kinabukasan” by E. San Juan, Jr. and “@RTDAGLI: Maikling maikling Kwentong SMS at Tweets” by Rolando B. Tolentino. In their critical self-reflection, a dialogic relationship marks the generic categories that are otherwise conventionally separated out in literary studies.

“Performing the Body in Filipino Narratives: The Manananggal (Viscera Sucker) in Colonial Literature” by Hope Sabanpan-Yu explores “the profound transformation whereby the belief in the cannibalistic feature of the viscera sucker is not only an inversion by the Spanish friars to discredit the *babaylan* of her crucial role in Filipino society but as also arising from a sense of women’s sexual and maternal agency surrounding their bodies.” The “transgressive desire” of the *manananggal*, known in the Philippines as a female vampire-like mythical creature, is shown to lie in its bisected body between the belief in its cannibalism and “women’s sexual and maternal agency.”

In “A Tale of Two Souths: The Faulknerian Ideologeme in Vicente Groyon’s *The Sky Over Dimas*,” Ma. Gabriela P. Martin asserts that against the backdrop of Faulkner’s canon, in an effort “to provisionalize Bacolod history, thus reifying both class discourses as gossip and speculation,” Vicente Groyon’s novel becomes a re-working of “the ideologeme of the white patriarch’s ‘grand design’ in *Absalom, Absalom!* and the ideologeme of renunciation in *Go Down, Moses* which undermine racist ideologies.”

The three-part paper, “Ang Pagsasalin Bilang Malikhaing Pagsulat by U. Z. Eliserio,” reflects on translation as a process. Rather than viewing translation distinctly from imaginative work, the paper argues that it is “as an opportunity for

creation.” In the act of translation, the paper posits, what takes place is “not the repetition of a text from language to another, but the bringing forth of something new.”

Finally, “Finding Teo: Panimulang Tula/Tala sa Tula/Talambuhay” by Joselito Delos Reyes, emphasizes the need for writing popular literary autobiographies as an integral if more comprehensive and incisive way of appreciating the writers’ works, affirming that “poetry as life itself should never be denied to as many readers as may be reached.”

Indeed, it is hoped that this issue’s diversity and relevance of topics, theoretical principles and methodological protocols could make for both intelligent and exciting online reading.

Team-Teaching in Tertiary Level English Writing Classes in Vietnam

A Case Study on the Students' and the Teachers' Attitudes

Nguyen Quang Tien

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ABSTRACT

ESL team teaching (TT) often occurs between native English-speaker (NES) teachers and non-native English-speaker (NNES) teachers in nursery schools and secondary schools in some countries such as Japan, Hong Kong, Taiwan, and Nigeria as a way of bringing authentic language input to EFL classrooms and enhancing the quality of teaching and learning English. Up to now, no research on TT in Vietnam's context has been found. This paper reports on a case study on TT of 3 Vietnamese English teachers teaching a tertiary level English writing class, and its aim is to discover both the students' and the teachers' attitudes towards TT using a combination of qualitative and quantitative research designs and a reflective teaching approach. The main findings are: (1) TT in English writing classes was valued by the students who got many benefits from it; and by the team teachers who had a chance to avoid academic isolation and to strengthen the students' belief in the teaching team; and (2) most other Vietnamese English teachers, though acknowledging the benefits of TT, were unwilling to apply TT in their English writing classes due to certain

hindrances (e.g., inferiority complex, lack of time and commitment, and fear of challenges and judgment). Thus, TT should be implemented on a voluntary basis for the sake of professional development.

KEYWORDS

team teaching, reflective teaching, teachers' attitudes, students' attitudes, teaching techniques, transition words



Team Teaching 1 - An English class with a native English speaker at UEF



Team Teaching 2 - A team-taught writing class at UEF

Almost 30% (32 out of 115) of the senior students received low scores (i.e., 40 or below out of 100 points) on cohesion on the final English writing exam in the first semester of the academic year 2012-2013 at University of Economics and Finance (UEF), Ho Chi Minh City, Vietnam. In order to boost their English writing skills, particularly the use of transition words, known as connectors, the school offered a free extra 10-week English writing course—one and a half hours each week—in the second semester. The students with low English writing scores on cohesion were encouraged to enroll in this free course.

In order to increase the effectiveness of this extra writing course, the school had to consider the teacher-student ratio. Students previously complained that they had few chances to discuss their writing with the English-writing teacher in class due to a big class size, ranging from 25 to 30 students per class. For this reason, the TT mode was chosen to conduct this extra English writing course in order to lower the teacher-student ratio when more than 2 teachers taught the same English writing class. In this way, the students would have more chances to meet with the English writing teachers in person to discuss their writing.

On the occasion of this extra English writing course, the study reported in this paper was conducted to discover to what extent TT could help solve the students' immediate problem with the use of transition words and reveal other aspects of TT (e.g., the complexities and strategies to implement TT at tertiary level in general, particularly in Vietnam). Since the course lasted 10 weeks only, an experimental study could not be conducted to see the effects of TT on Vietnamese students' use of transition words. The study mainly focused on the students' and teachers' attitudes towards TT—a topic not much studied and reported in the literature.

TEAM TEACHING (TT)

Definition of Team Teaching

Team teaching (TT), known in the American educational system since the 1950s due to a shortage of teachers and a national concern for improvements in scientific and technical education (Amstrong, 1977), has been seen

as an “extraordinary resilient innovation” (p. 65). In TT—sometimes called “pair teaching” (Richards & Farrell, 2005)—2 teachers are equal partners working together, sharing the same class and responsibility, and dividing instruction between them (Benoit, 2001; Richards & Farrell, 2005), co-planning and evaluating the teaching performance together. Thus, TT can be seen as a form of collaboration and partnership among team teachers (Carley III, 2012; Stewart, 2005). The number of teachers in TT can be 2 or more assigned to the same students at the same time in a particular subject or a combination of subjects (Johnson & Lobb, 1959, cited in Armstrong, 1977; Johnston & Madejski, 1990). Buckley (2000) gives the definition of TT as follows: “Team teaching involves a group of instructors working purposefully, regularly, and cooperatively to help a group of students learn” (p. 4).

TT can happen between native English-speaker (NES) teachers (e.g., American or British) and non-native English-speaker (NNES) teachers or local English teachers (e.g., Japanese, Taiwanese) (Benoit, 2001; Fujimoto-Adamson, 2004; Johannes, 2012; Tsai, 2007), between teachers of similar age and skills or different skills and ideologies, between one older teacher and one younger (Carley III, 2012), between an expert teacher and a novice teacher (Wallace, 1991), between advanced or proficient teacher and less advanced or proficient teacher, and between fluent, untrained native speaker teacher and experienced non-native speaker teacher (Richards & Farrell, 2005).

The main purposes of TT are to create opportunities for team teachers with different backgrounds and expertise to complement each other and obtain maximum efficiency in their common language teaching mission (Jang, Nguyen, & Yang, 2011), develop students’ communicative competence, promote internationalization, and foster cultural exchange when a native English speaker teacher team teaches with a non-native English teachers (Hasegawa, 2008; Johannes, 2012; Sturman, 1992).

Team Teaching in Cross-Cultural and Interdisciplinary Contexts

Over the past decades, TT has been applied in some Asian countries such as Japan (Jang et al., 2011; Stewart, 2005), Nigeria (Kamai & Badaki, 2011),

Taiwan (Tsai, 2007), and Hong Kong (Benoit, 2001). TT can also occur in interdisciplinary context: courses are team-taught by one specialist in the field of Teaching English to Speakers of Other Languages (TESOL) and one content specialist in humanities or social sciences, as seen in Stewart’s (2005) study in Japan. In Vietnam’s context, TT is popularly seen in English classes in many private kindergarten or nursery schools, in international secondary schools, and in some public junior high schools for gifted students. In all these educational levels, a native English speaker teacher team teaches with a Vietnamese English assistant teacher usually known as a teaching assistant. So far, no studies on TT between Vietnamese English teachers at varied levels, particularly tertiary level, have been reported in the literature. This is the gap the present study aims to bridge.

Roles of Team Teachers

In TT, team teachers have to work in harmony by sharing particular roles (e.g., giving instruction and direction, taking initiative, adapting or curtailing activity) at particular times in particular contexts. It is not desirable that one teacher addresses the class while the other stands idly by. Benoit (2001) displays team-teachers’ roles as follows: Teacher A (leader) is in charge of explaining an activity and giving students instruction while Teacher B (supporter) is circulating amongst the students, evaluating their understanding of the instruction, keeping them on task and answering their queries. Teacher B can write the instruction given by Teacher A on the board for visual reinforcement and evaluates Teacher A’s instruction, thinking of something to be added for clarity of the instruction. Eye contact with each other is needed to make sure that everything is going smoothly. Below are different classifications of teacher roles:

Cunningham (1960) suggests 4 general organizational patterns in team teaching:

<i>Team leader type</i>	One of the 2 is the team leader, a high status than the other(s).
<i>Associate type</i>	No one is the team leader, and leadership may emerge as a result of interactions among individuals and given situations.

<i>Master teacher – beginning teacher</i>	Team teaching fosters acculturation of new staff members to the school.
<i>Coordinate team type</i>	Teachers teaching the same curriculum to different groups of students share planning

Robinson and Schaible (1995) display a table of team teaching modes, some of which could be used together in the classroom at any given time.

TT models	Explanation
<i>Traditional</i>	Teachers with similar educational backgrounds share the instruction of content and skills with all students.
<i>Intercultural</i>	Teachers with different cultural backgrounds share the instruction of content and skills with all students.
<i>Supportive</i>	One teacher provides instruction with regards to content while the other supports skill building.
<i>Monitoring</i>	One teacher provides all the instruction while the other monitors students' understanding and behavior.
<i>Collaborative</i>	Teachers discuss ideas in front of students. Course is designed to promote collaborative learning.
<i>Parallel instruction</i>	Students are divided into 2 groups. Each teacher provides instruction separately.
<i>Differentiated instruction</i>	Students are divided into groups based on their needs. Each teacher provides instruction separately.

Roles of team-teachers vary by a particular form of team-teaching. For example, a local English teacher provides L1 translation only while the English native-speaker teacher provides English input in the classroom (Benoit, 2001).

Benefits of TT Reported in the Previous Studies

The previous studies show that TT has varied benefits for both team teachers and students. First, it increases learners' motivation (Miyazato, 2001) and provides a lower teacher-student ratio when the class is divided into groups attended to and interacted with by each teacher (Benoit, 2001). In terms of instruction, TT brings individual interaction and individualized instruction because of the provision of learning environments with closer personal contact between teachers and learners (Armstrong, 1977; Richards

& Farrell, 2005). In particular, TT increases teachers' physical proximity to a greater number of students and to keep a greater number of students more engaged in the lesson more of the time (Benoit, 2001). Second, TT results in learner achievements and improvements in their English (Armstrong, 1977; Johannes, 2012; Bailey et al., 1992; Burke, 2009; Kamai & Badaki, 2011; Kamai & Badaki, 2012; Sturman, 1992; Tajino & Walker, 1998). TT can also provide students with varied language input (Sturman, 1992; Stewart, 2005) and authentic English input (Tsai, 2007) because students can have opportunities to "hear two different models of language" and "experience two different styles of teaching" (Richards & Farrell, 2005, p. 161).

On the part of team teachers, TT is good for promoting collegiality (Armstrong, 1977; Kamai & Badaki, 2012; Nunan, 1992; Richards & Farrell, 2005; Tsai, 2007). Team teachers can learn about their fellow teachers or colleagues by identifying their strengths and weaknesses while setting objectives, making plans, implementing lessons, and appraising (Tsai, 2007). In so doing, team teachers could have an opportunity to teach aspects of English language they know best and to solve language challenges of students (Kamai & Badaki, 2012). This results in "combined expertise" (Richards & Farrell, 2005) of team teachers, leading to a "stronger lesson" (Richards & Farrell, 2005, p. 160). Within this context, creativity could be spurred because team teachers know that they teach not only for their colleagues but also for their learners (Armstrong, 1977; Richards & Farrell, 2005). Team teachers can get inspiration and constructive feedback from their teaching partners (Benoit, 2001; Richards & Farrell, 2005), which leads to a good relationship among fellow teachers (Johannes, 2012) and teacher-development or professional development opportunities (Richards & Farrell, 2005; Stewart, 2005; Tsai, 2007).

Challenges in Team Teaching

There are many challenges in TT and differences in team teachers' approaches and beliefs and human nature (Carley III, 2012). According to Carley III (2012), TT has not proven to be an effective teaching tool compared to the traditional teaching mode with one teacher due to conflicts

between team teachers. However, according to Sileo (2011), these difficulties can be overcome by team teachers having an opportunity to address issues including personal pride of teachers, academic position within the learning environment, age, and cultural differences between team teachers. Other researchers (Sturman, 1992; Kamai & Badaki, 2012) also have a positive view of TT, though the efficacy of TT is still being evaluated. In addition, although there are potential and actual problems faced by individual teachers, TT is seen as an effective method of teaching ESL students, and the majority of teachers and students support this teaching mode.

Methods in Research on Team Teaching

As remarked by Stewart (2005), “the published research on team teaching is heavily slanted toward descriptive studies” (Methodology, para. 2). Particularly, a qualitative research design as seen in Miyazato’s (2001), Holliday’s (1994) and Stewart’s (2005) study utilizes interviews; Hycner (1985) conducted a small-scale study; other studies like Tsai’s (2007) employed classroom observation, questionnaire, and interviews. A quantitative research design in the studies on TT which utilizes questionnaire can be found in large-scale studies by Gorsuch (2002), Scholefield (1996), and Sturman (1992); a quasi-experimental design can be found in Kamai and Badaki’s (2012) study. Each research design has its own strengths and weaknesses: while qualitative studies do not seek generalizability (Fujimoto-Adamson, 2004), quantitative ones give only a surface look at TT; thus some studies utilize a combination of questionnaires, interviews, and classroom observations to obtain an in-depth view of each team teacher (Johannes, 2012).

Regarding the sample in the studies utilizing the qualitative research design, a case study conducted by Tsai (2007) investigated 3 pairs of team teachers; another qualitative study by Stewart (2005) involved 14 interdisciplinary team teachers. Concerning the nationalities of team teachers, as found in the literature, some studies (Sturman, 1992; Miyazato, 2001; Johannes, 2012; Fujimoto-Adamson, 2004) focus on TT between local English teachers and native English speaker teachers while some on local

teachers as found in studies by Carley III (2012), Gorsuch (2002), Scholefield (1996), and Miyazato (2001).

The research questions on TT in previous studies focus on asking team teachers to express their thoughts on what they do, why they do it, challenges or obstacles in TT, and in what way TT influences the quality of teaching and learning English (Stewart, 2005), on interaction inside the classroom, the factors or elements that facilitate or hinder the implementation of TT at particular levels of education, and the extent to which TT contributes to professional development and teacher development (Tsai, 2007).

Research Questions and Purposes of the Present Study

The literature review above sheds light on the central research question the present study aims to answer: What are the students' and the teachers' attitudes towards team teaching in English writing classes at tertiary level in Vietnam? Answering this question helps (i) identify Vietnamese students' and teachers' attitudes towards TT and (ii) inform Vietnamese English teachers, who might have never had a chance to team teach before, of TT, its complexities and techniques, and (iii) help them see to what extent it could be applied in their own teaching context.

METHODOLOGY

Participants and Research Location

Three Vietnamese English teachers (one 41-year-old male and two 57-year-old females), who had team taught once before, voluntarily took part in the research at University of Economics and Finance (UEF), Ho Chi Minh City, Vietnam. As suggested by Richards and Farrell (2005), "administrators should actively team-teach to better understand the commitment involved" (p. 169). Thus, one of the team teachers was Head of the English Department; one was the researcher teacher (the author of this paper). The study also involved 15 voluntary senior non-English major students enrolling in the extra 10-week English writing course (one and a half hours per week) and 9 voluntary Vietnamese English teachers teaching at this school.

Research Design and Context of the Classroom

The study followed a reflective approach, one in which data about teaching (e.g., teachers' and students' attitudes, beliefs, assumptions, and teaching and learning practices) are collected for critical reflection (Richards & Lockhart, 1996). Richards' (1991) critical reflection process, which the present study utilizes, consists of 3 phases: (1) observation of oneself or others; (2) recollection of the event through protocols like written descriptions of an event, a video or audio recording of an event, or a coding system; and (3) review and response to the event by delving further into the event with questions. Since the extra course was very short (only 10 weeks), the students mainly learned how to use transition words as presented in a Table of Connectors (See Appendix A) by Folse, Solomon, and Clabeaux (2010). The reflective approach was accompanied by a combination of quantitative and qualitative research design (in which descriptive statistical data were presented, students' writing documents were analyzed, and interviews with the teachers and the students were conducted). (See the description of source of the data below.)

Team Teaching Research Framework

The English writing course followed the team teaching research framework as follows:

STAGES	STEPS
Pre-teaching (A planning phase)	<ul style="list-style-type: none">Analyzing strengths and abilities of the team-teachers and assigning roles: The researcher-teacher was leader teacher giving instruction, while the other 2 were supporters utilizing the black board and circulating the class. Sometimes 1 of the 2 supporters could take turn being a leader teacher;Carrying out the syllabus and lesson, planning and setting goals for the course by the team teachers; andChecking the students' previous English final exam writing papers by the 2 team teachers (the researcher-teacher and another one).

Post-teaching (A reflecting phase)	After the 10-week course, the students took the final English writing test as a requirement for course completion. Then, their English writing papers were checked by the same 2 team teachers based on the agreed criteria to see to what extent their use of transition words improved after the intervention of TT; and The team teachers reflected on their TT, self-evaluating their performance by writing down the experience they had got over the team-taught class and their opinions on TT.
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Roles Agreed on by the Team Teachers in a Typical Class Session

The study followed a combination of team leader type and associate type as mentioned in Cunningham’s (1960) classification and a combination of the supportive, monitoring, collaborative models as categorized by Robinson and Schaible (1995). Below is a typical class session in which the roles of the team teachers are specified:

First, the leader teacher showed how a transition word was used by providing a statement in Vietnamese and explaining how ideas were connected by a Vietnamese transition word. For example, the leader teacher said, ‘Mặc dù tôi không phải là kiến trúc sư, nhưng tôi có thể đọc bản vẽ thiết kế được (Although I am not an architect, I can read the plan). If the Vietnamese statement was translated into English word by word, the translated statement would be, “Although I am not an architect, but I can read the plan”. The reason why the example was first given in the mother tongue was to make sure that the students could understand the reasoning behind the use of transition words. It means that the students were given 1) comprehensible input (an essential component in second language acquisition introduced by Krashen in 1985) and 2) scaffolding (another aspect in second language acquisition first introduced by Wood et al. in 1976 and discussed in Vygotsky’s (1978) Zone of Proximal Development). Then, the students were given 2 to 3 minutes to write down different English equivalent translations using the equivalent English connectors (In this case, *mặc dù* is equivalent to *though* or *although*). This task aimed to train the students how to reason and think in English. During this time, the 3 team teachers circulated around the whole class in order to give the students support if requested.

When the time was up, the whole class was invited to read their own translations out. Some students would give the equivalent translation as “Although I am not an architect, but I can read the plan” or “In spite of/ Despite not being an architect, but I can read the plan.” Then, the students’ provided translated statements were assessed by the leader teacher. The leader teacher would explain to the whole class that the students’ translated statements indicated that they translated the Vietnamese statement into English word for word: In Vietnamese, 2 contrasting connectors can be used in the single statement; the students also applied this rule when translating the statement into English, making their English equivalent translation wrong in English since in English, only one connector can be used in a sentence showing the sense of contrast. Then, the leader teachers refined their translation by giving a suggested translated version like “Although I am not an architect, I can read the plan” or “In spite of/ Despite not being an architect, I can read the plan” and explained to them the differences in using the contrasting connectors in Vietnamese and in English and the differences in reasoning when using contrasting connectors in both Vietnamese and English.

After the model had been provided, the leader teacher asked the whole class to produce their own statements using English contrasting connectors. Another 2 to 3 minutes were given to them. While the students were doing this task, the 3 team teachers were circulating among the whole class, giving support to the students if requested.

After 2 to 3 minutes, the 3 team teachers circulated around the class and provided conferencing to any student or groups of students who was/ were done with their written English statements. The team teachers switched the circulated places so that all the students would have the opportunities to work with all the team teachers. During this time, the parallel and differentiated instruction TT models could be applied here. In order to facilitate the students’ reasoning, the conferencing session was conducted in Vietnamese (also for the purpose of scaffolding).

After the conferencing time was up, the leader teacher stood in front of the class, asking the whole class to orally provide their own statements or

examples using the contrasting connectors. The leader teacher assessed and refined the provided statements. While the leader teacher was leading the activity, the other 2 were observing the class and may spontaneously interject a comment. According to Bailey et al. (1992), an observer can sort out the problem more easily than the partner leading the activity and concentrating on the teaching and can restate and clarify something just said by the leader teacher that is probably not fully understood by the students. The supportive, monitoring, and collaborative roles of the team teachers were seen at this moment.

When no questions about the use of a particular type of connector were asked by the students, and when the team teachers were sure that the students had mastered the use of a particular connector, another connector that majority of students had a problem with would be studied. By this time, the team teachers would switch the role: another team teacher would be the leader teacher while the other 2 would be the supporter teachers.

After several types of connectors had been studied, the whole class would do exercises to practice the use of those connectors. This way of instruction followed an inductive teaching method in which practice came first and students formulated the rules on their own, and then they did exercises afterwards to help them master the rules or the use of connectors. The whole lessons of connectors followed in this way throughout the extra writing course.

Sources of Data

The data for the study (collected in the second semester from February to June 2013) came from the following sources: document analysis, interviews, and classroom observations. Specifically, the data are the following:

- i. 15 students' English writings and their questionnaire (See Appendix B) administered immediately after the course;
- ii. The 3 team teachers' reflections on their teaching practice with guided questions (See Appendix C) made after the course as well as the answers to the questionnaires (See Appendix D) of 9 teachers who did not teach the team-taught class in the study; and

- iii. Four volunteer (out of 15) students' individual 20-to-30-minute interviews conducted after the course (The interviews were audio-recorded and transcribed for later content analysis) to delve further into their retrospective reflection on the TT mode (The questions for the semi-structured interviews, gleaned from the students' answers in the students' questionnaires, were checked by the 3 team teachers for clarity before they were used).

Data analysis

First, the students' final English writing exam papers taken after the TT classes were analyzed to find out what transition words they used and how they used them; then, the student questionnaire was analyzed to produce descriptive statistics. Second, the 3 team teachers' reflections on their own team teaching practice were analyzed and interpreted using the content analysis method to uncover common themes. The questionnaire answered by the other 9 voluntary Vietnamese English teachers was also analyzed. Third, 4 voluntary students' individual semi-structured interviews of 20 to 30 minutes were transcribed, and the content analysis method was also used to process the data. In brief, the data from the student interview transcriptions, the student questionnaire, the teacher questionnaire, and the teachers' reflections were analyzed and coded according to 2 main themes: the students' and the teachers' attitudes. The students' use of transition words after the intervention of TT, though not the focus of the study, was also analyzed to see to what extent the TT mode affected the students' use of transition words.

FINDINGS AND DISCUSSION

Team teachers' Reflections

In accordance with the reflective approach, the team teachers reflected on their teaching practice. Thus, this section displays their team teaching experience.

The first issue is about mutual trust and respect in TT. In the team-taught class, as reflected by all, more or less professional knowledge, expertise, and perspectives were displayed and all were, to some extent, afraid of

expressing opinions as well as professional knowledge as greater or lesser than the teaching partners'. This finding is similar to that in Stewart's (2005) study, in which one team teacher admitted that team teaching made her scared and that it was a very frightening experience for her. However, this feeling could be overcome by mutual trust and respect among the team teachers and by their developing an open, non-aggressive communication style for the sake of achieving the set goals of teaching, as remarked by Stewart (2005).

The second important factor is open-mindedness and flexibility. It was agreed that a team teacher needed to be open to his/her co-teachers' different opinions, and even though the roles of each team teacher had been clearly assigned, the team teachers could help his/ her teaching partner to solve ad-hoc problems or unexpected issues in class. One teacher said:

Sometimes I was suddenly asked by another team teacher, and because of being asked without notice, I could not find a sound answer to that immediate question. To cope with this situation, I think that I should say something even though not directly relevant to the question. I think that keeping silent then would cause the students to mistrust the teaching team, which might lead to a slow-moving and boring class.

Thus, in an unexpected situation (e.g., team teachers were consulted by their teaching partners in front of the students), it was required of the team teachers to have confidence to find a suitable way of solving an ad-hoc problem so as to strengthen the students' belief in the teaching team. According to one teacher in Richards and Farrell's (2005) study, team teachers must be ready to improvise—a technique that team teachers need to learn and a technique that leads to confidence, creativity, and flexibility in teaching. In addition, discussion, negotiation, and consultation among the team teachers in front of the students would cause confusion among the latter since they would probably not know who to follow, especially when there were differing ideas among the team teachers. Thus, one important technique is that the leader teacher should summarize and finalize the discussed points so that all the team teachers could reach a consensus. If not, the students would be confused when hearing discussions in front of them. According to Stewart

(2005), if bad feelings or tension exist among team teachers, the students would sense it right away and the team teachers should not make students see that the partnership among the team teachers is in conflict. The situation in the present study shows that it is important that teachers need to recognize and accept that all teachers have strengths and weaknesses and be able to acknowledge that, so that they can hand over a question which is not in their area of strength to another teacher—this causes no confusion for learners; learners also know that all teachers do not know everything and have the greatest respect for those teachers who can acknowledge this.

Other teaching technique as found in Tsai's (2007) study is that team teachers could learn from each other are techniques in delivering content, presenting language structures, checking students' understanding, managing the class, and dealing with conflicting ideas among team teachers. The lack of these teaching techniques would make team teaching impossible. For example, in Tsai's (2007) study, one pair of team teachers decided that their team teaching experience was a failure just because they had a problem in communicating with each other.

The third factor is the background the team teachers come from. All acknowledged that one of the reasons why this team got along well with one another in class is a shared educational background: 2 teachers were trained in the same post graduate program in Australia, and therefore had the same teaching principles and philosophy and the same values; the researcher-teacher had been one of these teacher's undergraduate student; thus the same teaching values and principles were shared. As a result, all were keen to learn from each other and to be involved in collaborative language teaching—a characteristic of TT as mentioned by Nunan (1992) . This finding is consistent with a case reported in Richards and Farrell's (2005) study that a teacher was amazed at the harmony in working with another teacher with the same teaching style. It can be seen that TT can be facilitated by good interpersonal contact among team teachers.

The fourth reflection is about professional development. One teacher said that TT helped her to be more confident in teaching advanced academic writing when her thinking and reasoning were refined by both the team

teachers and the students. It helped her know how to acknowledge the students' ideas, to accept their ideas, and to help them refine their ideas and reasoning. She added that TT helped her avoid academic isolation—a situation in which one keeps what he/she learns for himself/herself—by sharing what she knew with the team teachers so as to refine her understanding and to discover deeper dimensions of knowledge. This finding confirms Johnston and Madejski's (1990) and Stewart's (2005) remark that TT helps break the isolation of the individual teacher which is seen in a solo-taught class. This finding is consistent with the finding in Tsai's (2007) study that team teachers as sources of professional development complemented each other to facilitate the teaching and learning process.

The last reflection is that TT is suitable not only for teaching reading as reported in Richards and Farrell's (2005) study but also for writing as shown in the present study. In the team-taught writing class, as remarked by the students, they had opportunities to learn from different teachers who shared varied ways of writing and expressing ideas. On the part of the team teachers, it was realized that TT lessened work load and work pressure owing to support from partners: while one teacher was giving an instruction or explaining a way of writing, the other teacher(s) observed and thought of other better ways to give instruction or examples to demonstrate a particular point. This finding is consistent with Amrstrong's (1977) and Kamai and Badaki's (2012) remarks. TT in writing also brought another benefit concerning assessing students' writing: the team teachers had time to discuss and analyze the students' writing so as to reach a more objective and practical way of assessment.

Students' Feedback on TT

The statistics show that most students (80%) agreed that the team-taught writing class was effective and suitable for their existing English level, while 1/3 said that the effectiveness was at satisfactory level; none of them said that the team-taught class was not effective. Regarding what the students achieved, 73.3% said that they knew how to make arguments using transition words; 2/3 of the students felt more confident about using transition words

because they understood the lessons and knew how to make arguments using transition words. Their detailed feedback is as follows:

First, they had more opportunities to practice using transition words with guidance from the team-teachers in one-on-one conferencing sessions, knew how to use them through their peers' writing displayed on the board, and had more opportunities to discuss with the team teachers on a one-on-one basis to help them produce longer sentences. One student recollected:

In a team-taught class with 2 or 3 teachers, I have many opportunities to consult the teachers when my writing is ready. . . In a regular English writing class of up to 20 students or more, there is only one teacher in class. If my friend is consulting the teacher, I have to wait and keep silent, and if all of us ask the teacher, there will be a waste of class time. So we just go online to find the answers to our own questions but we know that most of the time we cannot find the correct answers and we are not sure whether the answers we have found are right or wrong. Thus learning English writing with 3 teachers in a class helps me a lot when I have questions and when I need my grammar to be corrected or checked.

The student's remark above once again confirms the benefit of individualized instruction provided in a team-taught class. This is consistent with Benoit's (2001) remark that TT provides a lower teacher-student ratio which motivates language learners and, as seen in this study, motivates the students to approach the writing teachers for consultation. It is for these benefits that the students prefer this team-taught English writing class to a regular English writing class with a traditional 1 teacher-1 class ratio.

Aside from the use of transition words, as remarked by 80% of the students, the teachers had more time to read students' writing and help them with their other linguistic components such as grammar and vocabulary on an individual basis. As a result, the students felt that their needs and problems with language generally were attended to and solved. More importantly, their reasoning improved as a result of individual discussions about their own writing with the team-teachers.

Next, 2 out of the 4 interviewed students agreed that TT was very interesting in the sense that the team teachers discussed and found the best way to

give instruction and explain a particular point. One reported that she was a little confused when seeing the team teachers discuss in front of the class and she did not know who to follow. Another interviewed student initially had the same response, but she added that though confused a little at first, she got the point when the leader teacher summarized what was being discussed and offered the final solution. The technique of giving a summary of what was being discussed in order to remove the students' confusion was a challenge the team teachers faced (Carley III, 2012); this technique should be employed to resolve the possible conflicts among the team teachers.

Finally, all the students agreed that the team-taught class was fun because the team teachers illustrated the examples of use of transition words by telling fun anecdotes, leading to a reduction of pressure even though there were 3 teachers teaching at the same time. In theory, students could experience more pressure when being under the surveillance of more than one teacher. In practice, however, when the teaching practice of the team teachers was in harmony and when they knew how to give instruction and explain lessons with fun stories, students would feel comfortable and learn. This is one more technique—a key to the success of TT—the team teachers applied while team teaching.

Students' Use of Transition Words

The students' use of transition words shown in the final English writing exam papers shows the following: (1) The scores for transition words of 7 out of 15 papers (46.66%) were still below average; (2) the scores of 4 other papers (26.66%) remained almost the same as their previous average scores in the previous semester; and (3) only 4 papers (26.66%) showed improvement in the use of transition words: the writers used more transition words and their use was varied and proper; for example, while they consistently used “for example” when giving illustrations in the previous writing papers, they used “for instance” aside from “for example” after the course; in addition, one student used “in addition” aside from “besides.”

One student explained her low writing score as follows:

In the team-taught class, I learned a lot and understood the ways to use transition words; however, I did not review the lessons at home, which resulted in my low writing scores.

Another interviewed student said:

I was just able to use transition words when I had ideas to follow up my arguments. I mean if I have ideas to follow up the previous ideas, I would use transition words to link ideas together. Due to lack of vocabulary, I could not generate ideas. Consequently, I did not use transition words though I knew how to use them.

The above remark indicates that the main reason that the student failed to use transition words is lack of vocabulary and ideas. This indicates that the use of transition words first requires students to have enough language input (i.e., vocabulary and ideas). Language input can be provided through reading passages given to them earlier (before the lesson of transition words).

While the majority (66.7%) felt more confident about using transition words after the course, 33.3% did not due to the following reasons: (1) Their English proficiency was generally not as high as expected to understand what the teachers explained; in consequence, they did not figure out how to use transition words in particular structures; (2) they could not generate enough supporting ideas; (3) their vocabulary was limited; and (4) they could not understand the writing prompts due to lack of vocabulary. Despite the aforementioned statistics, all of them would like to attend the next team-taught writing class and suggested that more team-taught writing sessions per week be offered. The subjects in the studies by Bailey et al. (1992), Burke (2009), Johannes (2012), Sturman (1992), and Tajino and Walker (1998) also prefer team-taught classes.

The above statistics indicate that the use of transition words to make reasoning first requires students to have certain level of English proficiency in terms of lexicon and grammar. Next, they lacked supporting ideas, which means that they failed to generate ideas. This picture reveals that the students

had not mastered brainstorming skills. As a consequence, they failed to use transition words due to lack of ideas.

Other Teachers' Opinions on TT

In order to know how other teachers viewed TT, a questionnaire was administered to Vietnamese English teachers teaching English at the university. Nine out of 14 Vietnamese English teachers voluntarily participated in the study by answering the questionnaire. Five teachers had not team taught before, and the other 4 had for from one month to six months. Out of these 4 teachers, 3 said that they were not ready for team teaching English writing, though they acknowledged the benefits of TT. Of the other 5, 3 were ready if assigned to team teach and 2 did not make any decision, uncertain whether they were ready for TT. It means that less than 1/3 (4 out of 15) of the participant teachers liked TT and were ready for this teaching mode.

The benefits of TT acknowledged by the teachers are the following: (1) Students have more opportunities to consult writing teachers and practice writing more; individual students are attended to and feel less bored; students would have more support in class; (2) teachers would feel more relaxed when the work load is shared; (3) they do not have to spend as much time for lesson planning as in teaching alone; (4) more importantly, they could learn interesting things and creative teaching practice from each other to professionally develop themselves; (5) their lesson planning would be commented on by team teachers so that their future teaching practice would be better; (6) they have more time for students; and finally, (7) the assessing process would be objective and not as burdened in traditional English writing classes with only one teacher.

Aside from the acknowledged benefits, there are varied reasons hindering the teachers' readiness for TT, and most hindering factors on the teachers' part are as follows: (1) The teachers are afraid that TT would cause students confusion; (2) Teachers are afraid of working not in perfect harmony with one another (the best way to avoid this is to voluntarily let the other team teacher lead the class); (3) they have other commitments to their family, to other schools, etc., so they could not schedule their time table for TT, and

they do not want to spend time planning lessons with other teachers before the class, discussing and evaluating with other teachers after the lesson; (4) They worry that TT would cost double or even triple since the school has to pay 2 or 3 teachers teaching one class at the same time; and (5) teachers still feel comfortable teaching alone; they would have a constant feeling of unease or of inhibition due to having a feeling of being compared to other teachers or judged by students, other teachers, and even administrators.

As presented above, both the students and the team teachers in the study had positive attitudes to TT, and the Head of the English Department acknowledged these benefits of TT. However, the biggest obstacle to the implementation of TT, according to her, is the teachers' psychological attitudes: most of them are afraid to team teach because of inferiority complex and of inability to catch up with their team teachers. Another obstacle is about economic benefits: the school has to pay double or even triple for a team-taught class while its effectiveness cannot be seen immediately; students' English language proficiency improvement could be reached long after the course when they have much more time practicing what they have learned in a team-taught writing class. The third one, though not as essential as the first 2, is that most teachers are afraid to face new challenges; they do not want their safe teaching routine to be disrupted by TT—a teaching mode that is quite new and challenging to them. Due to these obstacles, she adds, TT could be implemented on a voluntary basis: The department encourages the Vietnamese English teachers to voluntarily team teach with other teachers without pay for the sake of professional faculty development. Her observation to some extent matches Richards and Farrell's (2015) remark that TT is not for all teachers.

CONCLUSION

The present case study investigated the practice of team teaching of 3 Vietnamese English teachers in an English writing class at University of Economics and Finance (UEF) in Ho Chi Minh City, Vietnam, which focused on the use of English connectors (transition words). Aside from the 3 team teachers, there were another 9 Vietnamese English teachers who volun-

tarily answered the questionnaire and 15 voluntary students taking the extra English writing class with the hope to improve their use of English connectors. The study followed a qualitative and quantitative research design in order to discover the teachers' and students' attitudes towards this teaching mode and the effects of this teaching mode on the use of English connectors. The conclusions of the study are summarized below:

First, the teaching styles employed in the team teaching mode are team leader type, associate type and a combination of the supportive, monitoring, and collaborative models. Second, TT in English writing classes was valued by 1/3 of the participant teachers, including the team teachers in the study who realized that TT helped professionally develop themselves: they learned how to cope with ad-hoc situations in class, how to be flexible and creative in teaching, how to avoid academic isolation, how to be confident in teaching advanced English writing, and how to strengthen students' belief in the teaching team by spontaneously applying teaching techniques (e.g., improvising, providing immediate answers to other team teachers' questions even though their answers are not much relevant, summarizing instruction, and telling fun anecdotes). In addition, they also admitted that TT helped develop collegial relationships among team teachers.

However, about 2/3 of the teachers who answered the questionnaire, though acknowledging the benefits of TT, seemed hesitant about applying this teaching mode in their own English writing classes due to varied reasons (e.g., fears of causing students confusion, of not working in harmony with other teachers, of being judged and compared to other teachers, of new challenges in TT, and of more cost for the school; inferiority complex; and other commitments to fulfill). Most of the reasons came from the teachers' part rather than from the students'. In regard to teachers' attitudes to TT, the study triggers a question of whether the universal observation that most teachers support TT is always true, particularly in a country like Vietnam. In other words, TT seems not to be appropriate for all teachers. It is required of those who are interested in TT to have certain characteristics, especially extrovert ones such as willingness to learn from others, to show their own values in front of others and to overcome inferiority complex.

Like 1/3 of the participant teachers who supported TT, all the students in the team-taught class who got many benefits from TT in the English writing class had positive attitudes toward TT because they had more writing practice in class, more student-teacher interaction owing to a low teacher-student ratio, more individualized instruction, more chances to approach writing teachers and learn more from them, and more opportunities to learn reasoning and for grammar correction. However, some students felt confused in the team-taught class when more than 2 teachers gave instruction in the same class.

Next, successful application of TT depends on other factors such as mutual trust and respect amongst team teachers, teachers' open-mindedness and flexibility, tolerance of differences, teachers' techniques of improvisation in the team-taught class, teachers' confidence in showing their expertise and professional knowledge in public and in sharing their knowledge with the team teachers in front of the students, team teachers' same academic backgrounds, spirit of collaboration among team teachers, and teaching techniques (e.g., ways of dealing with conflicting ideas among the team teachers, and telling anecdotes in class to help students reduce the feeling of surveillance when there are more than 2 team teachers in the same class). The successful implementation of TT also depends on the students' cooperation and responsibility for their own learning: they should review the lesson instructed in class to help them master what had been taught in the team-taught class.

Team teaching practice depends not only on the teachers' and students' attitudes but also on the institution's administration and support. In the present study, some teachers showed their hesitancy about the practice of team teaching for fear that it would place a financial burden on the institution when the teaching remuneration would increase. The institution's attitudes to TT and support also affect the implementation of this teaching mode in English classes, especially English writing classes.

Finally, this present study helps researchers, teachers, and administrators in Vietnam understand the complexities of team teaching—a teaching

mode not widely applied in Vietnam at tertiary level at the time of the present study.

Implications

First, for the sake of faculty development, the department of English should organize more workshops or colloquiums periodically so that faculty members will have more opportunities to share teaching experience and get used to sharing opinions with one another in public. In so doing, they would be less afraid of expressing their opinions, showing their professional knowledge in front of others, and consulting other teachers in public. In the long run, teachers would be more open to public discussion and different perspectives coming from other teachers. They would also be encouraged to discuss with or consult other teachers to get necessary information, knowledge, and reasonable answers to the students' questions. As suggested by Tsai (2007), "team teachers need to learn, before team teaching begins, how to make their knowledge explicit and accessible to their team teaching partners in order to promote 2-way learning" (p. 280).

This means that faculty development would result in bringing more mutual trust and respect among teachers, helping them work in harmony with one another, and making them more open to different perspectives or differences in opinions and to flexibility. These elements are necessary for teachers when team teaching. When teachers still prefer to teach alone and do not like to be observed by other teachers or administrators due to lack of mutual trust or respect among teachers (for fear that their teaching performance would be compared to others'), they will be resistant to team teaching.

Another element related to faculty development is enhancement of teachers' technique of improvisation in language teaching, a technique that is trained for public speaking. The department should organize from time to time a course in public speaking in language teaching for language teachers, which would increase language teachers' confidence—a characteristic that helps them overcome inferiority complex when they engage in team teaching. These 2 ways of faculty development would reinforce the spirit of

collaboration and partnership amongst language teachers. In turn, collaboration amongst teachers helps develop language teachers professionally.

As shown in the present study, about 1/3 of the faculty members had team taught by the time of the present study, meaning that team teaching in English writing classes was not popular among Vietnamese English teachers. It is suggested, then, that professional workshops on this teaching mode be organized so that more teachers would be equipped with an additional teaching mode and apply it not only in English writing classes but also in classes of other English language skills.

While it is difficult for teachers to spend part of their tight teaching schedule attending a seminar for professional development, TT seems to be a solution that serves many beneficial outcomes for both students and teachers themselves in a way that teachers can gain hands-on experience from their teaching partners while they are team teaching. As acknowledged by Bailey et al. (1992) and Tsai (2007), TT is a source of ongoing valuable professional development and growth. Team teachers can understand strengths and weaknesses in their own teaching styles and methods, learn from each other, and make changes to one's teaching practices based on the curriculum, learner needs and the institution of the school (Steward, 2005).

Next, in order for learners' language learning process in the team teaching mode to be successful, it is required of them to collaborate with language teachers in terms of taking more responsibility for their own learning. In the present study, some students did not make improvements in their English writing after the extra English writing course due to failure to review their lesson at home as admitted by one student. Thus, language learning process is an interactional process carried out by both teachers and language learners.

As presented above, one of the reasons why some students did not improve their English use of transition words is because they lacked ideas and vocabulary to follow up the arguments. In this case, it is suggested that the students should be encouraged to read extensively to increase their lexicon and general knowledge or common sense. In other words, reading extensively helps provide students with more language input—an aspect that

is crucial in second language acquisition and language production. As shown in the present study, some students failed to generate ideas; consequently, they failed to use transition words. It means that they may not be good at brainstorming. Pedagogically, the students should review or train in brainstorming skills so that they can generate enough ideas and link them using proper transition words.

Next, some students did not improve their use of English transition words just because they did not know how to reason or make arguments. It can be inferred from this that the students might lack reasoning skills. If so, the students should learn how to make arguments. To deal with this situation, there should be some change made in the curriculum: it is necessary to include a critical thinking course or subject in the curriculum. The course can be conducted in either the mother tongue or in English. When students could make arguments and reasoning, they would use transition words fluently and correctly.

The next main implication is concerned with policy making in English language education. It is popular that in Vietnam and in other developing countries where English is seen as a foreign language, English writing class size is big, ranging from 30 students or more. Teaching a big English writing class, one teacher does not have enough time to pay attention to all students equally. He/she does not have enough time to give individual students conferencing session—a session in which students have chances to discuss their English writing with the teacher. Thus, the institution should change the language education policy ‘One English writing teacher is in charge of one class.’ Probably, the policy of ‘one class-one teacher’ is suitable for classes of other language skills like reading, listening, and speaking. For English writing class with a big size class of 30 students or more, team teaching should be applied. In Vietnam, some private universities provide English writing teachers with a teaching assistant so that the teaching assistant can team teach with the teacher: the teaching assistant can give instruction to students and give a writing conferencing session to students. In so doing, the teacher-student ratio would be reduced, increasing the effectiveness of

English writing classes. It is in the present study that the students acknowledged the effectiveness of individualized instruction through team teaching.

From the administration's point of view, the TT method could be more costly since 2 or more teachers team teach the same class and the remuneration for one teaching period will be double. This aspect is also acknowledged by Stewart (2005). However, for the long-term benefits and the effectiveness of English writing classes, the team teaching mode should be one of many to be applied in order to lower student-teacher ratio and increase teacher-student interaction in English writing classes—an aspect that is essential in the stage of giving teacher feedback in English writing classes. In Vietnam, it is being observed at some private institutions that in order to reduce the cost of team teaching mode, a student team teaches with one English writing teacher or one subject teacher. However, there could be significant ethical objections to this practice. In brief, administrative support is a critical element for the successful implementation of TT as concluded by Tsai (2007). ‘

Limitations

This case study, which was conducted in a short 10-week course, one and a half hour per week, could not encompass all the complexities of TT due to the following limitations:

First, due to the very limited number of students voluntarily enrolling in this extra English writing course (i.e., 15), an experimental study could not be conducted to see the effectiveness of the team teaching practice in an English writing class. Next, also due to this limitation, a placement test was not carried out before the study to group the students with the same level of English proficiency; therefore, all of them with varied English proficiency levels studied together in the same extra class, leading to the fact that almost 1/3 of them did not understand the lessons much in the team-taught English writing class.

Second, since the study took place for a very short period of time and the sample was very small, the findings from this study might not speak for the entirety and the validity of the results of the study. Also, the teachers' and students' opinions on the team teaching practice should be taken with

caution. In other words, the findings and interpretation of the data in this study are just food for thought for Vietnamese English teachers to start thinking about this teaching mode and consider how it could be applied in their own teaching context in future.

Recommendations

The study does not aim at providing conclusive remarks on TT and making any generalizations about TT in the context of Vietnamese tertiary level English writing classes. What it hopes to achieve is to reveal certain aspects and complexities of TT to pave the way for further large scale research on TT in Vietnam.

First, it is suggested that further large scale and longitudinal, experimental research on TT in English writing classes in Vietnam's context be conducted so as to grasp further complexities of TT (i.e., to explore aspects of TT beyond the scope of this study) and the long-term effects of this teaching mode. As admitted by Tsai (2007), there is a lack of empirical research on TT.

Second, more variables, such as teacher age and cultural aspects, should be taken into account in further research on TT. Third, TT between a Vietnamese English teacher and an English native-speaker teacher seems to be a luxury practice in both public and private universities due to their limited education budget and due to a limited number of English native-speaker teachers living and working in a country like Vietnam, where English is spoken as a foreign language. So the practice of TT between 2 local voluntary Vietnamese English teachers at tertiary level is an alternative—a possible way for professional development. However, as remarked by Richards and Farrell (2005), it is on a voluntary basis that TT is more effective.

Questions for further research

The present study, though having the limitations as mentioned above, has made a contribution to the literature—that is, to reveal the teachers' and students' attitudes towards TT in English writing class in Vietnam's EFL

context. Based on the findings and the limitations of the present study, the following questions for further research are formulated:

1. Is TT more successful among team teachers coming from the same background (e.g., being trained in the same school before) than from different backgrounds?
2. In what way does the administration of the institution affect the implementation of team teaching and the effects of this teaching mode in a particular English language class?
3. What are the challenges and rewards of team teaching in Vietnam's context?
4. How does classroom management work in a team-taught English class?
5. What cultural aspects would affect the implementation of TT?

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Appendix A: Table of Connectors (Folse, Solomon, & Clabeaux, 2010)

CC: Coordinating Conjunctions (Connect independent clause)

SC: Subordinating Conjunctions (begin dependent clauses)

T: Transitions (usually preceded independent clauses)

Purpose	CS	CC	T	
Examples			For example/ instance, To illustrate,	Specifically, In particular,
Information	And		In addition, Moreover,	Furthermore, First, Next,
Comparison			Similarly, Likewise,	In the same way,
Contrast	But	While Although Besides	In contrast, However, On the other hand,	By comparison, Conversely, Instead, Nevertheless,
Refutation			On the contrary,	
Connection	Yet	Although (even) Though	Nevertheless, Even so,	Admittedly, Despite this,
Emphasis			In fact, Instead, Especially, Above all, Most importantly,	Equally importantly, Actually, For this reason, For these reasons, Obviously, Without a doubt
Clarification			In other words, In simpler words,	More simply
Reason/ Cause	So	So So that Owing to Due to	As a result, As a consequence,	Consequently, Therefore, Thus,
Time or sequence relationships		After As soon as Before, When While, Until Whenever, As	Afterwards, First, Seconds, Next, Then,	Finally, Subsequently, Meanwhile, In the meantime,
Condition		If, Even if Unless Provided that When		
Purpose		So that In order that		
Choice	Or			
Conclusion			In conclusion, In brief, In closing, In sum, In the end, To summarize, To sum up,	Because of this/ these, Finally, Certainly, Indeed, Overall, Therefore, Thus, Hence, Surely For this reason, For these reasons,

Appendix B: Student Questionnaire

STUDENT QUESTIONNAIRE
EXTRA ENGLISH WRITING COURSE

(Your answers by no means affect your final grades. Thus your honesty in answering the questionnaire is highly appreciated.)

1. What do you think of this extra English writing course? (Put a tick)
Very effective Effective Satisfactory Not effective Not very effective

2. What are the reasons for your answer to Question No. 1?
(More than one reason is possible).
Difficulty of lessons: Manageable Not manageable
Learning atmosphere: Fun Not fun/ boring
Teachers' enthusiasm: Yes No
Suitability of teaching method: Yes No
Other reasons: _____

3. After the course, how confident are you in using transition words? (**Choose one box**)
Very confident Confident No idea Not confident Not very confident
Reasons: _____

4. Would you like to enroll in a team-taught English writing class next semester?
(choose one box only)
Yes Not decided yet No

5. *Other suggestions:* _____

Appendix C: Teacher Guided Questions for Critical Reflection

GUIDED QUESTIONS FOR THE TEACHERS' CRITICAL REFLECTIONS ON TEAM TEACHING

1. What is required of team teachers in Vietnam?
2. What language skills is team teaching suitable for? And Why?
3. What do you think of the team teaching practice in the extra English writing course?
4. What advantages and disadvantages are there in team teaching?
5. What obstacles or difficulties did you encounter while team teaching the extra English writing course? And how did you cope with these?
6. What do you think of the students' behavior in the team-taught class?
7. How beneficial is team teaching for professional development?

Appendix D: Teacher Questionnaire

TEACHER QUESTIONNAIRE
ON TEAM-TEACHING

Team teaching is a teaching method in which 2 or more than 2 teachers share the same class and instruction.

- Have you ever applied team teaching in your own class?
 Ever at _____ For how long? _____
 Not ever
- What are advantages and disadvantages of team teaching if it is applied in an English writing class in your own context?

About	Advantages	Disadvantages
Students' English language proficiency		
Teachers' psychology		
Time budget		
Remuneration		
Preparation		
Others		

- Are you willing to apply team teaching in your own English writing class next semester?
 Yes Not decided yet No
- What needs to be done so that team teaching can be applied in your own classes?

The Rise of the *Dunia Modern* (Modern World) in Pramoedya Ananta Toer's *Bumi Manusia* (This Earth of Mankind)

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ABSTRACT

The first novel in Pramoedya Ananta Toer's (1925-2006) *Buru Tetralogy*, titled *Bumi Manusia* (*This Earth of Mankind*, 1980), is set in late nineteenth-century Indonesia and is mostly about the rise and emergence of the notions of the modern world (*dunia modern*) and of the nation (*bangsa*) and nationalism in the young hero Minke. This study proposes the use of Pramoedya's novel as a preliminary bounded corpus for exploring the semantic domains of the related terms *dunia* (world), *bumi* (earth) in Bahasa Indonesia. In the novel, the term *dunia* appears primarily in the phrase *dunia modern* (modern world), which is depicted as inseparable from its technology, science and capital. *Bumi* (earth) on the other hand, plays a crucial conceptual role in the novel, in the oft-repeated phrase *Bumi Manusia* (earth of mankind). The study will try to show how these two terms, *dunia modern* and *bumi manusia*, display a complex and often contradictory relationship in their use within the novel.

KEYWORDS

Pramoedya Ananta Toer, globalization, novel, lexical analysis, conceptual history

Pramoedya Ananta Toer (1925-2006) is one of Southeast Asia's most important novelists. His most well-known and well-studied work, the critically acclaimed *Buru Tetralogy* is set in the late nineteenth-century Indonesia and narrates the rise and emergence of the notions of the modern world and nationalism in the former Dutch colony. The story is told through the intellectual development and maturation of the young hero Minke. The *Buru Tetralogy* is made up of the four novels, *Bumi Manusia* (*This Earth of Mankind*, 1980), *Anak Semua Bangsa* (*Child of All Nations*, 1980), *Jejak Langkah* (*Footsteps*, 1985) and *Rumah Kaca* (*House of Glass*, 1988). Pramoedya originally told this story as a political prisoner to his fellow inmates on the island of Buru. It was eventually published after his release under house arrest, but due to suspicions of alleged "Marxist-Leninist" content, the novels were banned soon after in 1981 under the Suharto regime (Lane 363).

This study proposes the use of the first novel (*Bumi Manusia* or BM) in the tetralogy as a preliminary bounded corpus for exploring the semantic domains of the terms *dunia* (world), *bumi* (earth) in Bahasa Indonesia using frequency and collocation analysis. The word *dunia* is an Arabic loanword which is particularly well-known historically for its use in the phrase *Dunia Melayu* (Malay World), which pertains to an ideal of pan-"Malayan" cultural and racial unity (Salazar, 1998). *Bumi*, on the other hand, is a loanword from Sanskrit (Jones, 2007). The Trengganu inscription, dated 1303, contained the word *bumi* although the inscription itself is in Malay and written in the modified Arabic script, known as Jawi (Collins 16). Though these two words may have overlapping meanings and usages in contemporary Bahasa Indonesia, the general distinction which arises between these two terms is that *bumi* roughly corresponds to the notion of "earth" in the English language while *dunia* is more closely related to "world" (Echols, 2005). Nevertheless, they both have similar connotations to words in Bahasa Indonesia such as *ardi* (earth, ground, soil, land), *bentala* (earth, ground), *buana* (world, earth) and *butala* (earth, soil) (Endarmako, 2007). *Bumi* is related to *bumiputra* and *pribumi* which both mean "native." On the other hand, the adjective *duniawi* means "worldly," "secular," "transient" and "impermanent" (Echols, 2005).

The discussion which follows does not deal with these individual words alone but with the more complex compound notions of *Dunia Modern* (modern world) and *Bumi Manusia* (earth of mankind).

Dunia in the Indonesian Translation of the Communist Manifesto

Before directly tackling the problem of the concepts of the *dunia modern* (modern world) and *Bumi Manusia* in BM, it might be instructive to look at some examples from the Indonesian translation of Marx and Engels' *Manifest der kommunistischen Partei* (*Manifesto of the Communist Party*, 1848). The particular translation which will be consulted here was first published in 1948 by the Committee on Translation of the Communist Party of Indonesia, which included its leader Dipa Nusantara Aidit as one of the translators (Marx and Engels 1970; Marx and Engels 1948). (Although this translation was based on the English translation, relevant terms from the German original will also be referred to here.) Some interesting aspects of the translation are collocations involving *dunia* and "modern." *Weltmarkt* (world market) appears in the original German four times and is translated consistently as *pasar dunia*. *Weltliteratur* (world literature) is translated as *literatur dunia*.

The word "modern" occurs seven times in the *Manifesto* and is translated into Indonesian with the following collocations, among others: *revolusi modern* (modern revolution), *kelas buruh modern* (modern working class), *borjuis modern* (modern bourgeoisie), *kapitalis modern* (modern capitalist), *peradaban modern* (modern civilization), *industri modern* (modern industry) and *zaman modern* (modern era).

The notion of the world associated with the translation of the *Manifesto* can be gleaned from the following phrases: *menciptakan suatu dunia* (create a world), *menuju dunia baru* (towards a new world), *menguasai dunia* (master the world; *die Welt gewinnen*), *dunia yang terbaik* (the best of worlds; *die beste Welt*), *pembaharu-dunia* (world improver, *Weltverbesserer*).¹

1 *Der menschliche Wesen* (human being/essence) is somewhat puzzlingly translated as *Dunia Kemanusiaan* (the world of being human).

Many of these usages are now quite common in modern Indonesian, and these collocational structures have probably shaped the contemporary usages and meanings of *dunia* and “modern.” It should be remarked that although *dunia modern* (modern world) does not occur in the translation, the surrounding discursive context of *dunia* lends it a strong relationship to “modern.”

The transformations wrought by the globalization of capital in the nineteenth century was described in some famously classic lines from the *Communist Manifesto*. It might be useful to compare these with the Indonesian translation and with a striking quote from the sequel of BM, *Anak Semua Bangsa* (Pramoedya 394):

Manifest der kommunistischen Partei (1848)	Manifesto Partai Komunis (1948)	Anak Semua Bangsa (1980)
<p>Die fortwährende Umwälzung der Produktion, die ununterbrochene Erschütterung aller gesellschaftlichen Zustände, die ewige Unsicherheit und Bewegung zeichnet die Bourgeoisepoche vor allen anderen aus. Alle festen eingerosteten Verhältnisse mit ihrem Gefolge von altehrwürdigen Vorstellungen und Anschauungen werden aufgelöst, alle neugebildeten veralten, ehe sie verknöchern können. Alles Ständische und Stehende verdampft, alles Heilige wird entweiht, und die Menschen sind endlich gezwungen, ihre Lebensstellung, ihre gegenseitigen Beziehungen mit nüchternen Augen anzusehen.</p>	<p>Senantiasa merevolusio-nerkan produksi, kekacauan tiada putus-putusnya dalam segala syarat sosial, ketiadaan kepastian serta kegelisahan yang abadi itu membedakan zaman borjuasi dengan semua zaman yang terdahulu. Segala hubungan yang telah ditetapkan dan beku serta berkarat, dengan rentetannya berupa prasangka-prasangka serta pendapat-pendapat kuno yang disegani, disapu bersih, segala yang dibentuk baru menjadi usang sebelum membatu. Segala yang padat hilang larut dalam udara, segala yang suci dinodai, dan pada akhirnya manusia terpaksa menghadapi dengan hati yang tenang syarat-syarat hidupnya yang sebenarnya, dan hubungan-hubungannya dengan sesamanya.</p>	<p>Betul, yang dikatakan modal lebih daripada hanya uang, Tuan. Sesuatu yang mujarad, abstrak, punya kekuasaan gaib atas benda-benda nyata. Semua yang menyebabkan segala yang berpencaran berkumpul, yang berkumpul berpencaran, yang cair jadi beku, yang beku dicairkan. Segala berubah bentuk dalam genggamannya. Yang basah dia bikin kering yang kering jadi basah. Dewa baru yang mengepal seluruh dunia. Membosankan memang, tapi nyata. Produksi, dagang, tetesan keringat, angkutan, hubungan, saluran—dan tak ada satu orang pun dapat bebas dari kekuasaan, pengaruh dan perintahnya. Dan, Tuan Minke, cara berpikir, cita-cita, dibenarkan atau tidak, direstui atau tidak olehnya juga.</p>

<p>Constant revolutionising of production, uninterrupted disturbance of all social conditions, everlasting uncertainty and agitation distinguish the bourgeois epoch from all earlier ones. All fixed, fast-frozen relations, with their train of ancient and venerable prejudices and opinions, are swept away, all new-formed ones become antiquated before they can ossify. All that is solid melts into air, all that is holy is profaned, and man is at last compelled to face with sober senses his real conditions of life, and his relations with his kind.</p>	<p>The constant revolutionizing of production, continual disorder in all social conditions, the lack of certainty with its unending restlessness differentiates the bourgeois era with all eras of the past. All fixed and congealed, rusted relationships, with their series of prejudices with respected ancient opinions, are swept away, everything that has just taken form becomes worn out before it can solidify. Everything that is solid dissolves into the air, everything that is sacred is stained, and at last one is forced to face with a clear heart, the real conditions of life, and each one's relationships with others.</p>	<p>Indeed, what is called capital is more than just money, <i>Tuan</i>. It is something abstract, having a mysterious power on real things. Everything that causes all things scattered to gather together, everything that is gathered together to scatter, what is liquid to become solid, what is solid to melt. In its hands, everything changes shape. It dries what is wet, and wets what is dry it. It is a new god which holds in its hands the whole world [<i>dunia</i>]. Indeed this is boring, but real. Production, trade, drops of sweat, transportation, communication, channels –and there is not a single person who can be free from its power, influence and commands. And, <i>Tuan Minke</i>, ways of thinking, dreams, correct or not, blessed or not, are its own too.</p>
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The impact of capital is described in the *Manifesto* as *ununterbrochene Erschütterung* (continuous convulsions), *ewige Unsicherheit* (unending uncertainty) and *Bewegung* (movement). These are translated as *kekacauan tiada putus-putusnya* (disorder without end), *ketiadaan kepastian* (lack of certainty) and *kegelisahan* (disquiet). These characteristics, including the constant “revolutionization” of production are said to differentiate the bourgeois era from all other earlier ones. In short, these traits describe the *zaman modern* (modern era) with its *industri modern* (modern industry) and *revolusi modern* (modern revolution). It is an epoch in which, following Pramoedy’s apparent paraphrase of Marx and Engels, “liquids become solid, solids melt and everything changes shape.”

On the other hand, the prominent role of the notion of the “modern” in the novel *Bumi Manusia* can be seen just a few pages into the first chapter. There, Minke relates that of all modern inventions, he is most amazed by the reproduction of pictures by the thousands of copies on paper:

Salah satu hasil ilmu-pengetahuan yang tak habis-habis kukagumi adalah percetakan terutama zincografi. Coba, orang sudah dapat memperbanyak potret berpuluh ribu lembar dalam sehari. Gambar pemandangan orang besar dan penting, mesin baru, gedung-gedung pencakar langit Amerika, semua dan dari seluruh dunia — kini dapat aku saksikan sendiri dari lembaran-lembaran kertas cetak. *Sungguh merugi generasi sebelum aku — generasi yang sudah puas dengan banyaknya jejak-langkah sendiri di lorong-lorong kampungnya itu.* Betapa aku berterimakasih pada semua dan setiap orang yang telah berjerih-payah untuk melahirkan keajaiban baru itu. Lima tahun yang lalu belum lagi ada gambar tercetak beredar dalam lingkungan hidupku. Memang ada cetakan cukilan kayu atau batu namun belum lagi dapat mewakili kenyataan sesungguhnya... Berita-berita dari Eropa dan Amerika banyakewartakan penemuan-penemuan terbaru. Kehebatannya menandingi kesaktian para satria dan dewa nenek-moyangku dalam cerita wayang (Pramoedya 2-3).

[One of the results of science which I could not stop admiring is the printing press and above all, zincography. Imagine, one can already reproduce a portrait tens of thousands of times in a day. Pictures of great and important people, new machines, skyscrapers in America, everything and from the whole world—nowadays I can see these for myself on sheets of printed paper. Indeed the previous generation was greatly disadvantaged—it was a generation was contented with repeatedly stepping on its own tracks on the paths of their villages. How I thanked each and everyone who had exerted efforts in order to bring these new wonderful things to the world. Five years ago there were still no printed pictures circulating in my neighbourhood. True, there was printing from carved wood or stone but which could not yet faithfully represent reality... News from Europe and America report a lot about the latest inventions. These compete in greatness with the powers of knights and gods of my ancestors in the wayang stories.]

The progress of communication technologies (especially printing) has broken the self-contained, repeating circle of traditional communities. By means of the circulation of these pictures of faraway places, marvelous inventions and great personages, the experience of ordinary people is broadened beyond their villages. Interestingly, Minke's first attempt to define the word "modern" is simply the fact that a picture can be replicated up to tens of thousands of copies in a single day.

Modern! Dengan cepatnya kata itu menggelumbang dan membiak diri seperti bakteri di Eropa sana. (Setidak-tidaknya menurut kata orang). Maka ijink-anlah aku ikut pula menggunakan kata ini sekalipun aku belum sepenuhnya dapat menyelami maknanya... Pendeknya dalam jaman modern ini potret sudah dapat diperbanyak sampai puluhan ribu sehari (Pramoedy 4).

[*Modern!* This word surged and flourished quickly like a bacteria in Europe. (At least people say so.) Allow me to use this word even if I do not understand completely its meaning. In short, in this modern age a picture can be replicated up to tens of thousands of times a day.]

This seemingly naïve definition relates quite strikingly to Walter Benjamin's discussion of how the "mechanical reproduction" of images leads to an epochal transformation in human consciousness and the undermining of the role of tradition in societies.

One might subsume the eliminated element in the term "aura" and go on to say: that which withers in the age of mechanical reproduction is the aura of the work of art. This is a symptomatic process whose significance points beyond the realm of art. One might generalize by saying: the technique of reproduction detaches the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder or listener in his own particular situation, it reactivates the object reproduced. These two processes lead to a tremendous shattering of tradition which is the obverse of the contemporary crisis and renewal of mankind.²

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- 2 "Man kann, was hier ausfällt, im Begriff der Aura zusammenfassen und sagen: was im Zeitalter der technischen Reproduzierbarkeit des Kunstwerks verkümmert, das ist seine Aura. Der Vorgang ist symptomatisch; seine Bedeutung weist über den Bereich der Kunst hinaus. *Die Reproduktionstechnik, so ließe sich allgemein formulieren, löst das Reproduzierte aus dem Bereich der Tradition ab. Indem sie die Reproduktion vervielfältigt, setzt sie an die Stelle seines einmaligen Vorkommens ein massenweises. Und indem sie der Reproduktion erlaubt, dem Aufnehmenden in seiner jeweiligen Situation entgegenzukommen, aktualisiert sie das Reproduzierte.* Diese beiden Prozesse führen zu einer gewaltigen Erschütterung des Tradierten einer Erschütterung der Tradition, die die Kehrseite der gegenwärtigen Krise und Erneuerung der Menschheit ist" (1977, 141).

Benjamin states plainly in “Die Einzigkeit des Kunstwerks ist identisch mit seinem Eingebettetsein in den Zusammenhang der Tradition“ that the uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition because an image and its interpretation are now not any longer embedded in its original context (143).

COLLOCATIONAL STRUCTURES IN BM: “DUNIA” AND “BUMI”

In BM, the word “dunia” collocates twice with “modern” as “dunia modern” (modern world). Other important collocations are “ilmu dan pengetahuan modern” (modern science), “peradaban modern” (modern civilization), “jaman modern” (modern era). It was noted that these last two are also found in the Indonesian translation of the *Communist Manifesto*. “Weltliteratur” (world literature) is also found in BM as “sastra dunia” although “dunia cerita” (the world of literature/stories) also appears. Another phrase in BM which might have roots in Indonesian Marxist terminology is “pandangan dunia” (worldview).

Phrases such as “menjelajah dunia” (search the world), “menjelajahi dunia” (explore the world), “memiliki dunia” (own the world), “memahami dunia” (grasp/comprehend the world), “dunia yang kehendaki” (the world which is desired) reveal as certain active orientation towards the world similar to that found in the *Communist Manifesto*.

The meaning of “dunia” as a limited “field of social activity” is found in the phrases: “dunia plesiran” (world of pleasure), “dunia kesenangan” (world of comfort), “dunia pelacuran” (world of prostitution), “dunia kedokteran” (medical world).

The “ketiadaan kepastian” (lack of certainty) used in the Indonesian translation of the phrase “ewige Unsicherheit” (eternal uncertainty) in the *Communist Manifesto* is echoed by the following phrases in BM: “betul aneh dunia ini” (true, this world is strange), “dunia terasa gelap” (the world felt dark), “dunia tanpa keamanan dan jaminan” (world without peace and certainty). One could surmise therefore that the rise of the notion of the “world” itself as expressed in the word “dunia” has become inseparable from modernity which lends to it strong connotations of modernity in BM.

On the other hand, the use of “bumi” in BM reflects a deeper relationship to the natural world. This word is mentioned in such contexts as “gunung-gemunung dan langit dan bumi” (mountain range and sky and earth), “dari laut dan bumi” (from the sea and the earth). The new inventions which exploit “minyak bumi” (petroleum) (appearing three times in BM) are also mentioned. Characteristic is also “seluruh permukaan bumi” (the whole face of the earth) which also appears in the *Communist Manifesto* as “seluruh muka bumi” (the whole face of the earth; die ganze Erdkugel).

What fundamentally distinguishes “bumi” from “dunia” in BM are the following collocations: “bumi leluhur” (land of ancestors), “bumi kelahiran” (land of birth) and the related “bumi Belanda” (Holland’s soil), “bumi Jawa” (Java’s soil). These usages in BM imply a deeper relationship between “bumi” and notions of “nature” and “tradition” rather than the “modern” connotations of “dunia.”

However, it cannot be said that there exists a simple co-existence or division of labor between “dunia” and “bumi.” The rise of the modern notion of the “world” threatens to transform and undermine traditional relationships in the “bumi leluhur” (land of ancestors).

THE “BUMI MANUSIA” AND ITS PROBLEMS

Minke observes that he has been deeply transformed by the Western education he has received in the Dutch language Hogere Burgerschool (HBS). The theme of alienation from origins is a recurring one in the novel, and Minke himself relates at the very beginning:

Ilmu dan pengetahuan yang kudapatkan dari sekolah dan kusaksikan sendiri pernyataannya dalam hidup telah membikin pribadiku menjadi agak berbeda dari sebangsaku pada umumnya. Menyalahi wujudku sebagai orang Jawa atau tidak aku pun tidak tahu. (2)

[The science and knowledge which I have received from school and witnessed myself expressed in life has already transformed my personality to become somewhat different from my countrymen in general. If this contradicts my being or not as a Javanese I do not know.]

These changes in his thinking could no longer allow him to tolerate the blind submission to age and authority demanded by the Javanese tradition. Because of his unwillingness to submit to traditional authority, his mother calls him a “pembantah” (protester, rebel). Protesting against the customs which he felt humiliated him, he says:

Lecutkan cambukmu, raja, kau yang tak tahu bagaimana ilmu dan pengetahuan telah membuka babak baru di bumi manusia ini! (119)

[Crack your whip, rajah, you who do not know how science has already opened a new chapter in this earth of mankind!]

In his mind, science and modern knowledge had irreversibly opened a new chapter in the “bumi manusia.” These new ideas have cast light on the earth (“menyulahi bumi manusia”). And the world he inhabits is already something different from the colonial world which he was expected to serve as an educated native. He can no longer return to the traditional role which his family and community expected him to fulfill.

Kepriyayan bukan duniaku. Peduli apa iblis diangkat jadi mantri cacar atau diberhentikan tanpa hormat karena kecurangan? Duniaku bukan jabatan, pangkat, gaji dan kecurangan. Duniaku bumi manusia dengan persoalannya (120).

[The world of officialdom is not my world. Who gives a damn if the devil is promoted to give vaccines or to retire without honor because of corruption? My world is not that of position, rank, salary and corruption. My world is the earth of mankind with its problems.]

The certainty which tradition offered now seems deceptive and unsatisfactory to him, more especially so in the face of modernity. And he can no longer accept its solutions to the dilemmas and complications of life. His “world” (dunia) is no longer the world of position, rank and “tradition” but the “earth of mankind” (bumi manusia), full of problems, full of the “kekacauan” (confusion, disorder) and “ketiadaan kepastian” (lack of certainty). It can therefore be surmised that the notion of “Bumi Manusia” is actu-

ally a response to and a product of the "Dunia modern." "Bumi Manusia" is emphatically no longer simply the "bumi leluhur" (land of one's ancestors), "bumi kelahiran" (land of birth) or "bumi Jawa" (land of Java). It differs in having attained a higher and more genuine universality. As opposed to the technical, scientific and economic connotations of "dunia modern," "bumi manusia" represents the rise of a notion of "humanity" which is capable of confronting it. Both concepts are driven towards universalism but in different directions.

At first, as opposed to tradition, science and the modern world initially seemed to offer Minke simple and definite answers to the problems of the "earth of mankind," but his youthful enthusiasm is eventually dampened by disillusionment.

Bumiku, bumi manusia ini kehilangan segala kepastiannya. Semua ilmu dan pengetahuan yang telah menjadi diriku sendiri meruap hilang (148).

[My world, this earth of mankind, lost all its certainty. All sciences and knowledge which have become my own have evaporated and disappeared.]

Minke here seems to have associated science and modern knowledge with the notion of certainty. However, these will eventually prove to be deceptive and incapable of providing balance and certainty in the "bumi manusia." Both tradition and modern science have therefore failed to give him the secure mooring in the world which he sought. This is once again emphasized in the following quote:

Ilmu pengetahuan semakin banyak melahirkan keajaiban. Dongengan leluhur sampai pada malu tersipu. Tak perlu lagi orang berapa bertahun untuk dapat bicara dengan seseorang di seberang lautan. Orang Jerman telah memasang kawat laut dari Inggris sampai India! Dan kawat semacam itu membiak bejulan ke seluruh permukaan bumi. Seluruh dunia kini dapat mengawasi tingkah-laku seseorang. Dan orang dapat mengawasi tingkah-laku seluruh dunia... Tetapi manusia tetap yang dulu juga dengan persoalannya. Terutama dalam perkara cinta... Apa boleh buat dunia modern tak mampu mendirikan sekolah untuk jadi ahli dalam memenangkan cinta (316).

[Science has increasingly produced wonders. To the point that the folk tales of our ancestors have been shamed. One needs no longer wait years to be able to speak with someone at the other side of the ocean. A German has already installed an ocean cable from England to India! Such cables have multiplied, stretching over the whole face of the earth (*seluruh permukaan bumi*). The whole world (*seluruh dunia*) can nowadays observe someone's behaviour. And one can observe the whole world's [*seluruh dunia*] behaviour... But humanity remains the same as before also in its problems. Above all in the matters of love... There is nothing that can be done, this modern world (*dunia modern*) cannot establish a school to become an expert at being successful in love.]

This passage seems to assert that the problems of humanity remain the same in essence throughout history, such that the solutions which science offers can be nothing but vain illusions. Such an "eternalization" of the problems of humanity ("manusia") would apparently contradict the thesis being advanced here about the novelty of Pramoedya's notion of "Bumi Manusia." However, instead of looking at it as referring to an eternal condition, the rise of the "Bumi Manusia" should probably be considered more accurately as an important symptom of the *deepening* and *increasingly* problematic character of human existence in the modern world. The "dunia modern" has transformed and surpassed the "bumi leluhur" (land of ancestors) but its sciences have nevertheless left untouched the question of what it means to be human and to strive being human. Its destruction of tradition as the basis of life has only made the problem of the meaning of human life even more urgent. The world may have changed massively in the late nineteenth century, as indeed Pramoedya depicts in the novel, but the questions faced by humanity encompassing such things as morality, justice and love have not changed fundamentally. On the contrary, these questions have only become more urgent. The "bumi manusia" therefore does not refer to some older conception of a natural and traditional world but it is world that has lost its moorings in ancient certainties just as much as the "dunia modern" itself. The feeling of homelessness (*Heimatlosigkeit* in German) in the world has intensified and, more than ever before, the existential problems of life come to the fore.

Minke travels in one part of the novel, and not knowing what will happen on his journey, surrenders himself to the arbitrariness of life.

Pemandangan tambah lama tambah membosankan: tanah kersang, kadang kelabu, kadang kuning keputihan. Aku tertidur dengan perut lapar. Apa pun bakal terjadi, terjadilah. Uh, bumi manusia! (114)

[The landscape became more boring as time passed: barren land, sometimes gray, sometimes whitish yellow. I feel asleep with an empty stomach. What will happen, just happen. Uh, this earth of mankind]

CONCLUSION

Lest Pramoedya be accused of some kind of “naïve humanism,” something which also undoubtedly can be read in some of his writings, Bertell Ollman’s discussion of the so-called different “levels of generality” in Marx’s writings might be of some use. According to Ollman, there are seven levels of generality in Marx, of which the following five are the most important: 1) The unique aspects of a person and situation; 2) The general aspects of people, their activities, and products as they exist and function within modern capitalism; 3) Capitalist mode of production; 4) Class society; 5) “Human society, the qualities people, their activities, and products have in common as part of the human condition. Here one is considering all human beings and the entire history of the species” (Ollman 89). Without attempting to make any rigid boundaries, one could assert that the notion of “dunia modern” in Pramoedya roughly corresponds to levels two and three dealing with “life under capitalism” and “capitalism” itself. On the other hand, “bumi manusia” roughly corresponds to level five which deals with the so-called “human condition.”

However, the constitution of the so-called “human condition” is arguably not just a simple given. According to Göran Therborn, the interpretation of the “human condition” in societies falls upon so-called “inclusive-existential ideologies.” Therborn elaborates as follows, “[t]his type of ideological discourse provides meanings related to being a member of the world, i.e. the meaning of life, suffering, death, the cosmos, and the natural order. It

concerns what life is, what is good and bad in life, what is possible in human existence, and whether there is a life after bodily death. The most common forms of discourse treating these questions are mythologies, religions, and secular moral discourse” (24). Furthermore, these “existential ideologies always exist in concrete historical forms, but are never reducible to them. These historically determined existential ideologies must then be subject to the same laws of reproduction and change as all other ideologies” (44).

The notion of the “*Bumi Manusia*” is therefore the existential conceptual twin of the notion “*Dunia Modern*.” In the same way that the “world market” engendered the rise of a “world literature,” the universalism of science (and of the colonialism which employed it to subjugate other nations) gives rise to the universalism of so-called “humanity.” The “*Bumi Manusia*” is nothing other than an expression of the problem and riddle of being “human” in response to the “*Dunia Modern*.”

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A Tale of Two Souths

The Faulknerian Ideologeme
in Vicente Groyon's *The Sky over Dimas*

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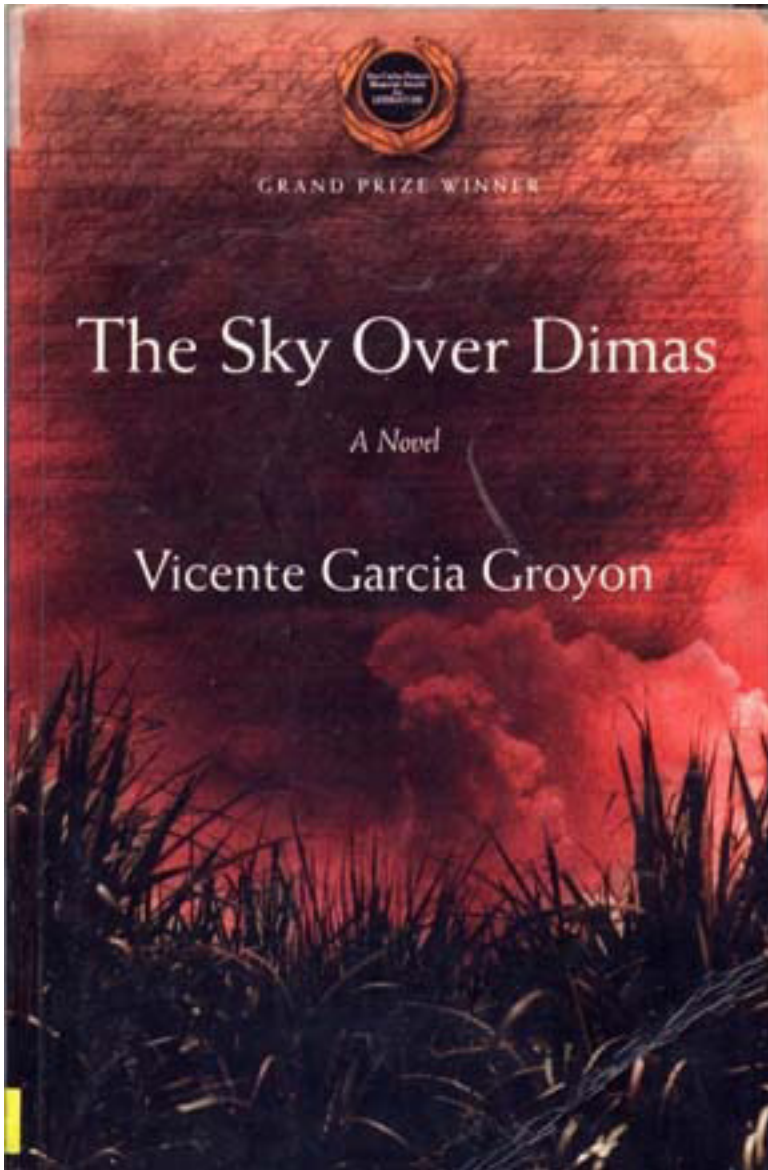
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ABSTRACT

This paper lays bare the re-working of the ideologemes in William Faulkner's *Go Down, Moses* (1942) and *Absalom, Absalom!* (1936) in Vicente Groyon's novel *The Sky Over Dimas* (2003). Ideologemes, in Fredric Jameson's *The Political Unconscious: Narrative as a Socially Symbolic Act*, are inherited narrative paradigms which are constitutive of a class discourse. In his postmodern work, Groyon modifies the ideologeme of the white patriarch's 'grand design' in *Absalom, Absalom!* and the ideologeme of renunciation in *Go Down, Moses* which undermine racist ideologies, to provisionalize Bacolod history, thus reifying both class discourses as gossip and speculation.

KEYWORDS

ideologeme, dialogism, Faulkner, Negros history



Vicente Groyon's *The Sky Over Dimas* (2003)

In *The Political Unconscious*, Fredric Jameson foregrounds the crucial act of interpretation: “texts come before us as always-already read; we apprehend them through sedimented layers of interpretations, or—if the text is brand-new—through the sedimented reading habits and categories developed by those inherited interpretive tradition” (9). In the book, Jameson unfolds his inimitable strategy of a Marxist dialectical treatment of theory and form which enables the historicization of the text via the interpretive codes or the available theories (concepts or categories) by which we apprehend any cultural or literary work. The text may indeed be a thing in itself, an object with its own history, but we seldom read it “as is,” in its naked immediacy. Instead, our ways of knowing the work always takes recourse to pre-existing interpretive modes or “strategies of containment” (e.g. humanism, *écriture blanche*, readerly, expressive causality or allegory) which are themselves historically-conditioned. This emphasis on reading as a series of inherited schemes that mediate our reception of cultural products prefigures Jameson’s notion of the ideologue.

In Jameson’s Marxist hermeneutic, which asserts “the priority of the political interpretation of literary texts” (17), ideologemes “are the raw material, the inherited narrative paradigms, upon which the novel as a process works and which it transforms into texts of a different order” (185). Unlike the operations of intertextuality which merely conceives of the text as a tissue of citations, the ideologue is invested with a class content or discourse. The ideologue, more properly, belongs to Jameson’s widening of the interpretive ground or subtext to the social where the borrowed paradigm participates in “the antagonistic dialogue of class voices” (85). Implicated in this field of political and textual relations is Vicente Groyon’s novel *The Sky Over Dimas*, whose narrative paradigms are Faulknerian, more specifically, reiterating *Absalom, Absalom!* and *Go Down, Moses*. This re-appropriation discloses the workings of Jameson’s ideologue.

The Sky over Dimas is a meta-fictional novel set in Bacolod that chronicles the troubled saga of the Torrecarion family, a hacendero clan in Bacolod whose past crimes and misdemeanors, committed in a desperate bid to keep its bloodlines free of working class progeny, are deforming its present.

George Torrecarion and his wife Marge, if not obsessing about and denying the past, are trapped in a bubble of their own choice. George, the reluctant and inept sugar planter, “fictionalizes the present” by dissimulating madness and entertaining present day Bacolodnons with his quixotic antics; Marge indulges in hack spirituality and the convenience of a split personality. Rafael, the second of two sons, the only survivor, sends himself to college in Manila and manages to escape “the sins of the fathers.” Negro history finds its way into the genealogy of the family which is half-contained by the plot and half-revealed by George Torrecarion’s journals. These sources unravel one dramatic secret after another and they involve genocide, miscegenation, murder, incest, and idiocy from the first Torrecarion settler in Spanish Bacolod to the post-EDSA descendants of the clan.

That Groyon is re-visioning Faulkner in *The Sky over Dimas* is apparent to anyone who has read *Absalom, Absalom!* and *Go Down, Moses*. Such an appropriation of these Faulknerian paradigms suggests that the reality of the American South in Faulkner’s novels resembles Bacolod history as narrativized by Groyon. Such a perceived similarity though is problematic since the concrete historical situation which enters the texture of the latter’s work is different from that of the former. Groyon’s novel is written out of a specific historical conjuncture that involves the longstanding conflict between the small elite group of *hacenderos* and the ever-growing working class in Negros. These social subtexts implicate both novels in class antagonisms such that each novel can be read as a response to an opposing class discourse. In this context, the dialogic narrative material in *Absalom Absalom!* and *Go Down, Moses* is a retort to and an undermining of the South’s racist ideology that privileges the union between genealogy and power. Groyon re-appropriates this raw material although as with any borrowing of older cultural signifieds, the raw material had to accommodate a different socio-historical situation, one which did not mark its inception. Given such a re-appropriation, is *The Sky over Dimas* constitutive of a class ideology in the same way? Does the novel simulate the same utterance in its discourse of class?

THE DIALOGUE OF CLASS STRUGGLE

The materialist basis of Jameson's Marxism constitutes the ultimate conditions of possibility of any genre. This is especially true of the novel whose constant metamorphosis makes it an exemplary form for revealing such a symbolic act at play, muting, subsuming, unifying, and displacing narrative paradigms which are all ideologically-charged in contradictory ways, themselves originally symbolic acts. In this manner is how Bakhtin considers all utterances to be *only* "relatively stable" speech genres of which the novel or any literary work is one. As speech, literary works do not really "create" original expressions or messages but instead exhibit a process of assimilation where the text is charged with "others' words" in varying degrees. These words, which the speaker or author attempts to own or shepherd into his/her work, are derived from different epochs, social circles, or family and intersected by the various fields of human activity like law, journalism, and the sciences. In its embodiment of a world and an evaluation of it, these words which the author assimilates is re-purposed and re-accentuated in the literary work (Bakhtin 88-89).

My reading situates Groyon's novel in Jameson's second interpretive horizon where the text is restored to its mode as a class utterance or form of expression that challenges an opposing class discourse. At this level, the individual text is seen as defensive in nature, the contradiction it seeks to resolve as dialogical owing to the resolute positions and conflicts of class antagonisms (Jameson 84). This Marxist definition of class, which borrows from Bakhtin's notion of class discourse as dialogical, acknowledges that a class ideology is formed in active relation with an antagonistic one, its attitudes and beliefs dependent on and reacting to those of an opposing class that it answers back to (Jameson 84). These discourses or utterances, Bakhtin claims, are always oriented towards the other in its addressivity. An utterance is a response to previous speeches or statements and thus exists in "a link in the chain of speech communication of a particular sphere." Addressivity denotes how each discourse "refutes, affirms, supplements, and relies on the others, presupposes them to be known, and somehow takes them into account" (Bakhtin 91). On this ideological reconstruction, the text

assumes a strategic stance in a determinate class struggle and is restored to its moment in an ongoing class dialogue, a shared code. This forwards a more critical understanding of written discourses, one that recognizes its class orientations such that the works by themselves are reinstated as contentious practices that either legitimate their own power position or undermine a dominant value system (Jameson 85-86).

An instance of such a reconstruction of the text as class discourse is Reynaldo Ileto's rereading of the *pasyon* as a millenarian expression of resistance that appropriates the narrative possibilities or code of religion from the hegemonic political discourse of the Spanish-colonial government. His analysis posits that the millenarian movement was able to wrest Catholicism from a strategy of cultural domination to a nationalistic paradigm (1-344). Jameson offers as a paradigmatic example Ernst Bloch's rereading of the fairy tale in which the fantasy and wish-fulfillment registers of the genre, with their dreams of magic and plenitude, unsettles the "hegemonic aristocratic form of the epic, with its somber ideology of heroism and baleful destiny" (Jameson 86). Jameson also sees a similar class investment in the development of folk music and peasant dance. These two forms, originally expressions of a humble farming class, were appropriated by the aristocracy who transformed both into the instruments of an intricate courtly dance (Jameson 86) used as historico-cultural signposts, for instance, in the movie adaptations of Jane Austen's novels. In this manner is how class values assume shape, narrative or otherwise; a class' production of or investing in particular forms of discourse (i.e poem, music, narrative) does not merely maintain the integrity of the class—it also disarms that which it relates with. A discourse is hegemonic because it protects its identity as well as undermines middle-class aspirations in the same way that a discourse of the working class affirms itself while discrediting upper class notions of nobility and honor.

Class discourses are structured along raw material which Jameson calls an 'ideologeme,' an indivisible ideological unit whose structural features may take the form of a philosophical belief or a narrative expression of a class fantasy about an opposing group, and sometimes the recourse to both, projecting the former into the apparatus of the latter (Jameson 87). As raw

material, ideologemes are the available pre-existing structures suggestive of a class content which are absorbed and modified in newly-produced cultural forms.

Jameson discusses Gissing's novels at length to demonstrate how inherited narrative ideologemes from the Dickensian "angel of the hearth," sentimentality and melodrama, Victorian renunciation, to the alienated intellectual are reworked as raw materials in Gissing's experimental narrative apparatus, in its mediation on individual and collective destinies, in order to resolve symbolically the class antagonisms and anxieties of which Gissing is heir (Jameson 185-205). This expanse of narrative structures and strategies which the novelist adapts into his oeuvre reveals the actual complexity involved in the textual construction given the new social problems and anxieties which mark the social period of Gissing's novels. That the text is this process of substitution and displacement and not a matter of an originary creativity finds concrete illustration in the thorough ideological recuperation by which Gissing's narrative draws in lived experience in a social structure's network of class relations. This demonstration approximates the mode in which this study pursues its own restructuration of the Faulknerian ideologemes in Groyon's novel.

THE GROUND AND THE SKY

The pervasive symbols of the ground and the sky are binary oppositions deployed in Groyon's novel to represent truth and its impossible straightforward telling, respectively. This binary opposition, given its overdetermined representation, also limns the other elements in the story.

In the novel, the ground, which is one term in the binary opposition, is associated with derogatory qualities. To it are conjoined notions of "truth"/"essence," "the past," "family secrets," "filth," and "corruption." These meanings overlap in several instances in the novel.

In the beginning of the novel, George withdraws from the peering eyes and voluble tongues of Bacolod and holes himself up in Hacienda Dimas, which is by itself a symbolic gesture. George declares, in a dramatic preamble, the purpose of his journal:

I will tell all, all of the things that people don't want me to tell, all the things that were hidden, buried, driven out of sight into the dark until everything grew over it and hid the signs that anything had ever been buried there to begin with (12).

Such a figuring of truth, and the past as hidden and buried likewise appears in George's journal as a comment on a dominant Negrense trait:

Out here, we see a spade we dig. We throw everything into the pit and we cover it up. That's all over now. I'm here, and no one is going to come after me. I'm the Savior of this family, sent to rescue it from all the lies it's built around itself to make sure everything is nice and polite (13).

These three references to "hiding" represent a meaning of 'ground' as a mass or receptacle of unearthened truth and skeletons in the closet that have yet to be disclosed. The big reveal at the end of the novel, of course, unearths a literal skeleton. The trope of hiding is likewise used to refer to Faustino's journal, which George describes as "emerg[ing]" from hiding."

Another connotation of ground is generated from its affinity with land. Land and its attendant connotations in Negros are given a less than affirmative take in the novel, but most especially so by Rafael who scorned the trappings of hacienda life and relates anything close to the ground with working-class sensibilities and habits. He, for instance, chose to move in to a high-rise condominium in Manila the first chance he got to leave Bacolod, since the set up allowed him to be as far away as possible from "the smog and filth of the earth" (111).

A similar use of the idiom of distantiating, which straddles the symbols of earth and sky, appears in the description of the plaza in Bacolod given by Rafael on his way to Dimas:

The plaza had long since become the congregation point for the underbelly of Bacolod society – prostitutes, the jobless, and homeless. Rafael spotted

several vagrants taking advantage of the gazebo's shelter and the relative comfort of the stone benches which, he noted, also lifted the sleepers away from the earth. His compulsion to distance himself from Bacolod and the land that was his birthright was, after all a natural human instinct. Whereas high-rise condos took it to a ridiculous extreme, they observed the same principle – to be close to the earth was to be a lower form of life, unless the earth was mastered, controlled, forced to provide sustenance. And it all had to be done without getting one's hand dirty, or else it didn't count (116).

This aversion towards things associated with the earth finds its way in Rafael's picturesque memory of the workers in Hacienda Dimas. In his observation of the workers' routine during payroll time, it is their tough feet and nothing else that attract his attention. He describes:

They would invariably be broad, solid, like the roots of an ancient tree, creased, and cracked, chalky ridges limning the whorls and calluses, skin the texture of guava tree bark. They seemed not to belong to the body; just protruded from an old pair of gabardine slacks with twice-lengthened pant legs. The feet made respectful padding noises as they approached the desk, and the whisper of their rough skin as they brushed against each other when one foot is nestled on the other ankle under the chair was loud in the quiet room, even louder than the rustling of papers while the payroll records were brought up to date (110).

The condescension that reduces the workers' identity to the appearance of their feet, a synecdoche for the reification of their labor, extends to the manner in which walking in Bacolod is said to be a humiliating exercise for the affluent. Rafael recalls being shamed by a car full of girls who happened to see him walk the five minutes from the gate of his subdivision to his house because the family driver was unavailable (117-118).

The symbol of ground likewise connotes ‘dirt,’ and ‘truth’ which not only suggest “what happened” but also ‘indiscretions’ and ‘peccadilloes.’ It is used in such a context in this substitution. An entry in George’s journal narrates how George had eavesdropped on Marge’s confession that her first son was actually Rodel’s and not George’s. Marge admitted to fooling George into thinking that that son was his. George made noises to indicate that he forgives her but later on says: “She told me Truth, and I wanted to throw the real Truth back at her” (58). Truth in this passage is couched in terms that make it seem as if it were dirt or muck being hurled at someone’s face.

In contraposition to ‘ground,’ the symbol of ‘sky’ in the novel is invested with more desirable and privileged values. ‘Sky’ is conflated with ideas of distance, release, layering, and “telling.” Among the characters in the novel, it is Rafael who stands for the wish-fulfillment registers of ‘sky’ in the novel. As can be gleaned in an earlier excerpt, Rafael disdains things close to the ground, and as consequence, lives in Manila, in high-rise condos, away from the messy affairs of his family in Manila.

Because he didn’t want to “get his hands dirty,” a running euphemism in the novel which suggests involvement, Rafael was unaffected when support for the EDSA revolution was in full swing in Bacolod. The narration attributes his forgetfulness to “his tendency to pass judgment from a distance, or a great height” (132).

In the last chapter of the novel, written curiously in italics and from the point of view of an omniscience different from the general narration in the novel, Rafael sits in his apartment, pondering the contents of both George’s and Faustino’s journal, which he’s read over and over. As he’s about to sleep, the narration turns to a contemplation of his figure:

Still the question arises. It’s always the last thing he remembers before he drops off to sleep. His gentle snoring – an inherited trait, naturally – releases it as an invocation to the sky, which remains unmoved and doesn’t answer (258).

This last paragraph of the novel establishes a connection between the sky and the idea of release in transforming Rafael's question about his family's story into a prayer thrown at something incapable of responding.

Another passage in the same chapter makes a similar reference although the import of the symbol has now shifted somewhat in significance.

He's alone in his apartment, and he feels it especially in the way that the noise of the unseen traffic below wafts up to him, disembodied and ephemeral. High above him, the Pleiades trace their arcs with stately grace, as invisible to him, as vehicles on the streets below (257).

Aside from the suggestive description of traffic noise as disembodied and ephemeral, adjectives that seem too ambitious and too big to refer to something as banal as traffic and are clearly correlatives of the sky, the quoted lines take the focus of the narration to something as ridiculously high up as the Pleiades, a nebulous star cluster predicted to have dissolved some 250 million years or so. This particular and conspicuous articulation of the sky through the specter of the Pleiades as hazy and indeterminate is suggestive of the novel's dominant narrative gesture of fabulizing or "telling," which is only to be expected from a historiographic metafiction. In the novel, gossip, fabrication, rumors, and telling glut the narration and are construed to be one and the same provisional operation.

Apart from the instability of narration, "sky" underpins the articulation of other elements, suggesting, sometimes in an overstated fashion, the impossibility of arriving at fact or truth when its expression can never really be a transparent medium. Details of setting, character, and point of view are animated by this register of the symbol. An instance is the Jarabas mansion whose lopsided structure spills over to the mismatch between the intended function of its rooms and their actual use (40). This description renders the idea of layering as a contiguous expression of "telling," suggesting the impossibility of discerning which part of the house forms its architectural starting point. The last sentence in the quoted description likewise indicates

a similar muddling of intentions. The manor in Dimas, which is bizarre and asymmetrically-built, is also described in the same terms.

The notion of telling as fabulizing or fabricating undergirds the narration of both George's and Marge's family history. In fact, the novel constantly refuses to verify things as factual despite its recurring prefatory statements 'fact is' or 'truth is' and qualifies most of the incidents surrounding the family's stories as gossip or speculation. In fact, all three Torrecarions resort to fabrication when convenient. Rafael, for instance, admits to adulterating truth with fiction in relaying his background to his girlfriend in Manila (15). Marge, who falls into bouts of airiness, blackmails Rafael emotionally by feigning helplessness and hysteria one day and commanding him with her iron will the next.

In writing his diary, George stipulates that the statements in Faustino's journal are speculations and embellishments, pressed to the service of myth-making. Challenging the facticity of Faustino's memoir of his arrival in Negros, George notes:

This is the story as it begins in the book, as everyone, all of Negros, knows it: that Faustino Torrecarion stepped off the boat, the galleon that he doesn't name, that had taken months to travel here, bearing a fresh-faced land of 18 who traded labor for passage, who, through hard work and determination, carved out a space for himself in rapacious boomtown that was Negros, and established a powerhouse of a family in the process. Lies. All of it lies. Truth is, he was a boy of 18 when he arrived, but he could have been brought here on a prison boat for all we know, and there isn't much documentation about him until much much later, when at 34 he married a local girl. By then he had a vast tract of land to his name, how it came to his possession no one knows, and was producing sugarcane for the Empire. This is where truth begins, if you can call it that. At least there are records to corroborate the facts. Everything before that, every-

one thinks they know to be true, but it isn't. Much of it came from Faustino himself. Stories were told by people, on to the other, this is true, but the stories were all his own making. All of them. He claimed he had begun working at the docks and worked his way inland, until he got to the mountains. Little anecdotes dropped here and there for everyone's benefit, embellished with each retelling by admirers, enemies, envious gossip-mongers, until all of it took on the patina of Truth, by dint of having been repeated for so long (31-32).

Such a tangential and accidental production of "truth" brought about by an accumulation of inventions, retellings, and hearsay is the novel's central thematic concern, underscoring the impossibility of knowing the truth or telling it straight. Given this focus, it is understandable why the novel privileges gossip and a collective perspective which attributes the source of pseudo-testimonial statements about the Torrecarion and Jarabas families to "all of Bacolod" or "all of Negros." The repeated emphasis on fabulizing and telling, whose frequency in the novel inundates the whole story, can be read as an undermining of history's referential status and fiction's imaginary one. This binary opposition is deconstructed in the novel in its swapping of signifieds. By marginalizing "truth" and privileging fiction, summed up as narrating a story or relaying what happened or what one has overheard, the novel provisionalizes history. Thus after George dies the fact seems to do so, so to speak, and causes a commotion, a celebration in fact among the wagging tongues of Bacolod, not unlike the multiplication of languages in the Tower of Babel (249).

In its overdetermined use of the symbols of "sky" and "ground," the novel further invests the pair with meanings related to genealogy in keeping with its subject of a family saga. In its suggestion of truth as something singular and straight and of lies or fabrications as something multiple and warped, the narration strikes a parallelism between truth as genetic normality and "logical outcome" and telling as degeneration, insanity, and class miscegena-

tion. In this permutation of the binaries, history, in its linearity, is conflated with the concept of bloodlines, which is illustrated mainly by George, who points an accusing finger at Faustino, so to speak, for bringing in what he perceives as the craziness in his family, his euphemism for the act of murder and other human grotesqueries. Thus Torrecarion, a “tower of carrion” aptly characterizes George’s family as poachers on land, social status and anything that secures either.

In contrast to this attribution of character to atavistic tendencies, the trotting out of family members who stain and deviate from the pureness of Negrense pedigree are adopted like Ansing, illegitimate like the first son Rodel, stillborns or idiots like Jan, a son of a German *hacendero* family who settled in Bacolod, and women who marry below or above their class like Marge and her mother Aida are token characters representative of the idea of mutation.

In fact, in what could only be called an over-privileging of “telling,” George and Rafael’s last moments in the story casts doubt as to whether the latter is actually the son of the former. In their final minutes together in Dimas, George marvels at how Rafael could very well be him when he was young given their striking resemblance. This affirmation of their being related though is challenged when George notices for the first time that Rafael has asthma and is puzzled by it since both sides of the family are not predisposed to it. George wonders “where” his son got it, implying that the disorder couldn’t have been passed on from either parent. The last lines of the novel seemingly make a ploy of the whole matter in describing Rafael’s snoring as “an inherited trait, naturally.”

CLASS DISCOURSE IN *The Sky over Dimas*

The second interpretive ground, the social, reconstructs the text as an articulation of a class discourse. This ideological reconstruction of Groyon’s novel examines the author’s appropriation of a number of narrative paradigms or ideologemes from Faulkner’s *Absalom, Absalom!* and *Go Down, Moses*. At this point, the novel is restored to its status as a class discourse of the elite,

formed in the text's dialogue with an oppositional working class discourse, which it disarms and undermines. The contradiction that the novel now seeks to resolve is dialogical, embodied by "the irreconcilable demands and positions of antagonistic classes" (Jameson 83).

The geography of fifteen of Faulkner's nineteen novels is set in the American South, which the author has particularized into the imaginary locale of Yoknapatawpha County. Into this mythical Mississippi, Faulkner introduces seven families, whose arrival signaled the end of the Chickasaw Indian's sole ownership of the land. Some of these families bought their plot of land for cultivation into plantations from its original Indian owners. The first pioneers in this area are Lucius Quintus Carothers McCaslin, the patriarch who established a white and mulatto line of descent in *Go Down, Moses* and Thomas Sutpen, a migrant from Virginia in *Absalom, Absalom!* whose entry in Jefferson is summarily made known to be motivated by a "grand design" to gain social power by siring a line of aristocratic heirs. Most of the white characters in these seven novels are members of country or pioneering families. The pioneers like Lucius McCaslin and Thomas Sutpen have sired elite families in the area while the Negroes are servants of the white elite families (Volpe 13-15).

The Sky over Dimas is Faulknerian not only in the sense that Groyon, writing about a province in the South, might have been drawn to the same plot structure but more significantly in its appropriation of two narrative paradigms as objective solutions to the contradiction of class conflict in *Dimas'* historical moment. The first ideologeme, which is a narrative pretext in *Absalom, Absalom!* involves the formal paradigm of the feudal patriarch legitimizing himself in the eyes of a racially-divided society backwards, that is, by producing sons as heirs and marrying them off to elite white families whose status in society is the point of the whole narrative design. Groyon also works into the novel the ideologeme of "the sins of the fathers are visited on the sons" and a number of related narrative codes and characters derived from *Go Down, Moses*. The resemblance between *Dimas* and these two Faulkner novels, though, go beyond the former's appropriation of these

two discrete contents and will become apparent later in the summaries of the two novels.

ABSALOM, ABSALOM!

Thomas, one of the sons of a poor Virginia mountaineer, was ten years old when his family moved east and saw for the first time wealthy white men who owned both Negro slaves and property. Naïve in his belief that men were equals and that money or possessions did not necessarily make one superior, just lucky, Sutpen was stunned and humiliated when, upon delivering a message to a manor, a Negro servant told him to go around to the back. Since then, Sutpen made a vow that he will fight back by becoming one of these men who can command slaves, money and possessions. Sutpen ran away to Haiti to make his fortune and married a sugar planter's daughter. He discovered, after the birth of their son, that his wife was an octoroon: she was one-sixteenth Negro. He divorced her knowing that his plan to establish a dynasty could never materialize if his wife and children had a drop of black blood in them. Sutpen reappears in Jefferson, Mississippi, with no perceptible past and no possessions except for one hundred French-speaking Negroes and a French architect. He apparently had acquired a hundred square miles of arable land from Ikkemotube, the Chickasaw chief which he paid for with his last gold coin. The house which he commissioned the Negroes and the architect to build was finished in two years. Sutpen lived alone in this house for three years, borrowing cotton seed from General Compson to plant his first crop. He furnished the house and married Ellen Coldfield, one of the daughters of Goodhue Coldfield, the most respectable man in Jefferson. Two children, Henry and Judith are born to them. Henry Sutpen, twenty-six years after his father's arrival in Jefferson, entered the University of Mississippi and became a close friend of Charles Bon, not knowing that Charles is the son of Thomas Sutpen by his Haitian wife. The two spend Christmas at Sutpen's manor and Ellen projects a marriage between Charles and Judith. The next Christmas, the two return to Jefferson; Thomas tells his son that Judith and Charles cannot marry because the latter is his son. Henry, refusing to accept his father's reason, repudiates his birthright and leaves for

New Orleans with Charles. He finds out that Charles is not without black blood. The Civil War breaks the next spring and both Henry and Charles join a regiment. Thomas Sutpen also went to war under Colonel Sartoris' command. Charles and Henry stay together during the war and return to Sutpen's manor near the war's end. Henry shoots Charles in order to prevent the latter's forbidden marriage to his sister. Thomas Sutpen returns from war and finds his design to found a dynasty ruined. Ellen is dead, his son is on the lam, and Judith is virtually a spinster. Intent on salvaging his grand design, Sutpen offers marriage to Rosa Coldfield, the much younger sister of Ellen and the proposal would have been accepted by Rosa had he not insulted her by giving the condition that he would marry her if she gives him a son. Sutpen sleeps with Milly, the fifteen-year old granddaughter of Wash Jones, his poor-white handyman. Milly's child is a girl and Sutpen dismisses both mother and child. Wash Jones kills Sutpen over his lack of compassion. Judith continues to live in the plantation manor with Clytie, her mulatto half-sister. Judith sends Clytie to New Orleans to bring back Charles' son, Etienne, by his octoroon mistress. White in appearance, Etienne is raised by Judith and Clytie to think of himself as Negro. He repudiates his white blood and marries a very black Negro woman, who bore him an idiot son, Jim Bond. Etienne catches yellow fever and so does Judith while taking care of him and both die. Several years after, Rosa Coldfield discovers that someone besides Clytie and Jim Bond is living in the by now dilapidated Sutpen manor. Summoning Quentin Compson, who accompanies her to the manor, she finds Henry in hiding, unwell and emaciated but cared for by Clytie. Three months later, Rosa brings an ambulance to take Henry to the hospital but Clytie, thinking that Henry is being taken to for the killing of Charles, sets fire to the house, killing both her and Henry. After the death of these two, Jim Bond is left as Sutpen's only descendant.

Go Down, Moses

Lucius Quintus Carothers McCaslin migrated to northern Mississippi, in the early nineteenth century, where he bought a vast tract of land from Ikkemotube. He also bought from this Indian chief a quadroon slave woman

and her young child, Sam Fathers, the chief's illegitimate son. McCaslin sires three legitimate children—the twins Buck and Buddy, and a daughter. His two illegitimate children by his Negro slaves are Tomey, the daughter of Eunice and Tomey's Turl, his son by his own daughter Tomey. After Lucius McCaslin's death, Buck and Buddy moved out of the half-completed plantation house and into a cabin they had build themselves. Rejecting the practice of slavery, both tried to let the slaves on the plantation work out their purchase price in order to earn their freedom. The Negroes though refuse to leave once freed. Buck, in his 60s, marries Sophonsiba Beauchamp who bears him a son, Isaac. Orphaned when he was twelve, Isaac/Ike is partly raised by his cousin, Cass McCaslin, the grandson of Lucius McCaslin's daughter, who is older than him by sixteen years. Ike trains to be a better hunter and woodsman under Sam Fathers. He discovers, at sixteen, through his father's old ledgers, the miscegenation and incest his grandfather had committed, and thus came to believe that the South was cursed with the guilt of slavery and that his family was cursed by Lucius' acts. When he turns twenty-one, Ike declines the inheritance of the family's plantation although it is rightfully his, believing that the land is the common property of all men. The plantation goes to Isaac's cousin, Cass. Isaac marries but his wife exacts vengeance on him for renouncing his inheritance by refusing him her bed. Ike thus remains childless and spends the rest of his life in his wife's house, receiving a small allowance from Cass when his wife dies. Cass dies and the land goes to his son Zack. A friend and a rival of his Negro cousin Lucas Beauchamp, Zack "borrowed" Lucas' wife Molly for six months to care for his infant son, who was orphaned of his mother at his birth. Molly raises Zack's son Roth and his own son Henry together, as if they were brothers. When he turns seven, Roth comes to realize that Henry is black and since then rejects him as an equal. Each generation of Edmonds, Cass' and Zack's line, proves to be of less dignity than the one before it. Cass was a better man than Zack who is better than his son Roth. Seventy-three years after Isaac's birth, Roth has an affair with a light-colored Negro woman who bore him a son but whom he refuses to marry. Ike meets this woman and finds out that she is the grand-

daughter of James Beauchamp, the son of Tomey's Turl. Thus the black and white McCaslin bloodlines are again fused.

Most of Faulkner's novels, and especially the two cited above, beneath their dominant formal surface of the individual man torn between the natural/ethical/moral and the social, are narrativized inflections and implications of the abuse of power. Into his versions of the family romance in these two novels between Ike and Sam and among Henry, Charles Bon, and Judith, Faulkner introduces the "intricacies of class, race, and gender relationships." Courage, honor, compassion and other virtues that Faulkner invokes in these novels are, in their deep logic, social and Other-regarding virtues, understandable only in the structures of power that he locates in his fictional and historical South (King 24).

These two novels of Faulkner thus may be seen to dramatize and question the dominant ideologies or master narratives of Southern history. In their figuration of the prominent characters of strong-willed, self-made, and demonic patriarchs, *Go Down, Moses* and *Absalom, Absalom!* are founding narratives, which relate the curious story of a family's origins as basis for the formation of society. Although both McCaslin and Sutpen occupy dominant positions in Jefferson, both are interlopers and truants of the Southern social code. Their entry into town with the intent of establishing a dynasty is predicated on miscegenation, incest, and a quick amoral dismissal of such transgressions (King 29). McCaslin sleeps with his mulatto daughter who commits suicide as a result. This elder McCaslin's cruelty reappears further down the bloodline when his great grandson, Roth Edmonds, refuses to acknowledge his ties with the black woman he slept with and his mulatto son that she bore him. Sutpen rejects his Haitian wife and first son Charles Bon because both had a trace of Negro blood in them, and grooms Henry to kill Charles. Henry is guilty of the same prejudice in first allowing Charles and his sister to marry, despite the knowledge that Charles is their brother, and then withdrawing his consent when he discovers that Charles is black, his fear of miscegenation overwhelming his fear of incest.

Both novels dramatize the failure of these patriarchs to recognize the curse they bring upon themselves and their families for exploiting nature

(incest) and human beings whose social status as Negroes effectively efface their basic dignity as persons. Faulkner also grounds the subject of the Southern “curse” further in *Go Down, Moses* in the fifth story, *The Bear*, which occasions a discussion between Ike and Edmond regarding the former’s surprising renunciation of his legacy when he discovers the violation committed by his grandfather. Ike supposes that the land on which they built their plantations was cursed even before Lucius McCaslin’s arrival since Ikkemotubbe, the original owner of the land, sold it for money and could thus amount to nothing now. Ike, though, muses that this does not exactly absolve white men because it was God’s plan to use the inhumanity of white men to work out this curse until it is brought to its end (King 31-32).

The summaries of these two novels and their subsequent readings make apparent Groyon’s comprehensive assimilation of the narrative material in these two works in his own novel. Although Groyon freely integrates into his novel more than the two ideologemes in Faulkner mentioned earlier, *The Sky over Dimas* like *Absalom, Absalom!* resorts to a complex narrative perspectivism which divides the story between two or more characters to dramatize the nature of truth, only these two are invested with what could be called a class content.

In its original prominent form in *Absalom, Absalom!*, the paradigm of Sutpen’s “grand design” is a particularization of the dominant Southern code, which had instituted the superiority of whites over blacks and has legitimized the practice of slavery. This code is criticized in the novel when in the end, Sutpen dies and without any descendants to carry his name except for his idiot great-grandson. Groyon assimilates this material by adapting an incident in the history of Negros as a back-story for the character of Faustino Torrecarion, which appears in the novel as one of George’s speculations about Faustino. Introduced as a reincarnation of Sutpen, Faustino, arrives in eighteenth-century Bacolod with a murky past and proceeds to recreate himself as a formidable sugar hacendero by strategically marrying a farmer’s daughter, younger than him by fifty years, whose family is evicted from the plot they used to till. Unlike Sutpen who bought property from the Indian chief, Faustino’s ownership of his first tract of land is occasioned by his prof-

iteering as a middleman merchant, buying goods in kind from the Maghat, a historical pre-colonial tribal community who was known to have lived in the Karul-an hills in Negros, and selling them for big profits. Fearing that his profit over the small trade he has established with the Maghat might end once the latter are re-settled in the Christianized areas downtown, Faustino misrepresents the nature of the Maghat tribe to then Governor General Saravia; he tells Saravia that the Maghat are violent and are responsible for raping two local women. Saravia believes him and orders his men to attack the tribe. Helpless with their crude spears and knives, the leader of the tribe is shot. Seeing that their leader is killed, the members of the tribe set fire to the huts where they were hiding. The fire wipes out the entire tribe despite the Spanish soldiers attempts at rescue. Within a year, Faustino is awarded the land that the Maghat were supposed to occupy, had their assimilation to the Catholic religion been successful, by the Spanish court. George invents this historical event as a fitting back-story to Faustino's entry into island life while reading and revising the latter's journal, almost similar in action but not in import to Ike McCaslin's perusal of his father's ledgers and through them, discovering his grandfather Lucius McCaslin's terrible deeds, which is the second ideologeme assimilated by Groyon in his novel.

These narrative materials in *Absalom, Absalom!* and *Go Down, Moses*, articulate a class ideologeme that demonstrates the futility of white man's self-aggrandizing act in its basic prohibition of any union with the blacks that might corrupt his pure aristocratic line. Thus the way this ideologeme is worked out to its narrative conclusion in Faulkner's novels challenges the dominant ideology of the South's white men whose perverse drive for self-creation and a preservation of power through genealogy, which safeguards their purity of line from black blood, is nevertheless shown to be empty, deluded and fruitless. Groyon transmutes this material, originally a discourse that defends the laboring class articulated in the historical moment of racism and slavery in the American South, into the very different one of the conflicting groups of the landed elite and the working class in Bacolod. Although both the narrative contexts in Faulkner and Groyon demonstrate how power relations determine and distort social relations, the loosing of

the content from its former context and its insertion into a narrative act quite different from the original's historical moment, has effected a modification in the ideologeme's function in *Dimas*. Whereas this ideologeme in Faulkner undermines the inhumanity of the racial code in the American South, this material in *Dimas* is neutralized by its provisionalizing impulse and co-opted by the rhetoric of the landed elite's denial of their responsibility in perpetuating an unjust socio-economic structure in the sugar industry. *Dimas'* historical context opens up to the longstanding agrarian conflict between the sugar hacenderos and the working class. The former, who practically know nothing about farming or planting sugar, own most of the cane lands while the latter, thrice the landed elite's numbers, remain tenants, their income dependent on the monocrop industry of sugar, and the feudal practices of the hacenderos. In this rife situation of conflict, the workers' cause took the form of appeals for land reform and a diversification out of sugar to broaden their source of income while the hacenderos feigned helplessness and a similar feeling of entrapment, all the time blaming the situation of their workers on the "system" instead.

In its provisionalizing of Torrecarion history, the novel transforms this adapted Faulknerian ideologeme into a pure conjecture by George who weaves it into his biased and guilt-impelled speculation of his family's past. Thus this synthesis of Faulknerian instances of the patriarch's "grand design" in *Absalom* and his monstrous violations against blacks in *Go Down, Moses* is neutralized as a lore, a particular moment in George's defense of his morality by imputing, repeatedly, to the first Torrecarion and his entire family line the sin he committed when he kills Rodel, the working-class father of Marge's first son. Rafael, who brings with him Faustino's and George's journals to Manila, refuses to accept any of George's confessions as true. Unlike the figure of Ike McCaslin, whose gesture of confronting his grandfather's "original sin" and renouncing his legacy furnishes the content of the second ideologeme, Rafael renounces his legacy, but only artificially/outwardly, by escaping to Manila, unchanged and unrepentant, merely relieved that all that drama and gossip about his family seem to be over. Thus the narrative side-steps a confrontation of the sugar elite's culpability in the novel's conclusion

and this swerving is that which, though muted, effectively undermines the subjectivity of the working class whose destitute state in the sugar economy is mimicked and co-opted by the landed elite who feign a similar feeling of entrapment and misery. Rafael's persistent denial of George's crime after seeing Rodel's remains and reading George's journal, in its inner class logic, is a denial of the concrete, historical humanity of the working class, people Rafael reduces to the work they do that cannot but demand daily and exhausting contact with the land, the same land which his entire life has been given to renouncing.

In *The Sky over Dimas*, the main characters are clearly allegorical equivalents of the families of sugar hacenderos in Negros whose protracted ownership and monopoly of the land has assured them of social and cultural power as well. This feudal system of the sugar industry in Negros, which is marked by the abject poverty of its sugar workers, inequitable labor relations, military and NPA violence, and the conspicuous consumption of its landed elite (Aguilar 2, Billig 1-250, Berlow 63-199) constitute socio-historical subtext that the novel is a response to. Although it is clear in any history of Negros that such feudal practices are perpetuated by the clique of hacenderos in order to maintain their dominant position in the status quo where only five percent of the population control the circulation of wealth in Negros, *Dimas* represses this fact in its depiction of George as a reluctant, sugar-weary hacendero and instead explains this iniquitous and volatile situation by stating that "sugar is evil," a reification which naturalizes its operations, its essence as itself a curse, bound to cause misery wherever it is planted. This view of sugar is replicated in the novel's statement about blood, which once again becomes George's and Rafael's convenient scapegoat: the former blaming his bloodline for his amoral acts, and the latter, demonstrating that there is no escaping one's genetic inheritance. These naturalized modes in the novel are not mere metaphorical instances or stylizations but are symptoms of the text's provisionalizing of history. These narrative gestures humanize its elite characters by absolving them of guilt, making them sympathetic figures, and construing their failures as inevitable: natural outcomes of blood and object logic.

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Performing the Body in Filipino Narratives

The *Manananggal* (Viscera Sucker)
in Colonial Literature

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ABSTRACT

In narratives of the *manananggal* in Filipino literature, women self-segment and feed on human fetuses and internal organs to sustain themselves. The *manananggal's* body bisects, leaving the lower half of it somewhere safe and the upper half flying to find sustenance. Using the stories as examples, this paper seeks to explore the profound transformation whereby the belief in the cannibalistic feature of the viscera sucker is not only an inversion by the Spanish friars to discredit the *babaylan* of her crucial role in Filipino society but as also arising from a sense of women's sexual and maternal agency surrounding their bodies. This paper seeks to problematize traditional readings and to re-think traditional attitudes to the body. It examines how and why female transgressive desire finds its ideal expression through the *manananggal* in Filipino literature.

KEYWORDS

sexuality, body, *Manananggal*, Filipino literature



An Illustration of a Manananggal (Credits to John Michael Cadena)

There is an anecdote entitled “The Witch of Tawas” in Damiana Eugenio’s *The Legends* about a *manananggal*¹ (viscera sucker). The story has it that one night when everything was very quiet and everyone was already asleep, Mang Tano, an old man in the place, was awakened by a strange sound like the flapping of wings. Mang Tano got his bolo and opened the door to go down. He saw a strange figure, half-woman and half-bird, with enormous wings. When he was just about to hit her with the bolo, she flew swiftly away and disappeared. The strange figure was believed to be a *manananggal*.

Everyone suspected that it must be that old gray-haired woman of the village about seventy years old, whose identity was uncertain. She was unknown to the barrio folks because she was seldom seen going around at daytime. On another evening, while Aling Marta was mending some clothes, she heard the flapping of wings on the rooftop. Then Aling Marta noticed a threadlike material suspended from the ceiling. Instinctively she got her scissors and cut it off. To her amazement a sudden cry of pain was heard, followed by the sound of flapping of wings. Upon learning of this, Aling Marta’s husband got his bolo and gathered some neighbors to go with him to the old woman’s house. They found the old woman bleeding profusely in her mouth.

I use this narrative as a model for tracing the shift from the belief in the *manananggal* as a folkloric figure in the ancient times to the subordination of the *babaylan* (priestess)—that is to say, of the performative body over the corporeal body in the tales of colonial Philippines. I argue that this reflective transformation is entangled in the complex and shifting relationships between the body and female sexuality and between erotic desire and power that came to be expressed in the period.

It would not be an overstatement to say that many areas of intellectual study to date see the body as central to their interests. Feminist scholars view the female body as being key to our understanding of how power works in society. The different meanings that have come to be associated to child-birth and menstruation, for instance, that are experienced through the body, reveal the construction of gender and sexuality. Although gender may be seen as “performative” in poststructuralist readings,² it is also accepted that

the body is heterogeneous in nature and produced in many different ways in different cultural contexts. This paper however does not intend to deal in any sense with the “real” body. Instead, it concentrates on the ways in which the female body came to be envisaged in the literary and historical texts of early Philippines, how it was brought into being through a particular discourse.

Herminia Meñez describes the *manananggal* as seductively beautiful with long hair and a fair complexion during the day:³

By night, she discards her lower torso, hiding it under the sheets, in a closet, or among a patch of banana trees. Having converted her arms into wings by anointing her armpits with a noxious oil and being propelled by her now stiffened hair, she takes to the air, alights on a roof, and thrusts her long tubular tongue through the palm shingles to extract the viscera of her sleeping victims through her mouth, nostrils, ears, anus, navel, or genitalia. She stalks tuberculars and pregnant women because she is addicted especially to phlegm and fetuses, as well as to human liver and blood. After feasting, she returns home to rejoin her lower trunk before daybreak. However, if someone, usually her new husband, rubs any or all of the following—ashes, salt, vinegar, lemon juice, garlic, ginger, pepper, and other spices—on her discarded part, reattachment is impossible, and the viscera-sucker dies fragmented.⁴

The *manananggal* is the most virulent type of *asuang* that is popular in lowland Christian communities, especially in the Visayan and Bicol regions which were the first to be intensively “missionized” by the Spaniards from the early sixteenth to the late nineteenth century.⁵ Jean-Michel Sallmann in *History of Women in the West* explains:

The belief that women possessed evil, supernatural powers was an ancient one. In antiquity the *strix* was alleged to be a man-eating woman who flew through the air at night; there were reported sightings of such creatures in the Middle Ages and again in the sixteenth century. In the fifteenth century belief in the power of women to cast spells combined with the Satanic myth to give rise to that hybrid, demoniac witch. The demonological myth took shape in the context of medieval heresy.⁶

In many ways, the *manananggal* inspires the same fears as the other creatures of lower mythology since they force people to confront their own fears of mortality. *Manananggals* can also inspire the fear of contamination⁷ and because of their ability to kill, they call attention to the fear of death. *Manananggals* are a source of repulsion being awful and even perverse, but it may be considered a symbol of sexuality, however much this fact is disguised from view. Julia Kristeva's abjection helps to explain this exciting combination of fear and desire.⁸ The abject creates both a sense of disgust as something to be cast out, while at the same time evoking a desire to know and even possess the object that creates this deep disturbance. Although *manananggal* mythology has not changed much throughout the centuries, this paradox of being both attracted to and repelled by her continues and ultimately reflects upon the audience's own desires and fears rather than on the *manananggal* as symbolic on its own. She is not only portrayed as having a thirst for the unborn, but she is also shown as disrupting reproduction and traditional family structures by rendering men impotent, creating miscarriages in women, arousing men and prompting them to commit adultery under her spell.

Through the trope of the uncontained body, ideas of liberation, freedom and subversion permeate the *manananggal* stories. The *manananggal* engages in scary and transgressive behavior which challenges cultural borders of identity and contributes to the realignment and repositioning of cultural concepts. Meñez discussed the *manananggal* as a case being developed by Spanish religious leaders to co-opt the traditional leadership role of women, or what she calls a "process of disenfranchising the most powerful Filipino women and a politics of gender that has deep roots in the Spanish conquest of the Philippines."⁹

Greg Bankoff's article¹⁰ about the interesting case of Seberina Candelaria¹¹ in the early nineteenth century illuminates the power structure and dissent in the narrative of supernatural belief in the rural Philippine community, and makes for a case of what Meñez points out. Early versions of precolonial Philippines indicate that the various peoples of Luzon and the Visayas were animists who worshipped the spirits of the natural world and those

of their ancestors. They also endeavored to appease a mass of malevolent spirits. Ceremonies were celebrated mostly by women known as *catalonans*¹² or *babaylanes*¹³ in private homes or at feasts by the host's home. During these ceremonies, the priestess often entered into a trance where her body would become possessed by the spirit being evoked or placated. Sometimes her actions would turn violent, and she would hurl to the ground and foam at the mouth, and her hair would stand on end.¹⁴ In these situations the priestess communicated with the participants and interpreted signs and omens.

Apart from divination and auguries usually performed on animal entrails, the priestesses were also consulted as physicians. Evidently, many had extensive knowledge of herbs whose properties were used medicinally to cure disease which, no doubt, contributed to their status. But their station in indigenous society remains more difficult to gauge. Spanish missionary sources attempt to decry their influence: Fr. Colin contending that 'they were not honoured or esteemed' but considered 'an idle lot who lived by the sweat of others.' Pedro Careen, on the other hand, while dismissing the priestesses as 'a band of worthless women,' goes on to deplore their 'tyrannical hold' upon the village 'by various means and plots compelling many to repair to them upon every occasion.' However, their function as intermediaries with the spirit world, often on behalf of the sick, combined with their medicinal skills, confirm the role of these women as shamans whose importance would be considerable especially within societies without highly developed superordinate forms of social control.¹⁵

Carolyn Brewer in *Holy Confrontation: Religion, Gender and Sexuality in the Philippines, 1521-1685* writes that according to Jaime Veneracion, "it was the Spanish who labelled women 'suspected of being *babaylans* ... as witches (*bruha*).'"¹⁶ But when the Spanish attitudes crossed cultural boundaries, the negative impact on the *babaylan* had sweeping results.

At the basis of this negative relabelling was the desire by the Spaniards to eliminate Animist religion and concomitantly any resistance to the introduction of Catholicism. Their actions resulted in the marginalization, and in some instances, the total extirpation of the entire cultural, social and religious practices of the indigenous peoples who came into contact with the missionaries... In the Philippine setting, while the actual 'genocide' of ethnic groups did not occur, the introduction of Hispanic Catholicism was

accompanied by an homogenization of the different cultures—to such an extent that the ways of the Animist ancestors were largely forgotten. In this process, the impact on women religious leaders was profound.¹⁷

It is no wonder then that Seberina Candelaria, a twenty-two-year-old illiterate woman from Obando, Bulacan, is arraigned before an ecclesiastical court accused of associating with the Devil. Seberina together with a *duende* (demon familiar)¹⁸ was able to determine the identity of thieves, the whereabouts of lost items, and other wonders during nightly assemblies held in the town of Obando. These gatherings attracted many people to bring money and other offerings so that they could ask questions of her and get responses to their questions about stray animals or lost items.¹⁹ Others asked if their loved ones were safe or had been jailed. There were indications that Seberina also acted as a healer.²⁰

Studying the evidence collected during the trial provides an opportunity to get into the consciousness of someone who lived more than two centuries ago and see the world as Seberina did. She was followed one day while on her way home after prayers from Polo. She asked her pursuer why he was following a married woman like her and he made crude remarks that cast doubt on her marital status. They continued on the way as before, and when Seberina neared her mother-in-law's house the tree began to shake violently and other strange things started happening. Objects mysteriously moved, but there was no sign of the man. Some days later a small man appeared and offered her a golden rosary and a purse of money. When she refused the offer he threw sand into her eyes and called her mad. After this, he appeared mostly during sunset and told her his name was Isac and that he was a demon familiar.²¹ When Seberina returned to Obando, Isac followed and conversed with her frequently. He could answer any question she asked and when this news spread, people started coming to consult him. Soon Seberina was invited to homes and Isac went with her. However no one ever really saw him. They heard his voice but could not see him. All the gatherings took place after dark.

Seberina is arrested and confined to the stocks in the town hall. Isac follows her even there. When Isac refuses to leave when Seberina requests to be left alone, she resorts to reciting the Creed and then mayhem breaks loose. Isac hurls a large piece of wood at her and he begins to lift the stocks. A guard arrives in time to save her. From that time on, Seberina never hears from Isac again.²²

The testament of Seberina Candelaria provides insight into the world view of rural life in the Philippines at the beginning of a century of transition. Bankoff states that it raises “serious questions about the degree to which Christianity had displaced earlier beliefs after more than 200 years of friar evangelisation and mission in the archipelago.”²³ It is not surprising to find too that the *babaylanes* were blamed for the regular incidences of apostasy. Meñez analyzes Spanish chronicles²⁴ written to show how Spanish friars dealt with these recalcitrant women who were seen as their rivals. Even with the prejudice shown in the accounts, the *babaylanes* come out as defenders of the indigenous faith. Meñez notes that

When Spanish missionaries attempted to enter a village in upland Northern Luzon, these shamans would congregate at the outskirts to prevent their entrance. They frightened local chiefs who had acquiesced to the foreigners by making “dire predictions and throwing fits.” They also accompanied their warriors to battle to incite the men into fighting fury and to hurl invectives at their foreign enemies.²⁵

For the Spanish priests of the time, the *babaylans* and the *manananggals* were of the same type. Propaganda against them was spiced up with the discourse of European Inquisitors and exorcists.²⁶ The authorities were hostile to the preservation and practice of pre-Christian rites. Parishioners were encouraged to avoid these and denounce the *babaylanes* on pain of being punished severely.²⁷ The power of the *babaylan* was gradually upturned into that of the *manananggal*. Meñez sketches for us this process:

In the majority of the narrative texts, her most striking quality is her propensity for human fetuses, internal organs, and bodily discharges. A common episode graphic-ally describes a self-segmenter attaching herself

like a bat underneath the slatted bamboo floor awaiting the sputum and phlegm voided by the tubercular patient lying above. With her hollow tubular tongue, elongated thin as a thread when necessary, she drains the fetus out of the womb or, more dramatically, incises a pregnant woman's belly with her long fingernails to remove the infant.²⁸

Further, Meñez adds that the *manananggal* also represents inversions of even more important Filipino values of family solidarity and sociality: "She has no regard for kinship since she is obliged to cannibalize one of her own family members as an essential step in her initiation as a witch. She detests social groups, preferring to live a marginal, secretive and lonely life."²⁹

Spanish chronicles indicate how the friars contributed to the passing away of female priesthood. They denounced the *babaylanes* as primitive, unchaste women, practitioners of a fraudulent religion, and most of all, as priestesses of the devil. The priests burnt down their *anitos*³⁰ and sacred groves in the drive to eliminate what in their view were "the two greatest sins—sexual license and alcoholic indulgence," which supposedly climaxed during shamanic rituals.³¹ The degree of zealous influence on the formulation of the *manananggal* as the reversal of the *babaylan* cannot be underscored enough. There were mass conversions and their success was such that the natives started to take their sick to church to be healed.³²

Mass conversions by baptism did not eradicate the indigenous religions. More vigorous attacks were then launched against the shamans. If these leaders admonished their people not to abandon their deities, Spanish priests quickly countered with Masses and processions, as well as with blatant destruction of any signs of animist faith. Recalcitrant shamans were made to wear the Agnus Dei scapular; relapses were "cured" by confessionals and sermons.... [G]iven the fact that Spanish priests punished the natives with beatings for sexual excesses and other infractions such as going topless, for which women received fifty lashes, it is hard to believe that the priestesses escaped physical torture. Moreover, the chroniclers proudly report how with constant psychological harassment, even the most stubborn leader of "a band of worthless women" finally converted after relentless rites of exorcism.³³

As *babaylanes* lost their official status, they increasingly became involved in rebellions and resistance movements. The *babaylanes* acted as spokesperson or conduit, communicating the will of the divine and attested heavenly approval of the cause. When she takes up this ritual role, the *babaylan* undermines the Christian hierarchy in two ways. First, under ordinary circumstances, women are excluded from any such rites, with only men in dominant positions. Second, her participation and support in the rebellion is itself seen as an attack on the established hierarchy since the Christian model demanded loyalty from everyone. Although never monolithic, the Christian model became the dominant organizing force in Philippine-Hispanic social structures. In these models, social relationships are organized according to a prescribed hierarchical system of loyalty and obligation. The *frayle* (friar) was literally the son of heaven and his relationship of obedience and piety served as a model for the loyalty of officials to the church and also for familial relationships encompassing the obedience of wife to husband, that of children to parents, younger siblings to older, and so on.

Where the *babaylan* was formerly held in esteem for her skills as a midwife, healer and prophet, as the *asuang* she now “drains the fetus out of the womb” and kills infants in her desire for flesh. This “opposition between life taking and life giving, between killing and birthing, is underscored by the self-segmenting process in which the reproductive half is left behind while the upper half is engaged in death-dealing activity.”³⁴

The narratives express a real tension in colonial Philippine society regarding women’s roles in the community. Women in male-defined and male-dominant social systems are rarely as passive or as powerless as the societal ideal would demand. Feminist anthropological studies³⁵ have described the structure of the colonial Philippine family from the woman’s point of view. These studies suggest that supernatural beliefs about the danger to men of women’s sexual activity, as well as literary images of *asuang*, are two expressions of the potential power that women actually had to disrupt men’s lives and patrilineal lines. As Jeffrey Jerome Cohen notes, “[t]he monstrous body is pure culture. A construct and a projection, the monster exists only to be read: the *monstrum* is etymologically ‘that which reveals,’ ‘that which

warns.”³⁶ The *manananggal* certainly necessitates discussions of what such monstrosities are as they can serve as embodiment of moral dilemmas over such actions. The woman-bat hybrid figure is therefore a monstrous embodiment of both the fears of relatedness to the nocturnal creature as well as the uncertainties about the limitations of human perspectives.

But the *manananggal* can also give what Stacy Alaimo terms a “pleasurable sense of identification.”³⁷ In her study of monstrous natures in contemporary horror, she states that “[p]erhaps the horrific but pleasurable sense of the ‘melting of corporeal boundaries’... can catalyze some sort of resistance to the desire to demarcate, discipline, and eradicate monstrous natures” (294). Here the *manananggal* can function as a necessary representation of a move beyond categorization and separation of woman from nature to a community of kinship with other animals, specifically the bat. In many cultures, though, the bat is associated with darkness, death, witchcraft and malevolence. This grapples with the human existential fears of isolation, independence and nonconformity. The fear of both disconnection and connection must be contended with, as the joining fear and desire confound the possibility for accepting and combining these stories of interrelatedness into notions of the self. When one considers oneself like a “bat” is to some extent embrace it and identify with it. This may be what people find both frightening as well as exciting about this way of thinking, as the limitations of the woman are transcended in the ability to escape surveillance, in non-generativity and in sustaining herself with fetuses taken from would-be mothers.

In conclusion, the folkloric *manananggal*'s devouring can be read in several interconnected ways. First, it may reflect the fear of people of the unborn child being devoured and destroyed. Here it is the patriarchal structure that “others” the *manananggal*'s “barrenness.” She is to be feared because she feeds on the fertile woman's offspring. The *manananggal* does not have children. So if we are to read and consider the part of the *manananggal*, this devouring may be seen as a woman's fantasy of literally incorporating the baby. In this manner, the boundary between her and the baby disappears. She has the baby inside without having to carry her in the womb, without having to go through pregnancy. If the *manananggal*'s fetus-eating is related to iden-

tification by incorporation of the other's body, she is not complying with the Other but with her own perception of the Other. The patriarchal structure will shun such a feminist move as she does not subscribe to the norm of the ideal woman, specifically one who will mother. The *manananggal* defies the very attempt to extricate the maternal subjectivity, as if to say that there is no such thing as a mother.

Because the *manananggal* provides such a mesmerizing locus for thinking about the hybrid creature discussed above, she can become a crucial figure in the shift in thinking from folk villain-ness to a more fluid idea of woman. Her hybridity necessitates that we rethink not only the bounds of the human (woman) and accept her interrelatedness with the qualities of the nocturnal mammal. The best gauge for this shift is more likely to be found in popular culture, as the audience to be pleased is the wider population, and so the themes with which they are attached to will be in what interests the public most. Pop culture can question the status quo and push cultural perceptions in new directions. It is a good place to endorse these changes as it approaches the public on common ground—the comics or in film or in a book. For instance, in the movie *Ang Manananggal sa Unit 23B* (The Viscera-Sucker in Unit 23B), Jewel (the *manananggal*) preys on different solitary alpha-males and assembles their bodies as victims of drug pusher rub-outs that have cardboard signs that reflect the current plight of society's vicious criminals. From here, she can push the viewers a step farther into unknown territory indicating the public's need to respond to developments in society. Without this visualization, we are not likely to make the radical shift in our thinking of human (woman) that is necessary. This woman-bat vision of boundary-blurring forces us to reconsider the initial horror she brings so we can move towards an acceptance and hopefully a deeper understanding of this monstrous figure.

"The supernatural is difficult terrain; of its very nature, it resists discourse," Marina Warner acknowledges in her erudite study of the role of shapeshifting in Western perceptions of self and other. She states "The languages—and images—it uses can only remain in flux, constituting the reality of what they claim to describe or evoke, and are consequently shape-

shifting themselves.”³⁸ I would argue that this holds true for the supernatural ground of the Philippines during the colonial Hispanic rule. Some scholars may object to the use of terms such as supernatural to a distinction between an observed world based on laws of nature and a range of phenomena seen to be a product of mysterious forces operating from beyond those laws. But by subsuming the shapeshifting *manananggal* into a seamless spectrum of “belief,” we risk assuming that Filipinos somehow regarded these unsettling entities as a “normal” part of existence. On the other hand, by dismissing them as mere imaginary folklore, we run an equal risk of locking the precolonial/Hispanic Filipino into a rigid straitjacket of rationality.

The *manananggal* is a monster who will follow you out of the door and into the light of day: “These monsters ask us how we perceive the world, how we have misrepresented what we have attempted to place. They ask us to reevaluate our cultural assumptions about race, gender, sexuality, our perception of difference, our tolerance toward its expression. They ask us why we have created them.”³⁹

NOTES

1. Maximo Ramos writes in *Philippine Demonological Legends and their Cultural Bearings* that there are other well-known terms for viscera-suckers: *abat* (Waray); *boroka* (Iloko, from Spanish word “bruja”); *mangalok* (Cuyonon); *aswang na lupad* (Bikol); *naguneg* (Iloko); *laman luob* (Tagalog) and *kasudlan* (West Visayan) (142). Viscera suckers are also found in Indonesia, Malaysia, Cambodia and Melanesia including the Trobriand Islands. They are known as *tanggal* in Indonesia and *srei ap* in Cambodia. Some viscera suckers are said to live in the jungle by day. They throw their arms over a branch, drape their hair over their faces, and sleep all day.
2. Refer to Judith Butler’s *Bodies that Matter*, 1-57.
3. Although there are some identifying marks that set her apart, one can certainly identify a witch by day when one sees one’s image inverted in the pupils of the *asuang*’s eyes.
4. Meñez 86.
5. Meñez 86-87.
6. Jean-Michel Sallmann, “Witches.” *History of Women in the West: Renaissance and Enlightenment Paradoxes*, vol. III, translated by Arthur Goldhammer, edited by Georges Duby and Michel Perrot, Harvard UP, 1995, 453.
7. Margaret Magat notes that a person can become an *asuang* in four ways: by personal desire, by receiving *asuang* powers from an *asuang*, by accidental contamination (eating food touched by an *asuang*); or by being born to an *asuang*. An individual who deliberately desires to transform into a viscera sucker must hold a “fertilized chicken egg against his/her belly and then tie it in place with a cloth around the body. After an unspecified time, the chicken from the egg passes into the stomach by a sort of osmosis. Then one becomes able to emit the sound characteristics” of the *asuang* (80). See “Balut: Duck Eggs and Their Role in Filipino Culture.” *Western Folklore* (Spring 2002) 61:1. 63-96. Another way to become *asuang* is by bringing two fertilized eggs to the cemetery after the Good Friday procession at night. There one should stand erect, gaze directly at the full moon without closing one’s eyes, place an egg under one’s armpit, and mumble certain words... when the egg disappears into the initiate’s stomach, she becomes an *asuang* (see Ramos, *Creatures of Lower Philippine Mythology*, 122).
8. Julia Kristeva, *Powers of Horror: An Essay on Abjection*, Columbia UP, 1982, 1.
9. Meñez, 94.
10. Greg Bankoff, “Devils, Familiars and Spaniards: Spheres of Power and the Supernatural in the World of Seberina Candelaria and her Village in Early 19th Century Philippines,” *Journal of Social History* 33:1 (Fall 1999), 37-55.

11. Bankoff relates the case as being about how power is conceptualized in a rural community in the late eighteenth- and earlynineteenth-century Philippines. Instead of overturning the ancient Philippine belief system, the forms and symbols of Christianity had been appropriated and merged within a pre-Hispanic mythology and tradition of chiefly female priestesses. The result is the formation of a hybrid cosmology. This cosmology was removed from the ideas of the Enlightenment than the Christianity of the early missionary fathers, who had at least shared with their converts more of a belief in the supernatural means of manipulating reality (49).
12. *Catalonan* is the Tagalog term for a local priestess.
13. The *babaylan* is a Visayan term for the local priestess who were mystical women and wielded social and spiritual power in pre-colonial Philippines.
14. Bankoff, 39.
15. Bankoff, 40.
16. Carolyn Brewer, *Holy Confrontation: Religion, Gender and Sexuality in the Philippines, 1521-1685*, St. Scholastica's College Institute of Women's Studies, 2001, 158.
17. Brewer, 158-159.
18. A demon familiar is also called a demon or imp. It generally follows the protagonist around and attacks every once in a while when it has been summoned.
19. Bankoff, 41.
20. Bankoff, 42.
21. Bankoff, 42.
22. Bankoff, 43.
23. Bankoff, 43.
24. These were recorded principally by Franciscan, Jesuit and Augustinian missionaries.
25. Meñez, 88.
26. Meñez, 92.
27. Bankoff, 40.
28. Meñez, 89.
29. Meñez, 90.
30. *Anito* is a collective term for the pre-Hispanic belief system in the Philippines that contains the spirits, including the household deities, deceased ancestors, nature spirits and *diwatas* (dryads). Ancient Filipinos kept statues that represented these spirits and asked them for guidance and protection. Much of this tradition has been Christianized and incorporated into what is now called folk Catholicism.
31. Meñez, 91.
32. Meñez, 91.

33. Meñez, 91. Cited from Pedro Chirino's *Relacion de las Islas Filipinas* (1604) found in Blair and Robertson (1903-1909) 12: 167-324, 271-275.
34. Meñez, 89.
35. See Teresita Infante, *The woman in early Philippines and among the cultural minorities*. Unitas Publications, 1975; Amaryllis Torres, ed. *The Filipino woman in focus: A book of readings*. University of the Philippines Office of Research Coordination, 1995; and Carolyn Brewer, *Holy Confrontation: Religion, Gender and Sexuality in the Philippines, 1521-1685*, St. Scholastica's College Institute of Women's Studies, 2001.
36. Jeffrey Jerome Cohen, "Monster Culture (Seven Theses)," *Monster Theory: Reading Culture*, edited by Jeffrey J. Cohen, U of Minnesota P, 1996, 3-25.
37. Stacy Alaimo, "Discomforting Creatures: Monstrous Natures in Recent Films." *Beyond Nature Writing: Expanding the Boundaries of Ecocriticism*, edited by Karla Armbruster and Kathleen Wallace, UP of Virginia, 2001, 279-296, 294.
38. Marina Warner, *Fantastic Metamorphoses, Other Worlds: ways of telling the self*, Oxford UP, 2002, 159.
39. Cohen, 20.

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Bakas

Dalumat ng Gunita't Hinagap, Memorya ng Kinabukasan

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ABSTRACT

Any human life is subject to contingency, accidents, and gratuitous occurrences that seem like fate or destiny. Each one occupies variable subject-positions depending on time-space coordinates: here, the places where the poet successively lived. But space undergoes dialectical transformations, as the subject grows up and experiences diremption: the diverse others interpellate and reconfigure the trajectory of her adventure. While the Filipino subject evolves by sublating the Others and producing self-consciousness by going through the ordeals of death and rebirth, its quest for self-determination is concretized by the crucial events of the nation that construct the metamorphic identity of the poet coeval with the popular forces (workers, peasants) that unite to engender the organic intellectual of a counterhegemonic formation.

Sinumang tao sa mundo ay inaruga sa aksidente, pasumala, walang-saysay na pangyayaring tila tadhana o kapalaran. Lahat ay nakalagay sa laging nagbabagong posisyon batay sa tinandang espasyo't panahon: dito nakatala ang mga lugar kung saan tumira ang makata. Ngunit ang lunan ay sumusulong sa paraang diyalektikal, habang nakikipagsapalaran. Dumaranas ang diwa ng paghahati, habang nakikipagkapwa, nakikipag-ugnayan, hinuhubog ang landas ng paglalakbay. Samantala, ang subjek na tinaguriang Pilipino ay umuusbong,

tumutubo, nahihinog, sa pagyapos sa Ibang Tao, nagbubunga ng kamalayang pansarili, sa proseso ng pagkamatay at muling pagkabuhay. Nabubuo bilang kongkretong yunibersal ang pagkatao ayon sa mga makabuluhang pangyayari sa kasaysayan ng bansa. Iyon ang lumilikha ng nagbabagong identidad ng makata na nakatugma sa mobilisasyon ng mga lakas-sambayanan, nakatuon sa kasukdulang pagtutunggali ng mga uri sa lipunan, upang sa gayon kumilos bilang organikong intelektuwal ng rebolusyong rumaragasa, isang pormasyong kontra-hegemonya.

KEYWORDS

poetika, kolonisasyon, neokolonisasyon, subalterno, geist (ideyang unibersal), globalisasyon, existentialismo, lomodipikasyon, organikong intelektuwal

AVENIDA RIZAL, STA. CRUZ (1938-1944)

Buhay ay pakikipagsapalaran, lihis sa iyong pagnanais o pagnanasa
Pook na dinatnan ay hindi nakaguhit sa dibdib, balintunang hinala
Pook na binagwis ng alaala't pag-aasam
Tumatawid sa agwat/puwang ng panahong gumugulong sa buhangin
Nakalingon habang dumudukwang sa agos ng alon—
 anong kahulugan ng pagsubok at pangakong itinalaga ng panahon?
Tayo ba ang umuugit sa daluyong ng kapalaran?

Lumilihis sa bawat liko, sa bawat sandali nag-iiwan ng bakas ang katawan
Sa bawat sulok, matatagpuan ang uling/alabok ng buong kasaysayan—
Bumabagtas sa bawa't yugto ang tunggalian ng uri, saan kang panig makikisangkot,
 kaya kailangang magpasiya
Upang masunggaban ang sungay ng tadhana, ikawing ito
 sa ating adhika't pangangailangan ng komunidad—
Tanong mo'y saan? Sagot ko'y kailan? Bibingka ng hari, di mahati-hati...

Tuwing umaga'y nalalanghap ang anghot ng ihi't dumi ng kabayo
 sa kuwadra ng San Lazaro tabi ng Oroquieta Ospital ang kinagisnan—
Agwat/puwang ng panahon, kaluluwang humibik
 sa pagitan ng Tayabas at Batangas, bininyagan sa Iglesia Espiritu Santo

Kapagkwa'y tumawid at naipit sa riles ng Blumentritt at estero ng Dimasalang
 malapit sa pugad ng pampang si Marina noong 1945...
—“dala-dala'y buslo... pagdating sa dulo”—
Sa mga eskinita lumalagos ang bango ng piniritong isda't ginisang bawang sibuyas
 kamatis luya
Sa bingguhan asaran biruan ng mga kamag-anak

Amoy ng dura't pawis masangsang na putik sa harap ng 2121 Avenida Rizal
 kung saan napanood ang prusisyon ng libing ni Manuel Quezon

Takas, pumipiglas—

Pinaulanan ng bala ng gerilyang Huk ang PC istasyon sa munisipyo ng Montalban
—hindi lamang pito ang baril nila, di lamang siyam ang sundang—

Taginting ng salapi’y hungkag sa hinagap ng Boddhisatvang umakyat
sa lambak doon sa Wawa kung saan

nagkublli sina Andres Bonifacio’t at mga gerilyang Katipunan...

Umahon mula sa kabilang ibayo ang kamalayang sumasagap sa tinig ng panata
hindi mula sa Benares o Herusalem kundi sa Sierra Madre

upang humabi ng sutrang kayumanggi mula sa tadhanang gumugulong...

Sunggaban ang suwag ng kapalarang naligaw sa rumaragasang unos

Malayo na sa kilabot ng mga Hapong umurong sa Wawa

Pinaligiran ng tropang Amerikano, sindak ng imperyalismong sumasabog...

Gumising doon sa bukung-liwayway ng Liberasyon at tuloy sa dagundong
ng magulong Maynila, sunog sa Korea at Arayat

mabilis pa sa alaskuwatrong tumungo sa sinehang Lotus at Noli

Kung saan narinig ang “Fascination” nina Dinah Shore at Belle Gonzales—

Bigkasin mo ang pangalan ng mga kolaboreytor at bayaning nagbuwis ng buhay...

Ngayon ay alingawngaw ng panahong

Lumikha sa mga pangyayaring

Lihis sa iyong pangarap at panimdim

Kapwa ninais at pinilit

Kapwa tinaggap at tinanggihan: kailan? saan?

Sa pag-inog ng pakikipagsapalarang tila walang simula’t katapusan.

3. BALINTAWAK, QUEZON CITY (1951-54)

Pangangailangan ang umuusig sa pagkikipagsapalaran, gumaganap ang bulag na
simbuyo

Sa daluhong ng kasaysayan, hindi maiiwasan o maitatakwil

Kaya ang sumunod sa nesesidad ay malaya't magpapalaya
sa kahinungan ng panahon, pahiwatig ng mga pantas...

Sumisingit sa baklad ng gunitang balintuwad:

Minsan tinapos ko ang Crime and Punishment ni Dostoevsky
isang haping maalinsangan

Di ko malilimutan ito, gabi na ng ibaling ang paningin sa bintana

Lihim na pagkahumaling ko kay Esther Deniega (lumisan na) ay iburo sa balong
malalim, punong-puno ng patalim, balong hindi malingon

Tulad ng pagsasama namin nina Ernie at Pete Daroy

Sa limbo ng mga paglililiwaliw, sa impiyerno ng mga pag-aalinlangan at agam-agam

Mabuhay kayong mga itinapon,

Nakarating na kayo sa ipinangakong himpilan, ipinaginip na himlayan.

“Dalawang pipit, nagtitimbangan sa isang siit, sumusungit ng bituin”

Di nagluwat, sumabak sa pakikibaka laban sa US-Marcos diktadurya—

Minagaling ang basag kaysa baong walang lamat

Sapagkat sa kaibuturan ng aksidente, pagbabakasakali, namumutawi

ang siglang pagbubuhatan ng tagumpay ng ating minimithi,

Hindi salita kundi hibo't hikayat ng panaginip at guniguni, matris ng himagsikan,

ang lugar ng panahong nahinog sa yapos at aruga

ng mga magulang at mga gurong nagmalasakit...

Huwang mong basahin ito

Tatak ng titik titik ng tiktik

Huwag tingnan huwag sipatin

Huwag silipin huwag sulyapan
Tatak ng titik titik ng tiktik
Huwag mong titigan baka ka malikmata't maalimpungatan...

Asul ang kulay ng langit sa parang at lambak ng Diliman—

Aso ko sa pantalan, lumukad ng pitong balon, humugos sa pitong gubat
bago natanaw ang dagat—

Walang katuturan ang panahon kung walang pangarap o pag-asa
Pagnanais ang matris ng pangyayari, pagnanasa ang ina ng katuparan
Kabiyak na niyog, magdamag na kinayod,
Naghasik ng mais, pagkaumaga ay palis—
Huli ng balintataw ang mailap na buntala ng iyong mithing talinghaga,
pangarap ng pithayang alumpihit pumaimbulog sa kawalan.

4. CRAIG, SAMPALOC, MAYNILA (1955-60)

...Subalit ang kalayaang magpasiya'y nagkabisa
Sa isang tiyak na pook at itinakdang pagkakataon
Bagamat limitado ang kapangyarihang umalsa't bumalikwas
Walang pangyayaring magaganap kung wala ka,
Sintang itinaon sa gitna ng maburak na Pasig.

Bumagsak ang eruplano ni Magsaysay ngunit nkalimutan
na ang CiA ahenteng Lansdale, sa gayon
Neokolonyang teritoryo pa rin tayo hanggang ngayon...

Agos de pataranta sa Palomares at Gardeniang dinalaw ng mga GI
pagkatapos sumuko si Aguinaldo't nawala si David Fagen

Magkabalikat kami nina Ernie at David Bunao sa bilyaran sa Quiapo
Di inalintana kung may hirap, hanapin ang ginhawa
Aralin ng pakikipag-ugnayan sa Culi-Culi, Marikina, massage parlor sa Raon
Walang matimtimang birhen sa lagalag na kaluluwang naghuhunos
Di bumibilang ng bukas-makalawa upang paraanin ang nagparaan—
Walang matiyagang hayup sa magayumang kalapating sumasayad sa pampang...

Shantih Shantih Weiilala leia Wallala leialala

Bago umakyat sa Baguio, tumawid kami sa Tayug, Pangasinan, nina Mario Alcantara
at Pablo Ocampo, kumakampanya para kina Recto-Tanada
Hindi ko batid noon na malapit sa Binalonan, bayan ni Carlos Bulosan...
Noong 1972 ko na lang napag-alaman ito sa lilim ng Pulang Bandila

Lumangoy at lumutang sa usok sa Luneta't daungan ng Manila Bay
Tudyo't halakhak ng mga kaibigang nakausad mula sa Tundo hanggang Sta Cruz & Quiapo
Tatlong bundok ang tinibag bago dumating nang dagat
Walastik, para kina T.S. Eliot Joyce Nietzsche Sartre, tapos ang boksing sa Sarili
Walastik, naghalo ang balat at tinalupan sa turo ng pilosopong galing sa Popular
Bookstore

Di naglaon, tumubo ang sungay at tumindi ang pagnanasang makahulagpos
—"karga nang karga, kahit walang upa" ang islogan ng anarkista
bago sa engkuwentro kina Marx Engels Lenin Lukacs noong dekada 1965-72...

Pumalaot na mula sa daungan ng Subic Bay
Lupa't tubig ang nakalunsad
Apog at asin sa lagusan
Tinalunton ang landas pabulaos mula sa Ilog Montalban
Halos magkandarapa halos sumubsob
Hindi pa nakaraos
Hindi pa natutuklasan: kutob, ligamgam
Hangin at apoy ang bumuhos

Hindi pa yari ang proyektong idaraos
Pumalaot na sa hanggahang di-abot-tanaw
Humugos sa dalampasigan
Tubig lupa hangin apoy
Apoy hangin apoy

ILANG PAGNINILAY SA “BAKAS”

Proyekto sa Pagbuo ng Kolektibong Memorya ng Nagkakaisang-hanay, O, Bakit Walang Pahinga ang Pakikibaka Kahit Nagayuma sa Interlude ng Awit?

Sa puwang ng ilang pahina, hiniling ng patnugot na ipahayag ko ang ars poetikang nakatalik sa tulang “Bakas.” Balighong hinuha, ngunit sa tangkang paunlakan, sinubok ng makata ang interpretasyong sumusunod na bukas sa anumang pasubali, pagwawasto, at pagpapabulaan.

Pambungad na gabay muna: Huwag kalimutan na nakapaloob sa kolonyalismong orden ang lahat ng intelektwal sa ating bayan, mula 1899 hanggang 1946, at sa neokolonyalistang istrukturang saligan ng Estadong nakapalilim sa imperyalismong U.S. Dahil sa kapangyarihan ng pribadong pag-aari (kapitalista, piyudal) at di-makatarungang dibisyon ng trabaho, patuloy ang digmaan ng mga uri’t iba’t ibang sektor ng lipunan. Mistipikasyon at obskurantismo ang namayani sa klima ng panahon ng pagkagulang ng makata (1938-1948), at utilitarianismong neoliberal mula 1949 hanggang sa ngayon. Samantala, maigting din ang paglago ng mga puwersang sumasalungat sa hegemonya ng kapitalismong global.

Walang tabula rasa sa naratibo ng talambuhay. Masasaksihan doon ang suliranin ng “Unhappy Consciousness” (Hegel) na diyalektika ng ugnayan ng alipin at panginoon sa islang sinakop. Kolonyalisadong mentalidad ang minana ng makata hanggang magkaroon ng kabatiran sa panahon ng anti-imperyalismong pag-aalsa laban sa U.S. interbensiyon sa Vietnam at pagsuporta sa diktaduryang Marcos (1972-1986). Ang katotohanan ng kolonisasyon/neokolonisasyon ng isang subalterno at kung paano maitatakwil ito’t makahuhulagpos sa nakasusukang bangungot ng pang-aapi’t dominasyon—ito ang tema ng “Bakas.” Sa trabaho ng negasyon, sa pamamagitan ng gawaing subersyon ng umiiral, bumubukal ang kinabukasan na siyang katubusan ng nakalipas. Ililigtas din nito ang Rason/Idayang ipinagtanggol ng mga bayaning nagbuwis ng buhay upang mapalaya ang sambayanang lumilikha ng pagkataong Filipino at kalinangang batayan ng sosyalismong hinaharap.

MAPA NG SALAYSAY

Di na dapat sabihin na matatarok lamang ang buod ng karanasan kung pagdurugtungin sa banghay ng naratibo ang proseso ng pagsulong at kinahinatnan. Mauunawaan sa gayon ang Konsepto (Begriff) ng kolektibong kamalayang nagbabanyuhay. Kaya susubaybayan natin ang detalye ng panahon at lugar na sumasagisag dito. Bawat nilalang ay nakaangkla sa isang espasyong partikular, lunan o pook kung saan nakaluklok ang Ideyang Unibersal (“Geist,” bansag ni Hegel; ang kooperatibang humanidad, sa isip ni Marx-Engels). Ngunit walang kabuluhan ito kung hindi nailalakip sa daloy ng kasaysayan.

Naimungkahi ni Henri Lefebvre sa “The Production of Space” na ang produksiyon ng espasyo ay isang usaping kaugnay ng buhay o kamatayan para sa bawat lahi. Naisusog niya na walang makailag sa “trial by space—an ordeal which is the modern world’s answer to the judgment of God or the classical conception of fate” (416). Adhikain ng tula ang himaymayin ang ideolohiyang minana sa kolonisadong kultura ng Commonwealth at neokolonyang Republika sa paraan ng paghahalo’t pag-uugnay ng iba’t ibang kontradiksiyon ng karanasan, paghahalintulad ng pira-pirasong yagit ng gunita, alanganin, pagsisisi, panimdim, pangarap, pagkabigo, mapangahas na pagsabak sa daluyong ng pakikipagsapalaran. Makikilatis ang tunguhin ng bawat tagpo sa tula: ang balak na lumikha ng identidad mula sa metapisikal na indibidwalistikong ego tungo sa isang konsepto ng budhi ng pagkatao. Sa kabilang dako, layon din na makalinang ng isang diwa o matris ng kolektibong ahensiya ng uring gumagawa o yumayari—sa ibang salita, ang ahensiyang istorikal ng mga manggagawa’t pesante, ang bayang pumipiglas sa kadena ng imperyalismo’t burokratang kapitalismong namamayani hanggang ngayon. Ito ang protagonistang uugit sa transpormasyong radikal ng bansa.

Sinikap dito na isatinig ang kolektibong memorya sa pagbabay sa mga kontradiksiyong masisinag sa karanasan ng makata. Kailangang ilugar ang nangungusap na aktor sa isang takdang yugto ng kasaysayan. Kung walang katawan, walang mararamdamang pangyayari, walang bisa’t katuturan ang pontensiyal ng kaluluwa—ang birtud ng inkarnasyon. Sino ang bumulong ng

balitang isisilang na ang Mesiyas? Kinakasangkapan ng sining ang ilusyon ng anyo o hitsurang nadarama upang maibunyag ang katotohanan, ang sintesis ng sangkap at kaakibat na totalidad. Sa gayon, hindi matatakasan ang araw-araw na pakikihamak, tuwa't daing ng mga katawang magkabalikat. Bawat pulso ng wika'y siya ring pulso ng body politic, ang komunidad na kinabibilangan ng makata. Artikulasyon ng katutubong wika (hindi Ingles) ang mabisa't mabungang medyasyon ng bahagi at kabuuan.

MOBILISASYON NG PAGNANASA

Nasaan tayo ngayon? Patungo saan? Balitang nakatambad sa Internet: Martial law sa Mindanao, patayan sa Marawi City ngayon, mistulang katuparan ng binhing naipunla noong dekada 1972-1986 kung saan namulat ang makata sa realidad. Paano maipangangatwiran ang sining/panitikan sa gitna ng gulo't ligalig, malagim at nakasisindak na paghahari ng terorismong gawad ng imperyalistang globalisasyon? Paano maikikintal sa konsiyensiya ng lahi ang balangkas ng buhay na nakagapos sa anomie at alienasyong naibunsod ng komodipikasyon ng bawat bagay—panggagahis o pagbebenta sa karanasan, pag-ibig, seks, panaginip? Lahat ay nalusaw sa fantasmagorya ng salapi at bilihing lumamon sa dugo't espiritu ng bawat tao. Saan ang lunas sa malubhang salot na nagbuhat pa sa pagsakop ng Estados Unidos nang mabuwag ang proyekto ng himagsikan ng 1896 at nalubog tayo sa barbarismong laganap ngayon? Nabalaho ang kasaysayan natin sa gayuma ng komoditi/bilihin, sa diskursong burgis ng pamilihan/salapi at indibidwalistikong pagpapayaman.

Ituring na alegorya ang imahen, tayutay o talinghagang ikinabit dito sa ilang pook ng MetroManila kung saan nagkaroon ng kamalayang sosyal ang makata. Isinilang bago pumutok ang WW2, nasagap pa ang huling bugso ng nasyonalismo ng Philippine Commonwealth (Avenida Rizal). Nagbinata noong panahon ng Cold War, panahon ng Korean War at pagsugpo sa Huk rebelyon—rehimen nina Quirino, Magsaysay at Carlos Garcia (Montalban, Rizal). Tinalunton ang landas tungo sa pagpasok sa Jose Abad Santos High School noong nakatira sa Balintawak; at sa paglipat sa Craig, Sampaloc, nasabit sa mga anarkistang pulutong sa Unibersidad ng Pilipinas.

Di sinasadya itong makitid na ruta ng uring petiburgis. Paniwala ito ng aktor/suheto ng pansaliring pagnanais. Natambad sa positibismong pilosopiya nina Dr. Ricardo Pascual at mga kapanalig—sina Cesar Majul at Armando Bonifacio—at nakisangkot ang awtor sa kampanya nina Recto-Tanada noong dekada 1954-58. Nakilahok din sa praxis ng diskursong sekular laban sa panghihimasok ng ilang reaksyonaryong kleriko sa akademya. Nakakawing sa mga pook na naitala ang ilang pangyayaring nagsilbing konteksto sa paghubog ng diwang mapagpalaya't makabayan, diwang tumututol sa umiiral na ordeng puspos ng pagsasamantala't korapsiyon, ng walang tigil na tunggalian ng uri, kaalinsabay sa pagsigla ng pambansang pagsisikap makalaya't makamit ang tunay na kasarinlan at pambansang demokrasya.

Salungat sa pormalistikong estetikong iginigiit ng akademikong institusyon ang buhay ng makatang tinalunton dito. Litaw na nagbago ang kama-layan sa pamamagitan ng ugnayan ng praktika at teorya, hindi lang pragmatikong pakikilahok at pakikiramay. Maraming balakid, natural, ang ruta ng gitnang klase sa lipunan. Tubo sa petiburgesyang uri—guro sa haikul at pamantasan ang mga magulang, na naging kamag-aral nina Loreto Paras-Sulit at henerasyon nina Jose Garcia Villa at Salvador P. Lopez—naging huwaran ang mga intelektuwal sa milyu ng Komonwelt. Unang pumukaw sa imahinasyon ang mga pelikulang Hollywood, mga huntahuan ng tiyo't tiya sa Blumentritt, ang mga kuwento ng kaiskuwela sa Jose Abad Santos High School sa Meisic, Reina Regente, na ngayo'y higanteng mall sa Binondo. Nagpasigla rin si Manuel Viray, tanyag na kritiko, at naglaon sina Franz Arcellana, Rony Diaz, Ernie Manalo, Pete Daroy, Gerardo Acay, Carlos Platon, Ruben Garcia, atbp. Huwag nang banggitin ang palasintahing pagpaparaos ng panahon na pwedeng suriin sa isang nobelang education sentimental—tila kalabisan na ito, mangyari pa.

NALIGAW NA MAPA NG PAGLALAGALAG

Bagamat kabilang sa mga petiburgesyang etsa-puwersa, hindi biglang naging maka-kaliwa ang awtor—matinding impluwensiya sa simula ang Existentialismong naisadula nina Sartre, Camus, Marcel, Nietzsche, Kierkegaard. Ginagad sina Villa, T.S. Eliot, Wynhdam Lewis (tingnan ang

“Man is a Political Animal” at iba pang detalye sa Kritika Kultura #26) at mga awtor na tinangkilik ng mga kaibigang kalaro sa bilyaran at kainuman sa Soler, Sta. Cruz, Quiapo at Balara. Tanda ko na laging bitbit ko noong katulong ako sa Collegian ang libro ni Sartre, *What is Literature?* Hihintayin pa ang dekada 1965-1975 bago mapag-aralan sina Mao, Lenin, Lukacs, Marx, Engels, Gramsci, atbp. Nauna si Mao noong huling dako ng dekada 1960, at sumunod si Georg Lukacs sa antolohiya kong *Marxism and Human Liberation* (1972). Mapapansin ang indibiduwalistikong himig ng tula, na hango kina T.S. Eliot, Ezra Pound, at W.B. Yeats, mga manunulat na naging ulirang padron noong aktibo sa UP Writers Club at sa krusadang anti-obskurantismong pinamunuan nina Pascual, Alfredo Lagmay, Augustin Rodolfo, Leopoldo Yabes, Elmer Ordonez, at iba pang guro sa pamantasan. Nakaimpluwensiya ang mga sallita’t kilos ng mga iskolar-ng-bayan, at naging tulay ang tradisyong humanistikong iyon sa pakikipagtulungan ko kina Amado V. Hernandez at Alejandro Abadilla noong mga dekada 1960-1967. Hindi dapat kaligtaan ang pakikisama ng awtor kina Ben Medina Jr., Rogelio Mangahas, Ave Perez Jacob, Efrén Abueg, at ibang kapanalig sa kilusang makabayan.

Bakit panitik o sining ang napiling instrumento upang maisatinig ang mailap na katuturan/kahulugan ng buhay? Anong saysay ng tula sa harap ng mabilis na transpormasyon ng lipunan—ang pag-unlad nito o pagbulusok sa lusak ng barbarismo ni Duterte at oligarkong kasabwat? Noon, masasambit bigla ang pormularyo ng Talks at the Yenan Forum ni Mao. Sapantaha kong nakausad na tayo mula sa dogmatikong gawi. Sukat nang sipiin ang bigkas ni Amado Hernandez sa panayam niya tungkol sa sitwasyon ng mga manunulat noong 1968: “Ang kanilang mga katha ay hindi na bungangtulog kundi mga katotohanang nadarama, kaugnay at kasangkot sa mga pakikibaka ng lipunan at taongbayan at ng pagbabalikwas ng uring dukha laban sa inhustisya sosyal ng mga manghuhuthot at mapanlagom” (Panata sa Kalayaan ni Ka Amado, ed. Andres Cristobal Cruz, 1970).

SALUNGGUHITAN ANG SANGANDAAN

Nasa kalagitnaan na tayo ng pagtawid sa ibayong pampang, bagamat naudlot ang usapang pangkapayaan sa pagitan ng gobyerno at National Democratic

Front (NDFP). Inaasahan kong naisaulo na natin ang prinsipyo ng materya-
lismong istorikal: ang konkretong analisis ng masalimuot na paglalangkap ng
sari-saring dimensiyon ng anumang krisis sa kasaysayan. Umpisahan natin
ang mapanuring pagtalakay ng kasaysayan sa metodong Marksista: malawak
ang imbak na posibilidad ng sambayanan, ngunit ito’y binhi pa lamang ng
kinabukasang nahihimbing sa pusod ng kasalukuyan (ayon kay Ernst Bloch).
Gayunpaman, hindi natin mahuhulaaan ang tiyak na oras o sandali ng kagyat
na pagsalimbay at pagdagit ng anghel ng Katubusan.

Ito ang dahilan sa pagdiin ng makata sa kontradiksiyon ng di-maii-
wasang pangangailan at libertad, ang larangan ng contingency at ng nese-
sidad. Naitanghal na ito ng mga suryalistikong artista at nina Pablo Neruda,
Bertolt Brecht, Lu Hsun, Aime Cesaire, atbp. At naipaliwanag din ito sa
pilosopiya nii C.S. Peirce (ang polarisasyon ng tadhana at aksidente; tychism,
synechism). Sa paglagom, ang kalayaan ay nagmumula sa pagkabatid sa batas
ng kalikasan (tendensiya, hindi istriktong batas, batay sa galaw o kilos ng
produktibong lakas ng komunidad).

Sa masinop na imbestigasyon, masisilip din ito sa Tao Te Ching, o sa
akda nina Clausewitz at Sun Tzu hinggil sa arte ng digmaan. Kaugnay nito,
pag-isipan din natin ang turo na ang sining ay hindi tuwirang salamin ng
realidad kundi simbolikong praktika. Sa pamamagitan ng retorika, taling-
haga, sagisag, binibigyan ng solusyong ideolohikal o pang-imahinasyon
ang konkretong kontradiksiyong pulitikal-sosyal sa lipunan. Tungkulin
ng manapanuring aktibista ang pagsiyasat at pagsaliksik sa subtexto na mga
kontradiksiyong pinoproblema sa karaniwang buhay ng madla sa lipunan.

PAHIMAKAS SA PATNUBAY NG MGA BATHALA

Sa larangan ng malikhaing panulat, desideratum sa makata ang paghabi ng
makabagong artikulasyon sa loob ng parametro ng sistemang lingguwistika,
at sa musikero ang pagyari ng baryasyon sa tema sa loob ng kumbensyonal
na kuwadrong sonata o fugue, halimbawa. Lumisan na ang Musang maipag-
bubunyi. Naiwan na lamang ang gumuhong labi ng malungkuting alin-
gawngaw ni Maria Makiling sa Pinagbuhayan ng bundok Banahaw. Marahil,
bukas, makikipag-ulayaw tayo sa mga Pulang Mandirigmang nagdiriwang sa

liberated zone ng Sierra Madre.

Balik-aralin ang proposisyon ni Sartre: Kanino mananagot ang manunulat? O sa pagtatasa ni Brecht: dapat bang mang-aliw o magturo ang manunulat? Maari bang pag-isahin ang naihiwalay sa aksyomang klasikong dulce et decorum, ang responsibilidad na magpataas ng kamalayan habang nagliliwaliw at nagsasaya? Maibabalik ba ang gintong panahon nina Balagtas at Lope K. Santos?

Sa panahon ng kapitalismong neoliberal, at madugong militarisasyon ng bansa (sa ironikal na taguring Oplan Pangkapayapaan), paano maisasakatuparan ang pagbabalikwas sa lumang rehimen at pagtatag ng makatarungang orden? Paano mapupukaw ang manhid na sensibilidad ng gitnang-uri na nabulok na sa walang-habas na komodipikasyon? Hindi na matutularan ang huwarang kontra-modernismo ng makatang Charles Baudelaire, halimbawa, na nagsiwalat ng kabulukan ng burgesyang lipunan noong ika-1800 siglo (ayon kay Walter Benjamin, *The Writer of Modern Life*, 2006).

Ano ang dapat gawin? Malayo na tayo sa milyung inilarawan ni Ka Amado noong 1968. Sa ngayon, ang katungkulan ng mandirigmang makata (mithiin ng awtor ng “Bakas”) ay makisangkot sa pagbuo ng hegemonya ng proletaryo’t magbubukid bilang organikong intelektuwal ng nagkakaisang-hanay (tagubilin ni Gramsci) sa panahon ng imperyalismong sumagsagka sa pagtatamasa ng kasarinlan at kaunlaran ng bansa. Huwag kalimutan ang Balanggiga? Oo, subalit huwag ding kalimutan ang Maliwalu, Escalante, Mendiola, Marawi! Itampok ang bumabangong kapangyarihan ng sambayanan! Sa halip na mag-fokus sa egotistikang talambuhay, ibaling ang isip sa mabalasik na bugso’t pilantik ng kolektibong gunita na mauulinigan sa musika ng “Bakas.” Sukat na itong magsilbing pahimakas sa kabanatang ito ng paglalakbay ng manlilikha sa mapanganib na pakikisalamuha (hindi pakikipagkapwa) sa digmaang-bayang rumaragasa’t patuloy na gumigimbal at bumabalantok sa buhay ng bawat nilalang sa milenyong ito.

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Maiklingmaikling Kwentong SMS at Tweets

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ABSTRACT

Ang sanaysay ay poetika ng manunulat sa pagsulat ng maiklingmaikling kwentong kasya sa character ng SMS at tweet. Iminamapa ng sanaysay ang paghahabi ng makabagong anyong online bilang lunduyan ng sawikain, aporismo, bugtong, at maikling naratibo. Politikal ang layon sa experimentasyon sa porma at laman, para makapanghamig ng maalam, mapagtanong at mapanghamong reaksyon mula sa mambabasa na may kapasidad rin mismo na makapagpalawig pa ng naturang anyo, laman at interogasyon sa sariling posts at komento sa mga social media platform. Ang ikalawang bahagi ng artikulo ay mga halimbawang bunga ng naturang experimentasyon, partikular sa pagdalumat sa kontemporaryong konsepto ng haka-haka, sapantaha, spekulasyon at guni-guning alternatibong imahinaryo at posibilidad sa pagmumundo ng sandali, tagpo at pagkatao.

KEYWORDS

dagli, maiklingmaikling kwento, poetika, malikhaing pagsulat, kwentong SMS, kwentong tweet

Ang proyekto ay pagbuo ng koleksyon ng maikling-maikling kwento ng maximum na 140 characters na SMS o short-messaging system, na siya ring sakop ng “tweets” o postings sa isa sa pinakapopular na social networking sites, ang Twitter. Hango sa nosyon ng retweeting (“RT”) na may format na gumagamit ng “@” at Twitter account name (sa kasong ito “dagli” o ang naunang sinimulang anyo ng maikling kwento sa kasaysayan ng bansa), ang retweeting ay praktis na nagpapasa’t nagfo-forward ng mensahe--ang tweet na maikling-maikling kwento—sa “followers” ng user, na siya ring bumubuo ng kanyang virtual na komunidad. Nais idiin ng proyekto ang kapasidad ng porma ng panitikan na umangkop sa makabagong teknolohiyang tinatangkilik ng mas kontemporaryo’t makabagong mambabasa.

Mahalaga ang porma ng panitikan dahil may kaakibat itong kakayahang makapaglahad ng kahulugan sa piniling maabot na odyens. Ang epiko, halimbawa, ay nililikha ng komunidad pero ang epikong mang-aawit ang nagbibigkas-nagtatanghal ng saysay at ritmo ng mahabang tula para mapagbuklod ang kasapian ng komunidad. Ang nais tumbukin ng proyekto ay sa kontemporaryong panahon ng makabagong teknolohiya na may natatanging katangian na “mass” (malawakan ang naabot) pero individualisado’t personalisado ang gamit, paano maiaangkop ang porma na makaabot sa mas maraming mambabasa, tumatangkilik, user, at odyens? Sa pamamagitan ng explorasyon ng makabagong porma may pag-angkop sa makabagong kapasidad ng makabagong teknolohiya maaninag ang kapasidad ng porma’t laman ng panitikan para kumalat, umabot, maunawaan, magkaroon ng bisa’t kahulugan sa kontemporaryong mambabasa.

Dulot ng pag-agapay ng porma sa makabagong teknolohiya, magbabago rin ang laman o ang paglalahad ng nais sabihin: mas maigsi, saktong, kontresado, direkta, mas wasak (fragmented) na siya ring nagsasaad sa termino ng kabataan (wazak o masayang trip o sabog) ng makabagong kasiyahan sa pagtanggap sa mensahe.

BALIKTANAW SA KASAYSAYAN NG PAGKATHA

Bago pa man formal na naipakilala ang anyo ng maikling kwento sa panahon ng kolonialismong Amerikano na nagpakilala at nagpalaganap ng pampub-

likong sistema ng edukasyon ay may sinauna nang porma ng prosang panitikan na naglalahad ng katha. Ito ang dagli o maikling kwento ng pagpupugay, pakikipagdiskurso, paglalahad ng pag-ibig at mensaheng may politikal na komentaryo. Ang ginagawang pagpapakilala ng kwento sa klasrum at sistemang edukasyon ay naglayong magpakilala ng mga formal na elemento na bubuo ng kabuuan ng porma, kahulugan at karanasan sa maikling kwento. Matapos ng mga 15 hanggang 20 taon ng pakatuto ng panitikan at pagsulat sa pampublikong sistema ng edukasyon, nagsimulang umunlad ang unang mga henerasyon ng manunulat na nakapag-angkop ng makabagong porma sa mas bihasa (literate) na mambabasa. Dahil ang nakalathalang anyo (print media) ay nalahukan ng komersyal na imperatibo, nagkaroon ng bagong tunguhin ang maikling kwento: romantikong kwento ng ideal na pag-ibig, pakikipagkaibigan, pamilya, pamayanan, at bansa.

Nagbago ang romantismo pagkaunlad na tinumbok ng popular na magasin sa pagpasok ng tatlong kilusan ng maikling kwento sa bansa. Una, ang grupong Agos sa Disyerto ng dekada 1950 hanggang 60s, na naglalayong baguhin ang malikhaing direksyon ng prosa sa bansa sa pamamagitan ng paglahad ng estetika ng realismo sa makabagong kondisyon ng lipunang Filipino. Agos sa Disyerto ang tinawag sa sarili ng mga kasapi dahil nais magpadaloy ng sariwang agos sa disyerto ng panitikang Filipino.

Ikalawa, ang grupong Sigwa ng gitnang bahagi ng 1960s hanggang maagang bahaging 70s, na naglayong magpalawak ng mas makalipunang realismo sa prosang panitikan ng bansa. Ang Sigwa ay halaw naman sa nabubuonang politikal na rekursong magtratransforma sa nakulob na kontradiksiyon ng lipunang Filipino. Ang magkasalikop na kilusan sa prosa ay magiging batayan ng pagkaunlad ng maikling kwento sa dekada 1970 hanggang 80s. Ang ikatlong kilusan ay ang grupong Katha ng post-EDSA I na henerasyon ng manunulat ay naglayon namang magpalawak ng sakop ng kasapian ng at identifikasyon sa lipunang Filipino: mga bakla, mangingisda, kabataan, gitnang uri, overseas contract workers, at iba pa bilang ilan sa mga ito. Ang post-strukturalista at postmodernistang kabig sa panitikang Filipino ay dulot din ng ethos ng henerasyon ng kritiko't mambabasa na tumatalikdan

sa meta-struktura ng panitikan—o pagpapakahulugan o ang awtoridad ng pagbabasa at pagpapakahulugan.

Sa *Ang Dagling Tagalog at Sakit ng Kalingkingan*, minungkahi ang isang proyekto ng muling pagsasabuhay ng porma ng dagli na kinalabasan ng dalawang libro, ang isa ay kalipunan ng mga orihinal na dagli na popular bilang pakikipagdialogo at pakikipagtunggali sa panahon ng kolonialismong Amerikano, at 100 makabagong dagli ko. Sa inihahaing malikhaing proyektong ito, nais kong makapagsulat ng mga 1,000 maiklingmaikling kwentong SMS at tweets bilang meditasyon ko sa makabagong teknolohiya ng makabagong mambabasa't user na kabilang sa makabagong lipunang Filipino. “Maka-“ ang tinutukoy ko dahil sa konsepto ni Antonio Gramsci, paratihan namang nasa yugto ng interregnum ang mamamayanmambabasa dahil ika nga niya, hindi pa namamatay ang nauna pero hindi pa rin isinisilang ang bago.

@RTDAGLI

Isa sa mga balon na pinaghahalawan ng proyekto ay ang isang Twitter account na Very Short Story (@VeryShortStory), na mayroong ganitong pinakabagong mga entry (1 Abril 2013) halimbawa:

Paul crunched all of the bags of potato chips on the store shelves. If he couldn't eat them on his diet, neither would anyone else.

The parrot did me in when it said “Yes, Kate, right there!” in front of my wife, Ellie.

So, Mr. Stevens, are you ready to tell us what we want to know?” “Never!” “Very well, we have ways of making you talk. Send in the clowns!”

“I Love you.” “I don't believe you. It doesn't sound like you mean it.” “I LOVE you.” “That's better.” “OK, then put the knife down”.

I resent Anger Management class. I don't have a problem. I wasn't angry when I pushed you out in front of the bus. I just don't like you.

I jumped out of the airplane trying to catch you. On the way down, I realized if you wanted to get away that bad, I should just let you go.

(<https://twitter.com/VeryShortStory>)

“Mildly popular” ang account dahil mayroon itong 154,263 followers (1 Abril 2013) at 206,000 followers (3 Setyembre 2017), na siempre ay hindi makakapapantay sa mga popular na account ng mga celebrity na umaabot ng daan-daang milyon. Pero hindi naman kasing narsisistiko’t voyeuristiko ang pampanitikang account kumpara sa celebrities. At kung gayon, may potensyal ang account na ibalik ang pampanitikan (literariness) sa makabagong teknolohiya, na siya ring ninanais ng proyektong ito.

Nilalayon ng proyekto ang mga sumusunod: makapag-ambag ng makabagong porma o paraan ng paglalahad ng makabagong mensahe ng panitikan hinggil sa makabagong lipunang Filipino; makabuo ng antolohiya ng 1,000 maikling-maikling kwentong tweets na siyang naglalaman ng mga makabagong isyus ng mga nauna at kinahinatnang katangian ng lipunan at kasaysayang Filipino; makapagpopularisa ng makabagong panitikan para sa makabagong odyens; at na kahit pa may novelty na salik, ang mga maikling-maikling kwentong tweets ay maging isang plataporma ng popularisasyon ng prosang Filipino para makatulong sa muling kritikal na apresasyon at ebalwasyon ng mambabasa ng panitikan.

PANITIKAN, TEKNOLOHIYA AT BAGONG LITERASI

Tinukoy ni Walter Ong lumalawak na popularisasyon ng worldwide web at Internet na media bilang bagong oralidad na literasi: na may posibilidad pa rin ng intelektwal na paggawa (laboring) sa pagtunghay (hindi na lamang pagbasa) sa pagbubuo ng karanasan o ang pagmumundo (worlding), ang pagtunghay ng afinidad ng sarili sa pamayanan. Ito rin ang sinasaad ni Marshal McLuhan na global village, na ang mundo ay lumiliit dahil sa pagkalanagan at pagkatagos ng media sa buhay mga nilalang.

Kontraryo sa triumphalismo na isinasaad ni McLuhan, ang mundo ng Internet ay nakapagbigkis sa mas maliit na bilang ng mamamayan ng mundo

na mayroong akses sa teknolohiya kaysa sa wala. At ang mismong Internet ay naging sityo rin ng komersyalismo at pagkatambak ng malawakang informasyon. Nakakapanlimi naman ang kalakhan ay gitnang uring tumatangkilik sa makabagong media. Pero higit na makakatulong sa aspirasyonal na kritikal na interbensyon na isinasaad ni Ong kung mayroong mga sityo sa loob ng Internet na kagyat nang isinasagawa ito. Mayroon naman, at ang inaasahang karagdagan halaga ng kontribusyon ay magkaroon din ng aktwal na presensya sa Twitter at makapagbuklod ng ilang daang kasapi nitong komunidad. Ito ay hindi rin naman kontraryo sa isinaad nang problematisasyon sa panitikan ni Mao Zedong: popularisasyon ba o pagtaas ng panuntunan?

Para kay Mao, walang kontradiksyon dahil ang mitigasyon ng mga kondisyon ng mamamayan-mambabasa—na siyang nakakapagbuo’t bigay-artikulyasyon sa mga kontradiksyon nito—ang siyang magiging popular na batayan para itaas ang panuntunan ng pagbasa at pagkamamamayan. Ang isang nagawa ng Internet ay bigyan din ng makabagong pedagohiya ang tumatangkilik nito para hindi na lamang nakalathalang libro sa loob ng sistemang edukasyon at sariling leisure ang kanyang akulturasyon sa panitikan.

Pero ang demokratisasyon ng akses sa panitikan ay hindi nangangahulugan ng pagkatig sa mataas na antas ng apresiasyon at balwasyon ng pagka-panitikan nito. Kaya ang kontribusyon ng proyekto ay mag-alok ng isang lagusan sa makabagong plataporma ng Twitter, social networking sites, at Internet ng mga textong media na may higit na kritikal na pagsipat sa panitikan, lipunan at kasaysayang Filipino, at ang kanyang pakikisangkot sa mundo at global na kapitalismo sa isang banda, maging ang pakikisangkot ng mundo at global na kapitalismo sa kanya sa kabilang banda. Na siya ring kabalintunaan (irony) ng seksyon na ito, paano ko ilalagay ang teorya na siya rin namang nilalayong pagbasa’t pagkaunawa sa aktwal na malikhaing proyekto? Wala rin namang kontradiksyon dahil ang poetika ng pagsulat ang siya rin namang nilalayong maging poetika ng pagbasa, na siyang nilalalahan ng nabanggit na mga teoretikal na isyu.

Ang sipi ay mula sa seksyong “Kung (Sakali Lang)” na bahagi ng @RTDagli ukol sa spekulasyon, sapantaha, haka-haka, guni-guning imahinaryo’t posibilidad. Ang mga kwento ay patungkol sa kung ano ang maari

pa lampas sa ordinaryo, regular, pang-araw-araw, pangkaraniwan, normal o normatibo. Ito ay mga meditasyon sa iba pang posibilidad, iba pang pagmumundo, iba pang paghihinuha.

KUNG (SAKALI LANG), SIPI SA SEKSYON NG @RTDAGLI

Rolando B. Tolentino

Bumalik sya sa minahan ng asin, lumuha pero bago pumatak ang luha sa lupa, naging asin ito sa pusod nya.

Lunes ng umaga, sumigaw sya ng “Hello, world!” at sumigaw itong pabalik, at gumaan ang mundo.

Ngumiti ang reyna, nahiya ang hari. Ngumiti ang hari, nahiya ang reyna dahil ang ngiti ay laan para sa joker.

Namili sya, yung baka di na nandoon pag sya ay bumalik. Gabi-gabi’y inisip nya, bakit pa kasi nagbalik?

Tinanaw ni Pegasus ang neon na syudad. Kumampay ang pakpak at tinangay ang lahat.

Humingi sya ng patawad sa lahat ng ginawa sa mundo pero gumuguho na pala ang mundo.

Dahil ibon ang Twitter, at follower ang friends dito, iniisip kayang flock of seagulls ang mundo, patakas sa maigayang pook?

Sabi nya sa ina pag nagsesermon, para kayong sirang plaka. Ilang panahon pa, nawala na ang boses ng ina.

Pinalabas ang “Man of Steel” sa lahat ng sinehan sa bansa, at naging masaya ang mga nakapanood sa araw ng kanilang kalayaan.

Ang ahas na tumukso kay Eva, natagpuan sa paanan ng lahat ng mga birhen.

Inilaglag nya ang lahat ng pwedeng ilaglag sa buhay, at naglaho sya na parang bula sa alaala ng mga ito.

Pumara sya ng taxi, inutusan ang driver na bilisan at patayin ang radyo, hawakhawak ang nagsisimulang bumulwak na dugo sa sugat sa tyan.

Inilagay nya ang lahat ng detalye ng buhay sa FB. Nadidismaya ang mga taong nakakakita sa kanya, di sya nag-live up sa expectations.

Nakatanggap si Fidel ng sandosenang award para sa kanyang indie film. Napangiti sya sa kaalamang 48 lang ang nakapanood nito.

Sabi ng sinta, lumuha ka man ng bato di kita mapapatawad. Lumuha pa rin sya ng bato't gumawa ng terraces, aabutin ang patawad.

Nag-Nora Aunor acting si Jerome, isang patak ng luha sa dulo ng kaliwang mata nang magmakaawa ito sa pulis.

Para kay Ayesha, napapagod din ang puso. Kaya ipinahinga nya ito, di na lumabas ng bahay kailanman.

Tuwing malungkot sya, maalat ang kanyang niluluto. Pinakamalakas ang tulo ng kanyang luha pag nagluluto, at pumapatak sa niluluto.

Mahilig syang umawit, kaya kahit bawal, umaawit habang nagluluto. Di nga sya nakapag-asawa pero yumaman sa dami ng bumili ng kanyang musika.

May sumpa sya sa lahat ng binusted: may na-stroke, nagtangkang magpati-wakal, humiwalay sa asawa. Ilang happy endings ang kanyang inudlot?

Nasagasaan ang kanyang pusa't nagluksa sya't dineactivate ang FB. Gusto nyang magfokus sa kanyang pangungulila.

Wala syang pera kaya naglalakad papasok at pauwi gang nasanay at nagustuhan nya. Di lang nya naiisip ang lungkot, kinikilos ng bawat yapak.

Naligaw ang sawi sa mall. Masasaya ang mga tao't paligid, at gusto nyang magpatiwakal sa kanyang pag-iisa sa kasawian.

Ibinulong nya sa kabibe ang kanyang hinagpis, at matapos ay iginisa't sinabawan. Hinigop, nilamlam at itinapon ang balat.

Naghanda ng marangyang pista sa noche buena, pero di kaya ng pista ang pait na bitbit ng kapamilyang dumalo't sumumpang di na muli babalik.

Nag-noche buena ang pamilya ng pancit. Mabuti't di gutom ang pinamali-musan ng anak sa old style Binondo cooking na restaurant.

Binabati nya ang lahat ng "Merry Christmas" at sinusuklian ang pagbati gayong wala naman pala syang kabati.

Namimili sya ng makaka-ons na parang namimili ng isda: pinipisilpisil muna, tinitignan ang mata't hasang, pinabubuka ang bibig.

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Ang Pagsasalin Bilang Malikhaing Pagsulat

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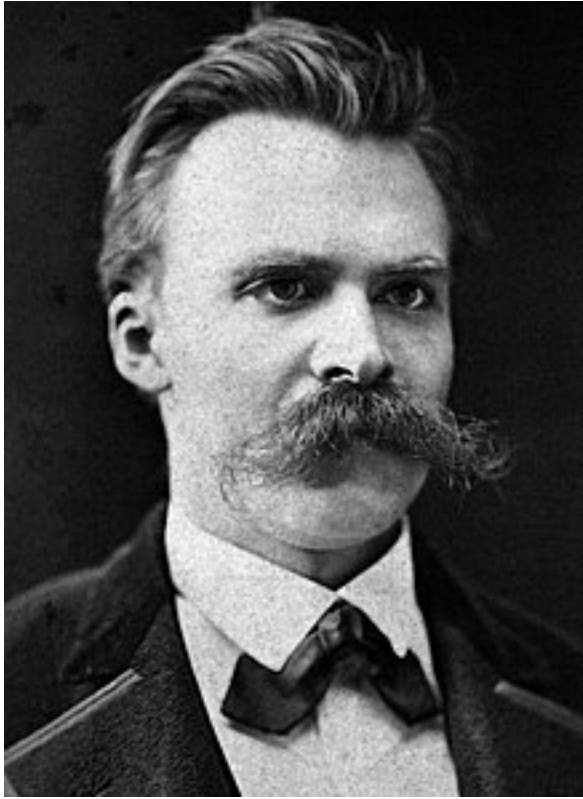
ABSTRACT

This paper argues for a view of translation as creative writing, doing so via a reading of three texts clustered around the signifier “Nietzsche”. The first part of the paper is an examination of the philosophical translations Friedrich Nietzsche deploys in his analyses of ethics, power, and nations. Slaves, according to Nietzsche, changed the meaning of the word “good,” shifting its referent from the “masters,” those who were strong, wealthy, cruel, to the “slaves,” who were weak, slow, and helpless. This is the slave revolt in morals that, for example, changed the meaning of weakness. The weak man, the slave, is no longer unable to act, but “chooses” not to act, out of humility and forgiveness. The second part of the paper presents the literary appropriation of Nietzsche by Faustino Aguilar in his novel *Nagalunod sa Katihan*. Translating mainly from Nietzsche’s *Thus Spoke Zarathustra*, Aguilar distorts and decontextualizes Zarathustra’s aphorisms and sayings, going so far as to turn a derogatory term into praise. Nietzsche philosophy for individuals roaming the intellectual mountains of Western Europe is deconstructed, given new life, an afterlife, as one of many tools in Aguilar’s project for envisioning a modern Filipino nation. The third part of the paper is a meditation on the nature and

aims of translation. To be faithful to Nietzsche's views on power, one must not be stuck to the letter of his texts. Translation is an act of power, and there are slavish and masterful approaches to the act. Translation, in this paper, is not treated as dry process, but instead as an opportunity for creation. It is not the repetition of a text from one language to another, but the bringing forth of something new.

KEYWORDS

Nietzsche, translation, Faustino Aguilar, *Nagalunod sa Katihan*, slave morality



Friedrich Nietzsche

Ang papel na ito ay maka-Nietzscheng dulong sa pagsasalin bilang anyo ng malikhaing pagsulat. Binubuo ito ng tatlong bahagi: una, ilalarawan ang mga pilosopikal na pagsasalin ni Friedrich Nietzsche. Sa kanyang mga sulatin, madalas ipinapakita ni Nietzsche ang isang konsepto mula sa punto de bistang iba sa nakasanayan, para ilantad ang mga nakatagong prehuwisyo nito laban sa itinuturing niyang malakas at malusog na uri ng buhay, at ang pagkiling nito sa mahina at pagod na uri ng buhay. Nananatili ang titik ng konsepto, pero iba na ang espiritu nito. Nabaklas na ni Nietzsche. Pangalawa, ilalarawan ang iba't ibang isyu ng pagsasalin na umiikot sa pangalan ni Nietzsche. Kasama sa diskusyon sa malayang salin ni Faustino Aguilar ng ilang aporismo mula sa *Ito ang Salita ni Zarathustra*, ang mga komentaryo ng pinakatanyag na tagasalin ni Nietzsche sa Estados Unidos, si Walter Kaufmann, tungkol sa pagkakamali ng mga naunang nagsalin kay Nietzsche, at gayundin ang relasyon ng pagsasalin sa interpretasyon. Sa huling bahagi, palalawigin at pasasabugin ang konsepto ng “reaktibo” sa *Tungo sa Genealogy ng Moralidad* ni Nietzsche para maglatag ng pilosopikal na pagtatanggol sa pagsasalin bilang malikhaing pagsulat. Bibigyang-diin dito ang pangangailangan sa pagiging bukas at eksperimental sa pagsasalin.

PAG NAGSALIN SI NIETZSCHE

Ang buong *Genealogy* ay maaaring tawaging ehersisyo sa pagsasalin. Dobleng salin pa nga. Unang pagsasalin ang pagtransporma ng mga alipin ng “mabuti” ng mga amo, tungong “buktot.” Pangalawang pagsasalin ang ginawa ni Nietzsche. Isinalin niya ang “Moralidad,” malaking titik “M”, tungong pang-aliping “moralidad.” Ibang uri ng halagahan ang nasa likod ng ebalwasyong “mabuti at masama” at “mabuti at buktot.” Ang huli ay mga kategorya ng pang-aliping moralidad, na reaktibo. Masasaktan muna ang alipin, at tatawagin niyang “buktot” ang nanakit sa kanya. Saka pa lamang maluluwal ang ebalwasyong “mabuti,” na iaaplay sa sinaktang alipin. Iba ang “mabuti” ng alipin sa “mabuti” ng amo. Nauunang tawagin ng amo na “mabuti” ang kanyang sarili, ang hindi katulad niya ang “masama” (Nietzsche 460-492). Ang sasabihin ng amo, mabuti ang malakas kasi malakas ang amo. Pero ang alipin, nasaktan nga ng amo, tatawaging buktot ang malakas, at

siyang kabaliktaran, siyang mahina ang mabuti. Nakikita natin ang sayaw na ito sa ebalwasyon ng pagkamakasarili at pagiging mapagkumbaba. Sa mga ganitong halagahan nakabase kung sa anong uri ng buhay tayo ooo at hihindi. Paliwanag nga ni Deleuze sa edisyong Ingles ng kanyang *Nietzsche and Philosophy*: “For any proposition is itself a set of symptoms expressing a way of being or a mode of existence of the speaker, that is to say the state of forces that he maintains or tries to maintain with himself [sic] and others.... In this sense a proposition always reflects a mode of existence, a “type.” What is the mode of existence of the person who utters any given proposition, what mode of existence is needed in order to be able to utter it?” (x).

Maaaring sabihing malaking aspekto sa obra ni Nietzsche ang pagsasalin. Sinabi niya, halimbawa, sa *Ang Kapanganakan ng Trahedya* na bilang penomenong estetik lamang maaaring maging lehitimo ang buhay at ang mundo (52, 141). Binabago rito ang kahulugan ng tao, ng pag-iral. Imbes na, kunwari, regalo ng Diyos, ang buhay ang likhang-sining na. Pag naging ganito ang punto de bista, maaari nang bigyan ng saysay ang paghihirap. Oo, malungkot na nagkakanser ang iyong anak. Pero, wow—ang tindi ng emosyon! Suntok sa tyan ang development na ito sa banghay ng iyong kwento. Pagsasalin ba ito o interpretasyon? Ano nga ba ang pagkakaiba ng dalawa?

Tingnan natin ang isa pang pagtatangka ni Nietzsche na magsalin. Ngayon naman sa *Ito ang Salita ni Zarathustra*. Sa ikatlong aklat, sa seksyong pinamagatang “Hinggil sa Tatlong Kabuktutan,” itinanong ni Nietzsche/Zarathustra kung ano ang tatlong bagay na pinakaisinusumpa sa mundo. Ang sagot, sabi niya, ay pagtatalik, pagnanasang mamuno, at pagkamakasarili. Tinimbang niya ang tatlong bagay na ito, at bininyagan silang banal. Kasi nga, ang pagtatalik, halimbawa, “para sa mga tuyot, matamis na lason; para sa may kalooban ng leon, pampasigla ng puso” (Nietzsche 300). Tinuligsa naman ng mga pekeng-madunong ang pagkamakasarili (303).

Ano nga ba ang pagkakaiba ng pagsasalin at interpretasyon? Sa unang sulyap, para bang magkaiba sila. Ang pagsasalin, di-umano, ay pagpili kung aling salita sa wikang A ang katumbas ng salitang B sa wikang C. Kaya, halimbawa, ang “pusa” ay “gato” (o “gata!”). Samantala, ang interpretasyon naman, ang itinatanong, imbes na “Ano ang katumbas nito?”, “Ano ang

kahulugan nito?” Halimbawa, “Ano ang kahulugan ng *Tungo sa Genealogy ng Moralidad?*” Pwede itong sagutin ng “Ang pagiging mapagkumbaba ay pang-aliping birtud!” O di kaya, “Dapat pangmalakas ang ating halagahan.” Pero, alinsunod nga sa *Genealogy* ni Nietzsche, maaari nating itanong, anong uri ng buhay ang itinutulak ng paghihiwalay sa mga konseptong pagsasalin at interpretasyon, at anong uri ng buhay naman ang maaari tayong magkaroon kung pag-iisahin natin ang dalawang ito? Ano pa ang pwede nating makita lampas sa unang sulyap?

Kunin natin ang “pusa.” “Gato” ba ito o “gata”? Kung jenerik na pusa, sasabihin na “gato” dapat ang salin. Pero bakit lalakeng pusa ang itinuturing na jenerik na pusa? Bakit “he” ang salin kung hindi espisipikong babae ang “siya”? Ang “tao” ba ay “man,” “woman,” o “human”? Paumanhin sa mistulang pagbabalik-aral sa feministang pananaw sa wika. Paalala lang ito na hindi simpleng paghahanap ng mga magkakatumbas na salita ang pagsasalin.

Mahirap minsan ibenta ang interpretasyon. Madalas igigiit ng madla na ang isang bagay ay kung ano lang ito talaga. Ang gusali ay gusali lamang, hindi ito tite. Pinalalambot ng pagsasalin ang kasiguraduhang ito. Kasi nga, sa pagsasalin, ang “bitch” ay hindi lang “bitch,” kundi “puta.” Pag pinaghugpong ang interpretasyon at pagsasalin, ang “bitch” ay pwede nang “mahusay.” Kasi nga, “bitch” = “bad ass” = “mahusay.” Ang “that’s a bitchin’ car” ay “iyang ay napakagandang kotse,” halimbawa. Pag nagsasalin ka, hindi maiiwasang mag-interpretata. At ang interpretasyon ay isang uri ng pagsasalin (intrawika).

Tinututulan ni Nietzsche ang pagsasalang ginagawa ng mga tinatawag niyang sikolohistang taga-Inglaterra, nang pagtumbasin nila ang “mabuti” at “may gamit” (460-463). Tinututulan niya rito ang pilosopiya ng yutilitarianisim, na itinutumbas ang “mabuti” sa “masarap” (nagagamit tungo sa sarap). Mabuti ang pagtutulungan, halimbawa, kasi lahat yumayaman pag nagtulungan. Hindi rito mahalaga kung totoo o hindi itong sinabi ko. Ang mahalaga para kay Nietzsche, anong uri ng buhay ang ibinibida nito?

Ano nga bang uri ng tagasalin ang ibinibida pag igigiit na tumbasan ang pagsasalin? Iyong gusto ay strikto, iyong may standard. Pwede nating sabihin, tagasalin itong hindi flexibol. Kung mas positibo ang ating pagbenta, pwede nating sabihin, tagasalin itong tapat sa teksto, tapat sa orihinal.

May silbi naman ang ganitong uri ng tagasalin. Pag nagda-drive ka sa Madrid at sinabi sa iyo ng Espanyol na “Gira a la derecha” at isinalin ito ng app mo bilang “Dumiretso ka” imbes na “Kumanan ka,” baka bumangga ka sa pader.

Pero hindi naman kasi tumbas ang pagda-drive sa moralidad, at pilosopiya. Syempre pa, maaari nating kwestyunin ang halagahan sa likod ng kalituhan sa pagitan ng mga ordinaryong bagay (tulad ng pagbibigay ng direksyon) at mas importanteng bagay (tulad ng pagbibigay ng direksyon sa buhay). Pero wag na ‘yon. Sa ibang araw na lang ang tanong na ‘yon. Itanong na lang muna natin ngayon, ano ang mangyayari pag isinalin sa Filipino si Nietzsche? Ano ang pinakamalalang pwedeng mangyari?

PAG ISINALIN SI NIETZSCHE

Sa pagsasalin kay Nietzsche, kailangang itanong, bakit ginagawa ang pagsasalin na ito? Siyang nagsabing kailangang itanong kung ano ang halaga ng mga nakasanayan nang halagahan, kailangang tanungin, “Ano ang halaga mo?” Sa lahat naman ng pwedeng isalin na hirit sa *Ito ang Salita ni Zarathustra*, bakit pinili ni Faustino Aguilar na isalin ito?: “Sinabi ng isang pantas: may kasama kang babai? Huwag mong kalilimutan ang pamalo” (34). Hindi ito payo ni Nietzsche/Zarathustra, kundi ng isa pang tauhan sa *Zarathustra*, isang matanda (babae pa nga!). Baka naman naglalaro lang si Aguilar. Nakakatawa nga naman ang linya. Pero paano naman itong isa pa niyang isinalin mula kay Nietzsche?: “Dati-dati ang kalakasan ay tinawag na Diyos, bago tinawag na tao, ngunit ngayo’y ang bayan na” (111). Salin ito mula sa unang aklat ng *Zarathustra*, pinamagatang “Hinggil sa Pagbabasa at Pagsusulat.” Narito ang Ingles: “Once the spirit was God, then he became man, and now he even becomes rabble” (Nietzsche 152). Sa espiritu ng pagkontra sa demokrasya ang inusal ni Nietzsche/Zarathustra ang pangungusap. Mahihinuha ito sa konteksto ng sipi: “Another century of readers—and the spirit itself will stink. That everyone may learn to read, in the long run corrupts not only writing but also thinking.” Hindi lang binaliktad ni Aguilar ang kahulugan ng isinulat ni Nietzsche; iniwan na niya ang kahulugan nito. O, sa madaling sabi, nag-interpretar siya kung kailan ang inasahan lang natin niyang gagawin ay magsalin. Kaya nga naging “bayan” ang “rabble.” Hindi mahalaga kung

ano ito sa orihinal na Aleman (“Pöbel” at hindi “Volk” para sa makulit). Ang mahalaga ay ang hindi pagpapahala ni Aguilar sa intensyon ni Nietzsche, o ang kahulugan ng orihinal. Kasi meron siyang ibang layunin, at iyon ay ang paglalata ng kanyang diskurso tungkol sa bayan: “Ang bayan ay hindi ang pook na sinilangan lamang ng isang tao, ang bayan ay iyong bahagi ng lupang bukod sa kinakitaan ng unang liwanag ay nag-iwi pa sa unang pag-ibig, sa unang pangarap, sa unang tibok ng marangal na damdamin ng lahat na mga kalahi. Ang pag-ibig sa bayan ay hindi sa salita lamang dapat ipakita kung hindi sa gawa” (Aguilar 103). May panganib ba sa ganitong uri ng pagsasalin? Kung ang ang “rabble” ay maaaring maging “bayan,” anong pipigil sa kung sinong freshman sa pagsabing ang “slavery” ay “kalayaan”? At kung sa interpretasyon, ang isang tore, kahit walang ebidensyang kontekstwal, walang basehan sa intensyon ng awtor, ay sasabihin nating tite, saan pa tayo titigil? Hindi ito anarkiya kundi gulo. Para saan pa ang pakikipag-usap, ang pagsusulat at pagbabasa? Meron pa bang komunikasyon?

Syempre pa, ang malayang salin, ang salin-bilang-interpretasyon, hindi nagaganap sa kung saang metapisikal na baitang. Wala nga namang pipigil sa isang freshman sa pagsabing ang “slavery” ay “kalayaan,” at ang tore ay tite. Babagsak nga lang siya sa kanyang klase. Hindi naman salawikain ang mga isinalin ni Aguilar, bahagi ito ng kanyang nobela. Salungat sa sintido komun ang ginagawang malayang salin *dahil* may ninanais na ikomyunikey. Hindi ito katapusan kundi simula ng pagsusulat at pagbabasa. Si Nietzsche/Zarathustra na mismo ang nagsabi, “every people speaks its tongue of good and evil, which the neighbor does not understand. It has invented its own language of customs and rights” (161). Sa espiritu ni Aguilar, out of context ang pagsiping ito. Sa espiritu rin ni Aguilar, ipapaliwanag ko ang lakas ng malayang salin.

Ang binubuo rito ay isang diskurso. Ang mga teksto ay pinaglalaruan, iniinterpreta, isinasalin nang may ibang layunin bukod sa nakasanayan: panloob na kritisismo sa orihinal, parodiya, travesti, pagsasanay sa isang wika na sumunod sa batas ng isa pang wika, pang-uusig, pagpapalawig ng bokabularyo ng Filipino, pagturo sa pilosopiya kung paano mag-Filipino. Inaasahan na gagawin rin sa salin ko ang ginawa ko sa likha ni Nietzsche.

Pero inaasahan ding may mga striktong mambabasa, ang mga tinatawag ni Nietzsche na “philosophical laborers,” na magsusubok magtakda ng standard, ng orthodox na pagbabasa dito sa aking mga isinusulat. Samantalang ang tumbasang salin, sinusupil ang potensyal sa paglalaro, hinahalina ng malayang pagsasalin ang seryosong pagbabasa.

Tutal naman ay naamin ko nang hindi ako marunong mag-Aleman, tumungo tayo sa isang wikang inaasahan kong hindi kayang salitain ng aking mga mambabasa: Griyego. Griyego sa Bibliya. Naengkwentro ko ang kasong ito sa talahuli ng librong *Redeeming Nietzsche* ni Giles Fraser. Pari ng Iglesia ng Inglatera si Fraser, at ipinaliwanag niya na ang “ἀνωθεν” ay nangangahulugang “ulit” at “mula sa itaas.” Binigyang-diin niya ang retorikal na pagbabasa sa Bibliya. “The author of the Gospel is clearly making fun of Nicodemus’ stupidity [kasi nga akala ni Nicodemus “ulit” ang tinutukoy ni Hesus sa pagsabing “ἀνωθεν,” pero sa totoo ay “mula sa itaas” ang ibig sabihin ng Panginoon]. ... Ironic then that so many ‘Bible-believing’ Christians believe that being “born again” is a precondition of being saved” (175).

Sa isang banda, namimintis ni Fraser ang mala-Nicodemus na katanaghan ng mga Kristyanong Born Again. Oo, “maling salin” nga ito, pero may retorikal pa rin itong kapangyarihan. Pag nga naman naging Kristyano ka, para kang ipinanganak muli, kasi magbabago ang buhay mo. Gayundin, mintis ang kritisismo ni Fraser kay Nietzsche. Sinabi niya kasi na naïve ang pilosopiya ni Nietzsche, dahil wala itong lugar para sa “tae.” Ang taeng tinutukoy ni Fraser dito ay paghihirap, karahasan, gera. Ang pag-iisip kasi ni Nietzsche ay naganap bago ang mga kalagim-lagim na kaganapan ng ika-20 siglo, halimbawa, ang Holocaust. Pang-inosenteng panahon daw ang mga ibinibidang ideya ni Nietzsche, ayon kay Fraser. Pero hindi naman natin masisisi si Nietzsche na nabuhay at nagsulat siya sa panahon bago mag-Holocaust. Ang sinubukan kasing gawin ni Fraser ay bigyan ng striktong interpretasyon si Nietzsche, iyong may pagtukoy sa kanyang mga intensyon (intensyon ni Nietzsche, hindi ni Fraser). Siguro huli na nang matuklasan ni Fraser na lupaypay pala ang pilosopiya ni Nietzsche sa harap ng tae ng ika-20 siglo (nabasa na niya siguro ang obras completas ni Nietzsche). Kaya inilatag niya ang striktong interpretasyon, tinimbang ito,

at idineklarang kulang. Pero bakit pa? Ang mas produktibo sigurong dapat niyang ginawa, inakma si Nietzsche sa ating panahon. Sumulat dapat siya ng *Nietzsche para sa Panahon pagkatapos ng Holocaust*. O, *Nietzsche: Pangtaeng Pananaw*. Kinailangan niyang irepresenta ang striktong interpretasyon niya kay Nietzsche para magsilbi itong foil sa kanyang binibidang diskurso ng kanyang bersyon ng Kristyanismo, na may pakikiramay at malasakit sa sangkatauhan. Pagtakas kasi ang ginagawa ni Nietzsche, kahit gaano kamacho niya ifreym ang pagtakas na ito. “Nietzsche’s rejection of pity [...] represents a rejection of, a refusal to acknowledge, any sense of identity between himself and ... suffering humanity. Better to murder the dwarf, to oust him, to sacrifice him even, than to have him make me face my own dwarfness—thus spoke Zarathustra. In rejecting suffering humanity, in casting people as the herd, Nietzsche is seeking to set himself free from the earth below” (Fraser 2002, 163). Para tuloy mapanlinlang na mambabasa ni Nietzsche si Fraser. Pero may isa pang paraan ng pagbabasa sa kanyang ginawa. Kinailangang itumba ni Fraser ang figura ni Nietzsche na kanyang ginawa, ang Fraser-Nietzsche, nang sa gayon ay makapagtayo ng ibang figura, Fraser-Hesus o Fraser-Kristo, na magagawa ngang harapin ang paghihirap na tinalikuran ni Nietzsche. Ang Nietzsche para sa panahon pagkatapos ng Holocaust ay itong Fraser-Hesus o Fraser-Kristo na ito. Si Fraser-Nietzsche ay kailangang mamatay para muling bumangon si Fraser-Kristo. At iligtas tayong lahat?

Sa ortodox na pagsasalin, tinatangkang palitan ang signifier habang pinapanatili ang signified. Halimbawa, ang “aso” at “perro” ay magkaibang signifier, pero ang signified nila pareho ay iyong hayop na may apat na paa, may buntot, malapit sa tao, galit sa pusa. Sa himagsikang pang-alipin sa moralidad, kung pwede nating isalin si Nietzsche, sinusubukang panatilihin ang signifier, habang pinapalitan ang signified. Samantalang ang “mabuti” ay tumutukoy sa mga amo, sa pang-among moralidad, sa pang-aliping moralidad, tumutukoy na ito sa mga alipinin. Sa pang-among moralidad, ang mabuti ay iyong malakas, at mabangis. Sa pang-aliping moralidad, ang mabuti ay iyong mapagkumbaba. Binigyan ito ng maka-kanang interpretasyon nina Robert Solomon at Kathleen Higgins sa kanilang *What Nietzsche Really Said*: “They see themselves as *oppressed*. They see themselves, in modern terms, as

victims. Nor do they see the masters as merely happy and fulfilled. The slaves see them as *oppressors*, as people with the wrong values, the wrong ideals, the wrong ideas about living” (111). Pero kung ituturing pa rin nating pagsasalin ang ginawa ni Aguilar, anong uri ng interpretasyon na ngayon ang pwede nating gawin?

Awa sa tao ang huling umakit kay Zarathustra. Naigpawan ba ni Nietzsche ang pang-aakit? Inatake niya ng paulit-ulit ang awa sa kanyang mga isinulat. Pero bakit nga ba siya nagsulat? Pinupuri niya ang lakas, ang indibidwalismo. Kailangan nga raw harapin ang walang hanggang pagbabalik, ang walang hanggang pag-uulit. Sasabihin nga raw natin sa nakaraan, hindi lang “Iyon ang nangyari,” kundi, “Iyon ang aking ninais.” Kung gayon, bakit siya galit na galit na nagwagi ang pang-aliping moralidad? Bagaman hindi naman niya sinasabing dapat bumalik tayo sa pang-among moralidad, nakukulangan pa rin siya sa pang-aliping moralidad, kaya nga niya ito inuusig. Para saan? Bakit hindi niya masabi sa himagsik pang-alipin sa moralidad na “Iyon ang aking ninais”? Hindi man lang nga niya masabing “Iyon ang nangyari.” Ang nasasabi niya, “Iyon ang karumal-dumal na nangyari.” Bakit hindi na lang niya sinarili ang kanyang natuklasan, kung ganoon lang ang kanyang papuri sa pagiging makasarili? Shering is kering, kung gayon ba’t siya nagsubok magkomyunikeyt sa kanyang mga mambabasa? Nangingisda ba siya para sa mga katulad niya? Katulad niyang ano?

Makapangyarihan ang paraan ng pagsusulat ni Nietzsche, pero suspetsa ko, pagkatapos masarapan sa pagbabasa, hindi na malaman ng mga iskolar kung ano ang gagawin sa kanya. Magkokomentaryo? Pero iyon nga ay para sa mga “philosophical laborers,” hindi talaga mga pilosopo kundi mga manggagawa. Mahirap namang isabuhay ang mga konsepto tulad ng “lipat-tao” at “pang-among moralidad.” Mas madali siguro ang pagsubok na maging maka-Nietzsche sa larang ng pag-iisip, ang “pamimilosopiya gamit ang martilyo.” Ito nga ang naging dilema ng mga akademikong kasama sa antolohiyang *Nietzsche, Genealogy, Morality*. Ayon sa editor, kalahati ay pumaksa sa “genealogy.” Ang kalahati naman ay pumaksa sa moralidad. Sa 13 na sanaysay, dalawa ang may pagsalungat kay Nietzsche, samantalang 11 ang nagsubok palawigin ang mga konseptong inilatag sa *Genealogy* (Schacht

xii-xiii). Ito ngayon ang interpretasyon. Kung hindi ka sasalungat, kailangan mong magdagdag. Kung hindi, bakit ka pa magsusulat? Kung wala ring bago tungkol kay Nietzsche na mahahagilap sa iyong komentaryo sa kanya, bakit hindi na lang si Nietzsche ang basahin (at muling basahin) ng mambabasa?

Sa kanyang pagsalin ng “rabble” bilang “bayan,” hindi lang binago ni Aguilar ang signifier at pinanatili ang signifier, binago niya pati ang signified! Alinsunod dito, sa malayang salin, sa mapagpalayang salin, hindi lang babaguhin ang signified, babaguhin pati ang signifier!

Ang pagsasaling strikto, na minsan ay tinatawag na pagsasalang tapat, ay “teolohikal.” Pwede pa nga nating sabihing pang-alipin. Kailangang sundin ang “amo” (ang orihinal na teksto). Teolohikal ko itong tinatawag dahil ang pagtatangkang panatilihin ang orihinal ay obsesyon ng mga pari at relihiyoso. Ang Bibliya kasi ay salita ng Diyos, at ang pagbabasa ng Bibliya ay pagtatangkang matuklasan kung ano ang nais ng Diyos mula sa atin. Kailangang maging eksakto sa pagsasalin dahil baka may masingit ang tao (ang nagsalin) sa salita ng Diyos. Ito ay karikatura lamang. Marami nang nasabi si Eugene Nida tungkol sa pagsasalin ng mga idyoma ng Bibliya at hindi na iyon kailangan pang ulitin dito (pero tingnan ang Nida 2000, 135, 137-140). Imbes, basahin na lang natin ang tindig ng isang Heswita, si Rene Javellana, na sumusunod sa panawagan ni Nida para sa “dynamic equivalence.” Paliwanag ni Javellana kay Nida, “kailangang hanapin ang katumbas sa kasalukuyang kultura ng isang bagay na natatagpuan sa kulturang Biblikal. Halimbawa, sa MBB [“Magandang Balita Bibliya”], isinasalin ang “hardness of heart” ng wikang Griyego na “katigasan ng ulo,” sapagkat sa antropolihiya ng Bibliya ng “puso” ay inilalarawan na sentro ng pagpapasiya sa halip na sentro ng damdamin o emosyon” (158).

Kahit ang mga relihiyoso, pwede nating sabihin, ay hindi nagpapaalipin sa kanilang isinasaling teksto, bagkus ay ginagamit na kompas ang kanilang layunin. Isinalin ang “puso” bilang “ulo” para lalo pang mapalapit ang Filipinong mambabasa sa Diyos. Isinalin naman ni Aguilar ang “rabble” bilang “bayan” dahil nais niyang bumuo ng diskurso tungkol sa bayan.

Sa anong paraan makakapagdagdag sa pilosopiya at etika ang ganitong uri ng pagtingin sa pagsasalin? Para masagot ito, sagutin muna natin ang

tanong, ano nga ba ang etikal sa pagsasalin? Mayroon bang mabuti at buktot na pagsasalin?

Nagsisimula ang halagahan ng pang-among moralidad sa amo. Ang malakas ay mabuti, ayon sa amo, dahil malakas ang amo. Ang pang-among moralidad sa pagsasalin, nagsisimula hindi sa isinasalin, kundi sa salin. Ang pagkamapaglaro ay mabuti, sa salin, dahil mapaglaro ang salin. Ang pang-among pagsasalin ay aktibo. Ang pang-aliping pagsasalin ay reaktibo. Bukod sa obsesyon sa pagiging tapat, na binanggit ko na sa itaas, nakaangkla ang identidad ng pang-aliping salin sa pagiging hindi katulad, kontra o anti, sa ibang salin. Ito marahil ang kaso ni Walter Kaufmann, ang pangunahing tagasalin ni Nietzsche sa Ingles pagkatapos ng Ikalawang Digmaang Pandaigdig. Puro siya kritisismo sa mga naunang nagsalin sa kanya. Sa “A Note on This Edition” ng koleksiyong *Basic Writings of Nietzsche*, sinabi ni Kaufmann na “I have used Clifton Fadiman’s early translation of *The Birth of Tragedy*, done when he was a graduate student, as a basis for some parts of my new version. But even where I did not start from scratch, I have compared every sentence with the original, and my revisions are so extensive that the new version is probably more different from his than most Nietzsche translations—including Fadiman’s—are from those that preceded them” (xvii). Sa kanyang “Translator’s Preface” sa *Lampas sa Mabuti at Buktot*, tuloy lang ang kritisismo ni Kaufmann, “In preparing the present edition, I hoped at first that I might merely revise her version [i.e. ang salin sa Ingles ni Helen Zimmern], modernizing her somewhat Victorian prose and correcting mistakes; but I soon gave up. The mistakes were too numerous, and in Nietzsche’s case nuances are so important that it would be difficult to say at what point an infelicitous rendering becomes downright wrong” (186). Mas malala ang jajment ni Kaufmann sa salin ni Marianne Cowan. Hindi rin daw kasi ito pilosopo tulad ni Zimmern, at bagaman madaling basahin ang bersyon nito, “the merits are somewhat offset by errors of understanding” (186). Tadtad ng talababa ang mga salin ni Kaufmann, at kahit doon ay hindi tumitigil ang kanyang polemiko sa mga naunang nagsalin kay Nietzsche. Halimbawa, sa kanyang salin ng *Genealogy*, sa ika-11 ng unang sanaysay, sinabi niyang “Francis Golfing, in his free translation of the *Genealogy*, deletes the blond

beast three times out of four...” 477). Kailangan nating ilagay sa konteksto si Kaufmann, na isinalin si Nietzsche sa panahong pagkatapos angkupin ang pilosopo ng mga Nazi. Naaawa siya kay Nietzsche. Ito ang kanyang sinabi sa kanyang “Editor’s Preface” sa kanyang salin ng *Ito ang Salita ni Zarathustra*: “Nietzsche’s fate in the English-speaking world has been rather unkind, in spite of, or perhaps even in some measure because of, the ebullient enthusiasm of some of the early English and American Nietzscheans. ... And when we look back today, one of the main reasons must be sought in the inadequacies of some of the early translation, particularly of *Zarathustra*” (Nietzsche 107). Bukod sa pag-intindi sa kanyang konteksto, kailangan ding aminin dito, nakakatawa ang mga hirit ni Kaufmann laban sa kanyang mga tinutuligsang karibal (tingnan ang 109-110). Pinakanakakatawa ang hirit niya laban kay R.J. Hollingdale, na kanyang nakakolaboreyt sa pagsasalin ng *Genealogy*, sa annotated bibliography ng kanyang *Nietzsche: Philosopher, Psychologist, Antichrist*: “R.J. Hollingdale has translated four works that Kaufmann had done before, and one may wonder why he did not rather attempt some of the works not rendered into English since before World War I” (Kaufmann 494). Malagkit ang hinanakit sa kanyang komento sa *Selected Letters of Nietzsche*: “when I read the manuscript for the publisher I persuaded Middleton [ang nagsalin ng mga liham] to include a few especially important letters.... I also corrected a great many errors and pointed out that I had only spotchecked the manuscript and that it needed a thorough going over. Unfortunately, nothing was done about that, nor was my help acknowledged in any way” (494). Hindi ito pagtatanggol sa pagiging hindi propesyunal ng maraming tao, o pagmamaliit sa kontribusyon ni Kaufmann sa pag-aaral kay Nietzsche sa Estados Unidos, o kahit sa aking pag-aaral mismo kay Nietzsche. Muli, ito lamang ay pagtatanong, “Bakit ganitong akto, imbes na ganito?” at “Anong uri ng buhay ang pinapahalagahan ng pagpapahalagang ito?” Ang pinapahalagahan ni Kaufmann ay ang pagiging propesyunal na iskolar at masinsin na tagasalin. Tila ba mas tapat pa siya kay Nietzsche kaysa ibang relihiyoso sa Bibliya!

KASAYSAYAN VERSUS GENEALOGY

Sa historiograpiya ni Zeus Salazar, inilarawan niya ang apat na maaaring maging pananaw ng isang nagsusulat ng kasaysayan. Kunwari, sakupin ng Filipinas ang Tsina, at pagkatapos ay mga Filipino ang sumulat ng kasaysayan nila, na ang kausap ay mga Tsino, “kayong mga Tsino ay tamad...”, ito ang pangkayong pananaw. Pag naman Tsino ang naglarawan sa mga Filipino sa kanilang mga kapwa Tsino, “silang mga Filipino ay mabangis na mandirigma...”, ito ang pangsilang pananaw. Pangtayong pananaw pag mga Tsino mismo ang nag-usap-usap tungkol sa kasaysayan ng Tsina. “Tayong mga Tsino...” At pag ang mga Tsino ang nagsulat tungkol sa kanilang sarili, pero ang kausap ay mga Filipino, ang tawag dito, pangkaming pananaw.

Malaking bahagi ng *Pook at Paninindigan* ni Ramon Guillermo ay nakadevowt sa pagtatanggol sa Marxismo laban sa akusasyon ni Salazar, na ito ay diskursong “pangkami” ang pananaw. Reaktibo raw ito, sabi ni Salazar. Kung susundin natin ang terminolohiya ni Nietzsche, ipinoposisyon ng pangkaming pananaw ang Filipinasbilang produkto ng tagalabas. “Kami rin ay...” o di kaya’y “Kami naman ay...” ang palagiang lalabas na pahayag. Paliwanag ni Guillermo, tinutuligsa ni Salazar ang mga makabayan at anti-imperyalistang historyador “dahil sa kanilang pagbibigay-diin sa kapangyarihan ‘dayuhan’ sa ekonomiya at pulitika ay naipapaliwanag lamang ang mga kaganapang pangkasaysayan batay sa mga panlabas na mga salik at hindi sa pamamagitan ng mga panloob na batayan” (55). Isama na rin natin ang mga kritiko. Tingnan, halimbawa, ang depinisyon ni Bienvenido Lumbera sa “pambansang kultura”: “the dynamic aggregate of ideas, traditions, and institutions as these have been concretized by their struggle *against* colonial rule and neocolonial control” (156, akin ang diin). Mas pang-amo siguro ang pantayong pananaw. “Tayong mga Filipino ay...”

Mas lalo pang lumapot ang isyu, dahil isinangkot ni Salazar ang usapin ng wika. Para sa kanya, pangkaming pananaw ang mga nasyonalistang akdang nakasulat sa Ingles. Ipinagtanggol naman ni Guillermo ang mga manunulat tulad ni Renato Constantino at Jose Ma. Sison, at sinabing sinasalungat ni Salazar ang sarili dahil siya mismo (si Salazar, hindi si Guillermo), ay may

gawang nakasulat sa banyagang wika. Maaari maging reaktibo, sabi ni Guillermo, sa wikang Filipino, at makabayan sa wikang Ingles.

Ginigiit ni Guillermo na, sa pagpapakahulugan ni Salazar, halos wala nang makakatakas sa kritisismo ng pagiging reaktibo. Sumipi siya ng tatlong Aleman para bigyan ng bigat ang pagtatanggol laban kay Salazar: si Simmel, si Scheler, at si Nietzsche. Para kasi kay Salazar, ang reaktibong kamalayan ang nagpapatatag o lumilikha sa kondisyong mapang-alipin. Pero para kina Nietzsche at Scheler, paliwang ni Guillermo, “ang hindi matinag na katatagan ng mga umiiral na obhektibong kondisyon ng pang-aalipin ang siyang masasabing batayang pinagtutubuan ng diwa ng *Ressentiment*” (58). Subukan nating harapin ang hamon ni Salazar. Maaari bang magtatag ng bayan nang walang reaktibong elemento, walang pagtukoy sa banyaga? Mito ang kakailanganin dito, hindi lang kasaysayan. Hihingi ako ng tulong mula sa isang kwentista. Masdan ang unang talata ng *La India* ni Rosario Cruz-Lucero, na nagsisilbing “Henesis” nitong mga konektado niyang maikling kwento (ang kanyang “Bibliya”): “Noong unang panahon, limang bituin ang nahulog sa isang lawa sa tabi ng bayan. O baka mga bulaklak sila, hindi ko alam. Wala akong masyadong alam tungkol sa bituin. Mas kaunti lalo tungkol sa bulaklak. Pero dahil siguro sa pinanggalingan ko, pwede kong sabihing mga sampaguita sila [jasmine para sa mga walang pakialam tungkol sa maliit na pagkakaiba]. At dahil ignorante rin ako tungkol sa swan, sasabihin ko ritong mga swan ang mga bituing ito, kahit wala namang swan sa kagubatan natin. Pero, kung may swan sa kagubatan natin, pwedeng naging swan ang mga bituin na ito. Pinili nila ang bayang ito, dahil dito, maaari nilang ilaan ang anumang panahong ibinigay sa kanila ng Panginoon ng Panahon (na siya ring Diyos ng Araw) para maligo sa lawa. Hindi ko alam kung paano sila naligo kasi bawat isa may sariling paraan ng pagligo” (1; akin ang salin).

Ang naging tuntungan ni Lucero ay mga salita. Nanlipat niya ang tereyn ng tunggalian tungo sa pagalingan ng kwento. Sa ganitong paraan nakukwestiyon ni Lucero ang pundasyon ng mga diskursong kanyang natutuligsa. Gayundin, nabibigyan siya ng kalasag nitong kanyang katapatan. Samantalang nagpapanggap ang iba na may mahigpit na pagkahawak sa realidad, inaamin ni Lucero ang hubad na kapangyarihan ng loob na nagtutulak at nagpupum-

ilit para ipanganak ang realidad na inilalarawan/nililikha. Ang pundasyon ng bawat bayan ay kwento (34-35). Okey na sana. Kaso, na siya namang punto ni Guillermo, may papasok na tagalabas. Ito ang ahas sa paraiso ni Lucero: “May dumaang mangangaso (maaaring Prinsipe ng Liwanag, o ng Kadiliman, meron bang pagkakaiba?) at binosohan sila sa lawa. Masaya siya para sa kanila, ang ibig sabihin, nainggit siya. At dito uusbong ang hidwaan, pero dahil kani-kaniya silang paraan ng pagligo, sasanga ng lima ang banghay” (1; akin ang salin). Namimintis ni Salazar ang alam ng bawat nagtatangkang magsulat ng kwento, dula, o nobela: para tumakbo ang banghay, kailangan ng hidwaan. Laging may nasa labas na siyang magtitrigger ng aksyon, na reaksiyon. Lahat ng aksyon ay reaksiyon. Pwedeng sabihin ni Salazar na hindi kwento ang kanyang isinusulat kundi kasaysayan. Pero narito ang kanyang banghay: noong unang panahon, puro mga pangkaming pananaw ang ginagamit ng mga historyador, hanggang sa isang araw, isang magiting na paham, nangganggalang Zeus, ang tumindig upang ipagtanggol ang Pilipinas mula sa kamalayang pang-alipin. Magugustuhan siguro niya ang inulat ni Lucero di-umano ay mito ng mga Manobo: pitong beses daw lumibot ng mundo ang prinsipeng si Baybayan, inaawit ang kasaysayan ng kanyang bayan (9). Ito ang dahilan kung bakit pare-pareho ang mga kwento, mula dakilang baha hanggang prinsipeng nabilanggo. Ang natatagpuan natin lagi sa iba ay ang ating mga sarili. Pinaglaruan pa lalo ito ni Lucero sa ibang bahagi ng kanyang *La India*. May paparating kasing peste/salot, at bilang oportunistang kinumisyon ng tauhang si Padre Duertas ang kanyang indiong eskultor na gumawa ng estatwa ni San Roque. Kaso nga lang, sa pagmalas sa larawan ng kanyang gagawan ng eskultura, nabasa ng tagaukit na si Amador ang vida ng santo. Nagustuhan niya ito, at ibinahagi sa asawa. “Hinaharap siya ng yakap-yakap niyang si Susana, na bumulong nang sabik, “Pero iyon ang ating prinsipeng Amador!” At sinimulan ni Susana ang malalambing na pagkanta ng kwento ng kanilang Prinsipe Labaw Donggon, kwentong inawit sa kanya ng kanyang lola habang katabi siya nito sa habihan, ginagabayan ang mga kamay ng batang babae” (13; akin ang salin). Ang nangyari: mukhang indio ang ginawang eskultura ni Amador. Dinakip siya ng guardia civil at iniligtas ng mga buyung. Dumating ang salot at naganamatay ang mga bata. Nang

magkasakit ang anak ng gobernador, dinala niya ito sa indiong San Roque ni Amador. Gumaling ang bata.

Tila ba nalalayo na tayo sa kasaysayan. Pero mas malapit naman ang pilosopiya sa pagkukwento, kumpara sa historya. Ang kasaysayan, nga naman, ay kailangang nakasandig sa datos. Ang kwento, sa salita. At ang pilosopiya? Bilang pilosopo, hindi hihindi si Nietzsche sa mga kwento. Ang *Ito ang Salita ni Zarathustra* ay hindi streytforward na sanaysay, kundi mala-Bibliyang deklarasyon at aral. Ang pamosong “kamatayan ng Diyos” at “walang hanggang pag-uulit” ay sa anyo ng kwento unang prinsenta sa *Ang Maligayang Agham*. At ang *Genealogy*? Puno ito ng kwento. Meron pa ngang diyalogo, mistulang dula. Nabigyang-diin na ang halaga ng estilo kay Nietzsche. Ituloy-tuloy na natin at basahin siya bilang literatura, alinsunod sa mga iskolar tungkol kay Nietzsche.

Istilo ang binigyang-empasis ng maraming espesyalista sa paksang si Nietzsche. Halimbawa’y si Alexander Nehamas sa kanyang *Nietzsche: Life as Literature*. Ayon sa kanya, nagsulat si Nietzsche sa maraming genre (tula, aporismo, sanaysay, kwento [*Ito ang Salita ni Zarathustra*], autobiography) dahil “he wants his readers to accept his views, his judgments and his values as much as he wants them to know that there are essentially *his* views, *his* judgments, and *his* values” (35; sa kanya ang emphasis). Konektado ito sa punto ni Nehamas na ang paglikha sa sarili ang sentrong problema ni Nietzsche. Syempre, kung lilikha ng sarili ang isang tao, kailangan sarili nyang gawa ito (hindi mo sarili ang gawa ng iba). Ang empasis ni Nietzsche sa presentasyon, sa istilo, ay ang empasis nya sa kung ano ang kanyang pinepresenta, sa kanyang sinasabi, na dapat gamitin ang sariling isip, at huwag magpaalipin sa mga ideya mula sa iba.

Isa pang katangiang nakita ni Nehamas kay Nietzsche ay ang sobra-sobrang gamit ng pilosopo sa hyperbole. Ayon sa kanya: “It is, for example, one thing to claim that Greek tragedy came to its end through the dramas of Euripides, that the genre was exhausted by them, that tragedy had nowhere to go after Euripides wrote. It is quite another to write, and to mean, as Nietzsche does, that “Greek tragedy... died by suicide... tragically,” that Euripides actu-

ally killed it, and that he used and was used by “aesthetic Socratism as the murderous principle” (22).

Pangatlong katangian at, kung aalalahanin ang pamagat ng kanyang libro, ginawang sentral na problema ni Nehamas ang paggamit ni Nietzsche sa mga talinghagang pampanitikan. Ito’y dahil estetiko ang pananaw ni Nietzsche sa buhay, proyektong nililikha. Uusigin ko ang pagtinging ito ni Nehamas sa ibabang bahagi, sa ikatlong kritisismo ko kay David, tungkol sa walang-hanggang pagbabalik/pag-uulit-ulit.

Istilo rin ang binigyang empasis ni Bernd Magnus, Stanley Stewart, at Jean-Pierre Mileur. Tinukoy nila ang limang estratehiya ni Nietzsche sa kanyang mga sinulat. Ang una’y tugma sa pananaw ni Nehamas, ang paggamit ni Nietzsche sa hyperbole. Ang natitirang apat: “Second, there is the feature of undecidability which inhabits almost all of the writings as a sort of spectral presence. Third, Nietzsche’s writings resist paraphrase and they do so in a special way. Fourth, most of his published writings virtually embody the theses for which they argue, they represent, incarnate their thought, they are instances of their own kind, token of their own type; they are self-referring simulacra... Fifth, a defining feature of Nietzsche’s central philosophical gestures is that they are self-consuming concepts” (16).

Patuloy pa nina Magnus, ang estilo ni Nietzsche’y hindi binibigyang empasis ng ibang manunulat. Halimbawa na lang ang *Ito ang Salita ni Zarathustra*. Ito ay kwento tungkol sa tauhang si Zarathustra, pero tinuturing ng maraming mambabasa na lahat ng sinabi ng tauhang si Zarathustra ay opinyon din ni Nietzsche. At hindi lang ‘yon, pati ang mga sinasabi ng ibang tauhan sa kwentong ito’y tinuturing na pananaw ni Nietzsche. Halimbawa nina Magnus ang mga katagang, “You are going among women? Do not forget your whip!” Ito ay binanggit ng matandang babaeng kausap ni Zarathustra, ngunit ginagamit ng ibang manunulat bilang patunay ng sexismo ni Nietzsche.

Mga argumentong *ad hominem* naman ang istilong nakita ni Robert Solomon sa mga sulatin ni Nietzsche. Sa kanyang “Nietzsche *ad hominem*: Perspectivism, personality and *ressentiment*” nilarawan ni Solomon si Nietzsche sa ganitong paraan: “He wondered what made people ‘tick,’ and he

rightly suspected that what they thought and said about themselves and their ideals was almost always misleading, mistaken, or just plain fraudulent” (81). Ang isyu para kay Nietzsche, para kay Solomon, ay hindi ang kasagutan sa mga pilosopikal na tanong, kundi: anong uri ng tao ang mag-iisip ng ganitong uri ng mga tanong, at anong klase ang sasagot ng ganito, at anong uri ang sasagot ng ganoon. Ito ang pagiging sikolohista ni Nietzsche.

Kung gayon ay may tatlong tusok ang Nietzsche ito, bumubuo ng tatsulok. Pilosopiya, dahil nais nating gamitin ang kanyang mga konsepto. Panitikan, dahil magpopokus tayo sa kanyang istilo. At pagsasalin, na siyang tusok sa tuktok, ang siyang kumakain sa dalawa pa.

PAGSASALIN BILANG MALIKHAING PAGSULAT

Sa malikhaing pagsulat, may mga alituntunin at standard na di umano’y unibersal at siyang nagtatakda kung ano ang maganda at kung ano ang pangit. Kahit ang mga mas interesado sa nilalaman ng akda, iyong mga ang pinupuri ay mga gawang may kamalayang panlipunan, sumasangguni pa rin sa mga standard na ito ng kagandahan. Si Kris Montañez, halimbawa, na nagmula ang kritisismo ng nobelang *Hulagpos* ni Mano de Verdades Posadas sa paniniwalang may kaisahan dapat ang anyo at nilalaman, dumudulog pa rin sa mga alituntunin ng porma. Buod nga ni Caroline Hau: “... the characters in *Hulagpos* appear to be mere ‘outlines’ of life, that these characters seem to derive from propaganda textbooks rather than from their delineation as individual fleshed-out characters.... The sheer number of characters whose narratives need development results in perfunctory interiorization and contextualization, leaving a number of details totally unaccounted for” (265). O: manong NPA ka, kailangan pa rin nang akmang karakterisasyon!

Bagaman sa panlabas na magkaiba itong dalawang pananaw sa panitikan, “sining para kanino?” versus “sining para sa sining,” maaamoy nating may iisa silang pundasyon. Tila ba may Platonikong Anyo ng sining na dapat tugmaan ng gawa para ito maging maganda o epektibo. Nauuna ang standard ng kritismo, at sinusubukan itong habulin o tapatan ng manunulat. Mayroong dalawang reaksyong maaaring gawin dito. Una, sundin ang mga alituntunin. Sugal pa rin ito, kasi kahit subukan mong akmaan ang standard, pwede ka

pa ring mabigo. Pangalawa, pwede kang magrebelde laban sa establishment. Mas mapanganib ito. Una, pinaparusahan ang mga anti-social. Pangalawa, baka akala mo lang may bago kang nalikha, pero iyon pala pareho lang ng mga lumang sumunod sa standard. Pangatlo, walang papansin sa iyo. Pangapat, ampagit ng ginawa mo. Pero, paano naging pangit kung wala namang sinusubukang akmaang alituntunin? Kung ganito ang pangangatwiran, nga lang, pwedeng sabihing paano naging maganda kung wala namang standard na magsasabing maganda ang akda?

Nakikipagsayawan tuloy ang manunulat sa mga alituntunin. Sa isang banda, kailangan niyang sundin ang mga ito. Sa ibang banda, kailangan niyang pakinggan ang sarili, na ito imbes na iyon ang magiging maganda, o epektibo. Ito ang relasyon ng manunulat sa kritisismo. Pero ang krititismong itong kritisismong naghuhusga. Meron pang ibang uri ng krititismo. Ang mahalaga para sa akin ay ang krititismong nagpapaliwanag. Kung, halimbawa, ang kay Montañez, na, kaklaruhin ko, ay pinupuri ang pagkakasulat at sang-ayon sa ideolohiya ng *Hulagpos*, ay iyong kritisismong nagsasabing may kakulangan ang akda dahil masyadong marami ang mga tauhan at hindi sila naging kapani-paniwala bilang tao, ang kritisismong naghuhusga, sa krititismong nagpapaliwanag baliktad ang relasyon. Kaya masyadong maraming tauhan sa *Hulagpos* ay dahil gerilya ang nobelistang nagsulat nito, at iba ang hinihiling na kanyang target audience. Alam na natin kung ano ang nangyayari kung susundin ng manunulat o hindi ang kritisismong nanghuhusga. Maaari niyang masapul o mamintisan ang standard. Ano ang mangyayari kung susundin niya ang kritisismong nagpapaliwanag? Iniwan na niya ang usapin ng ganda o pagkaepektibo—at meron na namang ipapaliwanag ang kritiko. Samantalang nagtatapos ang kritisismong naghuhusga, walang hanggang ang kritisismong nagpapaliwanag. Walang hanggang ang pagpapaliwanag kaya walang hanggang ang pagsusulat.

Ipagpalagay nating tama ito, ano ang kinalaman nito sa pagsasalin? Sa pagsasalin, ang kritisismong naghuhusga ay iyong naglilista ng mga pagkakamali. Mali itong “house” dahil “tahanan” ang orihinal, dapat “home.” O di kaya’y “dapat hinati na lang ang pangungusap na ito, dahil ang sapat lang sa Ingles ay masyadong mahaba sa Filipino.” Halos wala nang nagsasayang ng

oras sa ganitong uri ng kritisismo. Samantala, ang kritisismong nagpapaliwanag, sa pagsasalin, imbes na maglista ng mali, naglalarawan ng mga mutasyon. Halimbawa nga iyong kay Ramon Guillermo, na binasa ang paggamit ni Rizal, sa *Guillermo Tell*, ng iba't ibang salita para isalin ang "Natur" ni Schiller, sa *Wilhelm Tell*, sa konteksto ng absens ng konsepto ng "likas na karapatan" sa bokabularyo at veltanshawung Tagalog (145, 185). Inilarawan naman ni Guillermo, nang may pagkiling sa pagbasa ni Resil Mojares, ang salin ni Joaquin Tuason ng *Ang Bagong Robinson* mula sa *El Nuevo Robinson* ni Tomás de Iriarte, na salin ng *Robinson der Jüngere* ni Joachim Heinrich Campe, sa konteksto ng paghihirap at pagtitiis sa hirap sa ilalim ng kolonyalismo (41). Naging tuloy itong tratadong moral-relihiyoso.

Parehong aminado sila Iriarte at Tuason sa pagdaragdag, pagwawasto, at pagbabawas sa kanilang mga isinalin (12-13). Pagsasalin pa bang maituturing ang kay Tuason, na nagtanggap ng mga sa tingin niya'y walang silbi sa mga Tagalog at nagdagdag ng mga dasal sa Birheng Maria kung saan wala naman sa orihinal? Pero orihinal ba itong kay Iriarte, na salin lang din naman ng kay Campe? At isa pa, nagiging tapat lang naman si Tuason sa praktika nga ni Iriarte. Ano't ano pa man, makikita rito ang pagkakaiba ng pagsasaling susunod sa kritisismong nanghuhusga sa pagsasaling susunod sa kritisismong nagpapaliwanag. Nagiging walang hanggan ang komentaryo, ang kritisismo. At nagiging walang hanggan ang pagsasalin. Bakit nga naman kakailanganing magsalin pa ulit ng gawa ni Campe o ni Nietzsche o ni Rizal sa Filipino kung nakagawa na si Tuason, Eliserio, Almario ng defenitiv na salin? Sa ipinapanukala kong pagsasalin, paghahaluin ang pagsasabanyaga at pagsasa-Filipino ng mga estruktura ng pangungusap. Mangingitlog nang mangingitlog ng mga korapshon, ng mga salitang shokoy. Hindi matatapos ang pagsasalin, at hindi matatapos ang pagsusulat ng mga salin, ang pagsusulat ng mga kritisismo, at pagsusulat mismo.

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Finding Teo

Panimulang Tula/Tala sa Tula/Talambuhay

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ABSTRACT

This essay explores the trails that lead to the writing of the biography of a Tagalog poet who may be considered as an important name in contemporary Philippine Literature, Teo T. Antonio. In discussing the biographical aspects that reverberate across his poems, the essay tries to address the need to start a Popular Biography project like this essay which is meant for a broader and more diverse audience, rather than limited literati. The essay also deals with the steps in the writing process of this popular form while also deploying some literary elements. All in all, this experiment into a kind of biographical writing tries to come to an understanding of the author's poetic output without necessarily going the way of the traditional biographical approach, a genre of popular biography which may be called "Tulambuhay." Drawing from the proposed methodology of scholar Leon Edel (1973) in the field of Literary Biography while also heeding the call of National Artist for Literature Dr. Bienvenido Lumbera (1997) to contextualize a literary work in society, humanize the creative production of Filipino artists, and understand the important forces that might have influenced the author's work, namely, the author's life itself. The paper affirms that poetry as life itself should never be denied to as many readers as may be reached.

ABSTRAK

Nilalaman ng pananaliksik na ito ang natatanging bahagi ng topograpiya at landas na tinahak ng pagsulat ng biyograpiya ng isang makatang maituturing na muhon ng kasaysayang pampanitikan sa bansa, si Teo T. Antonio. Bukod sa mismong Tulambuhay, binigyang diin ang dahilan kung bakit dapat pasimulan ang proyektong Popular Biography; kung bakit dapat pang sumulat ng biyograpiya para sa malawak na pagtanaw sa mundo ng panitikan at pagsulat; ang paraan kung paano lalandasin ang biyograpiya bilang babasahing popular at pampanitikan; at ang mungkahing proseso sa pagsulat at pakikipagniig sa proyekto ng mananaliksik. Inilalahad ng mananaliksik ang paglalapat ng iniakmang metodolohiya o pamamaraang ipinapanukala nina Leon Edel (1973) sa larang ng Literary Biography—bagamat binigyan ng pag-akma ng mananaliksik upang lumapat sa kontekstong Filipino, at Bienvenido Lumbera (1997) sa konteksto naman ng lokal na pagsulat ng biyograpiyang pampanitikang may tuon sa pag-humanize sa paksa, o mas tiyak: mas malalim na pagkilala sa iba't ibang pwersang sikolohikal at panlipunan na pinaglulunsaran ng manlilikha. Buhay ng manlilikhang hindi dapat ipagkait sa pamayanang akademiya, sa mga karaniwang mambabasa, at tumatangkilik sa panitikan sa ating bansa sa kabuuan tungo sa malapit na hinaharap.

KEYWORDS

Teo T. Antonio, literary biography, poetics, Filipino poetry



Teo Antonio

PANIMULA

Babala. Ang unang bahaging mababasa ninyo ay ubod ng boring na teksto. Amoy akademik at tokador. Pagbigyan na muna ninyo ako sa pagbibitaw ko ng maraming pangalan at kung ano-ano ang sinasabi nila, silang mas eksperto, hinggil sa proyekto kung paano sumulat ng panimulang biography, o biyograpiya sa kahabaan ng papel na ito.

Pero, teka, bakit ganito muna ang pagkakasulat nito?

Mahalaga ang paraan kung paano pinadaloy ang naratibo ng biyograpiya, ayon kay Cristina Pantoja Hidalgo, ang kasalukuyang direktor ng UST Center for Creative Writing and Literary Studies. Nakasalalay dito ang binabanggit niyang “writer’s attitude towards his subject.” Ang tono ng naratibo ang magdadala ng kahulugan sa mga mambabasa ng pananaliksik, ito man ay nakaakma sa mga akademiko o karaniwang mambabasa, o katulad ng papel na ito, sa pareho (38).

Samantala, ang estilo, ayon pa rin kay Pantoja Hidalgo ay tumutukoy naman sa marka ng personalidad ng manunulat/mananaliksik. Ito ang partikular niyang paraan kung paano gagamitin ang wika ng naratibo (42). Sa malawak na paliwanag ng beteranong manunulat at propesor, nakatuon ang pananaliksik hindi lamang sa mga mambabasang akademiko, kung hindi upang ilapit pang lalo ang biyograpiya sa karaniwang mambabasa.

Sa ganitong paraan ng naratibo, higit na iniakma ang napapanahong wika, hindi esoteriko at hindi rin naman luma, kombersasyonal. Napapanahon din kasi ang paksa ng pananaliksik, ang mga tula at ang mismong makatang si Teo T. Antonio, na patuloy na tumutula hindi na lamang sa mga pahayagan, dyornal, antolohiya, kung hindi maging sa mas malawak na espasyo ng social netwok. Ang ganitong paraan ng paglulunsad ng akda ay maaaring ituring na pag-angkop ng paksa sa nagbabagong paraan ng pagbasa ng akda: buhat sa mga aklat tungong Internet.

Ngayon, bakit may ganitong proyekto?

Mawawalang saysay kung hindi man mahina ang bisa ng anumang nasulat hinggil sa makata/paksa ng pananaliksik gaya nito kung hindi rin lang makaabot sa labas ng maliit na sakop ng babasahing akademiko o pananaliksik na nakaluklok sa mga amoy tokador at alkampor na aklatan. Tulad

ng nabanggit ni Bienvenido Lumbera, Pambansang Alagad ng Sining sa Panitikan, sa kaniyang aklat na *Revaluation*, hinggil sa kung paano pa mailalapit ang mga akdang pampanitikan sa mambabasa, sinabi niyang ang suliranin ay “[Vernacular literature] awaits to be collected, classified and then analyzed” (90). At mula rito ay nagpanukala rin siya na ng isang “tentative methodology” upang makamit ang pagkolekta, pagklasipika, at pagsuri ng mga akdang pampanitikan.

Isa sa mga inihaing panukala ni Lumbera, na magiging kritikal at pangunahing suhay ng pananaliksik na ito, ay ang “[To humanize] the literary work.” Sabi ni Lumbera: “This consists of identifying the provenance of the literary work and establishing its links with the writer’s life and other works. Background information of the literary work and on the writer is vital to determine the context within which the piece should be studied.” Ibig sabihin, ang pag-aaral hindi lamang ng akda kung hindi maging ang mismong manlilikha ng akda ay kritikal sa pag-aaral ng panitikang bernakular. Hayan, lumalapit na tayo sa sagot kung bakit kailangang isa-biography ang akda at manlilikha.

Lalo pang iginiit ni Lumbera ang pangangailangang i-“humanize” ang mga akdang pampanitikan higit sa biyograpiyang nagtataglay, na ayon sa kaniya, ay “enumeration of data that barely hint at the dynamic intercourse between the writer and his work and social setting.” Ang pangangailangan ay isang pananaliksik na nakabatay sa kaniyang panukalang pamamaraan o metodolohiyang dapat magtaglay ng “deeper appreciation of various psychological and social pressures that underlie creative writing. This would allow the reader to gain an insight not only into a poem or play but also into the mind of the artist and the structures of a given society” (91).

Samantala, iminungkahi naman ni Leon Edel ang kahalagahan ng higit na deretsahang *Literary Biography* upang ayon sa kaniya ay “to restore the very sense of life to the inert materials that survive an individual’s passage on this earth,” na tumutukoy sa mga kathang tiyak na maiiwan ng makata/manunulat sa kaniyang pagyao. Idinagdag pa niya na ang biographical process ay “civilizing—a humanizing—process.” Pinatingkad pang lalo ng Amerikanong si Edel na ang biyograpiya ay isang tala (record sa Ingles)

gamit ang mga salita na "...of something that is mercurial and as flowing, as compact of temperament and emotion, as the human spirit itself (1).

Mabigat na katangiang dapat taglayin ng mga nagnanais sumulat ng biyograpiya na maging masinop, organisado at lohikal sa paglalarawan ng "elusive flamelike human spirit" ng sinumang ginagawan ng biyograpiya. May mahalagang pansin din si Edel hinggil sa pagsulat ng biyograpiya na ang saligan ay buhay at hindi lamang ang walang-buhay na katha (*inert materials*, ayon kay Leon), na lalong nagpaningning sa pangangailangang isulat ang buhay ng makatang patuloy na humihinga. Sabi ni Edel,

The biographer that works from life... has an extraordinary advantage over the biographer who works from the document... He has seen his man in the flesh, he has been aware of a three-dimensional being, drawing breath and sitting in the midst of an age they both share. In his mind he retains a sharp image of his subject. He has heard the voice and seen the gesture (23-24).

Sa ganitong linya ng pagbibigay ng dahilan sa pagsulat ng biyograpiya, mangangailangan ng pagmamadali upang hindi abutin, muli, ayon kay Edel, ng "[The latecoming biographer] hears only the rustle of the pages amid the silence of the tomb." (24) Isa pa ring malinaw na puntong mapanghahawakan na dapat isulat ang biyograpiya hangga't naririto sa daigdig ang paksa. Hangga't wika nga'y kapiling ng mananaliksik o biyograpo.

Samantala, batay pa rin sa proposisyong iminumungkahi ni Edel ang prosesong dapat isakatuparan ng sinumang susulat ng biyograpiya na inilahad niya sa pagkakasunod na kabanata ng kaniyang aklat/manwal sa pagsulat ng biyograpiya. Bagay na isinakatuparan ng mananaliksik dito. **Una** ang pamimili ng subjek na sa papel na ito ay nakatuon sa dakilang makatang si Teo T. Antonio. **Ikalawa**, matapos ang rekisito ng pagpili ng subjek ay ang pangangalap at paghahanap ng materyal: nalathala at hindi nalathalang tula, sanaysay, liham, at sa kasalukuyan, komento at istatus sa social networks. Sa puntong ito, inilapat ang diakronikong pagpili ng kumakatawag tula sa bawat panahong isinalaysay ng mananaliksik ang hinggil sa buhay ni Antonio bilang makata ng bayan: ang tradisyon ng nakamihasan

niyang pagtula; mga tula sa panahon at matapos ang Batas Militar; at ang kaniyang mga tula sa panahon ng Internet.

Ikatlo, at ang sinasabi ni Edel na pinakakritikal ay ang kritisismo ng mga *sampling* ng akda ng subjek. Tandaan na prolipiko si Antonio na gumagamit na rin ng social media sa paglalathala ng kaniyang tula lalo't nakatira na siya, sana'y pansamantala, sa Estados Unidos.

Gayunman, upang higit na umakma sa kontekstong Filipino ang pananaliksik, tinumbasan ng maka-Filipinong panunuri ang mga *sampling* na tula batay naman sa proposisyong pangkritika ni Virgilio S. Almario, ang Bagong Pormalismong Filipino na magpapahaba at magpapalawak sa “pambansang gunita” at “tuklasin at payabungin ang sariling wika ng panunuring pampanitikan” (2).

Ikaapat sa prosesong dapat daanan ng sumusulat ng biyograpiya ang konsiderasyon sa oras, ang kulminasyon ng kaniyang gawain bilang biyograpo kung kailan nagsasama-sama ang katangiang kumilala, imbestigador, kritiko, at sikologo. Sinasabi ni Edel na kritikal ang pagtimbang sa tanong na “kailan.” Nakasalalay sa kamay ng biyograpo ang kaniyang isusulat: kung kailan, at anong bahagi ng buhay magsisimula at magtatapos (123).

Upang matugunan ang kahingiang ito, sinaklaw ng pananaliksik ang panahon buhat nang siya ay unang maglathala ng tula—o bumigkas ng tula dahil mayroong mapanghahawakang katibayan hinggil dito, ang narasyon ng panganay na kapatid ng paksa—hanggang sa taong 2013, na malaking tsansang kabilang ang mga tulang isinulat ni Antonio sa social network. Pero sa pagkakataong ito, tatalakayin lamang ay ang panimulang pagtalakay sa buhay ng makata pati na ang panimulang pagkokonteksto ng kaniyang buhay sa lipunan.

Sa bisa ng ganitong pananaw at panukala ng ating Pambansang Alagad ng Sining sa Panitikan na si Lumbea, at ang panukala ni Edel, dadaloy ang pag-aaral, pagsusuri, at pagpapakilala sa Tulambuhay ni Teo T. Antonio. Ito ang tugon ng mananaliksik sa hamon. At hindi ito madali.

Oo nga't dapat i-humanize, bakit naman biography? Marami na kasing nagsabi hinggil sa kakaibang estado ng pagsulat ng biyograpiya na nakalapat sa mas malawak na larang ng pagsulat ng panitikan at kasaysayan. Para

kay Pantoja Hidalgo halimbawa, sa kaniyang aklat na *Creative Non-fiction A Manual for Filipino Writers* (2005), may ilang akademiko na diumano ang kumikilalang ang pagsulat ng biyograpiya—o ang mismong biyograpiya bilang produkto ng paglikha—ay wala sa kategorya at larang ng panitikan kung hindi sa kasaysayan. History. Taglay kasi ng pagsulat ng biyograpiya ang lagi nang usapin ng “accuracy or verifiability” ng mga datos. Ayon pa rin kay Pantoja Hidalgo, maging ang mga historyador ay naniniwala na ring ang tinatawag na “kasaysayan” ay isang katibayang impluwensiyado ng establisdong opinyon ng panahon kung kailan ito nagmula. Naghilera pa siya ng mga katuwiran upang patunayan ang nagbabagong pagkilala sa “katotohanang” dapat taglayin ng biyograpiya buhat sa awtor na si John Garraty noong 1957 na nagsasabing dapat nakabatay sa kasaysayan at agham ang biyograpiya, hanggang sa napapanahong opinyon ng biographer na si Ira Nadel na nagsabing “facts are not conclusions... they are susceptible to manipulation, alteration, misuse... to sustain an interpretation” (174-175).

Gayunman, nilinaw ni Pantoja Hidalgo, isa sa mga nangungunang manunulat sa bansa ng creative nonfiction kung saan kabilang ang pagsulat ng biyograpiya, sa parehong aklat na ang kasalukuyang tunguhin ng pagsulat ng biyograpiya ay nakatuon na buhat sa “accumulation and accuracy” tungong “appraisal and presentation.” Wika pa niya, ang “[Biography] was moving away from history and closer to fiction” (175). Dagdag pa niyang paliwanag, “Whereas traditional biography had tried to present ‘a complete picture,’ contemporary biography begins with the recognition that this complete picture is impossible.”

Hanggang kailan kailangan ang fact sa biyograpiya? Isa itong tanong na sinipi ni Pantoja Hidalgo sa biographer na si Nadel na sinipi naman ang dakilang manunulat na si Virginia Woolf na gumamit ng terminong “creative fact” o isang “fact that suggests and engenders.”

Hindi maitatago na ang biyograpiya ay isang uri rin ng pananaliksik sa kasaysayan, “since it is, first of all, about a person who actually lived, and often, about a person who helped shaped his or her times; and secondly, because an important part of biography is the reconstruction of those times” (176).

Gayunman, inilapit din ni Pantoja Hidalgo ang biyograpiya sa pagsulat ng katha o fiction. Tulad ng mga katha, kuwento o nobela halimbawa, mayroon ding tema ang biyograpiya mula sa mga makakalap na impormasyon ng mananaliksik. Buhat sa temang ito, mapipili ng mananaliksik ang detalye at kung ano ang plot o banghay ng kaniyang naratibong nakalapat sa setting o tagpuan. Mahahayag ang banghay na ito sa pamamagitan ng mga elemento rin ng katha: mga tunggalian, mga natatanging pangyayari, panulukan, at iba pa. Dagdag pa ni Pantoja Hidalgo: “The biographer must find a way to weave through these themes together so that they become unified somehow—through emphasis, through tone—so that a meaning can emerge. And, of course, he or she must determine the prose style most appropriate to the telling of this story” (180).

Isa pa ring patunay sa lehitimasyon ng biyograpiya sa panitikan ang binabanggit ni Richard Holmes, biographer at fellow ng Royal Society of Literature sa Britanya, na ang biyograpiya ay “mongrel art.” Ayon sa kaniya, supling ang biyograpiya—ang ayon sa kaniya ay “most lovable of modern English literary forms”—ng “unholy alliance” ng fiction o katha at fact o katotohanan.

Pinagdududahan ni Holmes ang lehitimasyon ng biographer bilang manunulat sa lente ng etika. Itinanong niya sa iba pang nagnanais sumulat ng biyograpiya ang proposisyong ano ang karapatan, ang taglay ng manunulat na pumasok sa pribadong buhay ng kaniyang paksa? (17)

Kinuwestiyon din ni Holmes ang usapin ng awtensidad sa pagsulat ng biyograpiya. Sinasabi niya na ang mga resources o sanggunian ng mga biographer, bagay na inimik din ng aklat ni Pantoja Hidalgo, ay kalimitang unreliable o hindi maaasahan tulad halimbawa ng memorya; biased o may pagkiling ang mga memoirs; gayundin ang liham na “slanted towards their readers”; maging ang mga talaarawan ay nakatuon diumano sa “self-invention” kung kaya hindi rin maaasahang “ultimate truth of private fact or feeling.” Lahat ito, ayon kay Holmes, ay pag-iimbentong isinasagawa ng biographer sa pagbuo ng kaniyang kuwento nakabatay sa isang “factual pattern” mula sa “fictional or reinvented element” (17). Pagtatapos pa ni Holmes, dapat diumanong mayroong matapos na bersyon ng katotohanang likha o

imbensiyon ng biographer. Isang “final, truthful, definitive” na salaysay na lagi nang dapat ituring bilang “chimera” o likhang-isip. Sabi pa ni Holmes: “Truth, [in this sense], is something of a floating currency; and the exchange rates alter through history” (18).

Noon pa mang 1967, nang malathala ang *Variety of Men*, inamin na ng manunulat, nobelista, at biographer na si C.P. Snow sa kaniyang aklat ng “biyograpiya” ng siyam na kalalakihan sa kasaysayan—Ernest Rutherford, G.H. Hardy, H.G. Wells, Albert Einstein, Lloyd George, Winston Churchill, Robert Frost, Dag Hammarsjold, at Joseph Stalin—na dapat ituring ang kaniyang aklat bilang “personal impressions, and no more than that.”

Impresyon lamang ang kaniyang mga biyograpiyang isinulat sa kabila ng pagsalig niya sa mga autobiographical works ng mga personaheng kaniyang naging paksa, dahil ayon kay Snow: “autobiographical material... can be as misleading as any other, and needs just as critical eye” (xi).

Para naman kay Catherine Peters, sa kaniyang sanaysay na *Secondary Lives: Biography in Context*, ang literary biography ay isang “extended act of attention to one person, a cannonization of a life-and-works, a privileging of one existence over others, and an assumption that the life and the writing are intimately bound up together.” Sinabi din niya na ang isang biographer ay tulad ng isang “romantic-novelist” na naniniwala, tulad din pananaw ni Pantoja Hidalgo hinggil sa parehong pagtataglay elemento ng biyograpiya at akda, sa isang pangunahing tauhan sa banghay na nagmula sa pagsilang hanggang kamatayan (44).

Ganito rin halos ang pambungad ni Edna Zapanta Manlapaz sa kaniyang akdang *Angela Manalang Gloria: A Literary Biography*. Hindi niya inaming iyon ang katotohanan, bagkus, sinabi niyang ang kaniyang akda ang kaniyang kuwento tungkol sa buhay ng kaniyang paksa (xii).

Ginawang pananda ni Zapanta Manlapaz ang mga tula ni Angela Manalang Gloria, ang nangungunang makata ng kaniyang panahon, bilang naratibo sa kasaysayan ng makata. Tinutumbasan ng may-akda ang mga natatanging pangyayari sa buhay ng makata sa pamamagitan ng kasaysayan ng paglikha, tula bilang testamento at ebidensya ng buhay ni Manalang Gloria.

POP-BIO

Isa lamang itong maliit na manuskritong hindi tapos. Manuskrito, pero pwedeng-pwede rin namang tawaging personal na journal. O diary para sa mahigit sa anim na buwang sumpa sa sariling harapan sa kompyuter para pag-isahin ang kung anumang datos na nakuha ko. Pwede rin namang pulo-pulong status sa Facebook, o kung mas may tiyaga, tilad-tilad na tweet. Pagninilay itong nabubuo sa kung anuman ang tawag sa sulating ito. Bukas ito sa lahat ng pagpapangalan. Bukas sa kung anong uri ng sulatin ito mababasa. Pwedeng sabihin, sa kategorya ng malikhaing pagsulat: creative non-fiction, personal na sanaysay sa personal na paksa. Popular Biography, tulad ng impersonal na taguring ibininyag at ipinagtanggol ko sa panel bago ako tuluyang pumaloob sa proyektong ito. Nasa biography na ito ang delikadong pagtawid sa pagiging *hagiography* (big word, na ang ibig sabihin lang naman ay paglalathala ng biography na walang ibang naka-sulat kung hindi papuri sa paksa. Naglipana itong ganitong babasahin lalo na kapag kampanya sa halalan, mga komiks na hagiographic, pero ibang usapin ito). Na, totoo, hindi intensyon. Pero totoo rin namang nawawala ang pagtataguri kapag naroon na sa papel ang mga simbolong bantas at titik. Baka nga nagagawi sa pagiging hagiography nang hindi ko namamalayan. Kaya dapat dumidistansya ako sa ginagawa, dahil mahabang gawain ito, tiyak ko. Kaya marami-raming pagsulat at pagdistansya (pagdistansya, katwiran ko kapag mistula akong walang ginagawa kapag tinatanong ako ng misis ko at ng unibersidad kung matatapos na ang proyekto. Isasagot ko, “I need to distance myself sa ginagawa ko.” Naks.).

Totoo ring sulatin na lamang ito. Proyektong biyograpiya. O simpleng “proyekto” ang itatawag ko sa kahabaan ng salaysay na ito. Proyekto itong nababasa mo. Generic na generic. May tula, may pagsasalaysay ng kuwento, may pagbabalik sa nakaraan at pinuntahan. Dahil mahirap panghawakan ang kahit anong taguri sa kalagitnaan ng proyektong sulatin, working title at working genre lang ang lahat. Hindi ito parang sa engineering: tulay kung tulay, bahay kung bahay, makina kung makina. Hindi pwedeng sagutin ang nagtatanong sa kung ano ang ginagawa ng, “Basta, gumagawa ako, kapag mukhang tulay, e di tulay.” Na kapag mukha ring bahay, sasabihing bahay

na tulay na daan. Hindi. Hindi rin parang sa medisina. Hindi parang sa karamihan at kalawakan ng likas na agham.

Tungkol dapat kasi itong sulatin sa isang makata. Pwedeng tungkol “lamang” sa isang makata. Pwedeng tungkol sa isang dakilang makata (na dahil patutunayang dakila ay magiging hagiography na nga, ano ba naman kasing salita ito, laging lumilitaw sa isip at sa proyekto ko). Pero anuman ang pantukoy ko sa makatang ito ay para na ring panghuhusga. Hindi “lamang” o “dakila.” Basta tungkol sa isang makata na tatawagin kong Teo sa kabuuan ng proyekto. Pero, aaminin ko, naglilimita ang salitang “makata.” Nagsusulat din siya ng sanaysay sa kolum sa pahayagan dati, nagtatanghal, bumibigkas, at naging personalidad din sa telebisyon, once upon a time. Ama din siya. Kapatid, anak, asawa, kaibigan sa napakaraming tao. Kakilala. Kaya ngayon pa lang, itatama ko na ang unang pangungusap sa talatang ito. Tungkol ito sa isang tao.

“Popular Biography” ang ginamit kong termino para ilarawan at isalaysay ang kabuuan ng mga titik at bantas na natutunghayan at binabasa mo ngayon at matutunghayan pa matapos ang mahaba kong resistensya ng pagsusulat at lalong mahaba mong resistensya ng pagbabasa. Muli, temporal.

“Popular biography” dahil wala pa akong masabing mas mabisa at mas eksaktong paglalarawan sa mga titik na itong hindi ko mawari kung magbibigay ng kahulugan sa akin, o sa mambabasa. Kung magbibigay ng lugod sa akin, lalo sa iyo, ikaw na mambabasa sa kung alinmang panahon ka na nabibilang ngayon habang binabasa ito. Pero dapat ang lugod. Dahil ito ang saysay ng mga simbolong titik, bantas, numero, at mga espasyo sa pagi-pagitan. May impormasyon, oo, pero dapat naroon ang lugod para magpatuloy sa pagbabasa sa mahaba-habang lakarang ito. At bahagi ng inaakala kong pagbibigay lugod ay paggamit ng wika at tonong hindi esoteriko at hindi purely academic.

Papamagatan ko itong *Panimulang Tula/Tala sa Tula/Talambuhay*. Dahil sa *talambuhay* alone is so 70s. Biro lang. Kasi, sa tula itinatala ni Teo ang kaniyang buhay-buhay. Sa mga tula mo siya mabisang makikilala (pwera kung talagang kakilala mo siya, halimbawa kamag-anak o kaibigan).

Tungkol ito sa pagninilay sa buhay at sa tula. Kung concept mapping ito na ginagamit bilang instrumento ng pagkatuto sa isang leksyon sa paaralan, maraming kawangking bilog, iba-iba ang sukat, na inuugnay ng maaaring deretsong linya, putol-putol na linya, mula at tungo sa paligid ng isang malaking bilog. At sa malaking bilog, nakasulat: BUHAY NI TEO T. ANTONIO. Ang susunod na malaking bilog: TULA. At kung ako siguro ang guguhit, may isa pang bilog na maaaring sinlaki ng TULA. Susulatan ko ito ng BUHAY KO.

Dahil ang totoo, hindi ito popular biography lamang ng isang makata. Personal ko itong interes. May ulterior motive. Dahil sa panulat, at buhay ni Teo T. Antonio, kaya ako nagpursigi sa kung anuman ang ginagawa ko ngayon: guro, manunulat, makata. Mangingibig. Iyong pagkahumaling sa salita, sige, sa simpleng paghahanap ng lugod sa pagbabasa ng tula, galing iyon sa nabasa ko mula sa kaniya. Galing iyon sa aking paksa. At dahil personal ang pangunahing motibo ko—coincidental lang talaga ang akademikong dahilan—sa proyektong ito, anumang siguradong kakulangan at siguradong matatagpuang pagkakamali sa pagsasalaysay na ito, ay personal kong inaako. Ako lang ang may sala. Abswelto ang lahat.

Basta, gusto ko lang i-formalize kung baga. Saan ba nagtatagpo ang personal sa academic? Saan ba naghiiwalay ang pagnanais sa nararapat? Isang libro, dissertation, status message, Facebook post, o academic journal article gaya nito? Narito. Pero sa huli, ikaw bilang mambabasa ang magd-edesisyon sa kung ano ito. Bahala ka. At wala na akong magagawa lalo't, sa panahon sa hinaharap na binabasa mo ito, patay na ako.

Dahil dito

ANG PAARALAN KO

Di ko maisulat ng lapis sa papel,
pakikipag-usap sa alon at sagwan;
Pero, naiguguhit ko sa tubig.
Nababasa ko ang kalikasan ng ulap,
kapag may daratal na unos.
Nagiging orasan ko ang mga tala,
kung dapat nang lumikas sa laot

sa kalaliman ng gabi.
Ngunit isa mang salita sa aklat
ay hindi ko maunawaan.
Naging paaralan ko ang daungan at dagat.
Tinistis ko ang nasirang lambat,
pinag-aralan ang bakas ng alimango,
pinulsihan ang kaluskos ng tubig
na may kawan ng isda.
Sagwan ay isipang gumagabay sa paglalayag,
katig ang pusong umiibig sa alat ng tubig
at layag ang pag-asa sa pagsalunga sa agos.
Itinulos ang sumpang, “Anak-dagat akong
maghuhunos ang balat sa alat at araw.”

(18 Abril 1983, *Taga sa Bato*)

HINDI NAMAN TALAGA SA akin ang sipi ng *Taga sa Bato*. Ipinahiram lang ito sa akin ng isang kaibigang maraming aklat at nagsusulat, si Jerry Gracio. Sa *Taga sa Bato* ko nabasa ang tulang “Ang Paaralan ko.”

Wala naman talaga akong masyadong interes sa tula noong mga nasa unang taon ako sa Philippine Normal University (marami ang “mga nasa unang taon” dahil walong taon ako sa kolehiyo, *magna sana*, hindi magna cum laude, magna, magna-nine years). Mahilig ako sa kuwento-kuwento kababasa kay Edgardo M. Reyes at Genoveva Edroza-Matute, sa mga kuwento sa *Liwayway* na binibili ng nanay ko, segunda mano, sa mga tindahan ng dyaryo sa bayan namin. Mahilig din ako sa sanaysay kahit wala namang malinaw akong nasusundang mananaysay noon (ehem, nananalò kasi ako lagi sa essay-writing contest noong high school ako, kaya naisip kong gusto ko ang sanaysay).

Nakuha lang ng tula ang binatilyo kong atensiyon dahil sa pamagat. Kaya binasa ko. Nang paulit-ulit. At mula sa tulang iyon, natiyak kong kaya palang isulat ng iba—ng estranghero! “Sino ba naman itong si Teo?” sa isip-isip ko—ang aking minumutyang karanasan. Sa isip ko, ako ang tinutukoy ng tula bukod sa bahagya na akong nakatuntong ng pag-aaral. Kung hindi man ako, marami akong kakilalang mangingisda, at oo, kaya nilang basahin at unawain ang kalikasan na hindi kayang gawin ng kahit sinong may “mas

mataas” na pinag-aralan. Kaya palang lamnin ng noo’y inaakala kong elit-istang sining ng pagtula ang karanasan ko, gaano man ito kaliit at kakaunti, sa pangingsda noong elementarya at high school.

Hindi ako magaling na mangingsda, hindi pa propesyonal na nagtawid ng kabuhatan ng pamilya sa pamamagitan ng pangingsda, pero alam ko ang kung tawagi’y basic: pumandaw sa pamanti, magbaon ng lawayan ng lambat, mag-aboy ng isda, magpangaw ng alimango, mangapa, mamintol, mamansing, magsukol, at iba pang gawaing ancillary ng pangingsda sa amin sa Valenzuela at paminsan-minsan, sa Obando. Tinuruan ako ng aking ama at ng dalawang kababatang pinsan, sina Leo at Joel, na mangisda na minsan nga’y muntik nang maging dahilan ng maaga kong kamatayan sanhi ng pagkalunod isang gabi habang, ano pa nga ba, habang nangingisda, habang nagtatawid ng pamanti sa palaisdaang lagpas-tao ang lalim ng tubig. Sa pangingsda ako nagkakaroon ng dagdag na baon, ng masarap at sariwang ulam para sa pamilya. Sa pangingsda ako nagkaroon ng mga kakilala’t kaibigan, ng karanasang hindi ko man akalain noon, ay mahirap tumbasan ng halaga at diploma.

Mula nang makaengkuwentro ko ang “Ang Paaralan Ko,” bumakat sa isip ko ang ngalang Teo T. Antonio dahil sa tula niya tungkol sa minumutya kong karanasan. Dahil tulad ng isinasaad ng tula, hindi man ako, marami akong kakilalang nababasa ang hangin at bituin, napupulsohan ang pintig ng tubig, napapaamo ang agos kahit, o dahil, hindi nakatuntong ng pormal na pag-aaral. Pumasok sa isip ko ang pinakamagagaling maghayuma ng lambat sa amin, sina Lando alyas Kirat at Mang Lorenzo. Kung paano nilang nagagawang ayusin ang metro-metrong lambat nang walang krokis o plano tulad ng sa inhinyero at matapos ang pagtatahi-tahi sa bungkos ng lambat ay titindig ang diyakos, baklad, pukot, o agila; handa nang manghuli ng isda sa ilog samantalang hindi nakauunawa sa kung paano bumuo ng salita buhat sa alpabeto, na ang tanging masasabing literacy ay ang pagkilala sa halaga ng perang papel at barya. Kilala ko rin si Mang Quintin alyas Tinoy, kapatid ni Mang Peter, nagpapangaw ng alimango kahit nakapikit. Si Tibo at Toto, parang may magnet sa isdang ilog, lapitin kahit ng kuyagot. Kung paanong nagagawa nilang sumisid nang napakatagal, nang nakakatakot sa katagalan,

na hindi nalulunod. Kung paanong nagagawa nilang matapos ang katumbas na gawain ng limang tao na katulad ko ang ranggo sa pangingisda, bagets.

BULACAN, BULAKAN, BAMBANG

HALIMBAWANG WALA KANG MAGAWA ngayong oras na ito, kaya nag-browse-browse ka sa Internet. Tapos bigla mong naisip na puntahan ang opisyal na website ng lalawigan ng Bulacan. Wala. Randomness. Biglaan lang. Naisip mo. Kapag pinuntahan mo ang website ng Pamahalaang Panlalawigan ng Bulacan, halimbawa ngang napuntahan mo ito ngayong isinusulat ko ito, Oktubre 23, 2015, mababasa mo ang kasaysayan at etimolohiya ng “Bulacan” bilang pangalan ng isang bayan at lalawigan, na may generic na nakaraang may pananakop ng Español buhat pa noong ika-labing-anim na siglo at pagpapangalan buhat sa halaman, “bulak” o kapok. Kaya Bulacan. Parang santol kaya may Santulan. O dalandan kaya may Dalandanan. O balubad (kasuy) kaya may Balubaran. O mangga. O duhat.

Samantala, hindi ko alam kung may tampuhan ang bayan sa kaniyang katukayong lalawigan dahil ang nakalagay sa opisyal na .gov.ph na website na pangalan ng bayan ay “Bulacan,” hindi “Bulakan” na siyang ginagamit ng mismong bayan kung saan naroroon ang Bambang. Hmmmm.

Sa bulacan.gov.ph, Bulacan ang tawag sa munisipyo. Ganito din ang sa Comelec website. Pero hayun, tingnan ang naka-embossed na titik sa official seal ng mismong municipal hall ng bayan: “Bulakan, Bulacan.” Anong kabalaghang pulitikal ito? Aling ahensya ang dapat sundin? Ang pamahalaang panlalawigan o ang mismong munisipyo?

Ganito. Sa isang ordinansa ng lalawigan, malinaw na nakabukod ang baybay ng lalawigan sa bayan upang maiwasan ang kalituhan kung ang bayan o probinsya ang tinutukoy. Sa Ordinance no. C-004 noong taong 2007, ang “Bulakan” ay bayan o munisipyong dati ring kapitolyo ng lalawigan, samantalang ang “Bulacan” ay ang probinsya, lalawigan na may, uhm, pagkakakilanlang hindi ko masabi kung maganda. Na naranasan ko mismo. Sa Lucban, Quezon.

Sabi ng isang artikulo sa isang e-journal, ang *The People, Place, and Space Reader*, ang isa daw kasing lugar at identidad nito ay “inextricably bound to

one another.” Mahirap paghiwalayin ang identidad mo sa lugar kung saan ka galing, kung saan tubo. Dahil ang mga lugar ay may sari-sarili nilang pagkaka-kilanlan na nagmula pa noong una, na maaaring bahagi na nga ng kultura nito.

Ang lugar at pagkatao ay “co-produced as people come to identify with where they live, shape it, however modestly, and are in turn shaped by their environments, creating distinctive *environmental autobiographies*, the narratives we hold from the memories of those spaces and places that shaped us.” Kaya hindi natin matanggal na kapag Ilocano, kuripot daw. Kapag Batangueño at Caviteño, matatapang daw.

Kapag Bikolano, oragon. O maanghang kumain. Kapag taga-Tundo, maton. Sa mas malaking hating pulitikal, bawat bansa ay may identidad na hindi maiaalis sa mamamayan nito. Maaaring hitsura, pagkain, kultura, gawi at asal, at marami pang ibang identipikasyon ng lugar na inilalapat sa tao. Ganito rin halos ang mas payak ngunit malawakang pagkakahati ng taga-lungsod sa taga-probinsya. Sopistikasyon laban sa konserbatibo. Kaya may salitang balbal na may konotasyong hindi maganda: probinsyano.

Kaya, mabalik tayo, nang dumayo ako para dalawin ang kasintahan ko pa noong asawa ko na ngayon, tinanong ako ng ilang may edad sa Lucban kung tagasaan daw ako. Valenzuela, sabi ko. Sumagot: “Ahhhh, Bulacan. Bolero.”

Buti na lang hindi ako sumasagot sa matatanda. Mali naman kasi ang kanilang sinabi. 1975 pa naihiwalay ang Valenzuela sa lalawigan ng Bulacan. So technically and legally speaking, hindi na ako Bulakenyo dahil hindi na bahagi ng lalawigan ng Bulacan ang Valenzuela. At saka iyong bolero? Saan galing iyon?

Baka dito: dahil lalawigan ng maraming kilalang makata kaya naiuugnay ang Bulakenyo sa pagiging bolero. Bakit nga naman hindi? Talinghaga ang isa sa pinakamabisang sandata ng makata. Ligoy sa iba itong pananalinghaga. Iyong hindi pa deretsuhin ang sinasabi at idinadaan sa maraming analohiya at alusyon. Na maaari ngang sandata sa pambobola. Na hindi ko rin masabing taglay ko kahit pa nagmamakata ako. Na hindi ko rin masabing taglay ng paksa ko kahit pa isa siya sa pinakabantog na makata sa kasalukuyan. Dito na papasok ang “inextricably bound to one another.” Ako at ang malaong

ugnayan ng Valenzuela sa Bulacan at ang Bulacan bilang lugar kung saan nagmula at sumibol ang pagkarami-raming makata.

Kapag Bulacan kasi, hindi na maihihiwalay si Francisco Balagtas. Nariyan din si Marcelo H. del Pilar at Jose Corazon de Jesus. Kung nagbuklat-buklat pa ng aklat lalo na iyong tungkol sa kasaysayan ng panitikan sa bansa, lalo na iyong nasusulat sa Tagalog, lalong dadami: Virgilio S. Almario, Ariel Dim. Borlongan, Manuel Principe Bautista, Pedro Gatmaitan, Jesus Manuel Santiago, Pablo Reyna Libiran at marami pang ibang mayroon nang ningning na hindi nga lang singningning ng Balagtas at Huseng Batute. Pero hindi nangangahulugang bolero. O maraming chicks. Sorry, babaero daw talaga si Huseng Batute. Pwede rin naman kasing katapangan, o kabayanihan dahil sa mga Del Pilar (at si Marcelo, isa sa pinakadakilang anak ng Bulacan ay nagkataon ding isang makata bukod sa pagiging makabayang mama-mahayag). Sadya lang sigurong higit na marami ang mas naging tanyag na makata, mambeberso at mambibigkas na ang medium, natural ay salita, na karaniwang mapapakinggan o mababasa. Kaya siguro.

Bueno, itong identidad na ito ang isang taglay na marahil ay matagal pang mabubura, kung mabubura pa nga. O kailangan nga bang mabura?

Mula sa lalawigan hanggang sa lumang bayan, Bulacan at Bulakan, patungo sa mas maliit na yunit ng lugar. Patungo sa Bambang, ang pinakamalaking barangay ng bayan ng Bulakan.

Kanal ang Bambang. Daluyan ng tubig mula sa kung saan patungo hanggang sa kung saang karaniwan ay hahantong sa dagat. At dahil katabi ng dagat ang Bambang, malamang, sa maliliit na tributaryong lumihis sa malalapad na ilog na dinadaluyan ng tubig mula sa kabundukan sa Gitnang Luzon, mula sa Sierra Madre, kaya tinawag na bambang ang Bambang.

Alam ko na ang nayon ng Bambang sa Bulakan, Bulacan bago ko pa ito mabasa sa mga tula ni Teo T. Antonio.

UNA KONG NALAMAN ANG Bambang noong nasa elementarya ako. Busog ako sa gala dahil sa tatay kong dating pulis-Bulacan. Sa Bambang niya ako idinadaan patungong Malolos o Balagtas o Hagunoy (para mag-orbit?). Noong elementarya ako, dahil sa sobrang gala, isang bayan lang sa Bulacan

ang hindi ko pa nararating, ang bayan ng Doña Remedios Trinidad. Lahat napuntahan ko na. Ang alam ko, walang kalatoy-latoy ang destinasyon dahil hindi ko maintindihan ang pinag-uusapan ng kung sino mang pinuntahan namin ng tatay ko. Lagi nang pinananabikan ko ang paglalakbay. Hindi ako nakakatulog sa biyahe. Malinaw pa sa akin ang alaala ng mag-jamboree ang ditse kong girl scout sa San Jose del Monte, Bulacan. Hindi mapakali ang nanay ko sa kalagayan ng nawalay na anak na noon ay grade six pa lamang. Pinuntahan namin. Ako ang giya kung anong dyipni o bus ang sasakyan, kung saan ang terminal ng mga sasakyang ito, kung saan hihinto at bababa. Grade three lang ako noon. Nagmamalaking grade three. Noong grade six ako, nag-camping ako sa Los Baños, Laguna. Walang dumalaw sa akin. Sad life. Pero Boy Scout of the Year naman ako.

Ikalawa kong nakaengkuwentro ang Bambang dahil sa marami akong kklase noon sa unang dalawang taon ko sa high school sa Colegio de San Pascual Baylon (CSPB) na taga-Bambang. Dalawang taon ako sa CSPB bago “mawala” ang scholarship dahil sa 75 kong marka sa Algebra. Seryoso, pasang-awa. Hindi ako magkandituto sa mga x and y and z ng Algebra. Kaya tumigil ako ng aral sa pribadong paaralang pinalalakad ng mga pari at madre. Nawala ang mga kklase kong taga-Bambang, o mas tamang sabihing nawala ako. Napalitan ng mga kklase kong pawang taga-Valenzuela at Obando.

Alam ko ang hitsura ng bayan ni Teo T. Antonio. Kaya nang mabasa ko ang mga tula niya mula sa koleksiyong *Taga sa Bato*, nahulog na akong lalo sa kaniyang tula. Sino itong estrangherong tumutula sa ruta ng aking kabataan? Sino itong estrangherong may katulad na pagbabaguntao (alam ko, alam ko, nosebleed, pero ang pagbabaguntao lang naman ay pagbibinata, bagong tao. Gets?)? Sino itong estrangherong nakakakilala sa akin?

Ayokong magtangi. Ayokong sabihing Bulakenyo lamang ako. Ayokong sabihing nagmamakata o may masidhing pag-ibig sa talinghaga. Ayokong sabihing taga-palaisdaan, mamamalakaya. Kaunting kontribusyon ng bawat isang nabanggit ko. Bulakenyo pero sakop na ng Kalakhang Maynila ang Valenzuela; nagmamakata pero hindi naman masipag at masinop sa paglikha ng tula; mamamalakaya samantalang may manipis na bahagi lamang ng aking pagkatao ang sumagap ng lambat, ang pumandaw, ang namintol, ang lumanghap ng lansang,

ang nasubyang, ang muntik nang malunod. Pira-piraso ng bahagi ng itinutula ni Teo, ni Jesus Manuel Santiago, ni Ariel Dim. Borlongan, ni Rio Alma.

Obando, na kanugnog lang halos ng Bambang ang masasabi kong tagpuan ng lugod ng pagmamakata ko at bilang mambabasa. May mga tulang mistulang para sa akin talaga. Na hanggang ngayon, tuwing babasahin ko, naaamoy ko ang lansa, at mabangong lansa ito ha, ng palaisdaan sa amin, nararamdaman ko ang pagtapak sa malambot na putik. Naluluha, bumabalik ako sa pagbabaguntao. Lalong-lalo na ang bahagi ng mahabang tulang ito:

TUMANA'T ILOG SA BAMBANG

1. Pamamangka

Sanga-sangang ilog ang kamusmusan,
inihahatid ng alon sa iba't ibang daungan.
Ginaygay ang magkasangang landas sa tubig-alat
mula Bambang, Katwiran, Taliptip, Sta. Ana,
Sta. Ines at Bagumbayan. Yugto ng pamamangkang
kasama ang Ka Rey, Ka Lito at si Aging.
Nasaksihan ko ang pamumulaklak ng diliwariw,
pamumunga ng sasa, paglago ng bakawan at kulasi.
Naunawaan kong mabigat na tungkulin
habang sumasagwan, ang pamimiloto ng bangka.
Maglunoy sa malalawak na ilog,
maraanan ng mga mananakag na minagdamag
sa panghuhuli ng talimusak. Humimpil sa bahay kubong
malapit sa prinsa. Kung tanghali sa daungan,
naroong maglaro ng beysbol, minsa'y basketbol,
arnis o tumbang preso. Pagsisid ng araw,
naroong maglaro ng taguan, harangang-taga at
planggato. Sa umaga, maninirador ng iba't ibang
ibon. Minsang sumablay si Dyunyor sa pag-asinta
sa tirador ng bihirang dumalaw na kalaw at piskador.
Gayong bihasang tudlain ang kasay-kasay at tikling.
Minsa'y manyugyog ng punong sampalok o akasya,
upang palagpakin ang mga kulumpon ng salagubang.
Nang itayo sa daungan ang bahay ng Tatang Binoy,
binura ng alon ang musmos na pakikipagsapalaran.
Pero, tulos na naiwan sa pilapil ng malay
ang gunitang tila dahon ng sasang nagsanga sa isipan.

2. Pamimilapil

Maging ang paghubad at pagbaligtad ng suot
na baro ay pangaral na dapat tandaan;
Lalo na ang pakikiraan sa nuno sa punso.
Habilin itong dapat taglayin sa pamimilapil
mula Bambang hanggang Pangulang.
Sa paglalagalag sa tumana,
naroong masugatan ng amoreseko ang paa't binti,
masaling ang makahiya, magpasasa sa pagyapak
sa buntong ng ginikan. Habang taglay ang
kapilyuhang mang-umit sa bakuran nang may
bakuran
ng kasoy, kamatsile at duhat. Kung tag-ulan,
naroong dalawin namin ni Rodrigo ang palundagan;
Tingnan kung may pumapalag na hito at bulig.
Magtampisaw sa matubig na pinitak.
Harutin ang tubig habang tumatakbo ang kalabaw.
Manalakab ng liwalo kasama si Dyunyor o mang-ilaw
ng palaka sa gabi. Inaruga ang musmos na malay
ng pagtutundos ng punla kung taniman,
ng pagsingkaw ng kalabaw sa araro,
ng paggapas ng lilik kung anihan
at paggiik kung nakahalyhay na ang uhay at palay.
Naalala ko nang tiradurin ni Manoling
ang panakot-uwak sa tumana; Ang pangunguha ng kuhol
ng Ka Carding upang gataan ng Nanang Bining.
Kung tag-araw, lumalabas ang guryon ni Mang Turing,
habang ang boka-boka, sapi-sapi't makukulay
na saranggola'y nakikipagdagitan sa maharot na amihan.
Nang tayuan ng suson-susong bahay ang tumana,
tulyapis na sinisiklot-siklot ng hangin ang
musmos na pamimilapil. Pero, nag-iwan ng binlid
at gilik sa diwa't makating alaalang nagbabalik.

...

Ganoon din ang danas. Namangka kami ng ama ko sa dulong Coloong patungo sa may gawi namin. Hitsura nang parang nasa kasukalan, kailangan iwasan ang punong palapat at sasang nakaharang sa ilog. Sa ganoong edad, pito o walo, tinamasa ko ang alaalang binuhay ng mahabang tulang ito ni Teo. Lalo pa't nang nabasa ko ang tula, nasa kolehiyo na ako't nag-iimben-

taryo na ng alaala para sa nakikitang posibilidad na maging manunulat sa hinaharap. At tulad ng sa tula, may daungan din kami ng aking mga kababata. Nagbe-baseball kami, namimingwit, naninirador. At bakit ba parang sina-sadya, paborito ko—at patuloy na hinahanap-hanap ngayon—ang sariwang talimusak na ipapangat sa kamyas o kamatis.

Gayundin, sa bisa ng tulang ito lalo na ang tungkol sa boka-bokang saranggola, muli kong naalala si Upeng, ang pinakamagaling gumawa ng guryon sa amin. Makisig na guryon. Matibay. Pantay na pantay ang mabining paglipad. Sa mga gaya kong hindi pantay ang sipat sa paggawa ng saranggola (kaya malabo akong maging inhinyero, ni kantero o karpitentero), nagkakasya na lamang ako sa boka-boka. Ilang tiklop ng papel, ilang hapit sa tingting (hindi kawayan, pangmalalaking saranggola ito), lagyan ng buntot na gawa sa papel na karaniwan ay mula sa pad paper na gamit sa paaralan na pinagdugtong-dugtong ng kanin bilang pandikit, at hayun. Wala ang gara ngunit naroon ang lugod na sa aking mga kamay nakasalalay ang buhay ng sapi-saping boka-boka.

Kaya nang una akong mabigyan ng pagkakataong kaswal na makakuwentuhan si Teo, ang una kong inusisa ay ang kaniyang mahabang tulang nasa itaas. Pangalawa na lang ang “Ang Paaralan Ko.” Para sa akin kasi, nasa tulang ito ang detalye ng aking pagkabata. Na oo nga’t naroon din sa “Ang Paaralan Ko,” pakiramdam ko, mas buo akong tao sa tulang “Tumana’t Ilog sa Bambang.”

TOTOO DAW ANG TULA. Totoo daw ang marami sa kaniyang mga tula, sabi mismo ng makatang si Teo. Na napatunayan ko, sa kahabaan ng pag-aaral na ito, na oo nga, malinaw ang detalye hindi lang kay Teo bilang persona/makata kung hindi sa mga pangalang nabanggit sa tula.

“Aa-ako ‘y’yung n-nan-nnirador...” ganyan ang bungad sa akin ni Ka Junior Antonio (siya ang Dyunyor na nasa tula, at sa marami pang tula ni Teo), pinsan at kababata ni Teo, nang minsang dumalaw ako sa kanila ni Ka Santiago Teodoro o Ka Aging sa Purok Dos para makahuntahan. At upang balikan ang alaala ng kabataan nila ni Teo. Nasa Purok Dos ang karamihan ng kamag-anak ni Teo sa magkabilang panig ng pamilya Antonio at Teodoro.

Naistrok na noon si Ka Junior, payat na payat na. Humal at hirap na hirap nang magsalita. Ngunit nais pa ring bigyang patotoo na siya nga ang laging kasa-kasama ni Teo sa paninirador, sa pangingisda, at kung minsan, pambabakaw o pagsipa palayo sa isdang nalaglag sa banyera ng may banyera na malinaw na nakatala sa ilan pang tula ni Teo na bumabalik sa kaniyang pagiging musmos noon sa Bambang.

Si Ka Dyunyor kasama si Ka Aging ang lagi nang kapangkat ni Teo sa maraming lakaran na sinasariwa niya sa tula. Magkakaklase sila sa Bambang Elementary School. Inamin ni Ka Aging na napakabait ni Teo, kung bagamat meron lang daw isang bisyo na inamin din ni Teo sa akin: nanghahalik ng magagandang kaklase, nakaw na halik, kahit pa masumbong at ipatawag ang magulang sa paaralan. Hindi raw katulad ni Ka Dyunyor na laging may nakakabuntalan, palibhasa raw ay malaki dahil mas matanda at bato-bato na ang katawan at sanay sa trabahong palaisdaan. Sa mga ganitong pagkakataon daw, nasa tabi lang si Teo. Miron.

Nagtayo rin daw sila noon ng combo, na dahil sa walang umaarkila marahil, kagyat nabuwag. “Uso kasi,” natatawang ginugunita ni Ka Aging, naging Kalihim ng Sangguniang Barangay ng Bambang noong kalagitnaan ng mga taong 2000 at ngayon, taong 2015, ay aktibong-aktibo sa pulitika at kung paano matatalo ang naghaharing pamilya ng Meneses sa munisipyo, kung bakit sila nagtayo ng combo kahit wala naman diumanong mahusay kumanta at tumugtog.

Nang mag-high school si Teo sa V. Mapa sa Mendiola, Maynila at napa-tira na nga sa Bilibid Viejo, tuwing bakasyon na lamang sila nabubuo, at gaya noong elementarya, itinutuloy nila ang kanilang abentura sa mga ilog at palaisdaan ng Bulakan. Ngunit kaiba sa nauna, mayroon nang sopistikasyon ng pagbibinata.

Nang huli kong balikan ang Bambang, matapos ang makailang ulit na pagpunta mula pa noong pagkabata, nakaramdam ako ng pag-aalinlangan kung ito nga ba ang Bambang ng kabataan ni Teo. Kung ito ba ang Bambang na matimyas na itinanghal sa tula, ang pinakatanyag marahil na tula, ni Emilio Mar. Antonio, ang ama ni Teo, sa bahagi ng tulang ito:

ANG NAYON KO

Hayun sa malayo! Tanawin: kay-kitid;
Lapitan: kay-lawak ng tanimang bukid;
Sa bungad: sabana; sa hulo ay batis;
Sa libis ay sapang pasapyaw ang tubig,
Ay mga latiang ilog ang nagligid.

Sa may gitna nito, ng nayon kong hirang
Ay may magkakatnig na sangang-lansangan;
Sa dakong kaliwa; luwang ng lagusan
Ng payao't ditong naglalakbay bayan;
Ngunit anong kipot ng landas sa kanan,
Sa puno: Bisita; sa dulo: Libingan!

...

Saka nilalang... ang kristal na tubig,
Sa kailalima'y may lusaw na putik;
Kung alin ang lalong tapat na pag-ibig,
Siyang umaanod sa madlang panganib!
(Sa batis ng buhay: tabsing ang ligalig
na ang linalabo'y ang pananahimik.)

...

Mula sa kung saan ang malayong tinutukoy ng persona—ang nagsasalita sa tula—para tanawin ang nayon na walang ibang tinutukoy, ayon mismo sa anak, kay Teo, kung hindi ang Bambang. Tanawin sa malayo, kay kitid. Isang manipis na daang tanaw kung manggagaling sa Taliptip o sa kabayanan. Habang kalsadang may nakakapit na kalyehon at bulaos sa gilid-gilid.

Samantalang wala nang sabana sa bukana ng Bambang, mababakas pa rin ang batis—ngayo'y marumi na at mukhang barado—na tinutukoy sa tula. Naroon pa rin ang ilog, may ilang nakahimpil na gusgusing bangka, may dumadusdos na tubig buhat sa malaking bahagi ng Bulacan pababa at palabas sa Manila Bay na sakop ng bayan. Pero kapansin-pansin ang kumubkob nang malalawak na kabahayan at subdibisyon.

Naroon pa rin ang “magkakatnig na sangang-lansangan” na “anong kipot ng landas sa kanan,/Sa puno: Bisita; sa dulo: Libingan.” Naroon ang mausuleo ng mga Teodoro, ang pamilya buhat sa ina ni Teo, at ang sa Antonio. Isang nitso doon ang nakatanghal—may nakatitik na tula!—kung saan nakalibing ang makatang si Emilio Mar. Antonio.

Samantala, ganito halos lumipas ang kaniyang pagkabata at “pagbibinyag” sa Bulakan lalo na nang mapalipat na si Teo sa Maynila noong mag-high school sa V. Mapa, isang pagbabalik-tanaw na lamang ang Bambang at ang mga palaisdaan sa paligid nito na naging saksi sa pagtuklas ni Teo ng kaniyang abentura mula sa danas ng tuli:

BAKASYON SA TANGOS

Pinaghilom ang sugat sa palaisdaan
ng Lolo Ilyong, isang tag-araw;
noong kami’y tuliin
ng aking pinsang si Aging.
Nagbaon ng bao ng niyog,
sariwa’t tuyong dahon ng bayabas sa pagsusuob
ng may baro-baruang aring may sugat,
pagkaraang langgasin ng inilagang dahon ng bayabas.
Isang ritwal ng pagtutuling masakit
o “binyag” sa di na tatawaging paslit.
“Binata na kayo!” biro ng Nanang Dely,
para bang sa pamilya’y usapang malaki.
...

“PAMANA” NG LAHI AT PAMILYA

KAHIT PA SA MAYNILA ipinanganak si Teo noong Nobyembre 29, 1946, sa Purok Dos ng Bambang nakatira ang karamihan sa mga kamag-anak ni Teo sa magkabilang panig ng kaniyang magulang. Lehitimong taga-Bambang si Andrea Teodoro, ang kaniyang ina, at si Emilio Mar. Antonio, ang kaniyang tanyag na ama, kung ang lehitimasyon ay pagtira sa isang lugar nang mahigit sansiglo.

Kung magmumula ka sa kabayanan ng Bulakan, Bulacan, ang palatandaan na nasa Purok Dos ka na ay kapag narating mo na ang maliit na tulay,

mga tatlong metro, na nagdurugtong sa Purok Dos at Tres. Kung sa hindi inaasahang pagkakataon ay malalampasan mo itong tulay, tiyak na hindi na magiging lingid sa iyo ang isa pang palatandaan, matandang palatandaan batay sa aking pagtatanong-tanong dahil inabutan na raw ito ni Ka Aging at Ka Dyunyor, na mga tindahan ng isda sa magkabilang biyas ng kalsada. Mga tindahang parang sa talipapa, pero nakahanay sa kalsada ng Bambang, ng Purok Dos. Kaya naglulusak ang gilid ng kalsada dahil sa patuloy pagbasa ng mga nagtitinda sa mga isdang kanilang ikinakalakal.

Nakapikit man, maaamoy mo ang bahaging ito. Makikita at mabibili dito ang mga maliliit na isdang bihira ko nang matikman: biyang puti at pukpok, talimusak, ayungin, banak, talilong, aligasín (ang totoo, pareho lang ang tatlong huling isdang binanggit ko, magkakaiba nga lang ng haba, pinakamahaba ang banak, pinakamaliit ang aligasín, ang talilong naman ang pinagmulan ng kasabihang “hilog talilong” na mukha ngang hilo lalo’t makikisabay sa agos na nililikha ng bangka, talon nang talon, parang hilo ang talilong, thus, hilong talilong). Mga isda kasi ito ng kabataan ko, noong nangingisda pa sa ilog ng Coloong ang tatay ko gamit ang kaniyang nakau-mang na diyakos. Sa hapon, mayroon din daw ilang tiklis ng talaba, tumpok ng tahong, bangus at tilapya. Wala sa talipapang ito ang mga isdang “class” tulad ng tuna o tanigue. Karaniwang huli lamang sa kalapit na ilog at malapit na dagat ang mga itinitinda, mga hindi nakasama sa biyahe ng mga sosyal na isda sa mas malalaking punduhan tulad ng sa Malabon o Navotas.

Mga sampung metro mula sa hilera ng tindahan ng isda, naroon ang isang bulaos na may tarangkahang bakal na nahubaran na ng kulay kaya’t kulay kalawang na, nasa gawing kaliwa kung patungo sa Obando. Ang kapit-bahay at katapat na kabahayan ng bulaos na ito ang compound ng pamilya Antonio. Sa harap ng bulaos na may mga bagong tayong kongkretong bahay dating nakatirik naman daw ang ancestral house, sa modelo ng tradisyonal na bahay-na-bato, ng pamilya Antonio.

Nagkusang buksan ng estranghero ang tarangkahang bakal ng bulaos na sinisimulan na ngang lingkisin ng kalawang, pumasok sa loob ang estranghero habang inalam sa pagtatanong kung nasaan ang bahay ni Mila Antonio Cubos, pinsang-buo ni Teo. Lalagpas sa maliit na tahian ng damit pambata,

mga kabahayang gawa sa kahoy, habang hinahanggahan ng mababa, hanggang dibdib na mababang pader, ang bulaos sa gawing kanan.

Maririnig ang tawanan, sigawan, at iyakan ng mga bata, tatlo o apat o limang taong gulang marahil. May mga lalabas sa bahay sa gilid ng bulaos, papasok, sisilipin kung sino ang estrangherong pumapasok. Mapapaligon ang mga nananahi. Magtatanong ang estranghero sa kanila, “Sa’n ho ang bahay ni Ka Mila?” Sasamahan ng isa sa kanila, ang mismong may-ari ng patahian, ang estranghero sa isang maliit na bahay na kombinasyon ng magaspang na kongkreto at retaso ng kahoy.

“Nang Mila, may humahanap sa inyo. Joey daw po. Titser.”

Lalabas ang isang may edad nang babaeng naka-duster, maputi ang buhok, humpak ang butuhang mukha, yayat ang katawan. Retiradong titser sa Bambang Elementary School si Ka Mila, isang biyuda. Papapasukin niya ang estrangherong nagpakilala nang medyo matagal, nang medyo detalyado, dahil mahirap nang mapagkamalang miyembro ng budol-budol o akyat-bahay sa panahong ito. Nagpaliwanag ang estranghero ng kaniyang dahilan kung bakit siya nasa Bambang, kung bakit gustong makausap ang retiradong titser na hindi lang naging kababata ni Teo sa Bambang kung hindi nakasama pa mismo sa bahay sa Bilibid Viejo sa Maynila noong sabi ng retiradong titser ay nag-aaral pa siya sa National Teachers College noong dekada sidenta.

Matapos maging prente sa pagkakaupo sa monobloc na silya, matapos ang, sa tantiya ng estranghero’y pagiging palagay na ng loob ang isa’t isa, sinimulan ni Ka Mila ang pagkukuwento.

Pinuri niya si Teo. Pero heto ang isang mabilis na pagpansin sa kung paano siya unang masisino batay lamang sa bigkas ng pangalan ni Teo. Si Ka Mila, kasama ng iba pang taga-Bambang ay binibigkas ang pangalan ni Teo bilang Te-o. Hindi Teyo. Te-o. Kapag ganito ang bigkas, Te-o, sa kahabaan ng proyektong ito, maaasahang kakilala o kaibigan niya sa Bulakan ang tumatawag. Maliban doon, Teyo na siya sa lahat. Maging sa estranghero, na inaanak niya sa kasal.

Pinuri na nga si Teo (Te-o), litanya ng papuri kung gaano siya kabuti, bagay na hindi na pinagtakhan ng estranghero dahil, ano nga ba ang dahilan kung bakit siya kakapanayam ng mga kababata ni Teo para sa kaniyang proyek-

tong biography, kung hindi itanghal si Teo bilang mabuti. Hagiography. Sa kahabaan ng pananalita ni Ka Mila, nabanggit niya ang parang ganito:

“Kahit papa’no, napamanahan din naman ako ng pagtula-tula.”

Namamana nga ba ang tula, tulad ng katangiang pisikal: kulay, tangkad, hugis ng mukha, timbre ng boses, bulas ng katawan? Tulad ng sakit na sinasabing hereditary tulad ng cancer at diabetes?

“Paano n’yo po nasabing ‘nakamana’ din kayo ng pagtula-tula?” pag-ungkat ng estranghero.

Nagtuturo daw si Ka Mila ng pagbigkas ng tula. Sumusulat din ng piyesa para sa sabayang pagbigkas at talumpati kapag may kompetisyon sa paaralan noong nagtuturo pa siya hanggang magretiro mga limang taon na ang lumilipas. Hindi raw iilang ulit siyang nakarating sa provincial contest bilang coach matapos manalo sa pambayang patimpalak kasama ang kaniyang pambatong estudyante. Nanalo rin daw siya mismo noong siya ay mag-aaral sa mga bigkasan at tulaan at talumpatian. Iyon ang katibayan niya ng namanang pagtula-tula.

Malinaw itong “mana” na ito kay Teo. Hari ng Balagtasian si Emilio Mar. Antonio. Kahit pa ang totoo, hindi gusto ng hari na mamana ng sinoman sa kaniyang mga supling ang pagiging makata, ang pagiging manunulat, ang pagiging alagad ng panitikan dahil lamang sa isang dahilan: walang pera ang maging manunulat. Ito ang kabilin-bilinan ng Emilio Mar. sa kaniyang mga anak. Huwag nang tahakin ang landas na dinaanan ng Hari ng Balagtasian.

Sinabi at hindi lang basta ipinahiwatig ni Emilio Mar. Derehta. Sa kaniyang panganay na anak na si Santiago Antonio o Ka Santy ipinagbilin: “Huwag ninyo nang manahin ‘yang aking propesyon.’ Dahil nga walang pera, walang gasinong pagpapahalaga sa sweldo noon at hanggang ngayon,” pagdi-riin pa ni Ka Santy na bilang pagtalima ay naging CPA at nagkaroon pa ng sariling accounting firm na nakabase noon sa Makati: “Kasi ganito ang nang-yari, my father diniscourage kaming lahat na pumasok sa panitikan. ‘Maliit ang pera d’yan. Mahirap d’yan. Mahirap,’ ibibilin ng father ko. Maraming karangalan pero di nga naman sapat.”

Itong mga akdang ito, sa mabilis na pagtatala ang hindi sapat na ipambuhay sa isang pamilyang may anim na supling:

Tatlong nobelang patula na nalathal sa *Liwayway*; nobelang kasama si Macario Pineda na nalathala din sa *Liwayway*; tatlong nobelang dugtungan ay yugtuan kahalili ang iba pang makata at manunulat; limang nobela sa *Bulaklak* na naisapelikula; tatlong mahahabang dulang patula sa radyo, DZRH; isang patulang nobela sa komiks; at anim na tulang nagkagantimpala.

Bukod pa nga ang pagkilala bilang natatanging mambibigkas sa mga pistahan at pagpuputong, bukod lalo na ang pagkilala bilang huling Hari ng Balagtasang noong Marso 20, 1954 nang gapiin si Nemesio Caravana sa paksang “Alin ang Lalong Mahalaga: Buhay Kahapon o Buhay Ngayon?” na ginanap sa Philippine International Trade Fair sa Maynila.

Ang iba namang kapatid ni Teo, maliban nga kay Teo, ay nagkaroon ng iba’t ibang karera. Ang yumaong si Reynaldo o Ka Rey ay nagtrabaho bilang clerk sa University of Asia and Pacific kung saan naman naging dekanong School of Economics ang yumao ring si Dr. Emilio T. Antonio, Jr. o Emer. Si Adoracion, sa kabila ng pagtatapos ng AB English sa UE ay nagtrabaho sa isang non-government organization at naging executive assistant sa isang multinational corporation. Naging OFW naman si Ka Florante, ang bunso, na natunghayan na nga natin nang ipanganak.

Maraming makatang Bulakenyo na bagamat hindi kamag-anak ng Hari ng Balagtasang na anak ng isang duplero ay maaaring makamana o makaambon ng galing. Pero ano ba itong “mana” ng talento?

Tahasang sinabi ni Matthew Syed, isang Ingles na mamamahayag na nag-imbetiga hinggil sa pagpapasa o pagpapamana ng talento o galing o henyo, na walang genetic blueprint ang talento. Hindi daw ito tulad ng kulay ng mata o balat o buhok. Sinabi niya sa kaniyang aklat, na may mas maikling bersyon sa Internet, na *Bounce: The Myth of Talent and the Power of Practice* na ang galing o ang henyo ay bunga ng disiplina, ng pag-eensayo nang paulit-ulit. Iisa lamang ang format ng talento maging ito man ay sa matematika, sa agham, sa pagiging atleta, sa pagsasayaw, o maging sa pagsulat.

Kung sa batang edad ay nakikita na ng bata ang mabuting paggawa upang malinang ang kaniyang talento, nakikita o itinuturo ng magulang halimbawa, madali nitong mararating ang kagalingan, kagalingang minsan ay inaakala o

itinuturing na henyo. Na inaakalang taglay ng genes ng magulang at naipapasa sa mga anak.

Ngunit hindi naman tinatangal ni Syed ang aspekto ng heredity. Halimbawa, ang anak ng basketbolista ay maaaring ipanganak at lumaking matangkad, hereditary ang pisikal na katangiang ito, pero ang galing sa basketball na matututuhan niya ay hindi nakatatak sa kaniyang genes, sa halip, nakukuha niya ang galing na ito sa pagpapraktis halimbawa mula pa sa murang edad kasama ang kaniyang amang basketbolista. Ganito rin ang mga anak ng artista na nakakuha ng wika nga'y artistahing hitsura sa kaniyang magulang, subalit nalinang ang talino sa pag-arte dahil sa panonood at pagtuturo ng kaniyang magulang. Idinagdag pa ni Syed:

None of this is to deny the notion of heredity or the principles of Darwinism. The evidence shows that some kids start out better than others, whether at maths, English, golf, whatever. But, the key point is that, as the number of hours devoted to practise escalates, so the relevance of these initial differences melts away. Why? Because, over time, and with the right kind of practice, we change so much.

Hayun. Hindi naman pala biological na namamana. Sa obserbasyon ng bata, sa marahil ay hindi sinasadyang pagtuturo anuman itong karunungan ito: math man o tong-its o pagbigkas ng tula o pagsasayaw o pagiging atleta. Dahil totoo, kung mayroon nga namang henyo na, o talentado na, bakit kailangan pang hasain? Bakit kailangan pang mag-ensayo? Bakit kailangan pang mag-aral kung nasa kaniya na, namana na, ang talento o henyo ng ama? Bagay na mistulang inamin ni Teo sa kaniyang tula ang pagpapamana gamit ang simbolo ng makinilya:

ANTIGONG MAKINILYA

Tanging antigong makinilya ng aking ama
ang naiwang yaman sa pamilya.

Maraming tula, balagtasán, nobela't kuwento
ang nalikha sa makinilyang ito.

Natamo ng aking ama ang katanyagan
bilang kinikilalang makata ng bayan.

Sa makinilyang namana,
tinuruan niya akong tumipa.
Pero nang siya ay pumanaw
ang antigong makinilya’y naging kaulayaw.
Nagsalansan ako ng mga salita
at nagsanay bumuo ng mga tula.
Ipinadala ko sa mga pahayaga’t magasin
ang mga unang bugso ng damdamin.
Pinalad namang malathala
at sunod-sunod na bumukal ang talinghaga.
...

Namana ni Teo ang bertud ng talinghaga sa kaniyang ama, walang duda. Pero hindi sa isang “genetic inheritance” kung hindi sa pagtuturo, sa mata-mang obserbasyon. Dahil kung susuriing mabuti, si Teo lamang ang tanging naging makata at manunulat sa anim na magkakapatid. Si Teo lamang ang “napamanahan” samantalang ang kaniyang mga kapatid ay may iba’t ibang larangang masasabing malayo sa haraya at talinghaga: titser, propesor, accountant.

Sa tatlong naging anak ni Teo, wala ni isa man ang nagtuloy ng kaniyang talento. Nasa larangan ng Information Technology sa Singapore ang panganay na si Rosas, nars sa Estados Unidos ang pangalawang si Gat, at “nagmana” sa pagiging negosyante ng ina si Pol, ang bunso, na siya ngayong nag-aasikaso ng real estate business ng pamilya.

Sino ba kasi ang lahi ni Teo? Malinaw na nakatitik sa tula niya ang mahalagang papel ng kaniyang ninuno.

IKALIMAMPU’T SIYAM NA KAWAL *Kay Lolo Andres*

Matapos mahawi ang usok at putok
sa may talahiban, biglaang nalugmok
ang batang Heneral na tigmak sa dugo;
sindak mo’t pangamba’y sa diwa bumugso.
Sa likod ng paso kayo ay ginulat
ng biglang salakay, kaya bumalikwas.

Nagpatay-patayan sa piling ng kawal
na kapwa nandigma't katawa'y nabuwal.

...

(23 Hulyo 1986, *Taga sa Bato*)

Ang kuwentong nagpasalin-salin ay nakalulungkot isiping nakatitik na lamang sa memorya at sa tulang kinatha ni Teo buhat sa memoryang ito. Tootoo. Ang tangi diumanong kuwadernong nagtataglay ng tala sa pang-yayari ay sukat nawala kasama ang baul na pinalagyan. Sa panahon na ang kasaysayan ay dapat lagi nang may batayang dokumento, ang kasaysayan at kabayanihan ng kaniyang Lolo Andres ay masasabing nabubuhay na lamang sa tula ni Teo. Sa ilang mahabang tula din ni Teo isinalaysay niya ang bersyon ng kaniyang family tree sa lahi ng kaniyang ama at ina. Masasabi ring isa pang “pamana” kay Teo, bukod sa pagtula, ay ang pagmamahal sa bayang malinaw namang itinala ng kaniyang ama sa pamamagitan din, saan pa nga ba, kung hindi sa tulang nalathala noong dadalawang taon si Teo bilang regalo sa kaniyang kaarawan:

SUPLING

*Sa kaarawan ni Teo,
29 ng Nobyembre 1948*

Nipot ka sa tangkay ng aming pagsuyo
Na pangatlong supling na buko ng puso;
Ngayong sumilang ka'y saka ko nakuro
Ang pagkakalinga'y hindi gawang biro;
Sapagkat supling ka
Ng aming pagsinta,
Ang natatanaw ko buhat sa malayo
Ay isang tungkuling mabigat na lalo;
Waring sa budhi ko'y may itinuturo
Na pananagutang dapat ipangako.

...

Malulungkot ako, ako ay luluha
Kung makita kitang tampulan ng pula;

Ikaw, na karugtong ng puso ko't diwa,
Aking itatangis na mapanganyaya...!
Kaya, sa araw mo
Ang dalangi'y ito:
Ikaw, sana, anak, ay maging dakila
Na ikararangal ng Inang nagpala;
Nawa'y lumaki kang bawat gintong nasa,
Maukol sa iyong tinubuang lupa.

(22 Nobyembre 1948, *Liwayway*; muling nalathala sa *Taga sa Bato*)

Ganito rin magpamana si Teo sa mga anak, hindi na mabuburang marka ng mga taludtod at talinghagang iniakma sa iba't ibang okasyon: kaarawan, paglaki, unang sugat, sakit, pagkain, pagpasok sa paaralan, kolehiyo, at iba pang panulukang bato ng kanilang buhay. Hindi rin pinabayaan ni Teo ang mga kapatid. Isa't isa ay may tula hinggil sa iba't ibang okasyon: pagkilala sa kabutihan, paghihirap, kamatayan, sakit ng katawan dahil sa basketball, at iba pang karaniwan at kakatwa. Pero tandaan, hinding-hindi karaniwan ang maging bahagi ng aklat ng tula.

KONGKLUSYON AT REKOMENDASYON

Dahil isa lamang ang malinaw na kongklusyon sa mga ganitong uri ng panimulang proyekto: walang malinaw na kongklusyon. Dahil bukod sa buhay na buhay pa ang paksa, bilang pagtalima sa mungkahi ni Edel na hangga't maaari ay buhay ang dapat na pag-aralan, patuloy ang paksa sa pagsulat, pakikisalamuha, at paghabi ng kaniyang buhay. Limitasyon din ang espasyo kung saan maaaring lumunsad ang ganitong uri ng teksto. Katunayan, kailangang magbigay ng mahigpit at ipatutupad na dedlayn ang mananaliksik hinggil sa tatanggaping impormasyon dahil patuloy itong dumarating buhat sa mismong paksa, ngunit mas madalas ay sa sinumang malapit sa paksa. Wika nga'y laging may kulang sa pananaliksik na ito. Hindi kailanman naramdaman ng mananaliksik na kumpleto (o nakumpleto na) ang kaniyang ginagawa. Ang nagsilbing pampinid na lamang ay ang katotohanang may panahon na dapat itong tapusin.

Ang masasabing kongklusyon lamang ng ganitong proyekto ay nakatuon na lamang marahil sa pagbibigay ng panibagong pagtingin sa paksa, kung may bago bang naging dulog sa paghawak ng mga ganitong uri ng pananaliksik at paksa? Sa ganitong punto, masasabi ng mananaliksik na nakatugon naman ang proyekto. Dahil una, bago ang paraan ng naratibo, may siste kung hindi man magaan at hindi nalalambungan ng teoryang makabibigat sa karaniwang mambabasa. Gayunman, ang bisa o efficacy ng ganitong paraan ng pananaliksik ay mas mapatutunayan kung ilalathala sa popular na midyum ang nilalaman ng pananaliksik, pagsasaaklat o blog halimbawa. Bagay na hinahangad ng mananaliksik sa simula pa lamang ng pagtatawid sa proyektong ito patungo sa kung anong anyo: journal, aklat, Facebook status, festschrift. Kung kaya, matapos ang proyekto, inihahain ng mananaliksik ang ilang rekomendasyon mula sa pananaliksik na ito:

Una, sa antas ng edukasyon at pedagohiya, maaaring magsagawa ng panibagong pananaliksik hinggil sa bisa o efficacy ng ganitong uri ng naratibo sa mambabasa; kung nakatutulong ba ito sa pagpapataas ng kamulatan upang tangkilikin ang panitikan sa labas ng maliit na bulwagan ng akademya. Anuman ang maging resulta nito ay tiyak na makatutulong pagpapalaganap ng kamulatang pangkultura sa mamamayan ng bansa.

Ikalawa, sa antas ng pag-aaral sa kasaysayan, mabuting magkaroon ng delimitadong pag-aaral ng panitikan buhat sa isang tiyak na hangganan ng panahon, maaaring taon o bahaging pangkasaysayan, upang mailapat ito sa iba pang bahagi ng kasaysayan nang sa gayon ay maihambing ang progresyon ng panitikan ng bansa batay sa panahon kung kailan ito binuo.

Maaari ding maging heyograpikal ang dulog kung hindi man batay sa panahon. Halimbawa, mabuting sipatin ang panitikang pumapaksa sa Maynila o sa U-Belt sa iba't ibang panahon, upang malaman ang impluwensiya ng mas makitid na heyograpika sa manunulat at makata at sa pagkabuo ng panitikan sa kabuuan.

Ikatlo, maaaring pag-aralan ang isang partikular na kolektiba—pormal man o hindi—upang makita ang dynamics ng grupo kung mayroon man sa ibinubunsod na panitikan. Maitatangi ba ng kolektibong kasapian ang

kanilang “uri” ng pagsulat kung mayroon man, o isa lamang ito nosyon na dapat nang resolbahin ng pananaliksik.

Ikaapat. Kung maging napakalawak man ng paksang ito bagamat iisang tao lamang naman ay sa dahilang mahaba ang panahong sinakop ng mananaliksik. Kung gayon, iminumungkahing magkaroon lamang ng tiyak na pagkakahati ng panahon o heyograpiya kung kailan at saan dapat pag-aralan ang kaniyang mga naisulat. Maaaring ang mga tulang naisulat noong dekada sitenta lamang, maaari din namang ang mga tulang naisulat tungkol sa Bulakan o ang mga tula niyang diasporic.

Ikalima. Maaaring magkaroon ng iba pang pag-aaral sa buhay ni Teo T. Antonio gamit naman ang ibang midyum: pelikula o dokumentaryo halimbawa upang makita ang magiging resulta ng fusion ng dalawang midyum, may lugod marahil na mapakinggan si Teo habang pinanonood ang kaniyang buhay batay sa interpretasyon ng direktor, at upang makita at maabot kung ano ang bisa nito sa mga tatangkilik na maaaring hindi taga-akademya gaya ng minimithing awdiyens ng pananaliksik na ito.

Ikaanim. Marami pang makata, manunulat, musikero at alagad ng sining sa kabuuan ang maaaring ilapat sa biyograpiya ang buhay na maaaring maging paksa pa ng mga pag-aaral at pananaliksik.

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