

TALAS

OMO 6

**Talas: Interdisiplinaryong Journal
sa Edukasyong Pangkultura**

Philippine Cultural Education Program



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MENSAHE

Hindi mapapasubalian na ang layunin at tungkulin ng pag-aaral at edukasyon sa kultura ay tunay na mahalaga lalo na sa ating kasalukuyang panahon. Nahaharap tayo sa malalaking hamon na tuklasin at limiin ang ating kultura bilang mga Pilipino at gamitin itong batayan ng ating pagkilala sa sarili at ng paglilinaw ng kung ano ang mga dapat nating pahalagahan, itanghal at ipagdiwang, protektahan at paunlarin para sa ikabubuti ng ating lipunan at bayan, gayundin ng bawat isang indibidwal na bumubuo nito.

Ang pinakamatingkad sa mga hamong ito ay ang patuloy na dominasyon ng makabanyagang mga kaisipan sa panahon ng globalisasyon sa halos lahat ng larangan ng ating buhay, kasama na riyan ang ekonomiya, pulitika, at edukasyon. Kailangang aminin na napakabagal ng ating pag-usad sa reklamasyon ng mga sariling atin, ang paggigiit ng ating pagka-Pilipino, ang pagpapanibago ng mga anyo at pamamaraan ng pag-iisip, pag-unawa, pagsasabi, pagsusulat, pagtatanghal na nakabatay sa buhay, karanasan, at kasaysayang pinagdaanan ng lipunan at bayan, kung ikukumpara sa bilis ng pagbabago ng panahon at dala nitong daluyong ng mga makabagong anyo ng cultural imperialism. Hindi pa tayo nakakaporma, hayon at may bago na namang kinagigiliwan mula sa labas, lalo na ng mga kabataan.

Mayroong sinasabing “global youth culture” na parang lubos nang bumihag sa ating mga kabataan at ang masaklap ay katiting lamang nito ang sangkap na galing sa atin. Sa musika man, sayaw, pagguhit at disenyo at iba pang malikhaing gawain, sa mga kaugalian at pananaw tungkol sa pag-ibig, pakikipagrelasyon, sekswalidad, pamilya, relihiyon, gobyerno at pagiging mamamayan, gayundin sa pagtingin at pagkilala sa ating pisikal na mundo at ang mahalagang ugnayan ng tao sa kanyang paligid, makikita ang mabilis na nagbabagong kultura ng mga kabataan at kabuuang lipunan. Ang malakas na udyok ay ang pagtalima o pagsunod sa hindi mapipigilang pagbabago, ang tawag ng pagiging “woke” o “cool”, makabago, moderno. Kailangang umayon sa panahon dahil tunay nga namang nagbabago ang kultura, hindi ito tigil o naka-deep freeze sa nakaraan. Kailangang maging hybrid. Hindi pwede ang makulong sa luma at lumipap na. Ito nga ba ang nararapat gawin? Meron pa kayang ibang paraan?

Samantala, patuloy na nasusuong sa panganib ang mga kapatid nating Lumad at iba pang komunidad ng mga katutubo hindi lang sa aspeto ng kultura kundi sa pinaka-pundasyon ng kulturang ito, ang kanilang mga lupain at katubigan, ang kanilang mga pamayanan. Itinatanghal at pinupuri ang kanilang kultura bilang mahalagang bahagi ng pamanang bayan subalit may malaking kakulangan sa pagkilala at pagtataguyod ng kanilang materyal na pangangailangan at kasarinlan.

Sa madaling sabi, puspos ng hirap ang edukasyong pang-kultura. Malayo na ang narating at marami na ang naisagawa ng ating programa sa NCCA, ngunit parang katiting pa rin ito kung titingnan sa mas malawak na hamon ng gawain. Kapos tayo sa pondo at tao at maraming balakid sa mga aspetong administratibo at institusyonal. Gayunpaman, hindi tayo sumusuko. Ang dyornal na Talas ay patunay ng ating pagpupunyagi.

Pagbati sa mga nagsulat ng mga artikulo sa bolyum na ito ng Talas. Tunay na kahanga-hanga ang inyong mga kontribusyon sa kaalaman tungkol sa partikular na mga saliksik na inyong isinagawa at ang mga binubuksang tanong at ideya ng inyong panulat. Mabuhay kayo.

At para sa mga mambabasa, bukas ang aming opisina para sa inyong mga tala, tanong, o panukala kung ano ang mga mahusay na programa para sa cultural education at paano haharapin ang mga hamon ng ating panahon. Maraming salamat.

Joseph “Sonny” Cristobal, Ph.D.

Direktor

Philippine Cultural Education Program

National Commission for Culture and the Arts

EDITORIAL

Charting Paths Forward from Local Encounters

*Jazmin Badong Llana**

“...Anna Donaldson still could not forget a little girl from Nueva Caceres:
...she was only a yard high, but she used to declaim the following in a singsong manner with
explosions at the ends of the lines:

I lub the name of Washington;

I lub my country too;

I lub the flag, de dear old flag,

Ob red and white and blue” (Ick 2001, 266)

Anna Donaldson was a Thomasite, one of the 600 American teachers who came to the Philippines on the army ship *Thomas* in August 1901 to teach the Filipinos. The scene being described comes straight out of Anna’s diary that recorded her experience teaching the native children in the Philippines. Judy Ick in the book *Bearers of Benevolence* (2001) brings us this scene, saying that “Donaldson must have been teaching this rhyme as part of the prescribed school curriculum—[for] it appears in *Baldwin’s Primer*” (Ick 266). This is cultural education a century ago, not so long ago. As Kramer describes it in the book *Blood of Government* (2006, 169), “[t]he teachers’ task was ‘to carry on the education (started by the American soldiers) that [would] fit the Filipinos for their new citizenship’” and make them understand and appreciate “the underlying principles of [American] civilization”. Education was carried out along racial lines and for empire-building (Kramer 2006, 169).

I begin with this story to emphasize that education is always based on and is about some culture—in the case of Anna Donaldson the Thomasite, it was the colonizer’s culture being imposed on the colonized Filipinos at the beginning of the 20th century. The work of the Thomasites was meant “to restore the fabric of U.S. national exceptionalism” (Kramer 2006, 169) among the Filipinos who were still reeling from the death blows of the violent war of 1898-1901. This war destroyed the fragile First Philippine Republic, decimated whole towns and villages, displaced tens of thousands of inhabitants, and caused havoc on the economy (170). With the focus on education, physical violence inflicted by the war was replaced by

another kind of violence in a way more insidious because it was masked. A normal school was set up that same year and in 1908 the University of the Philippines, whose mandate was “to provide advanced instruction in literature, philosophy, the sciences, the arts, and to give professional and technical training” (Estioko 1994, 190). In 1903 the *pensionado* program was initiated by then governor general William H. Taft, sending young Filipino men and women to study in the U.S. This was the best condensation of the projects of tutelage and assimilation. “The program arose out of a desire for higher level Filipino civil servants and the complete absence of secular higher education in the Philippines capable of meeting American standards of expertise” (Kramer 2006, 204).

In the intervening years between that time and now, we know that many changes have happened; one of these changes has been that we have become so normalized to the idea of a globally dictated education, proof perhaps of the successful “colonization of the future” (Kramer 199) that the Americans were able to accomplish. These days, whether we are talking about cultural education or education for the professions, the greater mass of consumers and clients of education see the “global/Western” orientation and bias as good and desirable, what they need to get ahead in the rat race for jobs, career, the good life in the neo-liberal capitalist world. And perhaps indeed it is a moot point in this late post-colonial day. The world is now a global place more than ever before and even the critics of globalization in the post-colonies have learned to comfortably negotiate the “double bind” of an “enabling” cultural imperialism that we read in the works of Spivak (1990, 8). This is the same enabling education of the 1903 pensionados, who, according to Mario Orosa, whose father was a *pensionado*, “were drawn from all the provinces and, numbering a little more than two hundred, went on to become the cream of Philippine civil service, academic, professional and entrepreneurial ranks.... All [of them] returned to the Philippines to serve their country and serve her well” (Orosa 2007, 1).

So, then, in the twenty-first century, how do we talk about a different kind of cultural education—one that is meant to reverse, if possible, the “damaging” effects of the very effective cultural education of good colonials? The common term is “colonial mentality”, which finds expression in many ways, such as the feeling of smallness, of inferiority. One challenge of advancing cultural education is precisely, therefore, squarely addressing such “damage” wrought by the colonial experience and its aftereffects on the people’s sense of self-possession and pride in being Filipino. I say “aftereffects” of colonialism, but what I really mean is the effects on people’s lives of the continuing neocolonial grip on the country’s economy, politics, and culture in the twenty first century. The past is not over yet and the present must be awakened to this reality (Rafael 2006). How can one not feel inferior if one is poor, without a decent shelter, unemployed, and vulnerable? And I don’t need statistics as evidence, in the same way that technocrats and state authorities present GDP or GNP figures as indicators of the economy’s good performance. I would rather believe my own eyes, my own local encounters

with people who say those figures do not mean anything to them—there’s still no food on the table and many are still homeless.

How are all these relevant for our current time? In an oblique way I am hoping to make a searing appeal to pay attention to how each of us has been complicit in what can be said in no uncertain terms as a repetition of history. The unimaginable has happened. The son of the dictator has taken the reigns of government. Thirty-seven years ago at EDSA the nation acted against Marcos Sr. who had stolen and held on to the presidency by sheer authoritarian might. Who could have thought his son who fled with him would come back and be president of the republic? If the results of the recent election are to be believed, Marcos Jr. won by an overwhelming vote of the people, many of whom perhaps joined the struggle to boot out his father and their family. Activists like me who fought the dictatorship cannot fathom the mysterious turn of events which makes a mockery of the sacrifices of many Filipinos and the lives lost or destroyed during that dark time. Perhaps we failed to see the important fact that it will take more than just the ouster of a dictator to effect lasting change. We basked in the euphoria of EDSA and were not able to translate that victory into action in the realm of real structural change and, more to the point here, in the realm of culture.

In the case of the colonial experience, the concern about the repetition of history in this writing is a call to see how the colonial condition continued beyond the grant of independence and departure of the colonialists, transmogrifying into something most people see as a “natural” condition in the late twentieth century and our current time: the Philippines as part of a globalized world under neo-liberalism as the dominant world order. History repeats but in ways that take on a different guise, so much so that people do not see it happening as repetition. We think we are now free and fail to see the invisible bonds of our oppression. At best there is confusion but no clarity about what is causing the continuing miserable condition of poverty, inequality, and the theft of democracy by the wealthy and powerful. In the case of the return of a Marcos as president, the call is to see the invisible operation of culture in perpetuating such miserable conditions. There is a case to be made about structural change that continues to be a sore point of debate and struggle: how it is to be achieved, what courses of action to take given the way our democratic institutions were systematically weakened under Duterte as president. I argue that the activist work in the realm of culture is at the very heart of the struggle for structural change. And in this cultural work, Judy Ick’s story on Anna Donaldson and her student offers hope.

Going back to the little girl in Anna Donaldson’s diary entry, Judy Ick comments how she has had to rethink the notion of “miseducation”, noting how --

this student stood out because she managed to, as they say in the theater, make the lines her own. ...[T]he girl's original rendition of the rhyme turns it into something else. Strangely it is the same yet not the same as the words on the page (Ick 266-267).

Ick goes on to say that while the objective of colonial education was to produce sameness, what the Thomasites encountered in the barrios, as in the performance of this student, was “an almost overwhelming strangeness” (267). Indeed, as she further remarks, “the colonial process is far from a one-way street”. Ick’s musings take two directions: on the one hand, the Thomasite is revealed as being, after all, just human; on the other hand, it points up the complexity and opaqueness of the Filipino girl’s performance, which cannot be explained away as mere submission. Philippine intellectual Vicente Rafael comments that the classroom is “one place to see the emergence of the foreign and its domestication” (Rafael 2006, 45). Compelled to use the foreign language of the foreign teacher, the student might say things without understanding them and by doing so “fend off” the teacher’s oppressive attention, and “return the foreign to where it came from”. The language seems to “merely [pass] through one’s body” but “in speaking it [the student becomes a medium] for the reproduction of its foreignness” (46) and its circulation and availability “for all kinds of use and misuse” (65).

Thinking this through diagonally in terms of both the neocolonial condition and the return of a Marcos in the presidency, I am drawn to the possibility of acts of resistance and agency which however get drowned out by the noise and bluster of the dominant discourse. Like Anna Donaldson’s pupil as interpreted by Judy Ick, many people who seem to have submitted to the dominant discourse may really be turning things around for their own “use or misuse” and in so doing they exercise agency over their own lives. As a case in point, I heard Ronald Holmes of Pulse Asia say in a roundtable discussion in 2019 that many who were at EDSA were disappointed by how the gains of people power in 1986 did not translate into anticipated changes and so they turned against the “yellow” movement and supported Duterte. Whether this is agentic “use” or “misuse” is something to think about.

I might be stretching this too far and certainly there is a need for empirical work to be done in order to arrive at evidence-based statements. And here is where research brings needed resources for our work in cultural education. And it does not always have to be about the big issues. What matters is that it allows us a glimpse into possibilities of turning things around and towards a better future. What matters in fact is that it is local and specific.

In this volume of *Talas*, we bring you six different kinds of close encounters in which specific local experiences vibrate with life, demanding our attention, and to a greater or lesser extent present examples of what I am arguing here.

“Teksto at Talastasan: Pagmumuni at Panimulang Pagbabalangkas sa Kasaysayan-bilang-Komunikasyon” by Emmanuel Jayson V. Bolata is an exposition on practices of the teaching of history and the challenges to historiography in the Philippines as well as an argument for the critical role of the historian in arriving at an understanding of primary and secondary texts used in the study and teaching of history. Using set theory as analytic method for “history as communication”, the author traces how changes in the curriculum have resulted in a situation where students are made to read primary texts without much guidance from historians whose work it is precisely to interpret these texts and their contexts – a situation he deplores because it has resulted in many deviations, distortions, and denialism because of the disappearance or removal of the historian. The exposition by itself is an enlightening discussion of what can be the probable causes of the many distortions of historical facts in the understanding of many Filipinos, one of which is the placement of the study of history in the elementary followed by a long period of disappearance in the high school curriculum and then a course in the general college curriculum. While there has been a shift in the pedagogical paradigm from the memorization of facts or the later memorization of narratives to, at least, an articulation of the goal for history teaching to achieve “understanding of concepts” rather than memorization, there are many problems pertaining to interpretation, training of teachers, and access to materials, and the consequential view that “anyone can be a historian” or distrust in the historian infamously purveyed by figures and interests who sow disinformation and distortion of known facts about the past for political purposes. Bolata’s article also offers valuable insights about history as dialogue in relation to understanding it as a form of communication. And, in direct relation to the idea that “history repeats”, the author makes the clarifying statement that it does not, really; that “every event or phenomenon has its own context, and it is up to us to use the past or make it serve as cautionary tale for our own time” (translation mine).

Felimon Blanco’s article, “Theater as a Tool in Promoting Positive Discipline for Children: A Case Study”, is a sharing of an investigation into the efficacy of theater as a tool for perspective and attitude change. The study was conducted among viewers of the advocacy play *Istoryahe Lang Ko* devised with the Teatro Guindegan of La Salle University Ozamiz and directed by him as part of a bigger project on positive discipline for children by the Philippine Educational Theater Association. The play was performed in ten barangays and post-show dialogues were conducted. With Albert Bandura’s social learning theory as critical lens the research used semi-structured interviews to get the feedback of the parents on the impact of the play. The author clarifies that the purpose of the study was only to get the immediate feedback of parents and not behavior modification. The interviews revealed that the parents understood the play’s message on positive discipline, that they should talk to the child instead of using corporal punishment, which they say is still prevalent in the barangays. Overall, the study intended to affirm the efficacy of theater used as entertainment-education in advocacy campaigns. Blanco’s article offers an extensive

literature review which includes recent studies on the impact of plays in the first phase of PETA's advocacy campaign on positive discipline for children. But its contribution to this volume goes beyond that, because it gives us a front seat view, so to speak, of how culture change takes time and a lot of effort; how views, attitudes, and behavior become so ingrained that they are very difficult to change; but, also, how art forms like theater has the powerful capacity to move people to reflect on themselves and potentially to effect transformation.

The essay “The Talaandigs’ *Ulaging*: The Capture of Nalandangan and the Agpangan – Gantangan – Timbangan Cultural Framework” by Hobert P. Savior makes a deep dive into the life and world view of the Talaandigs of Sitio Tulugan in Lantapan, Bukidnon through a reading of the indigenous group’s epic poem, the *Ulaging*, which the author makes in conversation with the group’s leaders and key community members. As the author explains, the Talaandigs evaded capture by the colonizers and this evasion is similar to the events narrated in their epic, in which the hero Agyu and his people left the coast and journeyed inland amidst great difficulties. They settled close to the mountains Mt. Kitanglad and Mt. Kalatungan, which are now considered by the Talaandigs as their ancestral domain and territory, their land, their Nalandangan, upon which they built their community and ways of life. And like Agyu in the epic, they are committed to protect this land and their people from invasion, even as they strive to build an abode of peace and justice for themselves. Their culture and very being, their spirituality, and their role as peacebuilders and as stewards of the earth are all tied to the land. Savior provides rich descriptions of the lifeways of the people and the many stories of their ancestors and heroes with whom they continue to have an intimate relationship. The essay’s focal point, however, is on the Talaandig’s customary laws, their *Batasan*, following the “*Agpangan–Gantangan–Timbangan* cultural framework” based in the *Ulaging*, that then shows the significance of the epic in their lives and its importance as a “guidebook and master plan [for their] survival and development” in the context of conditions of capture. Such conditions of capture are not metaphorical but actual. The capture of Nalandangan is the actual experience of capture of their land and water rights and the continuing threats of land grabbing by capitalist investors. It is the capture of their youth who risk leaving their traditional lifeways for the lure of the outside world and its proffered global culture and values. It is in fact the capture not only of the Talaandigs but the entire nation, says one of the elders interviewed. And so with this essay we come into close encounter with the life and experiences of a living community threatened by globalization, the new form of colonization in our time, and their active and persistent struggle.

Galileo S. Zafra’s essay “Ang Pagsasalin sa Pag-aakda ng Bansa: Pagmamapa ng mga Pananaliksik sa Araling-salin sa mga Programa ng UP Departamento ng Filipino at Panitikan

ng Pilipinas (1993-2020)” further provides an opportunity to pay attention to many other ways that local and specific communities across the nation speak. He reports on a mapping project that sought to identify categories of research projects (BA/MA/PhD) conducted by students with the goal of affirming the significant contribution of translation and translation studies. We get a close look at some featured projects in which we see how regional literatures actively mark their presence in the national literature and thus contribute to the “writing of the nation” by means of the translation from the languages of the regions to Filipino or by means of critical studies of such translations, some of which offer guidelines on translating from the regional languages. We also learn about projects that focus on previously marginalized or ignored areas like translation of children’s literature, romance novels from popular culture, and works coming from the revolutionary organizations. There is also translation work from foreign languages other than English and projects that translate material from disciplines like economics, law, and biotechnology. These projects flex and prove the capacity of Filipino as a language that can bring knowledges from these fields closer and more accessible to many more Filipino readers. If, as Zafra explains, mapping is an “instrument of power” that charts certain directions and invisibilizes others, and if one can “displace” or reconfigure that power by an act of re-mapping, this essay on re-mapping surely succeeds in charting new paths and making visible that which had been previously absent or ignored in translation and translation studies in the Philippines.

Paul Alexander Morales has two articles in this volume which offer personal but very sharp and insightful reflections on two distinct experiences with which we, then, dear readers, get to see concerns and issues of an industry and the vibrancy of artistic work for a specific project. “From the Inside, Looking Forward: Political Prospects for the Professional Performing Arts in Manila” makes a case for the economic contribution of professional performing arts in Manila and the need to ramp up support for the industry in the areas of cultural policy and public funding. Speaking from his long years of practice as a professional in both theatre and dance, the author deplores how professional work is not given even the proper recognition in cultural policy that refer to the work of the artists as “seasonal work”. While there have been legislation passed to support artists, much of it remains on paper and has yet to be enjoyed by the people and groups who devote their artistic labor amidst precarious conditions, most notably during the pandemic when theater closures drove majority of them to unemployment.

“The Mechanics of Opera: Ballet Philippines X Gabby Barredo” is an insider’s sharing on artistic collaboration, a rich experience of a process that is both beautiful and fragile, “mythical” and “artful”. The essay takes us inside the work that is *Opera* and the collaboration between Ballet Philippines and Gabby Barredo and other artists that BP engaged for the choreography, music, and visuals of the production. It is also a tribute to

Gabby Barredo who passed in 2020. Gabby Barredo's work first seen in the 2013 Manila Art Fair inspired the fusion of dance, music, video and sculptural installation that became Opera in 2016.

If Paul Morales' essay on Opera gives us a close encounter with a particular work, Christine Magpile's contribution "Pambihirang Alagad ng Sining" allows us to meet up close a National Artist for Music, Professor Ramon Santos, through the author's interaction and work with him. The national artist thus becomes not only a figure for our admiration but someone we can converse with and get to know on a personal level.

All these essays enable us to listen to voices of local and specific persons in local and specific situations – like Anna Donaldson's pupil who is sadly not even named—telling us a story or idea and prompting us to think and to act. It is in the local encounters that we see faces, we know names, we connect with actual, living, individual humans, not just "the human" or "the Filipino" in its generality. The modest goal here then is to find the cracks and crevices in which alternatives for action in our time can be made visible for us to chart a path forward. As Paul Morales says, even if we take risks, "between our unpredictable birth and death ... we could learn to better court the cosmic gears and allow more artistic dreams their full manifestation".

Cultural education for the twenty first century is a gargantuan task given the systematic campaigns of certain vested interests to sow disinformation, manipulate opinions, and perform manufactured personas and untruths on all platforms of public space. Let us remember that oppressors and dictators espouse and promote culture (of "the true, the good, and the beautiful") and draw from and use the same cultural icons, artifacts, events, and values. Some employ armies of trolls and spin doctors. Some pose as "makamasa" to an extreme, as if the masa are naturally vulgar. Some have themselves painted as mythical figures. Name it, they've done it and are doing it—all the tricks in the trade. I therefore propose a kind of cultural education that follows a different logic, one that is resistive and radical, paradoxical and always translocal, using creative and artistic methodologies and practices that open up spaces for the invisible, unsayable, uncounted, and unmarked of and in culture to appear and be seen, to be counted—even if these might bring us face to face with acts of agency that challenge our tolerance for difference, stun us, prick our sense of "right" and "ought". It is also cultural education that is dialogical, non-hierarchical, democratic, one that can potentially reveal cracks and crevices in the dominant narratives that can eventually be burst apart by the many unheard voices and ignored stories. And bolstered by the inspiring stories from local encounters, like those included in this volume, we might be able to ground our work in the real stakes of cultural education and chart our path forward.

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Theater as a Tool in Promoting Positive Discipline for Children: A Case Study

Felimon Bonita Blanco

Abstract

The study aims to present a qualitative inquiry on using theater as a tool in educating communities on positive discipline for children. It investigates the impact of the advocacy play *Istoryahe Lang Ko* on the parents and family heads in relation to positive discipline for children. This is a case study that uses the Social Learning Theory of Albert Bandura as the main framework of the inquiry. Participants of the study were ten parents from the City of Ozamiz who watched the play that was staged in their barangay. The study revealed that the use of theater is an effective tool in conveying messages and issues to the community. It also revealed that communities prefer theater over traditional lecture as method in educational activities. The results of the study showed that staging plays in the communities leave an impact on parents and family heads in relation to positive discipline for children. This study concludes that theater, being a live art, easily connects with the audience; thus, learning of the message is easier and clearer. The play changes perspectives among parents in relation to corporal punishment and positive discipline for children.

Keywords: *theater in education, positive discipline for children, educational theater, social learning theory*

Introduction

Theater is a collaborative form of art. This is because it employs the use of all other art forms. It uses dance for scenes that need choreography and movement. It uses music for background and accompaniment. It uses visual arts and architecture in the case of set design and stage construction. It uses literature for the dramatic texts used in the performance. It employs film or multimedia to support specific scenes on stage. Thus, we can say that theater is the convergence of all arts. Theater is an activity where interacting persons mimic some actions and present themselves to another group of persons. These two groups are divided into performers and audience, with the first group performing in an imagined time and place.

For centuries, the practice of theater has been an indispensable part of human expression in all cultures. It has been said that theater was the earliest form of entertainment, as the first human invention. Through theater, people reflect on their new experiences and consider innovative possibilities, making theater a means of perceiving the world and our role in it. Theater cannot be imprisoned inside theatrical buildings, just as religion cannot be imprisoned inside churches. The language of theater and its means of expression cannot be the exclusive property of performers, just as religious activity cannot be claimed alone by church leaders.

Theater has been used in many cases as an effective tool to educate communities regarding social issues and health practices. In Africa, the use of theater has been employed to increase educational awareness on HIV/AIDS cases. In India, the use of theater (forum theater in particular) is also used to raise awareness on health education among rural communities. In the research *Dramatic Plays as a Tool to Educate Young African American Females About HIV/AIDS*, the researchers note theater's ability to provide opportunities to recreate reality in a safe environment to explore possibilities for change (Livingston, Merryweather, and Mohabir 2014, 3). They further state that different life roles can be experimented, and new behaviors can be explored through theater to promote positive life changes.

Initially, the use of theater in a development environment involved performing plays to convey strong social messages, with little or no audience participation. Gradually, the potential of theater as a platform of discussion and of exploring pertinent issues within a particular community was seen (Scott-Danter 1999, 23). In the project report of Health on Stage organized by Asia Europe Foundation and FSL India in India, the project evaluators concluded that forum theater can be an effective way to raise awareness and to create a dialogue about water-related issues in communities in India (Asia Europe Foundation 2011, 27).

In 2014, the Teatro Guindegan of La Salle University Ozamiz mounted the play *Istoryahe Lang Ko*, an advocacy play on positive discipline for children. The play was staged in ten barangays in the City of Ozamiz as part of the No to Corporal Punishment campaign in partnership with

the Philippine Educational Theater Association (PETA). Target audience during performances in the select ten barangays were the parents. There were audience interactions every end of the performance. These post-show dialogues were conducted to elicit immediate reactions from the audience.

I was the director of the play and was fully invested in the intents of the campaign within which it was produced. I was therefore very curious if indeed theater can be a tool in educating the communities on positive discipline for children. And so, the study aimed at determining the impact of the performances of *Istoryahe Lang Ko* by Teatro Guindegan on the change of perspectives on positive discipline for children. However, the study was limited only to the immediate response of the participants after watching the play. Hence, behavior modification after viewing the model play was not part of the objectives.

This research study adds to the bodies of research proving the effective use of theater as a tool in communicating or conveying messages to the communities. This study is of great significance to civil society organizations or CSOs (both national and international) who are looking for appropriate strategies and methodologies to convey messages or to educate communities, using information and education campaign (IEC) programs. In like manner, this study is of importance to development practitioners who utilize theater in their advocacy work in the communities. The result of the study is beneficial also for the parents or adults who learned ideal discipline practices through watching the model play.

The study posed two questions: What are the perspectives of participants on the use of theater to convey messages/issues to the community? And what is the impact of the play *Istoryahe Lang Ko* on the communities in relation to positive discipline for children?

Theater as Entertainment and Education Tool

Drama is probably a more recent art than painting or singing because of its complexity. It is an activity that requires many people with different skills, all working together – not to mention the large group of people who gather at one place at one time to witness it (Cohen 2014, 10). Drama is a public art, requiring, in addition to the inspiration and skill demanded of all artistic creation, a sophistication of social organization. The ties between a theater and its culture expand well past simply political concerns. Specifically, the theater has at some time served as a ground for the discourse of each social issue possible. In modern times, theater has been used to discuss issues such as alcoholism, homosexuality, venereal disease, prostitution, public education, racial prejudice, capital punishment, thought control, prison reform, character assassination, civil equality, political corruption, and military excess. The finest of these shows, it is claimed, have shown these difficulties in all their complexity and have offered answers not

as dogma but as food for thought - because great theater has never attempted to purvey pure propaganda. As a result, theater is best positioned to push and emphasize public encounter with social issues. It is successful in connecting the audience's ideas and emotions with these concerns.

It is particularly the collective and public nature of the theater that makes it such a potent social force. The theater is a gathering place for the public presentation of ideas. It creates an intensely emotional experience for the audience. This is because ideas are expressed through characters caught in difficult or dangerous situations. More so, the impact of the work is then magnified by the number of people present; in this case, the audience that watch the performance. A collective emotional reaction is a powerful force with many diverse functions. It might result in a communal sigh of relief, as well as an emotional release. When a group of individuals have laughed or grieved together, they may feel better able to bear the problems of their everyday life or the pressures that confront the whole community. Thus, theater may be utilized to facilitate social discussion, open exchange of ideas, or propaganda dissemination. Theater is a great source of enjoyment, including any type of drama that strongly stirs our emotions and heightens our awareness of human problems – pleasure in theater is that which retains the attention.

Theater is live and human: it uses voice, speech, language, the body, and emotion. It brings life and human reality to the audience as well as players. It makes people think and respond. We are all actors playing different roles in our lives, and the world is our stage (Myers 2007, 6). Moreover, theater groups can create space for storytelling and discussion. Theater can convey information and remain popular and entertaining too.

The book *Act, Learn and Teach: Theater, HIV and AIDS Toolkit for Youth in Africa* (Myers 2007, 6) lists the positive impact of theater, quoted here in full:

1. Theater grabs the attention and interest of a great number of people. This is because theater is performed live and based on reality. It combines oral communication, physical expression, dance, image, music, and song, which work together to maintain people's interest over time.
2. Theater brings people together to openly discuss a problem.
3. Theater arouses strong emotions. The whole person is involved when participating in a drama – the mind, emotions, prejudices, and passions. Therefore, the experience and learning are not easily forgotten.
4. Theater can be adapted to local realities because plays can be performed anywhere, at any time and in local languages presenting real life situation.
5. Theater sensitizes a community on priority issues and creates collective ownership of individual stories.

6. Theater promotes tolerance and mutual understanding by allowing the audience or actors to experience a different point-of-view or a role.
7. Theater encourages participation and self-expression, especially from those who often go unheard.
8. Theater provides entertainment! Many people learn best while enjoying themselves.

Theater reaches the heart and the mind in a way that reading a pamphlet or listening to a speech likely will not. What happens to the characters and the emotions one feels while participating in a Forum Theater scenario strikes people in a unique way and will likely be remembered long after the play ends (Myers 2007, 8).

Theater offers entertainment while at the same time providing education to its audience. It has a strong power of persuasion. Entertainment-education (E-E) dramas can persuade because they show characters who change their behavior to improve their lives. Stories have unique power and nuance to describe people's behavior and interactions, and their consequences. When audience members see that they could be in the same situation as the characters, stories can move them to change too. E-E is particularly able to influence behavior rooted in traditions that are hard to change (de Fossard & Lande 2008, 1). E-E uses various forms of entertainment. Dramas on radio and TV, animated cartoons, popular songs, street theater, and other formats can both educate and motivate as they entertain. In E-E, there is no clear demarcation line between entertainment and education. The two should be seamlessly woven together.

E-E uses drama, music, or other communication formats that engage the emotions to inform audiences and change attitudes, behavior, and social norms. It engages the emotions as well as the intellect. This helps explain its power to change behavior. It can evoke a range of emotions.

Entertainment is more than amusement. An emotional reaction often leads people to reflect about themselves and their own attitudes and behavior. At the same time, E-E presents role models who can show the audience how to adopt healthy behaviors (de Fossard & Lande 2008, 3).

Audiences identify with characters and settings. Audiences respond emotionally to E-E that is realistic, culturally appropriate, and creatively produced (de Fossard & Lande, 2008, 4). When characters express their feelings, or when the story itself is dramatic, the audience responds emotionally. The audience feels a sense of empathy, and characters come to seem like friends. When characters face a problem that evokes emotion, audience members who identify and empathize with them may be motivated to solve similar problems in their own lives in a similar way.

Seeing how the characters in a drama solve problems can give audiences the sense that they, too, can control their lives and solve these problems. This sense of being in control and able to solve problems is called self-efficacy. Observing the success of others and trying new behavior and succeeding can lead to self-efficacy. Thus, audiences come to believe in their own ability to change and to succeed like the characters in a story.

Papa et al stress that entertainment-education provides the general community with examples of behavior for modelling which can be either desirable and undesirable attitudes enacted by media characters that are either appealing or non-appealing for the masses (2000, 34). They further explain that the process of change takes place when people in the group share their own stories about coping with the same experienced problems (36). Corrollarily, there is another function of the use of theater, that is, to educate the communities. Theater productions are entertaining for young children, pre-teens and even adults. Many of the evaluations of live theater productions as an educational method have found a positive influence on knowledge and behavioral intentions. However, despite its considerable use, the effectiveness of live theater as an educational method with children has been minimally explored in the literature to date, and the available evidence is of differing quality which limits these findings (Waters et al 2012, 4).

Theater productions may also be used as a springboard for dialogue about the issue post-performance. It can be a platform to find solutions, ways and means to solve issues in the communities.

Theater in various forms and styles is used to effectively convey messages to the communities without having the need to forcefully inject them into the consciousness of the audience. The theater performance provides a platform for choices of decisions on the issues at hand. The audience is given the power and freedom to decide which will be taken and which will be rejected. Theater develops critical thinking and judgement among the viewers. Accordingly, it offers opportunities for debates and discussions over issues that directly affect the social communities.

In past studies and practices, the use of theater has been proven to be effective in communication and education. It offers great potentials for the education of the communities on certain issues and problems because of its power to challenge and question decisions of the people.

Theoretical Framework and Methodology

I used Albert Bandura's Social Learning Theory as the main theoretical framework of this study. The major premise of Social Learning Theory is that people can learn by observing others. The theory hypothesizes that people learn from one another via observation, imitation, and modeling. In the book *Social Learning Theory*, the authors list the necessary conditions for effective modelling: Attention, Retention, Reproduction, Motivation (1977, 23).

Bandura's theory suggests that people learn through a process. First is attention; people focus on someone or something. Second is retention; people store information from what has been observed. Third is reproduction; people perform the same observed behavior. Fourth is motivation; people are motivated to imitate the modeled behavior.

Schunk says that Bandura's work should do a good deal to increase our awareness of the importance of models in child-rearing and education. Teachers or parents teach by example which can be an influential modelling. If a parent spans a child (attention), then this will give a child an idea how spanking can physically control other people (retention). If the same child spans someone younger than him/her (reproduction) and enjoys in the process, then he acquired such behavior through modelling (motivation) (2015, 127).

Observational learning is one of the more important concepts in social learning theory. Once a new behavior is acquired through the process of observation, then learning is said to be cognitive. O'Rourke stresses that observation teaches us the probable consequences of new behavior; we notice what happens when others try it (2006, 72). Observational learning can occur through observation of modeled behavior with the accompanying cognitive activities.

Bandura believes in "reciprocal determinism"; that the world and person's behavior cause each other. Thus, Bandura considers personality as an interaction of three components: environment, behavior, and psychological processes. He stresses that behavior partly creates the environment, and the resultant environment influences behavior (An Overview on the Reciprocal Determinism Concept with Examples 2010). In this two-way causal process, the environment is just as influenceable as the behavior it controls.

The three factors of environment, people, and behavior are constantly influencing each other. It is said that behavior is not simply the result of the environment and the person, just as the environment is not simply the result of the person and behavior. The environment offers models for behavior. Observational learning occurs when a person watches the actions of another person and the reinforcements that the person receives.

The big question then for this research was whether and how theater can be a way to influence behavior and psychological processes with regard the issue of disciplining children, specifically in relation to the *Istoryahe Lang Ko* play as it was used in the PETA ARTSZone Project. Using a semi-structured interview, I gathered answers from select participants, who I met face-to-face. The participants were selected via a purposive sampling, using simple criteria: they must be residents in the barangays where the play was performed; they should have watched the performance; they should be a parent (either mother or father); and there should be only one participant per barangay. The results validated previously held notions about the power of theater in communicating messages and its potential to change perception.

Theater is More Effective than a Lecture

One of the main objectives of the study is to prove the use of theater as an effective tool in educating communities. Majority of the participants responded that they rarely see drama performances in the barangays that convey a message to the audience. This revealed that there has been no regular conduct of educational performances in the ten barangays, aside from Teatro Guindegan's performances of *Istoryahe Lang Ko*. The participants of this study proved that the use of theater is an effective tool in conveying messages/issues to the community than traditional lectures. They stated that they liked watching the play because they were able to absorb the message more easily than if they listened to a traditional lecture, which they thought can be boring sometimes. Participants prefer to watch performances than listen to lectures. Of course, the perspectives of participants toward use of theater in educating communities was anchored on their experience in watching the play *Istoryahe Lang Ko*; the results can potentially be different with a different play.

The study, in general, revealed that the community likes theater because (a) it is educational, (b) it has purposes, (c) it can entertain, (d) it has lessons, (e) it is a good strategy, and (f) it can get the focus or attention of the community.

Theater is an effective tool in conveying messages because it captures audience attention. The audience can easily connect with the message being presented. Theater is performed live, hence, it is easier to interpret and understand. To them, theater is like a reflection; it makes the audience easily react, interact, and recognize the situation. It develops "internalizations" of the message that is being presented to them through the performances. Theater makes people active and alive. As one participant from Barangay Tinago puts it (translated and edited for clarity and brevity):

“Theater is artistic and not boring. It is not direct teaching, but you can connect immediately because of the impact of the dialogues. It is realistic; thus, it hits the emotion powerfully. I saw parents who cried. You cannot easily cry when it is just a lecture. I also cried. When our eyes met, we just laughed. Because we were touched by it. We were touched because we can connect with the scenes. The performers did very realistic acting, which was more effective in crushing our hearts. Not only parents cried, even the children. The children found connection with the play.”

This finding validates the previous research on the effects of theater among community people. According to Myers (2006, 6) theater provides entertainment in which many people learn best while enjoying themselves. This also validates previous research made on the use of theater as an effective tool in educating communities on the effects of smoking, fruit, and vegetable consumption (Child Health Promotion Research Centre 2012, 6) and on increasing AIDS awareness in Africa (Harvey, Stuart & Swan, 2000, 100), among others.

The second objective of this study is to determine the impact of the play *Istoryahe Lang Ko* on the communities after the performance of Teatro Guindegan in ten barangays in the City of Ozamiz. The key informants were asked about what they think are the impacts of the play *Istoryahe Lang Ko* on parents and families.

The play *Istoryahe Lang Ko* leaves an impact on the parents and family in relation to positive discipline for children. The participants revealed that the parents, after watching the play, (a) understand better how to discipline their children, (b) realize that punishing is not a direct discipline, (c) learn the value of respect inside the family, and (d) are entertained and inspired but somehow emotionally touched.

Because of the performance of the play, the parents gained knowledge in the ideal practices of disciplining a child. They learned that to discipline a child is not to punish immediately, but to talk to the child and explain the mistake/fault. The communities even proposed that this type of advocacy play should be presented during pre-wedding seminars to expose the young couple to ideal child discipline practices just before they enter marriage.

However, the participants also revealed that there are still some forms of corporal punishment among children that happened in their barangays. Corporal punishment practices cannot be immediately stopped because the campaign for positive discipline for children needs to be more strengthened in the barangay level. According to a participant from Barangay Aguada,

“It was an effective way of presentation. Like in a movie, there’s drama, songs, and dances. It will really take your attention if you’re an adult or especially a mother. It is already boring for them to listen to lectures. Stage plays can be appropriate for audiences from all walks of life.”

This finding validates the study of PETA on the impact of the play *Rated PG* on corporal punishment and positive discipline. As Ochoa, Yacat & Torre (2014, 25) point out, the play seemed to be effective in improving the favorability of positive discipline than in lowering the endorsement of corporal punishment. This also validates the research findings that theater opens the way for discussions among people. Theater productions, according to Child Health Promotion Research Centre (2012, 15), may also be used as a springboard for dialogue about the issue post-performance. However, as Ochoa, Yacat & Torre (2014) note, there is a need for widespread dissemination of the advocacy. They say that there are indeed more works to be done in this aspect (25).

Conclusion

Clearly, the participants have varied perspectives on the use of theater to impart messages to its audience, but they all saw that the use of theater is highly effective in educating the communities. The live performance in theater captures audience attention making the message easier to understand. Further, the participants of the study reported that the play *Istoryahe Lang Ko* leaves an impact on the parents who watched the performances in the barangays. The play educates them that disciplining means talking and explaining to the children the mistakes they committed. However, they also affirmed that there are still reported cases of corporal punishment in their barangays.

Recommendation

In line with the findings of the study, I offer the following recommendations:

Teatro Guindegan should make follow up performances in the select barangays to support and intensify advocacy campaigns using theater as medium. Also, the group should collect data / information every after each performance and produce a repository of information for future study.

Theater companies should make further case studies on the use of theater for advocacy campaigns in communities on issues such as child prostitution, online child pornography and even rape cases among children.

NGOs/CSOs Working in Community Development that work in the rural communities must use creative arts / theater in educating the communities. This study reveals that

community people prefer shows / performances over traditional lecture which can be boring for them. Educating communities through theater is highly effective.

Future Researchers who are interested in this topic can make an in-depth comparative study on the use of theater versus traditional lecture in educating the communities. Likewise, I recommend to conduct studies on the perspectives of children toward the use of theater in promoting positive discipline for children.

Performance Details

Istoryabe Lang Ko by Teatro Guindegan of La Salle University Ozamiz. Original Script by Liza Magtoto; Adaptation and Direction by Felimon Blanco; Music by Artchie Linganay & Victor John Bate. Performed at LSU Arts Center on August 18, 2014 as part of the ARTSZone for Children, funded by the Philippine Educational Theater Association.

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Teksto at Talastasan: Pagmumuni at Panimulang Pagbabalangkas sa Kasaysayan-bilang-Komunikasyon

Emmanuel Jayson V. Bolata

Abstrak

Pinagmumunihan sa sulating ito ang ilang pamamaraan sa pagtuturo ng kasaysayan ng Pilipinas, partikular ang sentralidad ng teksto at talastasan. Sa pagtuturon sa teksto at talastasan, mapalilitaw ang mga kaisipan at praxis ng kasaysayan-bilang-komunikasyon. Gamit ang mga kaisipan hango sa set theory, inilalatag din ang balangkas ng daloy, interseksyon, at antas ng “may-akda” at “teksto” sa proseso ng pagsasakasaysayan. Tumutukoy ang mga ito sa tao at sa tekstong sangkot sa tekstuwalisasyon ng kasaysayan o produksyon ng mga akdang pangkasaysayan. Mula sa balangkas na ito, mapalilitaw ang mga deviation, o pagtiwalag, pag-alpas, o di-pagsunod sa nakatakdang prinsipyo o daloy ng balangkas, na nakatutok sa pagkawala ng eksperto, o ang historyador. Nagbubunga ang deviation ng mga hamon at problemang historiograpikal na kasalukuyang kinahaharap ng/sa pag-aaral at pagtuturo ng kasaysayan ng Pilipinas.

Susing-Salita: kasaysayan, komunikasyon, dialogo, may-akda, teksto, deviation

Ilang Hamon at Tugon sa Pagtuturo ng Kasaysayan

Minsang ibinahagi ni Teodoro Agoncillo (2003, 31) ang resepsyon sa subject na history o kasaysayan: “It is not infrequent to hear students say that they hate history because they have to memorize so many dates. ‘I am not good in history,’ said one physician to me not long ago, ‘because I have a poor memory for dates.’” Katulad ng binanggit, mangilan-ngilan siguro sa atin, noon at maaaring hanggang ngayon, ang ayaw ang naturang subject. Nakasanayan nating ipinapakabisado ng guro ang mga historikal na detalye ng iba’t ibang mga pangyayari, ikutang tagpo, personalidad, at penomena. Reklamo ng maraming mag-aaral ang information overload tuwing darating ang mga araw ng pagsusulit. Kakabit nito ang mga tanong at hamon sa pagkatuto: Para saan ba ang pagmememorya ng mga impormasyon? Sino ang nagtatakda ng mga impormasyong kakabisaduhin? Aling impormasyon ang hindi nakakasama sa minememorya, at bakit may ganitong kawalang-pansin, kung hindi man tahasang pagsasagilid o pagbubura? Kaugnay nito, lilitaw sa mga pagpili ng pag-aaralan ang mga moda ng pagpapakahulugan at konsiderasyon sa pagdadalumat kung ano nga ba ang maituturing na “Kasaysayan ng Pilipinas”. Alin nga ba ang maituturing na “pambansang kasaysayan” o “kasaysayan ng bansa”?¹

Mahaba na rin ang kasaysayan ng ganitong pamamaraan. Maiuugat pa ito sa medieval na edukasyong dinala ng mga Europeo sa Pilipinas (Alzona 1932).² Implisito sa akda ni Jose Rizal ang puna sa ganitong pamamaraan ng pagtuturo na tinatawag ni Paulo Freire bilang “banking concept of education” (1970, 57-60). Sa isang kabanata sa *Noli Me Tangere*, binanggit ng isang guro kay Crisostomo Ibarra na, “Nagbabasa sila [ang mga bata], sumusulat, at isinasaulo ang mga bahagi at kung minsan ang buong libro sa Kastila. Ngunit walang nauunawaan kahit isang salita” (Rizal 1998, 101-102).

Maibabalangkas sang-ayon sa mga modelong pangkomunikasyon ang paraang ito ng pag-aaral ng kasaysayan. Isang matandang modelo ng komunikasyon ang maiuugat pa kay Aristotle, na pinalawig nina Harold Lasswell, Wilbur Schramm, Claude Shannon, at Warren Weaver (Bulan at de Leon w.t., 9-11; Dunn at Goodnight 2011, 3). Bagaman may pagkakaiba-iba sa ilang aspekto, makikita rito ang tatlong pangunahing bahagi ng komunikasyon: ang tagapagpadala ng mensahe, ang mensahe, at ang tagatanggap. Linyar, sekwensyal, at iisang direksyon lamang ang daloy ng komunikasyon sa naturang modelo. Ganito rin nakikita ni Galileo S. Zafrá (1999, 370) ang “kumbensiyonal na modelo ng pagbabasa”: mula sa awtor ng teksto papunta sa mambabasang tagatanggap nito. Sa sinaysay sa itaas na moda ng pag-aaral ng kasaysayan, nagsisilbing pinagmumulan ng materyal at kaalaman ang guro, na tinatanggap naman ng kaniyang mga estudyante.

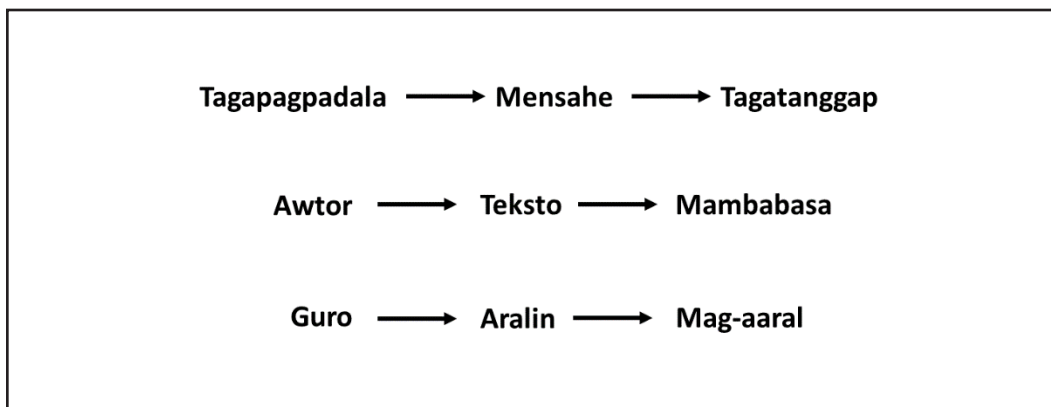


Fig. 1. Mga modelong unidireksiyunal (Bulan at de Leon w.t., 9-11; Dunn at Goodnight 2011, 3; Zafra 1999, 370).

Sa ganitong pananaw, pasibo o reaktibo lamang ang mga estudyante sa proseso ng pag-aaral. Higit itong “teacher-centered” kaysa sa “learner-centered”, sapagkat mas nabibigyang-diin ang konteksto ng guro kaysa sa mag-aaral. Maihahanay sa pagtinging behaviorist, mistulang tabula rasa o reseptakulong walang laman ang mga mag-aaral na “kinokondisyon” ang isip at “dinedepositohan” ng kaalaman at kasanayan sa pamamagitan ng interaksyon sa guro (tingnan ang Freire 1970, 57-60; Hergenhahn at Olson 1997, 7-9, 79-95, 173-174). Kung papairalin pa ang memorisasyon bilang “pag-aaral” ng kasaysayan, hindi gaanong natatasa ang mga high order thinking skills (*apply, analyze, evaluate, create*), sapagkat mas nakatuon ang memorisasyon sa paghahasa lamang ng *recall* at *understand*, mga low order thinking skills sang-ayon sa Bloom’s Taxonomy. Ano ang kasukdulan ng ganitong paghahasa ng kasanayan? Naglatag si Jorge Luis Borges ng posibilidad sa kaniyang tauhang si Funes el Memorioso, mula sa maikling kuwentong may taglay na parehong ngalan. Nagagawang mamemorya ni Ireneo Funes ang iba’t ibang bagay, “hindi lamang bawat dahon ng bawat puno ng bawat uri ng punongkahoy, kundi maging ang bawat pagkakataong nakita o naharaya niya ito.” Gayumpaman, “wala siyang gaanong kakayahang mag-isip. Ang mag-isip ay ang limutin ang mga pagkakaiba, ang tumingin sa kabuuan, ang gumawa ng mga abstraksyon.” Dagdag pa rito ang trahedyang nananatili lamang siya sa dilim o anino at madalas na nahihirapang matulog, sapagkat patuloy sa pagdadagdag ang mga sentido at imahinasyon sa kaniyang namememoryang impormasyon (Borges 1962, 59-66).³

Kung sususugan pa, maibibilang ang mga pagsusulit, lalo na kung naglalaman lamang ito ng mga item na “identification” na lubusang nakasalalay sa abilidad na magmemorya ng impormasyon, sa mga tipo ng makinaryang pangkapangyarihan na hindi gaanong nakatuon sa “tunay na pagkatuto” kundi sa pagpapanatili ng awtoridad ng may-kapangyarihan, mula sa guro o propesor sa silid-aralan hanggang sa mga lokal at pambansang institusyon.

Halimbawa, sa pag-aaral ng kasaysayan, mas nauna nang naging pamilyar ang guro sa mga set ng impormasyong pangkasaysayan na siya namang pinapakabisado niya sa mga estudyante, at susubukan ang kasanayang ito sa pamamagitan ng mga pagsusulat na nakasentro sa pagsasaulo. Ang pagpapasya kung ano-anong set ng impormasyon ang kakabisaduhin ng mga estudyante ay hawak ng guro, o ‘di kaya’y ng kaniyang pinagbabatayang sanggunian. Ang “bias” na ito ng guro o awtor ng batayang aklat ang pamilyar na pook (comfort zone), at kung gayo’y kanila ring larang ng awtoridad.⁴ Bagaman may maituturing na obhektibong “facts of history”, hindi tahasang masasabi na ang pagtuturo ng kasaysayan ay purong “neutral”. Matagal nang tinalakay ng mga historyador kung paanong nagiging “biased” at “subjective” ang akto ng pagsusulat ng kasaysayan.⁵

Kung hindi maiiwasan ang mga pagkiling at interpretasyon sa pagsusulat ng kasaysayan, gayundin ang pagtuturo nito. Ang pagtuturo ay isang aktong pulitikal. Marahil, higit itong napapansin sa mga usaping pangkasaysayan na may agarang bisa sa kontemporaryong kalagayan ng bansa, tulad ng mga isyu sa panahon ng Batas Militar at diktaduryang Marcos. Ang pangangailangan ng kamalayang pangkasaysayan hinggil dito ay nakasalalay sa mabigat nitong epekto sa kasalukuyan at hinaharap ng pulitika at lipunang Pilipino. Umaalingangaw dito ang pahayag ni Hans-Georg Gadamer (1976, 9) hinggil sa kamalayang pangkasaysayan: “History is only present to us in light of our futurity.”⁶ Nariyan ang patuloy na pangkasaysayang distorsyon, pagsasatahimik, at pagbubura sa kabila ng mga dokumentasyon at nagpapatuloy na salaysay ng mga namuhay sa panahong iyon. Sa pagtuturo ng kasaysayan ng naturang panahon, masisipat sa iba’t ibang anyo ang mga pagkiling: ang pagpili ng mga paksa, ang pagbasa sa mga kaganapan at usapin, at maging ang isinasagilid o hindi tinatalakay. Ang payak na paglilista lamang at pagmememoria ng mga diumano’y “nagawa” ng rehimeng Marcos tulad ng mga gusali at institusyon, nang walang kritikal na panunuri, ay isang façade ng “objectivity” na may tahasang pagkiling at kawalan ng impartiality. Lumilitaw naman ang “silences” tuwing hindi natatalakay ang naturang yugto dahil hindi na inaabot ng panahon ng pagtuturo, sa dami ba naman ng pangkasaysayang detalye ng mga naunang panahon.⁷

Ang problema sa nakasanayang paglilista at pagmememoria ng facts of history ay tinugunan na rin ng mga guro-historyador. Binigyang-diin ni Teodoro Agoncillo ang “naratibo”. Para sa kaniya, ang kasaysayan ay nasa ilalim ng humanidades bilang isang uri ng sining pampanitikan (Agoncillo 2003, 30). Ganito rin ang pagpapakahulugan ni Rosario M. Cortes (1993, 3-4) sa kasaysayan: “To construct history is to narrate it... history is the expository narration of the course of human societies in the past.” Kung kaya, sa halip na pagmememoria ng mga petsa, tao, at pangyayari, mas mahalaga sa pananaw na ito ang mga kuwento at pagkukuwento bilang pag-aaral ng kasaysayan. Nasa pagsasanaratibo na rin ng kasaysayan at ng pag-aaral nito ang gampanin ng historyador o guro na bigyang-interpretasyon ang mga set ng impormasyong historikal. Bagaman may puna siya sa maituturing na positibismong Rankean na nagdidiin

sa objectivity ng kasaysayan, nakatuntong pa rin si Agoncillo sa “kung ano talaga ang nangyari” (*wie es eigentlich gewesen*) para sa kaniyang pagpapakahulugan ng katotohanang pangkasaysayan, na pinag-iiba niya sa katotohanang pilosopikal.⁸

Gayumpaman, lumilitaw pa rin sa ganitong moda ng pag-aaral ang pangangailangan ng memorisasyon. Sa halip na set ng mga impormasyong historikal, ang kinakabisado na ng mga mag-aaral ay ang mga naratibong historikal na sinasaysay ng kanilang guro. Maaaring manatiling one-way pa rin ang modelo ng komunikasyon sa ganitong set-up: tagapagdala ang guro ng mga naratibo na tinatanggap ng mga estudyante (cf. “narration sickness” sa Freire 1970, 57-58). Lilitaw din ang mga tanong hinggil sa di-maiiwasang bias: Alin at kaninong naratibong historikal ang itinuturo sa klase, at bakit? Paano naman ang mga naratibong naisasagilid o walang puwang sa binuong estruktura ng “pambansang kasaysayan”? Sa kabilang ibayo, ang pagiging espesipiko rin ng mga naratibong tinatalakay sa klase ay dahilan, kung hindi man sintomas, ng tinatawag ni Renato Constantino (1977, 79) na “compartmentalized education”.⁹ Idinidiin dito ang labis na espesyalisasyon ng mga paksa at naratibo na nagiging balakid sa pagtingin sa mas malawak o malaking kabuuan (i.e. lipunang Pilipino). Gayundin, mayroong mga akdang pangkasaysayan na hindi gaanong nakatuon sa “naratibo”, tulad ng mga imbestigasyon sa historikal na penomena na ginagamitan ng metodong quantitative, cliometric, at demograpiko (e.g. Gealogo 1998, 89-102). Sa paglawak ng kahulugan, larangan, at lapit sa disiplina ng kasaysayan, nagagamit na rin dito ang mga kasangkapang epistemolohikal, teoretikal, at metodolohikal mula sa mga disiplina sa agham panlipunan, at maging sa natural na agham (i.e. environmental history o kasaysayang pangkapaligiran). Nagbubunsod ito sa pangangailangan ng “theoretically informed narrative” at ng sentralidad ng argumentong pangkasaysayan. Ayon kay Maria Serena I. Diokno (2015, 9),

One effect of more theoretically informed historical writing is the change in the historical narrative. I speak here not of the postmodern assault on the historical narrative (which reduces history to fiction) but of the centrality, with or without theory, of the historical argument. Descriptive, expository history has its place but is no longer adequate to answer the complex questions we ask and are asked of us.

Sa apat na sulok ng silid aralan (aktuwal man o sa mga kuwadrado ng videoconferencing service), maaaring tugon dito ang pagdidiin sa “diskusyon” kaysa sa “lektura”. “Discussions, not lectures,” ang mababasa sa feature article ni Georgina A. Reyes (1968, 32) para sa noo’y instruktur pa lamang na si Propesor Milagros Guerrero. Sa ganitong paraan, mas two-way ang komunikasyon sapagkat nagkakaroon ng palitan ng impormasyon, interpretasyon, at tanong ang guro at mag-aaral sa isang klase. Gayundin, mahalaga ring idiin dito ang usaping pangwika. Masigasig ang pagtutuon ni Zeus A. Salazar sa isyu ng wika at komunikasyon pagdating sa

kasaysayan at sa mga kaugnay nitong disiplina. Bagaman nasimulan na ang pagtuturo ng mga kurso sa kasaysayan sa wikang P/Filipino sa Unibersidad ng Pilipinas Diliman noong huling bahagi ng dekada '60 (Salazar 1991; 1997),¹⁰ higit na madedebelop ang pormal na talastasan sa publikasyon ng mga papel hinggil sa “Pantayong Pananaw” mula 1971 hanggang 1997 (Navarro, Rodriguez, at Villan 1997). Isang bahagi ng binuo niyang diskurso ng Pantayong Pananaw ay ang pagtukoy hindi lamang sa nilalaman o content ng mga akdang pangkasaysayan, kundi ang anyo o estruktura ng komunikasyon sa pagparoon-parito ng mga naturang nilalaman. Mahalaga para sa kaniya ang pagpopook sa wika-at-kalinangan para resolbahin ang mga isyung pangkasaysayan, hindi lamang sa aspekto ng pananaliksik at pagsusulat ng mga kasaysayang Pilipino kundi maging sa pagtuturo na rin nito. Isa sa mga sentral na tanong sa usaping ito ay “Para kanino?” ang sinusulat at tinuturong kasaysayan (Navarro 2000, 7, 30). Masinsin itong nakaugnay sa mismong kahulugan at pakahulugan ng kasaysayan, kung saan hindi lamang umuugat sa “salaysay” o naratibo kundi maging sa “saysay,” ang kahalagahan o importansya nito sa pinatutungkulang grupo, mga mambabasa o tagatanggap ng naratibong historikal.¹¹

Pinupunto ni Salazar at iba pang iskolar ng Pantayong Pananaw tulad ni Atoy M. Navarro ang balangkas ng komunikasyon sa larangan ng kasaysayan at iba pang disiplina. Sa balangkas na ito, may maituturing na apat na bahagi o aspekto: (1) ang mananalaysay, nagsasalita o nakikipagtalastasan, (2) ang sinasalaysayan, kinakausap, o katalastasan, (3) ang wika ng talastasan, at (4) ang kasaysayan o paksang pinagtatalastasan. Sa naunang dalawa, may pagdidiin si Navarro sa partikular na wika-at-kalinangan, kung kaya may mga kategorya na etnolingguwistikong grupo, banyaga, at Pilipino. Dagdag pa, mayroong apat na pananaw ang naturang balangkas ng komunikasyon: Pantayo, Pangkami, Pansila, at Pangkayo. Ibinuod ni Navarro (1998, 108; 2000, 10) ang mga ugnayang ito sa talahanayan sa ibaba.

Kasaysayan ng Kasaysayan	Pananaw at Talastasan	Mananalaysay/ Nagsasalita/ Nakikipag-talastasan	Sinalaysayan/ Kinakausap/ Katalastasan	Wika ng Talastasan	Kasaysayan/ Paksang Pinagtatalastasan
Sinaunang Kasaysayan	Pantayo (EtG)	EtG	EtG	EtG	EtG
Historya	Pansila (B)	B	B	B	P
	Pangkayo (B)	B	P	B o P	P
	Pangkami (P)	P	B	B	P
Bagong Kasaysayan	Pantayo (P)	P	P	P	P
	Pangkami (P)	P	B	B o P	P
	Pansila (P)	P	P	P	B
	Pangkayo (P)	P	B	B o P	B

EtG = Etnolingguwistikong Grupo, B = Banyaga, P = Pilipino

Tal. 1. Pananaw at Talastasan sa Kasaysayan ng Kasaysayan (Navarro 1998; 2000)

Sa iba't ibang tugon sa diskurso ng Pantayong Pananaw batay sa usapin ng wika, kultura, pilosopiya, historiograpiya, pulitika, at iba pa (Navarro, Rodriguez, at Villan 1997; Guillermo 2009), lumilitaw sa pagbabasa at muling pagbabasa nito ang mga tugon na nakatuon sa usapin ng komunikasyon. Sa paglikha niya ng mga halimbawa upang ipaliwanag ang “Pantayong lapit,” gumamit si Myfel Joseph Paluga (2009, 4-6) ng salitang “usap”.¹² Tinalakay ni Ramon Guillermo (2016) ang pagpapalawig ng “nagsasariling talastasan” kasangkot ang iba't ibang wika-at-kalinangan sa Pilipinas upang pag-ibayuhin ang iskolarsyip sa Araling Pilipino. Pinatunayan naman ni S. Lily Mendoza (2011) na hindi pa tapos ang usaping pangwika sa Pantayong Pananaw, sa pagdidiin ng pulitika sa wika mula sa mga grupong di-Tagalog o wala sa Maynila. Maidaragdag din dito ang marami pang usapin hinggil sa paggamit ng wikang pambansa at mga wika sa Pilipinas bilang wikang panturo (Salazar 1991; Constantino 1996; Melendrez-Cruz 1996; Tupas 2007), wika ng mga sanggunian at batayang aklat (Reyes 2007; tingnan din ang Salamanca 1993 at Mulder 1997, 69-84), at wikang pampananaliksik (tingnan ang ilang artikulo sa Constantino at Atienza 1996).

Mababakas mula sa pagtalakay na ito ang mungkahing tingnan pa nang mas malalim ang pag-aaral at pagtuturo ng kasaysayan sa pananaw-pangkomunikasyon. Maaaring pasimulan ito sa pagtingin sa malaganap na pananalinghaga sa kasaysayan bilang “dialogo”.

Ang Metapora ng “Dialogo”

Taglay ang mga pakahulugang “pag-uusap ng dalawa o higit pang tao”, interesanteng salita ang “dialogue” kung hihimayin ito. Mula ito sa Matandang Pranses na *dialogue*, na hinango sa Latin na *dialogus*, mula sa Griegong *dialogos* (pag-uusap; conversation) at *dialogesthai* (usap; converse). Pinagsanib itong *dia* (pagtatawid mula sa patungo sa, sa pagitan; across, between) at *legein* (magsalita; to speak) na hinango sa Proto-Indo-Europeong ugat na *leg* (“magtipon,” na maaari ring “magsalita” o “pumili ng mga salita”). Sa ikalabingtatlong siglo, tumutukoy ito sa akdang pampanitikang naglalaman ng pag-uusap ng dalawa o higit pang tao; pagdating sa ikalabinglimang siglo, tumutukoy na ito sa pangkalahatang pag-uusap ng dalawa o higit pang tao. Naidagdag din noong ikalabing-anim na siglo ang pagkakamaling para lamang ito sa dalawang tagapagsalita, dulot ng pagkalito sa *dia* (pagtatawid mula sa patungo sa, sa pagitan; across, between) at *di* (dalawa). Noong ikalabimpitong siglo, ang gamit ng *dialogue* bilang pandiwa ay nangangahulugang “magkasamang magdiskurso” (Harper 2021).

Mahalagang pagtuunan ng pansin sa etimolohiyang ito ang nosyon ng “pagtatawid” at ng “pagsasalita” o “pagsa-salita”. Ang akto ng pagtawid ay sa pamamagitan ng pagsasalita, at ang pagsasalita ng magkabilang panig ay nagpapakita ng pag-uusap. Isa itong two-way at dinamikong proseso. Gayundin, bagaman ang pagsasalita-bilang-pagtawid ay parehong

medium at proseso, nariyan pa rin ang “pagsa-salita”, ang pagsasatitik (pasulat) o pagsasatinig (oral) ng mga kaisipan at karanasan, na siyang nagsisilbing nilalaman o content ng mga itinatawid na mensahe. Bilang pagsang-ayon kina Salazar at Navarro, krusyal na parte ang wika ng talastasan para sa kasaysayan-bilang-komunikasyon. Maliban sa wika, may isa ring istruktura na tinutukoy si Freire (1970, 75) hinggil sa “salita” na itinuturing niyang esensyal sa dialogo. Sa “salita”, naroroon din ang pananalamin (reflection) at gawa (action). Sa katunayan, napakaganda ng pagpapakahulugan ni Freire sa dialogo, na nagpapahiwatig ng pagkakapantay-pantay.

Dialogue is the encounter between men, mediated by the world, in order to name the world. Hence, dialogue cannot occur between those who want to name the world and those who do not wish this naming—between those who deny other men the right to speak their word and those whose right to speak has been denied to them... If it is in speaking their word that men, by naming the world, transform it, dialogue imposes itself as the way by which men achieve significance as men. Dialogue is thus an existential necessity (1970, 76-77).

Talakayan ang salitang Tagalog na maaaring maitapat sa *dialogue*. Sa isang matandang diksyunaryong Tagalog, tumutukoy ang *talacay* sa opinyon o palagay, gayundin sa paghusga (parecer, sentencia); katumbas nito ang salitang *hatol* (Noceda at Sanlucar 1832, 393).¹³ Sa mas malaliman pang pagtalakay o dialogo maaaring mapalitaw ang “talastasan”, na binigyang-kahulugan ng historyador na si Atoy M. Navarro bilang “kolektibo o sama-samang ‘pagkalas’, ‘paglaslas ng tahi’, sa layong ‘pag-alam’, ‘pagbatid’, ‘pagtalos’, ‘pagtanto’, at ‘pag-unawa’ ng anumang kaisipan o paksa” (Navarro 2000, 6).

Masisilayan sa ilang historiograpikal na pagbubulay-bulay ang pagturing sa kasaysayan bilang isang “dialogo”. Mula sa mga piraso ng pananalinghagang ito, maaari nating matukoy ang ilang espesipikong ugnayan o usapan, tulad ng mga sumusunod:

1. Wika at kalinangan ng nakikipag-usap at kinakausap
2. Kategoryang temporal
3. Historyador at ang Nakalipas
4. Historyador at ang tagatanggap/mambabasa ng tekstong pangkasaysayan
5. Tekstong pangkasaysayan at mambabasa

Natalakay na kanina ang binabanggit sa unang bilang, hinggil sa pantayo, pangkami, pansila, at pangkayong pananaw sa kasaysayan. Kung dadagdagan pa ito, hindi lamang tao-sa-tao ang moda ng pakikipagtalastasan o pakikipag-usap (i.e. oral o pasalita). Maraming pagkakataon na

ipinapadaan ito sa isang nakasulat na teksto. Ang mga tekstong pangkasaysayan na binubuo, binabasa, at tinutugunan ay maaari ring ibalangkas sa ganitong sistema ng komunikasyon (cf. Elumbre 2012).

Sa ikalawang bilang, lumilitaw rito ang pananalinghaga ng pag-uusap ng nakalipas, kasalukuyan, at hinaharap. Tingnan na lamang ang tinuran ni E.H. Carr sa kaniyang aklat na *What is History?* “My first answer therefore to the question ‘What is history?’ is that it is a continuous process of interaction between the historian and his facts, an unending dialogue between the present and the past” (1961, 30). Dialogo rin ang ginamit ni Terry Eagleton sa kaniyang pagbasa kay Gadamer, “Hermeneutics [interpretation] sees history as a living dialogue between past, present, and future, and seeks patiently to remove obstacles to this endless mutual communication” (1983, 73).

Para sa mga sumunod na bilang, ang dinamikong interaksyon ng historyador (na nasa kasalukuyang panahon) at sa nakalipas (o past) na kaniyang pinag-aaralan ay muli, isang anyo ng komunikasyon. Binanggit ni Carr (1961, 30) ang pagkakaroon ng “reciprocity between present and past, since the historian is part of the present and the facts belong to the past”. Gayundin, isa ring anyo ng komunikasyon ang pag-uugnay ng mga pananaliksik sa kasaysayan na ginawa ng mga historyador sa madlang tagapakinig o mambabasa. Makikita natin ito mula sa pormal na edukasyon sa paaralan hanggang sa tinatawag na “public history” sa popular media. Kung gayon, makikita natin na ang “kasaysayan” ay isang complex na larangan kung saan nagtatagpo at nag-uusap ang nakaraan, kasalukuyan, at hinaharap. Nag-uusap din dito ang mga taong nagsisilbing sanggunian o primary source ng mga historyador, ang mga historyador na nananaliksik, at ang audience ng mga historical research. Mulí, lumilitaw ang subjectivity sa kasaysayan sapagkat pumapasok na sa pananaliksik, pagsusulat, at pamamahagi ang mga interpretasyon at pananaw hinggil sa nakaraan.

Dagdag pa, mula kina Gadamer at Eagleton, matututunan nating, “history is a place where ‘we’ can always and everywhere be at home; that the work of the past will deepen—rather than, say, decimate—our present self-understanding”. Maliban sa pakikipag-usap at pag-unawa sa nakalipas at sa ibang tao, dala rin ng tinatanggap nating kasaysayan ang pananalamin at maging “pag-uulat” sa sarili (Navarro 2000, 12). Maliban sa tipo ng pag-uulat na nakatuon sa sariling grupo at wika-at-kalinangan, maaaring nasa indibidwal at personal na antas ang nasabing pag-uulat o pananalamin.

Pagbabalangkas ng “Interseksyon” at Produksyon ng Teksto

Gayumpaman, matapos ang pagbaybay sa malaganap na metaforisasyon ng dialogo, paano naman isasakongkreto ang ganitong mga abstraksyon? Nararapat na bumalik sa pagtukoy ng mga tagaganap sa proseso ng komunikasyon. Maaaring magsimula sa pagreredyus sa mga proseso ng komunikasyon sa dalawang tagaganap: ang “may-akda” at ang “teksto”.

Nasapul ni Umberto Eco (1990, 23) ang interaksyon ng “may-akda” at “teksto” sa pagpapakahulugan niya ng “interpretasyon”: “To interpret means to react to the text of the world or to the world of a text by producing other texts.” Sa pagpapakahulugang ito, ang may-akda ay isang indibidwal o grupo na bumubuo ng teksto (i.e. akda) sang-ayon sa kaniya o kanilang pagpapakahulugan o pakikipag-ugnayan sa teksto (i.e. batayang sanggunian, batis, materyal). Mahalaga ang punto ni Eco hinggil sa “produksyon”—na ang interpretasyon at reaksyon ay palaging nagbubunga ng panibagong teksto. Kaugnay din nito ang pagtutumbas ni Adonis Elumbre (2012, 409) ng “tekstwalisasyon ng sarili” sa historiograpiya, sapagkat isa itong prosesong nailuluwal ng mga interaksyon at interseksyon ng mga may-akda at tekstong pangkasaysayan.

Hindi lamang ang orihinal na “lumikha” o “kumatha” ang maituturing na “may-akda”. Pumapasok din sa kategorya ng “may-akda” maging ang mambabasa, na tinitingnan sa tradisyonal na pananaw bilang pasibong tagatanggap lamang ng teksto. Kahanay ng mga kritikong nagsusulong ng mga teorya ng reader-response, iginigiit ni Zafra (1999) ang mambabasa bilang “manlilikha ng kahulugan”, at gayundin, tagapagbuo at umaakda rin ng mga teksto. Ang teksto naman ay tumutukoy sa anumang akda, batayang materyal, o produkto na sangkot sa naturang ugnayan kasama ang may-akda. Bilang konsiderasyon sa pagbuo ng maituturing na “primaryang batis”, pinagsanib na sa salitang “teksto” ang tinutukoy ni Eco na “teksto ng mundo” at “mundo ng teksto”, na maaaring pag-ibahin sa pagtatapat nito bilang nilalaman (content) at kaligiran (context).

Makikita sa ibaba ang diagram ng mga ugnayan ng may-akda (A) at teksto (T) sa larangan ng kasaysayan. Ang tipo ng ugnayan na ito ay maituturing na “interseksyon”. Sang-ayon sa set theory, ang interseksyon ay tumutukoy sa komon na elementong mayroon sa dalawang set ($A \cap T$). Ang produkto ng ugnayan ng A at T ay maituturing na interseksyon. Hindi ito “unyon” ($A \cup T$), sapagkat sa ugnayan ng A at T na magbubunsod sa produktong teksto, hindi naman ito “suma-total” ng mga elemento ng A at ng T, kundi ang mga elementong komon o nagtatagpo lamang. Dagdag pa, sa ugnayan ng A at T, mayroon pa ring mga elemento ng A at T na hindi kabilang sa interseksyon, na maipapaliwanag ng ideya ng “difference” ($A - T$ at $T - A$).

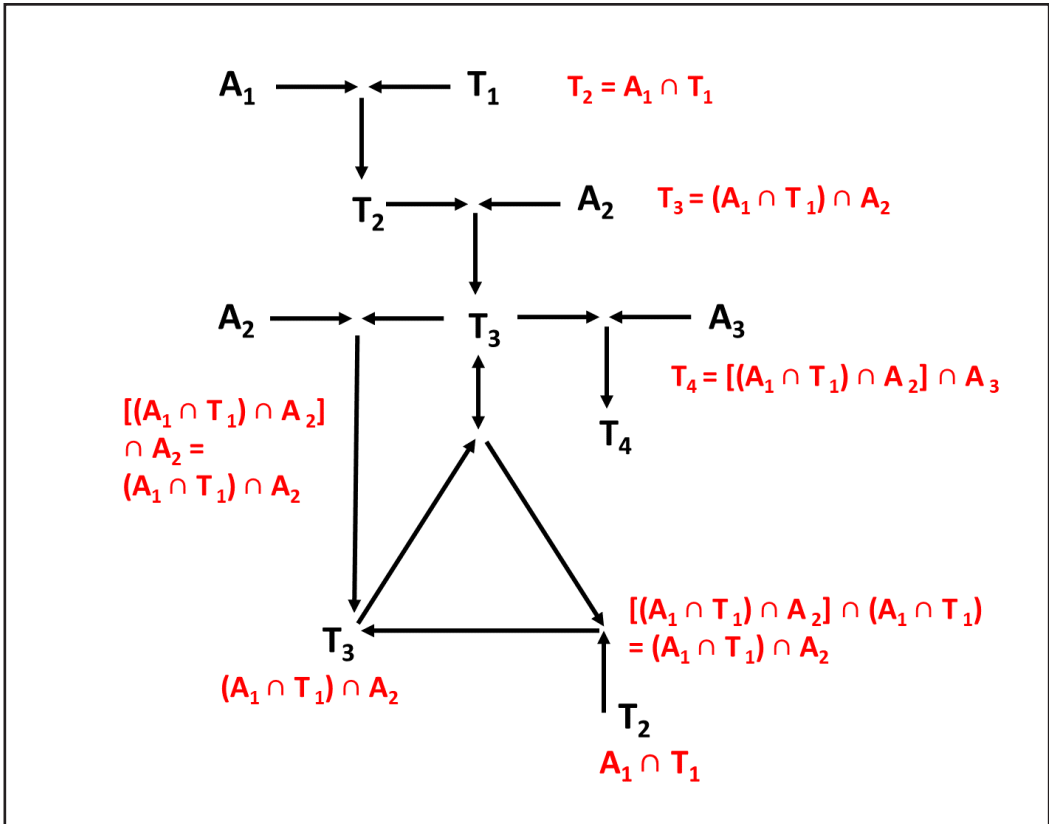


Fig. 2. Balangkas ng Daloy, Interseksyon, at Antas ng May-akda (A) at Teksto (T)

Sa diagram na ito ng mga interseksyon ng may-akda at teksto (A at T), mahihinuha ang apat na antas o level (minamarkahan ng mga subscript na 1 hanggang 4). Katumbas ng bawat antas ang digri ng “layo”. Ang tinitingnan ditong “layo” ay ang distansyang dulot ng proseso ng interseksyon—kung ilang antas ng interseksyon ang naganap o dinaanan. Ibinatay ito sa parehong prinsipyo ng ordinalidad (*ordinality*) na ginagamit sa pagsasakategorya ng mga primarya, sekondarya, at terserang batis pangkasaysayan. Kaugnay nito ang pag-iiba ni Louis Gottschalk (1969, 45) sa “nakalipas” at “kasaysayan”, kung saan ang kasaysayan ay nagsisilbing proper subset ng nakalipas ($B \subset A$).¹⁴

Antas	Sagisag at Nilalaman	Sangkot na May-akda (A) at Teksto (T) sa Interseksyon	Tekstong Produkto ng Interseksyon
Unang Antas	$T_1 \cap A_1$	T_1 (historikal na kaganapan, pangyayari, penomena, atbp.) A_1 (historikal na tagaganap, tagatala, at/o tagapagsalaysay)	T_2 (primaryang batis)
Ikalawang Antas	$T_2 \cap A_2$: $(T_1 \cap A_1) \cap A_2$	T_2 (primaryang batis) A_2 (historyador)	T_3 (sekondaryang batis)

Ikatlong Antas	$T_3 \cap A_2$: $[(T_1 \cap A_1) \cap A_2] \cap A_2$	T_3 (sekondaryang batis) A_2 (historyador)	T_3 (sekondaryang batis – historiograpikong akda, metakasaysayan, kritisismo, metakritisismo, atbp.)
	$T_3 \cap T_2$: $[(T_1 \cap A_1) \cap A_2] \cap T_2$	T_3 (sekondaryang batis) T_2 (panibagong primaryang batis)	T_3 (sekondaryang batis – rebisyong pangkasaysayan, i.e. nirebisa dulot ng bagong tuklas na primaryang batis)
	$T_3 \cap A_3$: $[(T_1 \cap A_1) \cap A_2] \cap A_3$	T_3 (sekondaryang batis) A_3 (di-historyador)	T_4 (terserang batis [?])

Tal. 2. Mga Antas, Sagisag at Nilalaman, Sangkot, at Produkto ng mga Proseso ng Interseksyon ng May-akda at Teksto

1. *Unang Antas* [$T_1 \cap A_1$]. Ang interseksyon ng A_1 at T_1 ay tumutukoy sa historikal na kaganapan, pangyayari, o penomenang T na sinusulatan ng may-akdang A . Samakatuwid, ito ay ang pag-akda ng mga primaryang batis. Makikita sa antas na ito ang tinuran ni Gottschalk (1969, 45) na mga inisyal na hakbang sa “pagsasakasaysayan ng nakalipas”, ang “pag-oberba”, “pag-alala”, at “pagtatala”. Ang interpretasyon dito ng “may-akda” ay mas nakatuon sa “mundo ng teksto” kaysa sa “teksto ng mundo”, ang konteksto kaysa nilalaman. Ang produkto ng interseksyong A_1 at T_1 ($A_1 \cap T_1$) ay ang T_2 , o ang primaryang batis. Halimbawa, ang mga dokumento ng Katipunan na sinulat nina Andres Bonifacio at Emilio Jacinto ay mga primaryang batis. Ang primaryang batis ay bunga ng interaksyon at interseksyon ng mga A_1 na sina Bonifacio at Jacinto, at ng T_1 , ang “mundo ng teksto” na kanilang tinutugunan, gaya ng mga kolonyal na realidad ng pang-aabuso at paniniil sa mga Pilipino.

2. *Ikalawang Antas* [$T_2 \cap A_2 / (T_1 \cap A_1) \cap A_2$]. Tumutukoy ang A_2 sa may-akdang nakikipag-ugnayan sa primaryang batis T_2 . Ang pinakaposibleng katangian ng may-akdang A_2 ay ang pagiging isang historyador. Gayumpaman, upang mas linawin kung sino o ano nga ba ang “historyador”, mas tinuturing ito bilang pakay ng paggawa sa halip na pormal na propesyon. Sa madaling sabi, para sa diagram na ito, “historyador” ang sinumang may-akda na may intensyong gawing scholarly o pang-akademiko ang anumang interaksyon at pakikipag-ugnayan sa mga teksto sa loob ng larang pangkasaysayan, lalo pa kung gumagamit ng mga metodo at lapit pangkasaysayan. Maidaragdag dito ang pangangailangan ng “sapat na pagsasanay sa disiplina ng kasaysayan gaya ng pananaliksik, pagsusulat, at paglalathala” (Esquejo 2021) upang maging historyador. Gayumpaman, nananatili

itong kumplikadong usapin, kung kaya para sa balangkas na ito, pansamantala munang panghawakan ang pakahulugang “ang maging ay ang gumawa” (*to be is to do*) para sa limitadong depinisyon ng “historyador”. Ang interseksyon ng historyador A_2 at primaryang batis T_2 ay ang T_3 , o ang mga sekundaryang batis o akdang pangkasaysayan. Halimbawa, ang aklat ni Agoncillo na *The Revolt of the Masses* (1956) ay isang sekundaryang batis. Gumamit siya rito ng mga primaryang batis kagaya ng mga dokumento ng Katipunan na sinulat nina Bonifacio at Jacinto. Ang interseksyon ng historyador na si Agoncillo (A_2) at ng primaryang batis (T_2) ay nagluluwal ng sekundaryang batis, ang *The Revolt of the Masses* (T_3).

3. *Ikatlong Antas* [$T_3 \cap A_2$; $T_3 \cap T_2$; $T_3 \cap A_3$]. May tatlong posibleng interseksyon dito: ang interseksyon ng T_3 sa A_2 , T_2 , at A_3 . Ang interseksyon kasama ang A_2 at T_2 ay nauuwi sa isang loop pabalik sa T_3 . Samantala, ang interseksyon sa A_3 ay nauuwi sa paglikha ng panibagong teksto, T_4 .

3.1. *Sekundaryang batis at historyador* [$T_3 \cap A_2 / [(T_1 \cap A_1) \cap A_2] \cap A_2$]. Ang interseksyon ng T_3 at A_2 ay komunikasyon sa pagitan ng sekundaryang batis at historyador. Inilalarawan nito ang mga sitwasyon kung kailan binabasa at sinusuri ng mga historyador ang mga sekundaryang batis upang lumikha ng mga panibagong akdang pangkasaysayan. Kabilang dito ang mga akdang historiograpiikal, metakasaysayan/metahistory, kritisismo, at maging metakritisismo. Gayumpaman, ito ay nauuwi hindi sa panibagong antas o uri ng teksto, kundi sa parehong antas o uri pa rin—ang T_3 , o sekundaryang batis. Mayroon lamang pagbabagobago sa point of reference sa pagturing ng kung ano ang primarya o sekundaryang batis. Sa historiograpiikong pag-aaral, bagaman itinuturing ang akdang pangkasaysayan (T_3) bilang “primaryang batis” na, ang resultang output nito ay “sekundaryang batis” pa rin kung tutuusin. Ang *Inventing a Hero* (1997a) ni Glenn Anthony May ay isang akdang historiograpiikal na sumuri sa mga sinulat ng mga mananalambuhay at historyador hinggil kay Andres Bonifacio, ilan dito ay sina Artemio Ricarte, Teodoro Agoncillo, at Reynaldo Ileto. Bilang pag-aaral kay Bonifacio, sekundaryang batis ang kategorya ng mga akda nina Ricarte, Agoncillo, Ileto, at iba pa; gayumpaman, sa pagbabasa ni May ng mga tekstong ito na ang pakay at paksa ay tingnan ang pamamaraan ng kanilang pagsusulat, nagiging “primaryang batis” na ang mga naturang sekundaryang batis, at nagiging “sekundaryang batis” naman ang akda ni May. Kung idadagdag pa ang reaksyon nina Guerrero at Villegas (1997) sa aklat ni May, at kahit ang tugon ni May (1997b) sa reaksyong ito, parehong proseso ang nagaganap. Umiikot sa loop ng pagbalik sa pagiging “sekundaryang batis” ang mga ganitong historiograpiikong pagbasa sa mga sekundaryang batis. Ang tinatawag ni Hayden White (1973) na “metahistory”, na isang pagbasa ng mga akdang pangkasaysayang Kanluranin noong dantaon 19, ay nauuwi pa rin bilang isang tipo ng sekundaryang batis; gayundin ang kritisismo ni Keith Windschuttle (1996) sa naturang aklat ni White, *Metahistory*.¹⁵ Sa isang halimbawang historiko-pampanitikan, ang “metakritisismo” ni Maria Luisa Torres Reyes (2010) ng nobelang *Banaag at Sikat* ay hindi pa rin makakaigpaw sa naturang siklo pabalik sa

sekondaryang batis, gaano man karaming antas ng reaksyon at meta-reaksyon ang mangyari sa akda at kaakibat nitong kritisismong pampanitikan. Maaari pang sabihin na sa puntong ito, ang pagme-meta ay siklikal; gaya ng “post” (sa postkolonyalismo, post-estrukturalismo, postmodernismo), walang totoong “meta-meta” (o “post-post”) sapagkat babalik lamang din ito sa sarili nito. Ang kalampasan sa sarili nito ay ang sarili rin nito.

3.2. *Sekondaryang batis at panibagong primaryang batis* $[T_3 \cap T_2 / [(T_1 \cap A_1) \cap A_2] \cap T_2]$. Pareho rin ang mangyayari sa interseksyon ng T_3 at T_2 . Ang kasaysayan, bilang open-ended na teksto at usapin, ay maaaring marebisa o muling sulatin kung may lumitaw na mga panibagong primaryang batis (T_2). Gayumpaman, mababago man ang mga argumento, naratibo, at nilalaman, nasa parehong kategorya at antas pa rin ng T_3 ang produkto ng interseksyon ng T_3 at T_2 . Ang rebisyon ng sekondaryang batis sa paglitaw ng mga bagong primaryang batis ay mauwi sa kategoryang sekondaryang batis pa rin. Halimbawa, sa *The Revolt of the Masses*, tinutukoy dito na 7 Hulyo 1892 ang petsa ng pagkakatatag ng Katipunan (Agoncillo 1956, 40-43). Ngunit sa kamakailang pagkakatuksas ni Jim Richardson (2013, 1-20) ng mga dokumento sa Archivo General Militar de Madrid, napag-alamang may tala na ng kilusan mula pa noong Enero 1892. Kung gayon, maaaring irebisa ang peryodisasyon hinggil sa “pagkakabuo” ng Katipunan. Gayumpaman, sa kategorya ng batis, nauwi itong muli sa pagiging sekondaryang batis—na mas malapit sa katotohanang historikal sang-ayon sa mga available na primaryang batis.

Ang masisilayang “loop pauwi sa sekondaryang batis” ay suportado ng set theory. Binabanggit ng idempotent law na “ang interseksyon ng isang set sa sarili nito ay ang sarili nito” ($X \cap X = X$) (Rosen 2008, 124). Kung gayon, ang interseksyong T_3 at A_2 ($T_3 \cap A_2$) na kinakatawan sa ibaba ay mauwi pa rin sa T_3 [$(A_1 \cap T_1) \cap A_2$]. Tingnan kung paano maika-cancel ang umuulit na elemento.

$$\begin{aligned} & T_3 \cap A_2 \\ & [(A_1 \cap T_1) \cap A_2] \cap A_2 \\ & [(A_1 \cap T_1) \cap A_2] \cap A_2 \\ & = (A_1 \cap T_1) \cap A_2 \end{aligned}$$

Gayundin ang interseksyong T_2 at T_3 ($T_3 \cap T_2$) na kinakatawan sa ibaba.

$$\begin{aligned} & T_3 \cap T_2 \\ & [(A_1 \cap T_1) \cap A_2] \cap (A_1 \cap T_1) \\ & [(A_1 \cap T_1) \cap A_2] \cap (A_1 \cap T_1) \\ & = (A_1 \cap T_1) \cap A_2 \end{aligned}$$

3.3. *Sekondaryang batis at “di-historyador”* [$T_3 \cap A_3 / [(T_1 \cap A_1) \cap A_2] \cap A_3$]. Walang kaso ng loop sa interseksyong T_3 at A_3 . Tumutukoy ang A_3 sa “di-historyador”, ang tipo ng may-akda na nagsisilbing negasyon ng pagpapakahulugan sa “historyador” na nabanggit sa taas.¹⁶ Maaaring mapabilang dito ang mga indibidwal o grupo mula sa karaniwang konsyumer ng mga akdang pangkasaysayan na sinulat ng mga historyador hanggang sa mga manlilikha at tagatipon ng mga batayang aklat, pangkalahatang sanggunian, at iba pa. Ang produkto ng interseksyong ito ay terserang batis T_4 , kung saan maaaring mapabilang ang iba’t ibang uri ng history text-based text sa anumang anyo ng teksto at media tulad ng mga textbook, study guide, learning modules, lekturang pangklase, web content, social media content, palitan sa online forum at message boards, memes, at iba pa.

Pagbabago sa Kasalukuyang Edukasyong Pangkasaysayan

Ilan sa mga pagbabago sa kasalukuyang pangkasaysayang edukasyon ay nakasentro sa teksto at talastasan.

Hinggil sa pangkasaysayang teksto, makikita sa K to 12 Gabay Pangkurikulum sa Agham Panlipunan ng Department of Education (DepEd) at Syllabus ng Readings in Philippine History ng Commission on Higher Education (CHED) ang pagtutuon sa pagkasaysayang teksto para sa pag-aaral ng kasaysayan. Bilang pagbabandera ng “teorya ng konstruktibismo”, iginigiit ng DepEd (2016, 3) ang “pag-unawa at hindi pagsasaulo ng mga konsepto at terminolohiya”. Idiniin din ng kagawaran na,

Ang kaisipang kronolohikal ay hindi nangangahulugan ng pagsasaulo ng mga petsa o pangalan ng tao at lugar, bagamat mayroong mga mahahalagang historical fact (katotohan [*sic*]/ impormasyon) na dapat matutunan ng mag-aaral, kundi ang pagkilala sa pagkakaiba ng nakaraan sa kasalukuyan, ang pagpapatuloy ng mga paniniwala, istruktura at iba pa sa paglipas ng panahon, ang pag-unawa ng konsepto ng kahalagahang pangkasaysayan (historical significance), pagpahalaga sa konstekto [*sic*] ng pangyayari sa nakaraan man o sa kasalukuyan, at ang mga kaugnay na kakayahan upang maunawaan nang buo ang naganap at nagaganap (DepEd 2016, 5).

Makikita sa mga target na kakayahan tulad ng “pagsisiyasat”, “pagsusuri at interpretasyon ng datos”, at “pagsusuri at interpretasyon ng impormasyon” ang pagdidiin sa mga binabasang teksto. Halimbawa, nakapailalim sa “pagsusuri at interpretasyon ng impormasyon” ang mga partikular na kasanayan ng pagkilala sa primarya at sekondaryang batis, pagtukoy sa kaligiran at pananaw ng may-akda, pangangalap at interpretasyon ng datos mula sa nabasa, pagtukoy sa

causality, pagsasagawa ng corroboration ng batis, pagbubuod o generalization, at panunuring komparatibo (DepEd 2016, 7-8). Bagaman may ilang paksaing pangkasaysayan sa Grade 2, magkakaroon lamang ng pagtutuon sa kasaysayan ng Pilipinas sa Grade 5 (“Pagbuo ng Pilipinas bilang Nasyon”) at Grade 6 (“Mga Hamon at Tugon sa Pagkabansa”).¹⁷ Sa Grade 6, pinapabasa na ang mga mag-aaral ng mga primaryang batis. Ayon sa pamantayan ng pagkatuto sa Grade 6: “Naipamamalas ang malalim na pag-unawa sa kasaysayan ng Pilipinas base sa pagsusuri ng sipi ng mga piling primaryang sangguniang nakasulat, pasalita, awdyo-biswal at kumbinasyon ng mga ito, mula sa iba-ibang panahon” (DepEd 2016, 10).

Pagtuntong ng mag-aaral sa kolehiyo, babalik ulit ang asignatura hinggil sa kasaysayan ng Pilipinas matapos ang anim na akademikong taon mula nang huli niyang kinuha ito noong Grade 6 siya. Sa kursong “Readings in Philippine History”, muling idinidiin ang kahalagahan ng tekstong pangkasaysayan, partikular ang primaryang batis.

The course aims to expose students to different facets of Philippine history through the lens of eyewitnesses. Rather than rely on secondary materials such as textbook, which is the usual approach in teaching Philippine history, different types of primary sources will be used... Students are expected to analyze the selected readings contextually and in terms of content (stated and implied). The end goal is to enable students to understand and appreciate our rich past by deriving insights from those who were actually present at the time of the event (CHED 2017, Preliminaries).

Makikita rin sa learning outcomes ng kurso ang sentralidad ng teksto: ang pagtatasa, panunuri, at paggamit ng mga primaryang batis. Gayundin sa pagdidiin sa “context at content analysis” ng naturang mga teksto.

Maliban sa teksto, nariyan din ang tampok na talastasan. Sa target na kakayahang “Komunikasyon” sa kurikulum ng Agham Panlipunan, makikita ang paghubog sa kasanayan ng mag-aaral na “[maiparating] sa malinaw at maayos na paraan ang sariling kaisipan tungkol sa kaganapan o isyung pinag-aaralan na pinatitibay ng nararapat na ebidensya o datos” at “[makabuo] ng maikli ngunit malinaw na introduksyon at konklusyon kapag nagpapaliwanag” (DepEd 2016, 8). Ipinapahiwatig nito ang engagement at pagtatasa sa kung ano ang nalaman at naiproseso ng mag-aaral mula sa tekstong pangkasaysayan. Gayundin, sa Readings in Philippine History, binabanggit sa learning outcomes ang “effectively communicate, using various techniques and genres, their historical analysis of a particular event or issue that could help other understand the chosen topic”, at “propose recommendations/solutions to present-day problems based on their understanding of root causes and their anticipation of future scenarios” (CHED 2017, Preliminaries).

Bagaman may mga positibong punto ang ganitong paradigm shift sa pagtuturo at pag-aaral ng kasaysayan, may ihinahapag din itong ilang hamon at problema. Una ay ang pagsasagilid ng pagtuturo at pag-aaral ng Kasaysayan ng Pilipinas sa high school. Isinisiksik na lamang ito sa mga subjek tulad ng Araling Asyano (Grade 7), Kasaysayan ng Daigdig (Grade 8), Mga Kontemporaryong Isyu (Grade 10), Understanding Culture, Society, and Politics (UCSP) at Philippine Politics and Governance (PoliGov) (Grade 11), at iba pa. Paano aasahang may matibay na kaalaman, kasanayan, at kamalayang pangkasaysayan hinggil sa Pilipinas ang mga tumutuntong sa kolehiyo kung sa elementarya pa nila huling naengkuwentro ang naturang aralin?

Pangalawa ay ang kinakailangang kasanayan ng mga guro hindi lamang sa kasaysayan kundi maging sa historiograpiya. Kung ang ipapabasa lamang sa mga mag-aaral ay ang mismong mga primaryang batis, kinakailangang maalam ang guro sa parehong konteksto at nilalaman nito upang angkop na magabayan ang mga mag-aaral sa sinasabi ng teksto. Bahagya na itong tinugunan ng mga batayang aklat tulad ng *Readings in Philippine History* (Candelaria at Alporha 2018) at *Unraveling the Past: Readings in Philippine History* (Camagay et al. 2018). Maliban sa mga sipi sa primaryang batis na nasa aklat, naglaan din ang mga may-akda ng kontekstuwalisasyon nito at mga dagdag na gabay sa historiograpiya at mungkahing sanggunian.

Pangatlo ay ang akses sa mga primaryang batis. Maaaring ilan sa mga ito ay hindi agarang maaakses ng mga guro at mag-aaral dulot ng iba't ibang salik tulad ng kawalan ng materyales at akses sa mga aklatan o sinupan, isyu sa karapatang sipi, at iba pa. Kinakailangan ng malaganap na digitization at distribusyon ng mga primaryang batis na maaaring magamit ng mga mag-aaral at guro. Sa kasalukuyan, mas pinag-ibayo ang digitization ng mga materyales sapagkat nagbago ang setup ng mga klase (mula face-to-face patungong remote learning) dulot ng krisis pangkalusugang dala ng Coronavirus Disease 2019 (COVID-19). Isang proyekto ng National Committee on Historical Research ng National Commission for Culture and the Arts ang pagbuo at paglalathala ng *Philippine History Source Book: Annotated Compilation of Selected Philippine History Primary Sources and Secondary Works in Electronic Format* na kinabilangan ng mga propesor at iskolar mula sa Unibersidad ng Pilipinas Diliman, De La Salle University, Ateneo de Manila University at Silliman University (Jimenez 2021). Dagdag pa rito ang paghihikayat sa paggamit ng mga digitized primary sources na nakapaskil sa ilang online database at sinupan tulad ng Digital Collections ng National Library of the Philippines, Biblioteca Digital Hispanica ng Biblioteca Nacional de España, Portal de Archivos Españoles (PARES), at University of Michigan Library Digital Collections.

Nagpapahiwatig naman sa mga aktibidad na “debate, round table discussion, symposium” (CHED 2017) ang pagkakaroon ng talastasan sa kasaysayan. Tinutukoy sa paksang “‘One past but many histories’: Controversies and Conflicting Views in Philippine History” ang nilalayong

kasanayan: “Demonstrate the ability to formulate arguments in favor or against a particular issue using primary sources”. Ilan sa mga paksa rito ay ang “Site of the First Mass”, “Cavite Mutiny”, “Retraction of Rizal”, at “Cry of Balintawak or Pugadlawin”. May mga lumilitaw ditong problema. Paano pagtatalunan ng mga mag-aaral ang historikal na katotohanan mula sa mga piling primaryang batis na ito, kung mismong ang mga historyador ay hindi pa nagkakasundo-sundo sa mga nasabing isyu? Patunay ang pagkabuo ng Mojares Panel na nagpapatuloy pa rin ang pagtalakay sa “Site of the First [Easter Sunday] Mass” (Mojares et al. 2020). Idagdag pa rito ang napabalitang kasong kriminal (“libel and falsifications by public officers and private individuals” sa Lopez 2021) na isinampa laban sa Mojares Panel na mahalagang siyasatin sapagkat replektibo ito ng ilang pananaw sa mga iskolar at sa kalikasan ng iskolarsyip pangkasaysayan, lalo na ang tinatawag ni Jenny Ortuoste (2021a) na “criminalizing research”.¹⁸ Sa isyu ng Sigaw, hindi kaya mas mainam na tingnan hindi lamang ang mga primaryang batis na sinulat nina Pio Valenzuela, Santiago Alvarez, Gregoria de Jesus, at Guillermo Masangkay, kundi maging ang mga panunuri at metodo ng mga historyador na nagmungkahi ng petsa at lugar ng sigaw? Pinapalitaw, halimbawa, ng *The Cry of Balintawak: Contrived Controversy* (1998) ni Soledad Borromeo-Buehler hindi lamang ang problema sa mga primaryang batis na ginamit ng mga historyador tulad ni Agoncillo, kundi maging ang mga problemang historiograpiikal at metodolohikal ng mga naturang iskolar (cf. Guerrero, Encarnacion, at Villegas 2003).

Dagdag pa rito ang usapin ng kaligiran at kabuluhan sa mag-aaral. Paano kaya mauunawaan ng isang mag-aaral ang mga espesipikong detalye ng pinagtatalunang lugar kung wala naman siyang agarang karanasan dito, ni sa imahinasyon man lamang? Kumbaga, isagad sa kasukdulan, isang halimbawa ng purong alienasyon mula sa kaganapan pareho sa panahon at lugar (e.g. isang taga-Mindanao na hindi pa nakakarating sa NCR, o isang taga-Luzon na hindi pa napapadpad sa Leyte o Agusan del Norte)? Paano siya makakalahok sa debate, at sa mas importanteng punto, ano ang agarang kabuluhan nito sa kaniya? Aking naalala ang naibahagi ng isa naming propesor sa heograpiya na hindi nakabisado ang Tagalog na *Lupang Hinirang* noong kabataan niya, sapagkat Hiligaynon ang kinalakhan niyang wika. Hindi niya agarang maunawaan ang kahulugan at kabuluhan ng mga salitang nasa awit, kahit pa itinuturing itong artikulasyon ng pagkamakabayan. Ang ganitong pagpili ng paksa sa kurikulum at nilalaman ng mga batayang aklat ay nagpapalitaw ng mga suliraning historiograpiikal hinggil sa kasaysayan ng Pilipinas, lalo na ng sentrismo at kakulangan ng inklusibidad. Sa halip na tasahin ang “abilidad na bumuo ng argumento bilang pagkampi o pagkontra sa isang isyu”, hindi kaya mas mainam na matutunan dito ang kalikasan ng kasaysayan bilang isang open-ended na usapin, gayundin ang pagpapahalaga sa function at pagkamalikhain ng metodolohiyang pangkasaysayan upang tugunan ang mga ganitong kompleks na isyu ng nakalipas?

Kaugnay din sa ganitong aplikasyon ng talastasan ang diskusyon sa antas ng interpretasyon. Ito ang mga usaping higit na subjective (o intersubjective), sa halip na objective o tahasang nakatuntong sa facts. Hindi tulad ng naunang mga halimbawa na nagtatalo-talo sa lebel ng historikal na detalye, ang mga debateng ito ay maaaring tungkol sa isang ideya o konseptong pangkasaysayan. Isang halimbawa ay ang diskurso ng kabayanihan. Sa isang lumaganap na video ng debate ng mga mag-aaral, pinagtatalunan nila kung sino ang bayani (o mas mainam na bayani), si Jose Rizal ba o si Andres Bonifacio. Hindi ba pwedeng ituring sila na parehong bayani, na may sari-sariling akto ng kabayanihan na ginawa para sa bayan? Ano ba talaga ang kahulugan ng salitang “bayani”, at mailalapat ba ang kahulugang ito sa mga naturang pigura? Sapagkat nasa antas ng konsepto o construct ang tagisan, hindi na kailangang masyadong gumamit ng partikular na impormasyong historikal. Maaari na itong paikut-ikutin gamit ang lohika. Kahit si Teodoro Agoncillo, nang kuwestiyunin tungkol sa pahayag niya hinggil kay Marcos, ay swabeng idinaan lamang ang kontrapunto sa pagtukoy ng *non sequitur* ng kausap (Ocampo 2011, 158-159).

MRA: And you said that he was a great man. You used “great,” and I actually wrote you on the basis of the...

TAA: No, no. Let me see. I, I may be misquoted. I didn’t say he was a great man. I said that great men have a sense of history.

MRA: Anyway, for the time being, I will give you the benefit of the doubt.

TAA: But when you say you have a sense of history, it does not necessarily follow that you are great.¹⁹

O baka pwede pang paglimian na konsekuwensiya ito ng makitid na pagtingin sa nasyonalismo? Maaari kaya nating kuwestiyunin ang guro sa kaniyang framing ng mga ganitong social construct? At ano ngayon kung bayani sila? Sa isang personal na karanasan, nang magbahagi hinggil sa buhay ni Jose Rizal sa ilang mag-aaral sa Albay, umiinog ang tanong nila sa kung paano ba lalo pang masusundan ang mga yapak ni Rizal, kundi man ang mas mapanghamong, “Makabuluhan pa ba sa ngayon si Rizal?” Pinag-aaralan ba natin ang kasaysayan sapagkat magagamit natin sa ating kasalukuyang kalagayan? Sa paanong paraan? Sa mga usaping ito, lumilitaw ang pagtatagisan ng dalawang pananaw sa kasaysayan: ang presentismo at historisismo.

Taglay ng diwa ng presentismo o “present-mindedness” ang agarang gamit ng nakalipas sa kasalukuyan. Sa ganitong pananaw, mayroong pagkilala sa “social role” at “social necessity” ng

kasaysayan, kung kaya ito nagiging “usable past” (Tosh 1984, 8; Lerner 1997, 116; Lowenthal 1985, xvi); gayundin sa “use and abuse” ng kasaysayan (Friedrich Nietzsche sa Gadamer 1976, 5; Ferro 1984; Black 2005). Idinidiin ni Gerda Lerner (1997, 115-116) ang esensyal na kabuluhan ng kasaysayan o paggawa nito (history and history-making) dulot ng pagtugon sa pangangailangan ng tao, lalo na sa kasalukuyan at hinaharap.²⁰ Masisilip din natin ito sa mga layunin ng pagkatuto ng mga asignaturang Agham Panlipunan at Readings in Philippine History: “Bilang pagpapatunay ng malalim na pag-unawa, ang mag-aaral ay kinakailangang makabuo ng sariling kahulugan at pagpapakahulugan sa bawat paksang pinag-aaralan at ang pagsasalin nito sa ibang konteksto *lalo na ang aplikasyon nito sa tunay na buhay na may kabuluhan mismo sa kanya at sa lipunang kanyang ginagalawan*” (DepEd 2016, 3; aking diin); “The end goal is to develop the historical and critical consciousness of the students so that they will become versatile, articulate, broad-mined, morally upright and responsible citizens” (CHED 2017, Preliminaries). Pati na rin sa context analysis, na maaaring magpahiwatig ng anakronismo: ang pagkonsidera hindi lamang sa kaligiran ng batis at may-akda kundi “the source’s relevance and meaning *today*” (CHED 2017, Preliminaries; aking diin). Kaugnay nito ang binabanggit ni Gadamer (1976, 6) ng pangangailangan ng pananalamin ng nakalipas sa kasalukuyan, at vice versa, upang maging makabuluhan ang kasaysayan para sa atin.

[T]he whole reality of historical experience does not find expression in the mastery of historical method. No one disputes the fact that controlling the prejudices of our own present to such an extent that we do not misunderstand the witnesses of the past is a valid aim, but obviously such control does not completely fulfill the task of understanding the past and its transmissions. Indeed, it could very well be that only *insignificant* things in historical scholarship permit us to approximate this ideal of totally extinguishing individuality, while the great productive achievements of scholarship always preserve something of the splendid magic of immediately mirroring the present in the past and the past in the present.²¹

Gayumpaman, kailangan bang may agarang kaugnayan o repleksyon ang mga pangyayari at penomena sa nakalipas para maging karapat-dapat itong maalala o mapag-aralan? Kailangan bang palaging bigyan ng justification ng historyador na “makabuluhan” ang kaniyang akdang pangkasaysayan para sa kasalukuyan? Sa pagsunod sa dalisay na diwa ng kasaysayan, kasalanan ba ang lubusang espesyalisasyong nauwi sa kawalang-kaugnayan nito sa tinutukoy na “kabuuang panlipunang pangkasalukuyan at panghinaharap” at sa “kompartmentalisyasyon” ng iskolarsyip? Sa kabilang ibayo ng usaping ito nakalagak ang pananaw ng historismo (mula sa Alemang *Historismus*). Tugon ito sa panlalabusaw ng distingksyon sa nakalipas at kasalukuyan; gayundin sa pagkasangkapan sa kasaysayan bilang retorika (Salevouris at Furay 2015, 257).²² Ayon kay David Lowenthal (1985, xvi), “During most of history men scarcely

differentiated past from present, referring even to remote events, if at all, as though they were then occurring”. Dahil dito, sentral ang pagpupunyagi ni Leopold von Ranke at ng kaniyang “positibismo” at pagsasaagham ng disiplina ng kasaysayan: ang nakalipas ay may sarili at ibang diwa at karanasan kaysa sa kasalukuyan; at ang layon ng disiplina ng kasaysayan ay hindi upang magsilbing kasangkapang panretorika (e.g. paghatol sa nakalipas gamit ang mga moral na pamantayan ng kasalukuyan, at vice versa), kundi upang isalaysay lamang kung ano talaga ang nangyari (Tosh 1984, 10-11; Salevouris at Furay 2015, 258-259).²³ Ayon sa pambungad ng unang aklat ni Ranke (sinipi sa Tosh 1984, 11):

History has had assigned to it the task of judging the past, of instructing the present for the benefit of the ages to come. To such lofty functions this work does not aspire. Its aim is merely to show how things actually were (*wie es eigentlich gewesen*).

Bilang pagdurugtong sa dalawang panig, nararapat kilalanin ang bisa, dating, at pahiwatig ng mga akdang pangkasaysayan sa kasalukuyang lipunan. Maaaring sabihin na basta’t patungkol ito sa sariling grupo o lipunan, agarang may “saysay” ang mga salaysay ng nakalipas. Gayumpaman, kailangan ding isaisip na hindi nauulit ang elemento ng panahon, may sari-sariling konteksto ang bawat pangyayari at penomena, at nasa atin kung paano magsilbing gamit o babala ang anumang naganap na. Maaaring nasa anyo ng impormasyon, konsepto, pattern, o metodo ang anumang aral ng kasaysayan.

Distorsyon, Denialismo, Deviation: Konsekuwensiya ng Nawawalang Historyador

Sa konteksto ng halalan, habang naririyang pa rin ang pamamahala ng isang “fascist original” (Bello 2019, 103-122) at ang mga premonisyon ng nagbabadyang multo ng Anti-Kasaysayan, gamit na gamit ang kasaysayan (at maging ang distorsyon at denialismo nito) bilang kasangkapang panretorika. Nagsilbing imbakan ang Internet at social media ng mga wasto at maling impormasyon, na kagyat na may pulitikal na gamit. Impluwensyal ang anyo at medium ng mga impormasyon at mensahe para sa tagumpay ng resepsyon dito—na siyang maaaring magpaliwanag kung bakit mas patok sa marami ang videos sa Youtube at Tiktok kaysa sa mga artikulo ng mga eksperto sa kasaysayan; kung bakit mas epektibong nabubuod ng isang meme ang isang historikal na usapin kaysa sa online lectures ng mga historyador. Nagtatalaban na rito ang mga materyal na kondisyon at ang kultura at pag-iisip na nagtransporma kaharap nito, tulad ng salik ng bilis ng daloy at akses ng impormasyon at content sa iisang click lamang (ang pagnanais ng “instant information”), at ang katapat nitong umiiksing attention span

ng consumer (na wala nang inisyatibong mag-fact check dulot ng “baha ng teksto”). Maaari ring lumitaw sa usaping ito ang elitismo ng mga akademya at institusyon na isinasantabi ang kahalagahan ng tinatawag na “public history” (Diokno 2015, 12-16). Gayumpaman, makapangyarihang salik sa ganitong tunggalian ang pagsipat sa politikal na ekonomiya sa larangang digital: mula sa payak na layon ng mga content creator na pagkakitaan ang views at subscription ng kanilang content at account,²⁴ hanggang sa kampanya ng disimpormasyon ng mga makapangyarihang institusyon o grupo na nagtatangkang ikondisyon ang virtual behavior para sa mga pulitikal at ekonomikong layon.²⁵

Ang tahasang distorsyon at denialismong pangkasaysayan ay matutugunan ng angkop na fact-checking at pagpapasailalim ng teksto sa tinatawag na panunuring panlabas at panloob (external and internal criticism). Isang halimbawa rito ay ang ginawa ni William Henry Scott (1984) sa ilang pekeng batis tulad ng Code of Kalantiaw. Gayumpaman, katunggali rito ang mga grupo o institusyong nakatuon sa disimpormasyon at sa pagbubusil sa mga tagasuring ito. Isa namang hamon sa katotohanan ay ang intolerance, resistance, at kawalang-kakayanang harapin ang mga lumilitaw na totoo at wastong impormasyon taliwas sa naunang nasagap o pinaniwalaan, at ang ganitong penomena ay meron pang mas malalalim na kadahilanang panlipunan, kultural, at sikolohikal (e.g. diwa ng “post-truth”, paglaganap ng purong simulasyon, disinformation campaigns, conditioning ng digital behavior, Dunning-Kruger effect). Gayumpaman, may ilang sitwasyon na nagpapalitaw ng kamalian, na masasabing hindi intensyonal o hindi tahasang nagsisinungaling. Sa puntong ito, tatawagin itong “deviation”. Bagaman maaari pang idebelop, ipalagay na munang ang nailatag na balangkas kanina ay isang “ideyal” na modelo at daloy ng pangkasaysayang teksto. Ang deviation o pagtiwalag, pag-alpas, o di-pagsunod sa nakatakdang prinsipyo o daloy ng balangkas (Fig. 2) ay maaaring pagmulan ng ilang problemang historikal o historiograpiikal. Sentral dito ang eksperto o ang historyador, at ang kaniyang paglaho.

Ipalagay natin na ang T ay ang Teksto na kinapapalooban ng iba’t ibang uri nito.

$$T = \{T_1, T_2, T_3, T_4\}$$

Na kung saan, hango sa balangkas, ay naglalaman ng mga distinct na interseksyon.

$$T = \{T_1, T_2: (A_1 \cap T_1), T_3: (A_1 \cap T_1) \cap A_2, T_4: (A_1 \cap T_1) \cap A_2 \cap A_3\}$$

Ang mga deviation ay konsekuwensiya ng nawawalang historyador. Kung aalisin ang historyador (A_2), ito ang magiging resulta.

$$T - A_2 = \{T_1, T_2, T_4 - A_2\}$$

Mawawala ang T_3 (sekondaryang batis) sapagkat ito ang mismong produkto ng historyador sa kaniyang interaksyon sa primaryang batis (T_2). Ipinapakita sa ibaba ang proseso ng pagkaltas.

$$T_1 - A_2 = T_1 \text{ (disjoint)}$$

$$T_2 - A_2 = T_2 \text{ (disjoint)}$$

$$T_3 - A_2 = T_2$$

$$(A_1 \cap T_1) \cap A_2 - A_2 = (A_1 \cap T_1)$$

$$T_4 - A_2 = T_4 - A_2$$

$$[(A_1 \cap T_1) \cap A_2] \cap A_3 - A_2 = (A_1 \cap T_1) \cap A_3$$

Maibubuod ang proseso at resulta sa sumusunod na talahanayan.

Uri ng Teksto (T)	Nilalaman	Pagkakaltas ng Historyador (A_2')	Resulta	Uri ng Deviation
T_1	T_1	$T_1 - A_2$	T_1 (disjoint, kaya walang pagbabago)	1
T_2	$A_1 \cap T_1$	$(A_1 \cap T_1) - A_2$	T_2 (disjoint, kaya walang pagbabago)	
T_3	$(A_1 \cap T_1) \cap A_2$	$(A_1 \cap T_1) \cap A_2 - A_2$ $= (A_1 \cap T_1)$	T_2	2
T_4	$[(A_1 \cap T_1) \cap A_2] \cap A_3$	$[(A_1 \cap T_1) \cap A_2] \cap A_3 - A_2$ $= (A_1 \cap T_1) \cap A_3$	$T_4 - A_2$	3

Tal. 3. Ang Paglaho ng Historyador (A_2') at ang mga Ibinungang Deviation

Mula rito, mayroong maipupuntong tatlong uri ng deviation.

1. *Kawalan ng A_2 sa T_1 at T_2 [$T_1 - A_2 = T_1$; $T_2 - A_2 = T_2$].* Ang T_1 (mundo ng teksto) at T_2 (primaryang batis) ay mga materyales na ginagamit sa pagbuo ng mga sekundaryang batis (T_3). Bilang mga materyales, naghihintay pa ito na suriin ng historyador (A_2) na may sapat na kaalaman at kasanayan sa pananaliksik, panunuri, at pagsulat ng T_3 (sekondaryang batis). Kung gayon, magkakaroon ng mga problema kapag itinuring na “sekondaryang batis” ang mga “hilaw” pang materyales at sanggunian na hindi pa ipinoproceso ng historyador.

Halimbawa nito ay ang pagsandig lamang sa iisang naratibo bilang sanggunian, nang hindi tumitingin sa iba pang sanggunian. Bagaman maaaring valid, ang pagtitiwala lamang sa “sinabi ng lolo o lola” nang hindi sumasangguni sa iba pang saksi o nasulat tungkol sa pinag-uusapang paksa ay selektibo, partial, at makitid. Ang pagturing sa iisang naratibo bilang pangkabuuang naratibo ay kulang sa koroborasyon ng batis. Maaari ring may mga paglimot o pag-alpas sa gunita ng isang saksi sa historikal na pangyayari, o ‘di kaya’y mga panloob na kontradiksiyon

sa nakasulat na dokumento. Dulot ng mga ganitong problema at hamon, kinakailangan ng eksperto, ang historyador, upang malapatan ang mga materyales at sanggunian ng mga “panunuring panlabas at panloob” (Navarro 2000, 18-21) na magdadala sa mas malapit na larawan ng katotohanan sa nakalipas.

2. *Pagkaltas ng A_2 sa T_3 [$T_3 - A_2 = T_2$]*. Ito ang sitwasyon kung saan hindi kinikilala na may historyador na sumuri ng mga primaryang batis, nagsulat ng naratibo o panunuring pangkasaysayan, at naglathala ng kaniyang pag-aaral. Ipinapahiwatig sa pagkaltas ng historyador sa sekondaryang batis [$(A_1 \cap T_1) \cap A_2 - A_2 = (A_1 \cap T_1)$] na nagiging “primaryang batis” na ang nilalaman nito. Tila ba tagaganap o saksi ng historikal na pangyayari ang historyador, kahit na siya ay malayo sa panahong pinag-aaralan niya.²⁶ Itinuturing na “purong” historikal na salaysay ang naratibong sinulat ng historyador. Problematiko ito sapagkat kailangan pa ring kilalanin ang pagkiling (bias), kaligiran, intensyon, at ideolohiya ng historyador, gaano man kasigasig niya itong sinususpindi para sa diwa ng “objectivity” o “impartiality”. Makikita ito sa kaniyang mga “interpretasyon” ng “facts of history” (Agoncillo 2003, 30-37). Sukdulang kabaliktaran naman nito ang ituring ang mga historyador bilang “purely biased”, at dahil doon, walang sinasabing totoo.

3. *Pagkaltas ng A_2 sa T_4 [$T_4 - A_2 = T_4 - A_2$]*. Ang pagbubura sa historyador (A_2) sa mga tekstong binabasa ng mga di-historyador (A_3) ay nagpapalitaw ng tatlong problema. Una, sa pagkaltas sa historyador sa sekondaryang batis (tulad ng sa Deviation Blg. 2), maaaring hindi napaghihiwalay ng di-historyador kung alin ang facts of history at ang interpretasyon sa teksto. Ikalawa, sa pahiwatig ng equation na nagiging T_2 ang $T_3 - A_2$, maaaring ituring ng di-historyador (A_3) ang sekondaryang batis (T_3) bilang primaryang batis na (T_2), na may kaparehong bisa tulad muli ng nabanggit sa Deviation Blg. 2. Pangatlo, maaari ring dumidiretso na ang A_3 sa pagsangguni sa T_1 (mundo ng teksto), A_1 (resource person ng primaryang batis), o T_2 (primaryang batis) nang hindi na pinapadaan sa historyador na may sapat na kasanayan para sa ganitong gawain. Maaari ring ituring ng di-historyador ang primaryang batis (T_2) bilang sekondarya na—kumbaga, ang di-historyador ang gumanap sa tungkulin ng historyador. Ang kawalan ng pagsasanay sa pagkahistoryador ay nagdudulot ng problema sa pagsasakasaysayan. Maliban sa nabanggit nang pagiging selektibo at kawalan ng koroborasyon ng batis, narito rin ang panganib ng anakronistikong interpretasyon ng mga primaryang sanggunian, sapagkat walang sapat na kaalaman sa konteksto at nilalaman ng batis. Maaari ring mahulog ang di-historyador sa pagtitiwala at paniniwala sa mga inimbento at pekeng dokumento o materyales, invalid na interpretasyon, at iba pang uri ng panlalansi. Marahil, sukduhan nito ang paghimok ng isang di-historyador na “huwag maniwala o magtiwala sa mga historyador”, dahil maaari raw maging historyador ang sinuman. Bagaman bukas naman para sa lahat ang ganitong gawain at disiplina, nararapat kilalanin na dumadaan sa sigasig ng pag-aaral/pagtuturo, pagsasanay,

pananaliksik, paglalathala, pagsasalita, at iba pang trabaho ang mga historyador o nais maging historyador.

Mula sa mga pagpuntong ito ng distorsyon, denialismo, at deviation, ipinapakita ang kahalagahan ng historyador upang tugunan ang mga problemang historikal at historiograpikal. Maaari rin itong magsilbing panghikayat na lalo pang paglaanan ng panahon ang pag-aaral ng kasaysayan at historiograpiya upang maging maalam at malay sa kalikasan at kaparaanan nito.

Pagtatapos

Nang sabihin ni Paul Virilio (2000, 36) na, “Today, one feels it no longer takes a war to kill the reality of the world,” kasama na sa uri ng realidad na papaslangin ay ang katotohanang historikal. Ginamit na rin ni Keith Windschuttle (1996) ang katagang “pagpaslang sa nakalipas”, bagaman sa kalagayan natin ngayon, hindi na lamang sa akademiya manggagaling ang mga papatay, kundi kalat na rin sa publiko. Maging ang “history is written by the victors”, isang pamosong pahayag na hango sa konteksto ng digmaan, ay nagagamit na rin bilang justification sa “alternatibong” pananaw ng diktador. Kakabit sa makitid na binaryang ito ang panlilibak sa diumano’y pagkabigo ng demokratisasyon mula 1986.

Propesiya ni Gilles Deleuze (1992) na maaaring dumating mula sa hinaharap ang “lipunan ng kontrol” na mas episyente sa paninikil at paniniil kaysa sa mga nasilayan nang “lipunan ng disiplina”—mula sa pagpapalipat-lipat sa mga enclosure o espasyong kulungan. Sa “wakas ng heograpiya” (Virilio 2000, 7), nagkakaroon tayo ng panibagong konsepsyon ng espasyo, at hindi maitatangging naririto rin ang panibagong uri ng mga tunggalian. Sino-sino ba ang tunay na nakapagsasalita sa mga birtuwal at digital na espasyo? Kaiba sa censorship noong dekada ’70 at ’80, posibleng may mga panibagong anyo ng “censorship” na lumitaw sa hinaharap, hawig sa sinabi ni Deleuze (1992, 4) na “mabibilis, pakalat-kalat, at walang iisang silid”, mga anyong nagpapalitaw ng ilusyon ng “freedom of speech” ngunit hindi naman. Paano haharapin ng mga historyador ang erosyon ng kanilang propesyon na dulot ng manipulasyong pulitikal at ng mapanganib na “relatibismo”—mula sa “kahit sino ay maaaring maging historyador” hanggang sa “huwag magtiwala o gawing patunay ang sinasabi ng mga historyador”? Sa mga tagapagtanggol ng katotohanan ng nakalipas at kasalukuyan, pare-pareho tayong nakikipagkarerahan sa bilis ng mga pagbabago sa teknolohiya. Marahil, sa mga susunod na taon, ang pagbubulay at pagbabalangkas na ito ng edukasyong pangkasaysayan ay mabilisang magiging obsolete, lalo na sa pagdating ng mga panibagong patakaran, sistema, at kontrol. Nariyan ang posibilidad na papasok na tayo sa panibagong paradigm sa edukasyong pangkasaysayan. At ang pagsusulat na ito ng pagmumuni hinggil sa kasaysayan-bilang-komunikasyon, kung hindi man akto ng pagpapatigil sa oras, ay tangkang pagsabay sa bilis ng pag-usad nito.

Maiking Tala

Laking pasasalamat kay Lorenz Timothy Barco Ranera para sa pag-agapay sa mga konsepto ng set theory. Nasimulan ang papel na ito mula sa isang presentasyon sa mga mag-aaral ng komunikasyon sa Lucena, Quezon kasama sina Niles Jordan Breis at Paterno Baloloy, Jr.

Mga Tala

¹ Taglay ng nasyonalistang pananaw sa kasaysayan ng Pilipinas ang paggigiit sa pananaw ng Pilipino (Filipino point of view) sa daloy ng nakalipas, partikular sa yugtong kolonyal kung saan higit na nakasentro ang mga dokumentong pangkasaysayan sa pananaw ng banyagang kolonisador. Sa pag-unawa ni Bonifacio Salamanca sa historiograpiya ni Teodoro Agoncillo: “[H]istory written from the ‘Filipino point of view’ has at least two operational components. First, that the earlier textbooks and readings, their originals and revisions were not a history of the Philippines and the Filipino people, but of Spain and the Spanish in the Philippines, for the simple reason ‘that with few exceptions the documents of the pre-1872 Philippines dealt almost exclusively with the history of Spain in the Philippines’... Secondly, Philippine history from the Filipino point of view means that where the Filipino viewpoint as well as that of another country is plausible from the documents, the Filipino viewpoint must prevail” (1993, 41-42). Kaugnay nito hindi lamang ang naratibo ng mga Pilipino sa Kamaynilaan o sa Luzon (na tinitingnang sentro), kundi maging sa mga “lokalidad”. Mahalaga ang pagtutuo sa “kasaysayang pampook” o local history bilang parehong lunsaran at component ng maituturing na “pambansang kasaysayan” (Mojares 1989-1990; Teodoro 2001; Elumbre 2012).

² Bagaman nagdulot ng pagbabago sa nakasanayang edukasyong medieval ang diwa ng Renaissance, nagtuon pa rin ang resepsyon ng pagtuturo nito sa Pilipinas sa memorisasyon. Ani Alzona, “The influence of the Renaissance on the university was shown in the inclusion in its curriculum of grammar, rhetoric, and poetics, studies not found in medieval education... However, this humanistic education, was reduced to a formal character... The mastering of this narrow humanistic education and the subject matter of school work became a prolonged drill in Latin grammar and a detailed grammatical and rhetorical study of Latin texts. Consequently, there was tremendous emphasis upon the memorizing powers” (1932, 30-31).

³ Mapapansin sa ilang akda ni Borges ang sumpa sa mga tauhang binigyan ng kapangyarihan ng memorya. Sa *Shakespeare’s Memory*, ipinasa kay Hermann Sörgel, na mahilig kay Shakespeare, ang diumano’y alaala ni Shakespeare. Unti-unti siyang nagkaroon ng kamalayan at kislap-diwa tungkol sa mga akda ng naturang manunulat. Sa huli, nang nilamon na siya ng alaala ni Shakespeare na nagdulot sa kaniya ng hindi pagkilala sa mga bagay tulad ng

kotse, ipinasa niya ang alaala ni Shakespeare sa kung sino mang kausap niya sa isang telepono (Borges 1998).

⁴ Maitatapat ito sa usapin ng bias sa pag-aaral ng panitikan na tinutukoy ni Zafra: “[A]ng titser o ang awtor ng teksbuk ang siya pa ring bukal ng kaalaman at katotohanan tungkol sa teksto. Mapanganib kung laging nanggagaling sa titser ang pagpapakahulugan sa teksto. Sa susunod, hindi na teksto ang babasahin ng estudyante kundi ang titser na. Banal ba ang titser ko at gustong laging may magandang aral na napupulot sa tula? Feminista ba si Ma’am at kailangan laging ipakita ang pagkaapi ng babae sa panitikan? Makakaliwa ba si Sir at ang gusto’y laging magrebolusyon ang mga tauhan?” (Zafra 1999, 370).

⁵ Tingnan ang mga sipi mula sa ilang historyador. E.H. Carr (1961, 11, 30): “It used to be said that facts speak for themselves. This is, of course, untrue. The facts speak only when the historian calls on them: it is he who decides to which facts to give the floor, and in what order or context... The historian and the facts of history are necessary to one another. The historian without his facts is rootless and futile; the facts without their historian are dead and meaningless.” Teodoro Agoncillo (2003, 32): “Facts do not interpret themselves. Facts assume significance only because historians make them so... If history as a written work is objective, that is, without the personal prejudices and opinions of the historian intruding into his work, then it is logical to conclude that all interpretations of the same set of facts must be the same. But experience shows that historians differ from one another most of the time and agree only on certain points.” John N. Schumacher (1991, 11): “Can history be objective? Obviously it is always written from a point of view. Documents are not self-interpreting, and, therefore, need a human interpreter—the historian. Being human, he brings with him not only his viewpoint, but also his biases and prejudices.”

⁶ Gadamer (1976, 8-9): Here [historical consciousness], too, we must certainly admit that there are innumerable tasks of historical scholarship that have no relation to our own present and to the depths of its historical consciousness. But it seems to me that there can be no doubt that the great horizon of the past, out of which our culture and our present live, influences us in everything we want, hope for, or fear in the future.

⁷ Binanggit ni Juniesy Estanislao (2021) ang madalas na nangyayari para mapalitaw ang ganitong di-pagtalakay sa Grade 6: “Ang pagtuturo ng Araling Panlipunan sa Grade 6 ay naaantala sa ikaapat na markahan (4th quarter) dahil sa ito ay paghahanda na ng mga paaralan para sa pagtatapos o commencement exercises ng mga mag-aaral. Pangkaraniwan itong nangyayari sa pampubliko o pampridadong paaralan man. Sa markahang ito kasi makikita ang mga aralin sa Batas Militar dahil ang pagtuturo ng Kasaysayan ng Pilipinas sa K-12 curriculum ay linear (simula precolonial papuntang contemporary Philippines).”

⁸ Binanggit niya sa isang panayam noong 1976 kasama si F. Sionil Jose, “In history, truth is what actually happened. It may be false, no? But if it actually happened, that’s the truth” (Ocampo 2011, 163).

⁹ Constantino (1977, 79): “In the guise of academic objectivity most of our educators have elected to remain neutral, aloof from controversial issues, therefore personally safe. They have reduced teaching to a process of doling out facts, each from his own area of specialization. They become retailers of information. The result has been a compartmentalized education the products of which are unable to see society as a whole, feel no sense of involvement in its problems, and are not even intellectually curious or interested in matters beyond their own specialized fields”.

¹⁰ Sa papel na “Ang Paggamit ng Wikang Pambansa sa Departamento ng Kasaysayan”, tinukoy ni Salazar sa kaniyang peryodisasyon ang yugtong 1968-1987 bilang panahon ng pagsasa-Pilipino ng UP Departamento ng Kasaysayan. Binanggit niya rin ang mga ilang pagtatangka ng mga propesor-guro sa pagtuturo gamit ang wikang pambansa sa naunang panahon (1910-1968): “[N]oong 1968 lamang talagang nag-umpisa ang ilang mga propesor at guro na magturo sa Wikang Pambansa, bagamat nagtangka na si Prop. Guadalupe Fores-Ganzon na magturo ng isang asignatura sa Tagalog noong bandang 1965... Sina Dr. Jaime Veneracion, ilan pang propesor at ang may-akda nitong papel na ito ang nagsimulang magturo sa wikang Pilipino noong 1968. Ito iyong nasyonalismong humantong sa tinatawag na First Quarter Storm. Noong bandang 1971, kahit na sa iba pang departamento ng U.P., Pilipino ang ginagamit. Kung pupunta kayo ngayon sa Aklatan ng ating Unibersidad at titingnan ninyo iyong mga isyu ng Philippine Collegian sa mga taong ito, makikita ninyo na halos lahat ay sa wikang Pilipino. Walang Ingles sa panahong iyon” (Salazar 1991, 79). Tingnan din ang Salazar (1997).

¹¹ “Ang kasaysayan ay isang salaysay hinggil sa nakaraan na may saysay para sa isang grupo ng tao” (Navarro 1998, 105). Binanggit ni Navarro (1998, 117) na ito ang “kahulugan at pakahulugang dinalumat ng mga tagapagtaguyod ng ‘pantayong pananaw’ sa U.P. Departamento ng Kasaysayan sa pangunguna ni Dr. Zeus Salazar”. Maiuugat din ito sa isang artikulo ni Salazar noong 1989 na pinamagatang “Pantayong Pananaw sa Agham Panlipunan: Historiograpiya” (Navarro, Rodriguez, at Villan 1997, 67-78): “[A]ng Kasaysayan ay isang salaysay hinggil sa nakaraan o saan mang paksa na may saysay para sa sariling lipunan at kultura.”

¹² Pansinin ang mga halimbawa ni Paluga (2009, 4-6). [1] Pantayo: “Sa loob ng bawat bayan, buo sila; sa kada loob ng bayan ay nag-uusap-usap sila.” [2] Pangkami/Pangkayo: “Pagpasok ng kolonisador, unti-unting nabuo ang isang porma ng pag-uusap, lalo na sa pagitan ng mga Kastila (Amerikano, at iba pa) at ng mga ilustrado o mga elit ng bayan.” [3] Balik sa

Pantayo: “Mangyari pa, ang karamihang indio (na nabubuo bilang ‘Pinoy’) sa mga bayan-bayan ay patuloy sa karaniwang-buhay, nag-uusap pa rin sa mode na ‘tayo’: kung mag-uusap man sila sa istilong ‘kami’ at ‘kayo,’ patungo ito sa mga kaugnay na bayan.”

¹³ Noceda at Sanlucar (1832, 393): *Talacay*. pp. Parecer, sentencia. *Um*, sentenciar. La sentencia, *Y*. El sentenciado, *An*. Vide *Hatol*. Isa sa mga kahulugan ng “sentencia” ay “opinyon o palagay na meron ang o sinusunod ng sinuman” (Dictamen o parecer que alguien tiene o sigue) (RAE 2021).

¹⁴ Mula kay Gottschalk (1969, 45), na nilagyan ng mga marka bilang element sa susunod na pormulasyon: “The past {A}, having happened, has perished forever with only occasional traces... And only a part of what was observed {X₁} in the past was remembered {X₂} by those who observed it; only a part of what was remembered was recorded {X₃}; only a part of what was recorded has survived {X₄}; only a part of what has survived has come to the historians’ attention {Y₁}; only a part of what has come to their attention is credible {Y₂}; only a part of what is credible has been grasped {Y₃}; and only a part of what has been grasped can be expounded or narrated by the historian {B}.” Bagaman maaaring hindi sa linyar na daloy maganap ang proseso ng transpormasyon ng nakalipas patungong kasaysayan, maaari pa ring sundan ito bilang modelo. Maaaring gamitin ang ganitong pormulasyon: $B \subset Y_3 \subset Y_2 \subset Y_1 \subset X_4 \subset X_3 \subset X_2 \subset X_1 \subset A$, kung saan Kasaysayan = {B}; Hakbang na sangkot ang historyador = {Y₁, Y₂, Y₃}; Hakbang na sangkot ang mga historikal na tagaganap at primaryang batis = {X₁, X₂, X₃, X₄}; at Nakalipas = {A}.

¹⁵ Nagtuon si Hayden White sa panunuri ng “deep structures” ng “historical imagination” sa mga akdang pangkasaysayan noong ika-19 na siglo, bilang pag-aaral sa Europeong kaisipang historikal ng naturang panahon. Maliban sa mga datos, pagpapaliwanag, at naratibo, pinansin ni White ang poetiko at linguistikong estruktura ng nilalaman sa mga naturang akda, kung kaya tinatawag niya ang sarili niyang panunuri bilang “metahistorikal”. Iginigiit naman ni Keith Windschuttle sa kaniyang aklat na *The Killing of History: How Literary Critics and Social Theorists are Murdering our Past* (1996) ang “pagdurusa ng tradisyonal na praktis ng kasaysayan sa potensyal na nakamamatay na atake mula sa pag-usbong sa akademikong prominensya ng mga maituturing na bagong hanay ng mga pampanitikan at panlipunang teorya”. Bilang depensa sa disiplina ng kasaysayan, isa sa mga pinuna ni Windschuttle ay ang *Metahistory* ni White, kasama ang ilang mga akda ni Simon Schama.

¹⁶ Mahalagang dagdag dito ang pagpapakahulugan ni Kristoffer R. Esquejo (2021) hinggil sa kung sino o ano ang historyador. Idinaan niya ito sa prosesong *via negativa*: “Matatawag bang historyador ang sinumang maraming alam na datos? Hindi, dahil hindi lamang nasa antas ng memorisasyon ang pagka-historyador kundi marunong din siya magproseso ng mga datos. Lahat ba ng mga guro ng kasaysayan ay awtomatikong historyador

din? Hindi, dahil kailangang may sapat na pagsasanay sa disiplina ng kasaysayan gaya ng pananaliksik, pagsusulat, at paglalathala. Lahat ba ng marunong magsulat ng kasaysayan ay historyador agad? Hindi. Naiiba ang historyador sa 'literary writer/fiction writer' (nakabatay sa imahinasyon) at 'journalist' (nakapokus sa kasalukuyang pangyayari." Sa usapin naman ng sagisag, nananatili ang negasyon bilang pagpapakahulugan sa A_3 lamang, sapagkat hindi ito mailalapat sa sagisag A_3 . Ang negasyon ng A_3 sa simbolikong lebel (A_3') ay nangangahulugang set ng mga elemento na hindi A_3 (halimbawa, A_1 at A_2). Pansinin ang negasyon ng historyador (A_2') sa susunod na bahagi ng papel.

¹⁷ Narito ang deskripsyon ng mga asignatura. Para sa Grade 5: "Pagkakabuo ng kapuluan ng Pilipinas at mga sinaunang lipunan hanggang sa simula ng ika-20 siglo gamit ang batayang konseptong katulad ng kahalagahang pangkasaysayan (historical significance), pagbabago, pag-unlad at pagpapatuloy." Para sa Grade 6: "Ang Pilipinas sa harap ng mga hamon at tugon ng ika-20 siglo hanggang sa kasalukuyan tungo sa pagbuo ng tiyak na pagkakakilanlang Pilipino at matatag na pagkabansa (strong nationhood)." Ang mga susunod na baitang ay hindi tumatalakay sa kasaysayan ng Pilipinas: Grade 7 (Araling Asyano), Grade 8 (Kasaysayan ng Daigdig), Grade 9 (Ekonomiks), at Grade 10 (Mga Kontemporaryong Isyu).

¹⁸ Sa pagsusuma ni Jenny Ortuoste (2021b), "This is as curious as a case can be: Bonafide historians were criminally charged for researching on an event that happened more than 500 years ago. If the criminal case had succeeded, ignorance would have triumphed, and historians thereafter would be afraid to make known their findings because of the threat of prosecution." Mahalaga ring banggitin ang institusyonal na usapin na kakabit ng kontrobersyang ito: "Due to the lack of support from the NHCP, the hapless historians had to rely on their own resources to defend their case which led to Hofileña's pro bono employment" (Ortuoste 2021b; 2021a; cf. Lopez 2021).

¹⁹ Ipinapakita sa tugon ni Agoncillo ang formal fallacy na tinatawag na "fallacy of the undistributed middle" (tingnan ang McCall 1952, 143-144), na mailalarawan sa sumusunod na anyo: 1. Lahat ng Z ay B. 2. Y ay B. 3. Kung gayon, Y ay Z. Kung ilalapat ito sa naturang tugon: 1. Great men [Z] have a sense of history [B]. 2. Marcos [Y] had a sense of history [B]. 3. Therefore, Marcos [Y] was great [Z]. Nagsisilbing "middle" ang "have/has a sense of history" [B] sapagkat lumilitaw ito sa parehong premise. Kung gayon, sa lohikang pormal, tama ang ipinunto ni Agoncillo sa "formally invalid" na pahayag ng kausap. May pagkakahawig ito sa fallacy na "affirming the consequent" (tingnan ang Hughes at Londey 1965, 11-12).

²⁰ Lerner (1997, 115-116): "To speak of the necessity of history is to say that history matters *essentially*... It is not a dispensable intellectual luxury; history-making is a social necessity." Binanggit niya ang gampanin ng kasaysayan sa pagtugon sa pangangailangan ng tao:

- 1) History as memory and as a source of personal identity; 2) History as collective immortality;
- 3) History as cultural tradition; at 4) History as explanation.

²¹ Pansinin din ang pagbasa ni Eagleton kay Gadamer: “For Gadamer, all interpretation of a past work consists in a dialogue between past and present. Confronted with such a work, we listen with wise Heideggerian passivity to its unfamiliar voice, allowing it to question our present concerns; but what the work ‘says’ to us will in turn depend on the kind of questions which we are able to address to it, from our own vantage-point in history. It will also depend on our ability to reconstruct the ‘question’ to which the work itself is an answer, for the work is also a dialogue with its own history” (Eagleton 1983, 71).

²² Salevouris at Furay (2015, 257): “In another way, the pre-nineteenth-century historians had a blind spot. They did not fully understand that past ages differed from their own; they had difficulty realizing that styles, habits, and values changed over time. For instance, even though a number of Renaissance scholars became increasingly conscious that the classical (i.e., Greek and Roman) past that they studied was radically different from their own time, this insight was never fully internalized. There are many Renaissance paintings, for example, that portray biblical scenes in which individuals from the time of Christ are dressed as fifteenth-century Florentines and surrounded by buildings constructed in the architectural styles of the Italian Renaissance”.

²³ Tosh (1984, 10): “The fundamental premise of historicism was that each age is a unique manifestation of the human spirit, with its own culture and values... Its proponents maintained that the culture and institutions of their own day could only be understood historically”.

²⁴ Marahil maaari pang isagad dito ang komento ni Martin Scorsese hinggil sa pagtutuon sa “content” na siyang nagpapanibago ng mga anyo at resepsyon ng sining, lalo na sa pelikula o sinema, at kung gayon, sa kaniyang palagay, nakasisira rito. “[T]he art of cinema is being systematically devalued, sidelined, demeaned, and reduced to its lowest common denominator, ‘content’... [I]t has created a situation in which everything is presented to the viewer on a level playing field, which sounds democratic but isn’t. If further viewing is ‘suggested’ by algorithms based on what you’ve already seen, and the suggestions are based only on subject matter or genre, then what does that do to the art of cinema?” (Scorsese 2021).

²⁵ Ilan sa mga halimbawa ay mababasa sa artikulo ni Gemma B. Mendoza, “Networked propaganda: How the Marcoses are using social media to reclaim Malacañang” (2019) at Hilary Osborne, “What is Cambridge Analytica? The firm at the centre of Facebook’s data breach” (2018).

²⁶ Gayumpaman, may ilang eksepsyon din dito, tulad ng mga akdang pangkasaysayan na isinulat ng historyador na namuhay rin sa naturang panahon. Isang mabuting halimbawa nito ay ang dalawang tomong *The Fateful Years: Japan's Adventure in the Philippines, 1941-45* (1965) ni Teodoro Agoncillo, na gumamit pareho ng mga primaryang batis at personal na karanasan para isalaysay ang kasaysayan ng Pilipinas noong panahon ng Okupasyong Hapon.

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Pambihirang Alagad ng Sining

Christine Marie Lim Magpile

Abstrak

Sa pagsusulat ng akdang ito hinggil kay Pambansang Alagad ng Sining sa Musika, Maestro Ramon Pagayon Santos, PhD, ginamit ang personal na karanasan ng may-akda bilang patnugot sa tatlong aklat ni Maestro Ramon. Bagaman personal ang kuwento, maraming matututuhan ang mambabasa ukol sa musika ng Pilipinas. Sa mga nais magpakadalubhasa sa Araling Pilipino lalo na sa kasaysayan at kultura, isang malaking gabay na makilala ang mga obra ni Maestro Ramon. Sa personal na salaysay ng may-akda, makikita na tunay na kapita-pitagang dalubhasa si Maestro Ramon dahil sa maingat niyang pananaliksik. Matutunghayan kung bakit isang malaking karangalan na makatrabaho si Maestro Ramon bilang isang pambansang alagad ng sining at mahihikayat ang mambabasa na magkaroon ng interes sa pag-aaral ng ating kasaysayan at kultura lalo sa mayamang pamanang musika natin.

“Siguradong matutuwa ka sa susunod na manuskritong itatalaga ko sa iyo,” sabi ng aking supervisor. “Bakit po, ano po ang mayroon sa manuscript?” tanong ko. Si Ramón Pagayon Santos ang awtor niyan,” tugon ng aking supervisor. “Hindi ko po siya kilala. Ano po ba ang espesyal sa kaniya?” tanong ko.

“Pambansang Alagad ng Sining sa Musika si Dr. Santos,” tugon ng aking supervisor. “Kaya, bagay ang manuskritong ito sa iyo dahil mahilig ka sa musika,” dagdag niya. “Sina Levi Celerio at Lucio San Pedro po ang mga kilala ko pong National Artist for Music. Sikat din po ba siya tulad ni Ryan Cayabyab at lumalabas sa TV? Anyway, siguro’y makikilala ko po siyang mabuti kapag natapos ko na pong i-copy edit ang kaniyang manuscript,” tugon ko.

Bago ako naging copy editor ni Maestro Ramón Pagayon Santos, wala siya sa aking “list of who’s who”. At dahil wala akong kaalam-alam tungkol sa kaniya, tiningan ko sa website ng National Commission for Culture and the Arts (NCCA) ang profile at hitsura ni Maestro Ramón. Pagkakita sa kaniyang larawan, kinabahan ako. May hawig si Maestro Ramón sa stage director na si Tony Mabesa na may pagkamatalim ang mga mata at puting balbas na pang-Señor ng mga telenobela ang dating. Maiinitin ang ulo at istrikto ang first impression ko kay Maestro Ramón.

Bago ang unang author’s meeting ko kay Maestro Ramón, tumaas ang stress level ko dahil hindi ko alam kung ano ang mainam na itawag ko sa kaniya di tulad ng ibang pambansang alagad ng sinig sa panitikan na na-meet ko na sa ilang pambansang palihan sa pagsusulat kagaya nina Sir Rio (Virgilio Almario) at Sir Bien (Bienvenido Lumbera). Puwede ko kaya siyang tawaging Don Ramón? Madalas kasi siyang nakabarong at mukhang maharlika sa kaniyang mga larawan. Pero sa isip-isip ko, parang di naman siya tulad ng *Godfather* ni Mario Puzo na mabalasik ang aura.

Maaari kaya siyang tawaging Mang Ramón? Nakakita ako ng isang interview sa kaniya at mukhang mapagkumbaba siyang kausap. Pero, hindi yata akma ito para sa isang national artist. Baka naman puwede siyang tawaging “Lolo Ramón?” Sa tantiya ko, mahigit sisenta na siya. Kaya lang, parang “Lola Basyang” naman at mukhang di iyon bagay sa isang tao na may pagkaseryoso ang dating. Sa huli, naisip kong “Maestro Ramón” ang mabuting itawag dahil angkop ito sa kaniya bilang isang alagad ng sinig sa musika.

Hinding-hindi ko malilimutan ang una naming pagpupulong. Maaga akong nagpunta sa kaniyang tanggapan sa UP Kolehiyo ng Musika ngunit makalipas ang isa’t kalahating oras ay wala pa siya. Pagkabalik ng opisina, tinext ko si Maestro Ramón upang kumustahin.

AKO: Hi, Maestro Ramón. Galing po ako sa inyong tanggapan kanina para sa ating pagpupulong ng 9:30 a.m. Hinintay ko po kayo hanggang 11:00 a.m. Sana po ay okay lang po kayo.

MAESTRO RAMÓN: I am very sorry. Hindi ako nakapunta. Something urgent came up. Would it be alright to reschedule the meeting tomorrow sa parehong oras?

AKO: Opo naman, Maestro Ramón. Sige po, I will see you then sa inyong tanggapan bukas.

MAESTRO RAMÓN: Maraming salamat. Muli, I am very sorry.

Sa okasyong ito, humanga ako kay Maestro Ramón. Sa isip-isip ko, hindi naman niya kailangang magpaliwanag at mag-sorry dahil sa aming dalawa, ako ang dapat mag-adjust. Bilang patnugot ni Maestro Ramón, kapana-panabik ang bawat pagkikita dahil sa mga interesanteng natututuhan sa pagtugon niya sa mga queries o paglilinaw para sa kaniyang manuskrito.

Query # 1: USIS

AKO: Maaari po ba ninyong ibigay kung ano ang ibig sabihin ng USIS?

MAESTRO RAMÓN: Bakit hindi mo ito alam?

AKO: Naku, pasensiya na po kayo. Hindi po talaga ako familiar sa acronym na ito. Hindi po ito itinuro ng aming titser.

MAESTRO RAMÓN: Simple lang ito. It stands for United States Information System. O, tandaan mo ito ha.

Sa pagkakataong ito, labis akong nahiya kay Maestro Ramón. Iyon lang pala ang kahulugan ng acronym. Baka ikabahala ni Maestro Ramón na ang incompetent naman ng editor na makakatrabaho niya. Naisip ko tuloy na bumalik sa kaniya at ibidang alam ko ang ibig sabihin ng UNESCO. Mas mahaba kaya iyon. O kaya, iyong KGB. Mahirap, pero alam ko.

Query # 2: Pagsasalín

AKO: Maestro Ramón, kailangan po ninyong isalin ang bagong teksto na idinadagdag po natin para sa kanta ng supplemental CD ng inyong aklat.

MAESTRO Ah okay, sige, kukunin ko iyong Nabaloi Dictionary.
RAMÓN:

AKO: Ano po ang ibig sabihin ng tekstong ito sa Filipino?

MAESTRO Well, sa English ang salin ng salita ay “chisel”. So, maaaring “well-chiselled
RAMÓN: body” ang kahulugan ng buong teksto.

AKO: Sigurado po ba kayo na iyan ang salin?

MAESTRO May naisip ka bang salin sa Filipino?
RAMÓN:

AKO: Siguro po ay “makisig” o “matipuno” po?

MAESTRO Parang hindi yata tumpak iyon.
RAMÓN:

Dahil “well-chiselled body” ang salin ng tekstong Nabaloi, sa totoo lang, “hunk” na pangangatawan tulad ni Piolo Pascual o ng estatwang si Machete ang naisip ko. Naubusan na ako ng mahuhusay na salita bukod sa makisig at matipuno, kaya kailangang maging malikhaing mag-isip. Mala-marshmallow na body? Mascot na pangangatawan? Mashondang majubis? Tunog beki. Makunat . . . matigas na pangangatawan? Gosh, R-rated na mga salita na ang naisip kong salin.

Hindi ko maibahagi ang mga salitang naisip kay Maestro Ramón dahil baka maeskandalo siya. Siyempre, kailangan kong umayos sa harap ng kapita-pitagang national artist. Kaya heto ang sumunod na takbo ng aming pag-uusap . . .

AKO: Naku, paumanhin po. Wala na po akong maisip. Ano po kaya ang naisip ninyo?

MAESTRO So, ako naman ang magbibigay ng salin?
RAMÓN:

Sa totoo lang, gusto kong tumawa sa tugon niya. Sa isip-isip ko, joker yata si Maestro Ramón. Dadalawa lang naman kami sa silid. Naisip ko tuloy na baka kailangan niya ng lifeline from a friend sa pagsasalin at pahiwatig ito ni Maestro Ramón upang tawagin si Dean Verne sa kabilang silid. Naisip ko ring kumuha ng baso para sa Spirit of the Glass. Lubusin na namin ang lifeline at “tawagan” si Maestro José Maceda, ang pambansang alagad ng sining sa musika na mentor at matalik na kaibigan ni Maestro Ramón. Kaya lang, baka tumaas ang alta-presyon ni Maestro Ramón kung gagawin ang balak kaya ito ang itinugon ko . . .

AKO: Yes po, baka po mainam na kayo naman po ang magsalin. Basta po for consistency, dapat pong magsimula sa “m”.

Habang nag-iisip si Maestro Ramón, nag-mental cheer ako para di siya mahirapan. “Give me an R – A – M – O – N! Ra, ra, rah!” At mukhang nakatulong dahil wala pang limang minuto ay nakatugon na si Maestro Ramón . . .

MAESTRO Ah, may naisip na ako. May hubog na katawan.
RAMÓN:

Huwahht, ano ang sabi ni Maestro Ramón? Malibog na katawan? Kaya, ganito ang tugon ko sa kaniya . . .

AKO: Ay, paumanhin po pero puwede po bang pakiulit para po wasto ko pong maisulat ang teksto?

MAESTRO Okay, sige. May hubog na katawan.
RAMÓN:

AKO: Ah, okay. May “hubog” pala.

MAESTRO Bakit, may iba ka bang naisip?
RAMÓN:

Gusto ko sanang sabihin na, “Ikaw na po, Maestro. How to be you po? Paging NCCA. Bigyan ng kulintang package si Maestro Ramón.” Pero, baka mabulyawan ako kaya heto na lang ang sinabi ko . . .

AKO: Ay, wala po. Mahusay po kayong talaga, Maestro Ramón.

Nakakabilib ang ipinamalas na wisdom ni Maestro Ramón. Sa isip-isip ko, kung pareho kong milenyal ang awtor, parang nasa comedy bar lang parati ang pag-uusap. Pero kapag si Maestro Ramón ang kausap, kagalang-galang at intelektuwal lagi ang diskurso ng pagtatagpo at pagpapalitan ng kuro-kuro.

Picture Perfect

Kahit na hindi bahagi ng trabaho ko bilang copy editor ang mga usapin sa copyright permission para sa mga larawang gagamitin sa manuskrito, malugod kong ginawan ng paraan para matunton kung kanino dapat ipagpaalam ang paggamit ng picture ni Chou Wen-chung sa aklat ni Maestro Ramón . . .

AKO: Maestro, saan po ninyo kinuha ang larawan ng musikong si Chou Wen-chung?

MAESTRO
RAMÓN: Kinuha ito ng staff mula sa internet.

AKO: Okay lang po ba sa inyo kung palitan po natin ng ibang larawan?

MAESTRO
RAMÓN: Bakit, mayroon bang problema?

AKO: Opo. Dapat po kasing ipagpaalam ang paggamit ng picture para wala pong copyright infringement.

MAESTRO
RAMÓN: Personal kong kilala si Chou Wen-chung.

AKO: ‘Yon naman pala. Facebook friend po ba ninyo si Chou Wen-chung? Doon ko na lang po kukunin ang picture sa photos folder.

MAESTRO
RAMÓN: Naku, sa tingin ko ay walang Facebook si Chou Wen-chung. Higit na matanda siya sa akin.

AKO: May contact information po ba kayo ni Chou Wen-chung para mahingian po natin siya ng picture? O baka mas active po siya sa Instagram.

MAESTRO
RAMÓN: Nasa China siguro si Chou Wen-chung. Limitado ang social media roon. Matagal na kaming hindi nagkikita. Kung mahihirapan ka sa larawan, okey lang naman sa akin na tanggalin ito.

Challenging ang task sa paghahanap ng photo ni Chou Wen-chung na public domain. Habang ginagawa ito, pakiramdam ko ay agent ako ng Pentagon dahil napakarami ko ng kinontak na institusyon, website, at blogger kaya may pagkakataon na gusto ko ng pangalanan ang task na Operation Finding Chou.

Pero ipinagpatuloy ko pa rin ito dahil matalik na kaibigan ni Maestro Ramón si Chou Wen-chung at mahalaga sa kaniya kung naroon ang photo sa kaniyang aklat. Kahit hindi ako madasalin, napilitan na rin akong mag-novena sa mga pang-malakasang santo sa langit na sina St. Jude, St. Anthony, at Sta. Clara para mahanap si Chou Wen-chung. Pinag-isipan ko na rin kung may ritwal ba akong maaaring idaos tulad ng pagkatay ng baboy para matagumpay na makahanap ng photo replacement sa larawan ni Chou Wen-chung. Makalipas ang tatlong linggo . . .

AKO: OMG, Maestro! Mayroon po akong magandang balita. Nakatanggap po ako ng tugon mula sa personal secretary ni Chou Wen-chung. Nagbigay po siya ng ilang larawan na maaari po ninyong gamitin. Kinukumusta rin po niya kayo.

MAESTRO Naku, naabala ka pa sa pagtunton kay Chou Wen-chung. Maraming
RAMÓN: salamat sa mabuting pag-aasikaso ng aking aklat.

Aaminin kong lubos akong nahirapan sa paghahanap kay Chou Wen-chung. May pagkakataon na gusto ko ng sabihin kay Maestro Ramón na tanggalin na lang ang picture. Pero talagang nagpursige pa rin ako dahil tumatak sa akin ang Paunang Salita sa kaniyang manuskrito. Naantig ako sa bahagi nang itinanong ni Maestro Ramón kay Prop. José Maceda kung ano ang kaniyang makabuluhang maiaambag.

Para sa akin, tunay itong kahanga-hanga lalo't naka-sabbatical leave si Maestro Ramón noong panahong iyon. Pagkakataon sana iyon ni Maestro Ramón upang makapaglaan ng oras para sa kaniyang dalawang anak na babae na nag-aaral pa noon at maliliit pa. Kung ihahambing ang lahat ng effort ni Maestro Ramón para pangunahan ang mga kapaki-pakinabang na gawain para sa kaniyang larang at bilang propesor ng UP Kolehiyo ng Musika, maliit na bagay lang ang pagtunton kay Chou Wen-chung.

Ratata: Rat + Cantata

AKO: Maestro Ramón, pakitingnan pong muli ang orihinal na tekstong Nabaloi.

MAESTRO Anong salita ang nais mong linawin?
RAMÓN:

AKO: Sigurado po ba kayong squirrel ang katumbas na salita?

Sa totoo lang, ang stressful tingnan ng spelling sa Filipino na iskuwired. At mukhang nahalata ito ni Maestro Ramón kaya heto ang tugon niya . . .

MAESTRO Iyon ang sabi ng tagasalin.
RAMÓN:

AKO: Pero, wala naman po yatang squirrel sa ating bansa. Inisa-isa ko pa nga po ang bawat pahina ng Boxer Coder pero wala po akong nakitang may alagang squirrel ang mga sinaunang katutubo natin.

Sa totoo lang, ang gusto kong sabihin ay baka mas bagay ang chipmunk. Naalala ko kasi sina Alvin, Simon, and Theodore. Tapos, kumakanta rin ang tatlong chipmunk. Kaya lang, hindi yata nanonood ng Disney Channel si Maestro Ramón kaya heto na lang ang sinabi ko . . .

AKO: Baka po mas mainam na dagang bukid?

MAESTRO RAMÓN: Ibang creature ang dagang bukid. Malayo sa squirrel. Panatilihin na lang natin.

Vlad vs. Blood

AKO: Maestro Ramón, sa teksto pong “blood gushed forth”, baka dapat pong “umagos” ang gamitin?

MAESTRO RAMÓN: Pero matutunghayan sa teksto na “espada ang nakasugat sa balikat”.

AKO: Opo, pero hindi naman po siguro sisirit ang dugo na parang fountain?

MAESTRO RAMÓN: Nais kong panatilihin ang salitang “pumulandit” sang-ayon sa katumbas na tekstong Nabaloi.

AKO: Pero parang hindi po yata bubulwak ang dugo kahit naespada sa balikat kasi hindi naman po ito internal organ.

MAESTRO RAMÓN: Buweno, gawin na lang nating “ooze” ang Ingles na teksto.

Pakiramdam ko minsan, parang nagpakuwento ako sa isang napakabait na lolo kapag nakikipagpalitan ako ng ideya kay Maestro Ramón. Kahit ang kulit ko minsan, pinagtitiyagaan akong kausapin ni Maestro Ramón tulad nito . . .

AKO: Maestro Ramón, sa tingin ko po ay kailangan nating palitan ang salitang ginamit po ninyo sa isang teksto.

MAESTRO RAMÓN: Tila wasto naman ang teksto.

AKO: Tunghayan po natin ang Ingles na teksto: “We welcome the army builders.”

MAESTRO RAMÓN: Hindi ba tama ang “Sinagupa namin ang hukbo?”

AKO: Wasto po ang hukbo ngunit tila hindi po angkop ang “sinagupa” na ang katumbas ay “fought”.

MAESTRO RAMÓN: Ano sa tingin mo ang dapat gamitin?

AKO: Sa tingin ko ay “sinalubong” po dahil “welcome” po ang ginamit sa English.

MAESTRO Tama ba ang hukbo?

RAMÓN:

AKO: Tama po ang hukbo bilang salin ng “army” pero nasaan na po iyong “builders” sa teksto?

MAESTRO Ah, oo. Tumpak ka. Ayusin natin ang teksto bilang, “Sinalubong namin ang
RAMÓN: hukbong tagapagtayo.”

Ang pakikipag-brainstorm sa isang pambansang alagad ng sining at pagkasunduan kung ano ang pinakamabisang salin na gagamitin sa manuskrito ay isa sa di ko malilimutang karanasan bilang editor ni Maestro Ramón. Bukod sa pakikipagpalitan ng ideya, para sa akin, tanda rin ito ng trust at rapport kay Maestro Ramón na isa sa mga awtor ko na napaka-espesyal sa akin.

Book Launching sa Museum of Cordillera Studies

MAESTRO O, bakit narito ka? Wala naman tayong meeting.

RAMÓN:

Gusto ko sanang sabihin, “Na-miss ko po kayo kaya narito po ako upang bumisita.” Kaya lang, baka hindi sanay si Maestro Ramón sa mga hugot-cheesy lines at batuhin ako ng mga gong na nasa estante dahil sa inis. Kaya heto na lang ang sinabi ko . . .

AKO: Ah, nais ko po kayong i-update ukol sa mga bagay na dapat pong paghandaan para po sa paglulunsad ng inyong aklat.

MAESTRO I see. By the way, tuturuan kita at si Grace na staff sa Center for
RAMÓN: Ethnomusicology ng kanta. Magtatanghal din kasi ako sa paglulunsad.

AKO: Wow, sobrang excited naman po ako. Yay, magiging teacher ko po kayo! Sobrang level up po na isang national artist ang makakasama ko pong magtanghal. Ano po pala ang kakantahin?

MAESTRO Magtatanghal ako ng bândiw. Kayo ang asbayat ni Grace.

RAMÓN:

Sa dinami-rami naman ng awiting Nabaloi sa aklat niya, bakit iyong nakakaantok pa? Tapos, ang hirap pang kantahin dahil paiba-iba ang tono. Kaya naisipan kong magmungkahi . . .

AKO: Kung okay lang po sa inyo, Maestro, bakit hindi po kayo ang mag-asbayat?

MAESTRO Sa tradisyon ng mga Ibaloi, pambabae ang bahagi ng asbayat.
RAMÓN:

Sa puntong ito, gusto kong sabihin sa kaniya na, “Modern times na po. Dapat pong harapin ang hamon ng nagbabagong lipunan. Iyan po ang natutuhan ko sa isa pa ninyong aklat na *Modernismo sa Sining Musika*. So, go girl power!” At tila nabasa ni Maestro Ramón ang nasaisip ko kaya heto ang kaniyang tugon . . .

MAESTRO Hindi naman required na maganda ang boses ng asbayat. Ang mahalaga, tama
RAMÓN: ang tono.

AKO: Ay, huwag na po tayong mag-practice then.

MAESTRO Kailangan pa rin itong paghandaan.
RAMÓN:

AKO: By the way, Maestro. Okay lang po ba kung magbigay ako ng mungkahi?

MAESTRO Sure, sige, ano iyon?
RAMÓN:

AKO: Napansin ko po kasi na pareho po ang melody ng ilang kanta. Baka nais po ninyong gawing mash up songs ang mga ito?

MAESTRO Ano ang mash up songs?
RAMÓN:

AKO: Iyon pong katulad ng ginagawa ni Ate Gay at ng Barden Bellas sa *Pitch Perfect*.

MAESTRO Sino si Ate Gay? Hindi ko alam ang *Pitch Perfect*.
RAMÓN:

Sa isip-isip ko, dapat siguro eh mga kundiman, pang-sarsuwela, at bodabil ang halimbawang ibinibigay kay Maestro Ramón. At ang mga songs nina Armida Siguion-Reyna, Silvia la Torre, at Celeste Legaspi ang point of reference. Mas makaka-relate din siguro si Maestro Ramón kung ang naging patnugot niya ay mas senior editor sa halip na isang millennial na tulad ko. Kaya heto ang naging tugon ko . . .

AKO: Di bale, kapag po may time, aaralin ko po ang isa sa composition ninyo at gagawa po ako ng sample na mash up song.

MAESTRO Naku, baka mahirapan ka. Pero you could always try.
RAMÓN:

Sa puntong ito, tumingin ako sa YouTube ng kaniyang piyesa at lubha ngang mahirap. Kahit lumaklak pa ako ng ilang dram ng Promil at Nido ay malabong matugtog ko ito sa piano at gitara. Kaya tinanong ko na lamang si Maestro Ramón ukol sa nalalapit ng paglulunsad ng kaniyang aklat sa University of the Philippines, Baguio . . .

AKO: Sa susunod ko na lang po susubukang aralin ang piyesa ninyo. Anyway, saan po pala ninyo balak umupo sa kotse?

MAESTRO Doon ako sa gilid. Mas mainam na sa gitna ka umupo.
RAMÓN:

AKO: Naku, sa other side na lang po ako. Baka po kasi pagdaan sa zigzag, madaganan ko po kayo.

Ayaw kong umupo sa gitna. Baka pagbalik namin ng Maynila ay dumeretso si Maestro Ramón sa Infirmary dahil sa mga pasa na dulot ng kaniyang chubby editor na katabi niya sa kotse. At mukhang napansin niya ang agam-agam sa aking mukha kaya heto ang kaniyang tugon . . .

MAESTRO Dapat balanse ang kotse. Sa gitna ka na umupo.
RAMÓN:

AKO: Sige po. May dapat po ba akong i-request na kailangan po ninyo sa hotel?

MAESTRO Wala naman sa tingin ko.
RAMÓN:

AKO: Sigurado po kayo? Baka kailangan po ninyo ng blanket.

MAESTRO Bakit, wala bang kumot doon?
RAMÓN:

Gusto ko sanang magbiro at sabihing, “Winter is coming po.” Sabay entrada ng “Dun, dun, dun, dun . . . *Game of Thrones* season na po.” Kaya lang, baka mga pang-LVN o Sampaguita Pictures lang ang pinanonood ni Maestro Ramón kaya ganito na lang ang tugon ko . . .

AKO: Baka po kasi you need an extra blanket. Concern lang po ako kasi galing po kayo sa sakit. [sabay hum ng *Ballade Pour Adeline* na sumikat sa *Lovingly Yours* ni Helen Vela].

MAESTRO Wala. I am fine. Salamat.
RAMÓN:

AKO: Bago po ako bumalik sa UP Press, may pasalubong po pala ako sa inyo. I got you Pei Pa Kua at ginger candy.

MAESTRO Bakit, ano’ng okasyon?
RAMÓN:

AKO: Nag-alala po kasi ako sa iyo. Parang hindi po bumubuti ang inyong ubo.

Kung maaari lang kausapin ang mga mikrobyo, heto ang sasabihin ko, “Uy, mga plemang germs, please, lubayan na ninyo si Maestro Ramón. Hindi naman kayo magiging pambansang plema kapag kakapit kayo sa lungs niya.” At tila nabasa niya ang aking isip kaya naging ganito ang tugon ni Maestro Ramón . . .

MAESTRO Sana’y di ka na nag-abala pa pero maraming salamat dito.
RAMÓN:

New Manuscript

AKO: Naku, tapos na po ang dalawang aklat ninyo. Sigurado po akong mami-miss ko po kayo.

MAESTRO May bago akong manuskrito. Baka ipasa ko sa inyo.
RAMÓN:

AKO: Ay, wow . . . sandali lang po. Bakit po “maybe” lang?

MAESTRO Puwede ko namang ipasa ang bagong manuskrito sa Ateneo Press o sa UST
RAMÓN: Publishing, hindi ba?

AKO: No, Maestro. As a national artist, sa UP Press po ninyo muli mainam na ipasa. Ang UP Press po ang official publisher ng pambansang unibersidad na siyang nagpapanday sa mga iskolar ng bayan. Samakatwid, marapat lamang po na ipasa ang manuskrito sa amin.

Kung thesis defense ito, sa tingin ko ay 1.00 ang grado ko dahil sa mala-Ms. Universe na sagot at mukhang sumang-ayon naman si Maestro Ramón dahil ito ang kaniyang tugon . . .

MAESTRO O sige na, kapag natapos ko na ito. Maaari naman.
RAMÓN:

Sa isa naming pagpupulong, nagdala ako ng meryenda dahil nag-take out siya at nilibre ako ng lunch ni Maestro Ramón nang una naming pagkikita. Kaya ako naman ang babawi . . .

AKO: Ano pong gusto ninyong inumin, chocolate shake or coffee?

MAESTRO I will have the chocolate drink.
RAMÓN:

Sa isip-isip ko, seriously? Akala ko, mas preferred ni Maestro Ramón ang coffee. Nakakahiya. May connect-the-dots ni Sponge Bob pa naman sa likod ng tetrapak ng chocolate shake. At tila naramdaman niya ang aking tensiyon kaya heto ang naging tugon ni Maestro Ramón . . .

MAESTRO Puwede rin naman akong mag-coffee kung mas gusto mo ang chocolate drink.
RAMÓN:

Pagkatapos naming mag-meeting, nagboluntaryo akong ligpitin ang aming pinagkainan. Habang dinarampot ang basong pinag-inuman ni Maestro Ramón, gusto ko sanang ipa-autograph ito at gawing souvenir upang mai-display.

Kaya lang, naisip ko na baka ikabahala ni Maestro Ramón na may fan girl siyang editor. Sa halip, inaya ko siyang kumain sa labas nang nailimbag na ang aklat ni Maestro Ramón . . .

AKO: Pagbati po sa inyong aklat, Maestro Ramón. As a treat, aanyayahan ko po kayong kumain sa labas.

MAESTRO Maraming salamat pero no need. Wala namang okasyon.
RAMÓN:

Sa isip-isip ko, sayang ang pagkakataon na maka-bonding ang isang pambansang alagad ng sining. I have to make this happen. Think fast. Ano bang celebration ngayong June? Uhhh . . . Independence Day. Perfect. Ka-level na rin ni Maestro Ramón ang mga bayani kasi national artist siya. Kaya heto ang tugon ko sa kaniya . . .

AKO: Well, bukod po sa pagdiriwang ng Araw ng Kalayaan ngayong Hunyo, malapit na po ang Father's Day. Bilang national artist, para na rin po kayong Ama ng Musikang Filipino.

MAESTRO Ikaw talaga, karangalan kong makapag-ambag sa ikauunlad ng pananaliksik
RAMÓN: ukol sa Musika ng Filipinas. Sige, pauunlakan kita.

Habang hinihintay ang aming order sa Chocolate Kiss Café sa Bahay ng Alumni, naisip ko kung ano kaya ang maaaring gawin sakaling magtagal ang order namin. Ilabas ko kaya ang aking Iphone at ipakita ang isang music app o game? Tapos, i-challenge ko si Maestro Ramón sa isang match? Kaso, baka hindi niya iyon gusto at mag-walkout. On second thought, very unlikely na gagawin iyon ni Maestro Ramón dahil hindi siya diva at lalong hindi pabibo o pabebeng alagad ng sining.

Surprisingly, si Maestro Ramón ang nagsimula ng conversation. Sa umpisa, akala ko ay mauwi ang pag-uusap sa lecture ukol sa Ethnomusicology. Habang inihahanda ko ang aking notebook, nagulat ako nang nagkuwento si Maestro Ramón ukol sa kaniyang buhay. Medyo pang *Maalala Mo Kaya* ang dating. Naibahagi niya na nagkasakit ang kaniyang kabiyak at nabiyudo habang maliliit pa ang kaniyang mga anak.

Bilang editor niya, masasabi kong naging napakalaki ang impluwensiya sa akin ni Maestro Ramón upang magkaroon ng interes na mag-aral ng (etno)musikolohiya kaya naman ito ang pinili kong pangalawang larang sa ilalim ng masterado ng Araling Pilipino sa Unibersidad ng Pilipinas. Bilang nag-uumpisang iskolar, hangad ko rin na magkaroon ako ng mahalagang ambag pagdating sa pananaliksik kagaya ni Maestro Ramón. Bilang pasasalamat sa inspirasyong hatid niya, nagpaalam ako kay Maestro Ramón kung maaari akong maghain ng kaniyang nominasyon para sa 2020 Dangal ng Wika ng Komisyon ng Wikang Filipino (KWF).

Naisip kong nararapat si Maestro Ramón sa parangal na ito na kumikilala sa makabuluhang ambag ng nominado sa kaniyang larang gamit ang wikang Filipino. Halos katumbas nito ang national artist citation kung kaya't ang pagkamit ng Dangal ng Wika ay affirmation ng kahusayan ni Maestro Ramón. Nagkaroon kasi ng kontrobersiya ang paggawad ng national artist noong 2014.

Habang inaayos ko ang dokumentasyon, nalula ako sa rami ng accomplishments, pananaliksik, at mga obrang musika ni Maestro Ramón. Sa kabila ng nag-uumapaw na tagumpay niya, wala akong natatandaang pagkakataon na ipinagyamabang ito sa akin ni Maestro Ramón. Kapag may mga tanong ako minsan ukol sa musika para sa mga papel na isinusulat sa gradwadong klase, approachable si Maestro Ramón at handang magbigay ng kaniyang input kung paano mapagbubuti ang gawa ko.

Kung gayon, hindi sapat ang titulong “Pambansang Alagad ng Sining” kay Maestro Ramón. Para sa akin, mas bagay sa kaniya ang “Pambihirang Alagad ng Santinakpan”. Bukod sa abot hanggang universe ang ambag niya pagdating sa musika, pananaliksik, o pagtatanghal man, pambihirang huwaran din si Maestro Ramón—isang ulirang ama na nagtaguyod ng dalawa niyang anak na babae noong namayapa sa sakit ang kaniyang asawa, kahanga-hangang dekan, at kapita-pitagang guro (professor emeritus ng UP Kolehiyo ng Musika).

Oo, sa umpisa ay “the who” si Maestro Ramón dahil hindi ko siya kilala. Pero matapos ang tatlong aklat na pinagsamahan namin, napakapalad kong maging isa sa copy editor ni Maestro Ramón Pagayon Santos. Isang learning journey ang maging patnugot niya. Pakiramdam ko, para akong isang padawan o apprentice at si Maestro Ramón naman ang Jedi Master.

From the Inside, Looking Forward: Political Prospects for the Professional Performing Arts in Manila

Paul Alexander Morales

Abstract

My varied experiences as a young artist, independent producer in theatre and dance and later working for Ballet Philippines, a resident company at the Cultural Center of the Philippines, have hewn in me an appreciation for the complex politics of art. From dreaming of personal achievement and sustainability to being on a team responsible for a large number of 'professional artists' I have grappled with the ideas of a professional theatre or 'industry'. Where do we locate our artists in our national plans? In our national theatre history?

Serving on the board of PHILSTAGE, our country's association of theatre producers had given us a bigger perspective and awareness about our industry's standing, as socio-economic and cultural structures. My personal insights from my own *danas* or life path, coupled with these historical conjunctions, are the expanded role of the contemporary artist as lobbyist, advocate, activist and engaged citizen. Being actively involved in shaping our own frameworks and institutions, we hope for laws and agencies that will further improve our art and nation.

In this paper I present an account of the undocumented history of contemporary professional theatre in Manila and the impacts of cultural policy, creative economy and cultural legislation on the professional performing arts industry.

At the recent technical committee working group meeting for a new bill on Creative Industries, a congresswoman made a casual remark that made me think. The question was about the proposed regular members of the development board, all of whom would be eventually be appointed by the President of the Philippines. Her remark was “mga artista na naman yan” (they would surely be actors again). The comment plays to the still prevalent sentiment of “anti-theatricality” or our continuing cultural anti-theatre bias that is expressed by sentiment like “nag-dradrama na naman yan” (he’s playing for sentiment). As discussed in *Theatre Histories: An Introduction*, “anti-theatricality is quite old” (Nellhaus 2016, 7). It stems from Plato, Puritan tendencies, and fundamentalist world views that espouse the “filth” of theatrical imitation. I realized that despite the bias there are a couple of truisms here; the deep layer of patronage politics that mar any new legislative effort in the Philippines, and the great divide among actors – movie actors who are well ensconced in the political firmament (often an appointee) and the theatre actor who is still peripheral, marginal in society.

In this paper, I will discuss the recent history of the professional performing arts industry based in Manila from the lens of my research, experience, and insights. I will relate this to the prospects and context of legislation for the performing arts industry.

Moving Away and Closer

I was originally a political science major at the university when I decided to shift to theatre arts. This conscious shift from politics to art would never be complete as I would find that ultimately these two forces work in measured complicity or a symbiosis of intention and effect. Art seeks to affect society, and political developments have long-term effects on art.

I had a strong desire to prove the viability of my being an “artist” after schooling. Can the performing arts truly be a profession? I asked. This played out for me as a humble career as artistic director for four organizations these past 30 years since graduating from college. I have been Artistic Director of Dulaang Talyer (1994 -2003), a dynamic pioneering theatre company, Airdance (2003-2009), an independent contemporary dance company, Ballet Philippines (2009-2017), resident company at the Cultural Center of the Philippines (CCP) and Guang Ming College (2017-2020), a Buddhist informed school with a focus on the performing arts.

While a scholar at the Laban Center for Dance in London, dancing for their Transitions dance company, I was impressed by the network of theatrical venues in all the little towns we toured to in the UK. This would be something to aspire for here, as professional theatre is still Manila-centric and most of the Philippine provinces don’t have “proper” theater venues or companies.

The first two productions of Dulaang Talyer would be in bars, using alternative venues for the artistically progressive theatre we wanted to advocate. Later, echoing some of that experience abroad, we started touring and performing our seasons in schools and often makeshift public venues. Our poetic ideal was “dreams of an endless theatre” that referenced the need for continued inspiration and sustainability. The idea of aspiring to be professional was a way to respect ourselves and our art. “*We have to eat.*” To achieve this, we had to squarely face the reality of our economics. We instituted a transparent system of contracts and royalties. We worked on a paying audience of professionals and students. We found partnerships, supporters, and grants to fuel our pioneering enterprise.

Dulaang Talyer was eventually able to join Philstage, the country’s only aggregation of professional performing arts producers, as one of the first independent companies to do so. Eventually bowing to fundraising fatigue and shifting personal priorities Dulaang Talyer would close shop and leave the association in 2003. Years later, in 2009, I rejoined the Philstage board again, this time representing Ballet Philippines and eventually serving as Secretary. Being on this board has allowed me a wider vista, seeing beyond the individual companies we represent, a glimpse into the socio-political context of the wider “theatre industry”. In this article, I will use “theatre” to also include dance, live music, musicals, and the broader performing arts.

Professional Filipino Theatre

Much has been written about the martial law period of the Philippines and how it was able to produce theatre that contributed to the fall of the dictatorship. Perhaps less discussed is how the same period would also (re)establish the professional performing arts companies in the Philippines. Some of these papers mention the rise of Repertory Philippines and the Philippine Educational Theatre Company (PETA) both established in 1967 (just before the Martial Law period) and I would also add the significance, with the establishment of the CCP in 1969, of the rise of Ballet Philippines. These three companies, which continue to exist today, would have varying trajectories but would also all create breakthroughs towards the development of Filipino professional theatre.

Professional theatre has been succinctly defined as the practice of theatrical production where all the involved staff, cast, and crew are paid. This would differentiate productions from schools or communities where there might be a mixed policy on payments, ownerships, and services. This is also independent of the fact as to whether the performances are ticketed or not or for how much.

The rise of professional theatre in the west echoes our colonial history and hence also had an impact here. Professional theaters started in Europe in the 15th century (Nellhaus 2016, 7); after that, in the intervening centuries, slowly but surely, the latest trends, theories, and literature would make their way to our shores. With the subsequent establishment of theater spaces, these European professional players would also include Manila in their tours. Many local theatre productions were undertaken, mostly stemming from communities, including our localized *sarsuwelas* and *komedya* in the Spanish colonial period (Tiongson 2017). In the American colonial period, they fostered the propagation of school-based theatre, patterned from their traditions. Including the post-colonial period coming up to martial law, there might have been instances, productions, or even periods where professional theatre, as we have defined it, could have existed before the contemporary era. We assume that these artists or workers must have also been compensated somehow, on the sliding scale of vocation or donation to a professional engagement, in these many periods of Filipino theatre.

The development of these “professional” theatres and their existence is economic evidence of the presence and growth of an industry. The three landmark companies (PETA, Rep, and BP) made this transition during the martial law period and the increased democratic space after the 1986 revolution augured well for the incipient industry. It is no wonder that it is this same definition of professional status that Philstage would use when they first convened in 1997, with the prevalence of the by then many professional theatre companies in Manila.

Is there an Industry?

For the artists and workers working in the industry the next category for this inquiry into “industrialization” would be to see how often one is being employed professionally. What other forms of often adjunct professions (teaching or venturing to films, advertising, or events) are used to supplement the income of a “professional” theatre artist? How much of a factor is regular employment?

In her article on Cultural Policy in the ASEAN region, Jennifer Lindsay expounds that it is by varying degrees of patronage that the performing arts are able to exist in our region. She emphasizes the post-colonial characteristic of most of the countries in the region and elucidates that hence the role of culture and the arts is of great importance to the identity of these nations. As one of the longest to be colonized in the region, the Philippines, by inference, should also have the strongest cultural policy to countermand colonial cultural baggage.

Unwittingly though Lindsay also established a myth of the seasonality of the performing arts profession in the Philippines that has also continued to be re-expressed as true till today. She writes that government salaries are “seasonal” or have small honoraria and so “...in the Philippines, the seven resident companies at the Cultural Centre receive seasonal salaries”

(Lindsay 1995, 663). Part of the confusion is that the government doesn't even pay for the salaries of most of the resident companies. Our official Philippine Cultural Policy report, available online, repeats this as: "Even members of the seven resident companies of the Cultural Center of the Philippines are paid honoraria only for the duration of a season" (Alvina et al. 2020, 44). This is alarming for me as I know from experience that this is not true even in 1995 when Lindsay published her article. That this official Philippine document has also missed this fact about the professionalization of theatre is alarming. We seem to want to be apologetic about the state of the industry, self-depreciatory in our passive/aggressive anti-theatricalism. "*We are but committed amateurs here,*" we seem to want to say.

Starting from the mid-seventies, BP had professionalized dance by the full-time employment of its dancers. It has become a unique characteristic of Manila now (pre-pandemic) to have three professional ballet companies employing 100-200, full-time, professional dancers. The Actors Company of Tanghalang Pilipino at the CCP similarly hires actors full-time. The company has become smaller in recent years; nonetheless, its longest-serving members recently celebrated their 10th and 15th years at the company, as was posted on social media. Dancers also tend to stay for years, while having shorter performing windows. All professional companies would also have full-time staff. PETA has a multifunctional ensemble of ATORs (artist, teacher, organizer, researcher) (Chua 2020, 100) and groups like PETA also run schools, venues, and studios. Employment-wise, the rebranded Philippine Philharmonic Orchestra (PPO) is the most stable company in Manila, because all the orchestra players have a contract as part of the *plantilla* of the government. They are considered government employees and represent the biggest year-to-year investment of the CCP in terms of artistic labor. The other attached companies, in contrast, must raise all their monies to provide for their employees. This shifts the mechanics of patronage from the government to the rich benefactors in their boards and the greater civic society.

It is because of the limited support for resident companies that in 2011 BP proposed a bill for it to be named a National Dance Company after the "*Bayanihan National Folk Dance Company Act*" enacted in 1998. Years later, through the long process in congress, the reworked bill now supports five disciplines: ballet/contemporary, theatre, choral music, string ensemble, and orchestra as National Performing Arts Companies (NPAC). The new, broader bill was signed into law on August 22, 2019. "Qualified NPACs must be national in scope, maintain high standards of artistic excellence, have represented the country abroad, have maintained a *professional track record* of continuing undertakings, and have sustainable organizations and are able to match their state subsidies" (Esguerra 2021, emphasis mine). Notably, the allocated funds of 10 million pesos yearly for the dance NPAC would just be a fraction of BP's yearly budget, needing the majority still to be raised from civil society and the open market even if it was so awarded. Despite the signed law though, the NPAC system has yet, to my knowledge, to be implemented.

Aside from the PPO, Manila also houses several more professional orchestras, each hiring 40-80 artists. That is why the recent dissolution of the ABS-CBN Orchestra was a sad day for the greater industry. In economic terms, the “industry” hires hundreds of full-time, part-time, or per project artists and cultural workers. Its contributions to the internal economy, through employment and income raised, could easily be in the hundreds of millions, or maybe billions of pesos. Unfortunately, there is no concrete data across the “industry”. Scant official data, purportedly from 2015 and 2016 from our same Cultural Policy Paper does not discriminate between professionals, school-based or community organizations (see Alvina et al 2020, 77-78). We need this basic understanding to encourage the industry and its internal sectors. The lack of a systemic set of regulations and standards in the theatre in the Philippines is one clear action point in developing the professionalization of our theatre industry.

Table 1: Philippine Private and Public Cultural Institutions (excerpt)

Domain and Endowments	Cultural Institutions 2010	Number in 2015	Number in 2016
Performing Arts	Symphonic orchestras	10	24
	Music schools	52	(no data)
	Dance Studios	91	(no data)
	Theatre schools	18	(no data)
	Drama theatre	803	535
	Music theatre		437
	Dance and ballet companies	79	429
Books and Libraries	Libraries	(no data)	896
Audiovisual	Broadcasting Organisations	(no data)	77
Others	Festivals, rituals, commemorations	627 (DOT data)	580

From: The Philippines - Cultural Policy Profile, pages 77-78. Commissioned in 2015 by the Asia Europe Foundation (ASEF) and developed in collaboration with the National Commission on Culture and the Arts (NCCA). Access at www.culture360.ASEF.org

Philstage in Society



The Philstage Board of Directors at Solaire in 2016

(L-R standing: Gidget Tolentino, Ira Cruz, Santi Santamaria, Paul Morales, Colin Kerr, Maribel Legarda, Menchu Lauchengko-Yulo, Michael Williams, Julie Borromeo, and Audie Gemora; L-R seated: Topper Fabregas, Jenny Jamora, Robbie Guevera, Karla Gutierrez, Mio Infante and Chris Mohnani.) Photo courtesy of PHILSTAGE

Founded in 1997, the Philippine Legitimate Stage Artists Group or PHILSTAGE is an alliance of professional companies in the theatrical arts. The members of Philstage include 9 Works Theatricals, Actor's Actors Inc., Full House Theater Company (Resorts World Manila), Gantimpala Theater Foundation, PETA, Philippine Opera Company, Repertory Philippines, Red Turnip Theater, Tanghalang Pilipino, Trumpets, Ballet Philippines, Ballet Manila, and the Philippine Ballet Theatre. The membership has been steady with the older companies and is evolving with the inclusion of younger companies. The newest members include Twin Bill Theatre and Black Box Productions. There are also, conspicuously, very active companies who are not members, like Atlantis Productions, which produces a season of high profile, licensed, Broadway plays. They have been invited but have not joined at the time this was written. Nonetheless, the membership continues to evolve just like the theatre scene. Many other companies might qualify to be members but they would have to be invited or apply to join Philstage.

The term “legitimate” in the Philstage acronym has the unfortunate historical baggage of the American colonial period. Legasto notes that it referred to the theatre “that presented the world classics in English as the “legitimate” and “true” theater in the Philippines” (Legasto 1998, 33). This made illegitimate, by definition, Filipino theatre. By the time Philstage was born the perceptions had already shifted. Now the onus of “legitimate” refers to *professionalism*. The great divide over English and Filipino drama in contemporary Filipino theatre was symbolically breached with the appearance of Rep stalwart Audie Gemora (now Philstage President) in PETA’s “Radiya Mangandiri” in 1993. Since then more and more actors have been able to work for all companies across the language divide. Nonetheless, like in the case of BP, the imprint of PETA and REP with the newer companies is apparent, with some specializing in Filipino and others in English theatre and all striving for professionalism. These curatorial differences have become less pronounced as some companies now even venture to do both - as they continue to push the boundaries of their practice. REP for example has now produced original Filipino plays albeit still in English. REP’s reputation was validated with its export of well-trained actors in the *Ms. Saigon* casting phenomenon. Meanwhile, PETA’s vision, rooted in the ideal of a national theatre, has guided generations of artists, communities, and the public in the changing contours of our nationhood. The bilingual plurality we have now still honors and develops our Filipino culture, with a strong ear also for and in counterpoint to the increasingly cosmopolitan audience and the alluring prospects of a global audience. It can also be read as a *laissez-faire* response to our post-colonial identity without direction from an articulated cultural policy.

Philstage encourages projects of unity, like festivals, awards, and collaborations to display the common aims of its members. As producers Philstage discusses and advocates for the good of the industry and, as a mode of survival, has studied and participated in the greater social context of Philippine theatrical production. In the context of long-term sustainability issues have become apparent. While the CCP and the NCCA have programs *in* the performing arts they don’t proffer policies or have developed plans *for* it.

Here are the Philippine cultural agencies according to the proposed sectors of the Creative Industry.

Table 2: Philippine Cultural Agencies and Proposed Sectors of Creative Industry

	1	2	3	4	5	6	7	8	9
	Traditional Art	Performing Arts	Audio Visual Arts	New Media	Design	Publishing	Visual Arts	Cultural Sites	Creative Services
		Music/ Dance/Theatre	Film		Architecture	Literature			Live Events
GOVT	NICP		MTRCB		DCP	KW Filipino	National Muse	NHCP	
			FDCP		CITEM	National Library		IA	
			OMB			NBDB		NPDC	
			MMFF					National Museum	
			NCCT						
IPO		➡	➡	➡	➡	➡	➡		
CCP	➡	➡	➡			➡	➡	➡	
NCCA	➡	➡	➡			➡	➡	➡	
DTI				➡	➡				➡
NON GOVT	FWG	OPM	PHILSTAGE	Mowel Fund		PANA	FILVADRO	SPAs	NLEC
		FILSCAP	TAG	DGP			AAP	PHSA	LEAP
		AMP	IPWG	AKTOR					
				AGP					
				KBP					

From Artists Welfare Project Inc, (AWPI)

We can see here the great legislated, organizational support for film and some of the other arts. The film sector has the Film Development Council of the Philippines and the literary sector has the National Book Development Board. There has also been scant representation for the professional sector in the National Commission for Culture and the Arts (NCCA) committees. Best practices in other developing countries have a Ministerial level agency or a Department of Culture that would work with an office for Creative Industry.

Other issues that have concerned and united Philstage in the past include the varying implementation of entertainment tax laws in the different cities, limited hours work regulations for children, and the appeal for protectionism and equity with the growing number of imported Broadway productions in Manila. Philstage has also, in the past, advocated for stronger national statements in support of the arts, the creation of a Department of Culture, and a Cultural Policy and Creative Industry Development Plan.

I was also, by chance, a part of the consultative group of cultural workers for the crafting of the Philippine Development Plan for 2017-2022 with the National Economic Development Authority (NEDA). We were pleased to see, as a result, a progressive chapter on Culture, despite its still unarticulated timeframes (see the *Updated Philippine Development Plan*). The tide is turning. From the marginal perception of culture and the arts, global trends have shown that we are now well into the age of creativity and information. Perhaps this new lens of

the creative industry and economic impacts will allow the professional theatre to finally be acknowledged and seen.

Creative Industry

The legislative hearing/technical working committee meeting I mention in the introduction (I attended to represent AWPI or the Artists Welfare Project Incorporated) was for the consolidation of several proposed bills including House Bill No. 8101, called *The Philippine Creative Industries Act* by Rep. Christopher De Venecia et al. that has become the basis for the consolidated bill, now passed by the lower house as House Bill 10107 or the *Philippine Creative Industries Development Act* (see the press release of the 19th Congress Press and Public Affairs). Long since advocated in the Philippines, it appears relatively late in our socio-political landscape. In the global experience, the “creative industry” has been theorized and managed since the ’90s.

The lack of a centralized and empowered cultural policy and management center in the Philippine bureaucracy is an obvious weakness. Our Cultural Policy Paper honestly states that “While there are achievements... there is a need to address a lack of (cultural) theoretical infrastructure, adequate training, funding, a coherent interpretation of laws governing cultural work and a culturally sound understanding of the cultural substance itself” (Alvina et al. 2020, 12). There is a lack, it seems, of a literal and figurative agency to manage cultural development.

From the economic perspective, this bill can have a positive impact on the national economy and more importantly on the long-term development of creativity as a driver for innovation, investment, and progress. Scholars of the Creative Industry remind us however that the value of this sector is not just its economic impact but also its symbolic and cultural value. Nestor Jardin, former CCP President and Artistic Director, in his “An Overview of the Creative Industries in the Philippines”, a white paper he read at the CCP, notes that “Cultural goods and services, by their intrinsic nature, possess both economic and cultural values ... they express or convey some form of symbolic meaning, which endows them with a cultural value or significance distinct from whatever commercial value they may possess” (Jardin 2016, 3).

As a post-colonial democracy, the importance of our self-awareness and empowered self-definition is paramount. What are the values that we would like to impart to future generations as part of our nation-building? What are the keystones of our national branding? We can look to South Korea as an example. They have not only been able to accelerate and grow the different aspects of their Creative Industry, but they have also used an elucidated Cultural Policy to define and present its face to the world as a progressive, open

and creative nation with a rich cultural history and future. Economic development can be further accelerated with the balanced growth of social development and an enlightened cultural ecology.

Conclusion

I have limited this discussion to the Manila-based industry because of the actual lack of comparable experiences from the provinces. While there have been a few notable efforts in the Visayas and Mindanao, there is little yet that is as sustained or viable or written about as these examples from the capital. With the necessary support and vision, we can imagine these systems of the theatre industry in Manila replicated in other Filipino cities and towns, a network of professional theaters all over the country that can feature national and local productions and companies. We have the natural talent and proclivity for theatre, for song, and for dance. The lack of scholarship and attention to the professional theatre perhaps is another manifestation of sublimated anti-theatricality, a bias we can replace instead with the proud ownership of our professional theatre achievements.

The COVID pandemic has hit the industry hard, at some point claiming up to 85 percent unemployment in our sector. Given its historical resilience, we are hopeful that the theatre will reemerge, though there will be changes because of the pandemic. Several dance studios (and companies by inference) in Manila, like Airdance for example, have since closed their space. However, global analysts also point to the fact that this might spur the theatre towards more broadcasting online and the sharing and profiting from these now digital creative properties. This replicability and accessibility would fulfill the mass production component of truly “industrialized” creative enterprises. Theatre can expand beyond its doors.

My insight from my *danas* or life path, coupled with lived through historical conjunctions, is the necessity of the expanded role of the contemporary artist as lobbyist, advocate, and activist. By being critically involved in shaping our social frameworks and artists’ organizations, we can better advocate for laws and institutions that will further improve the conditions for the development of our art and nation. Let us support the vanguard role of Filipino professional theatre, as a forge for income, employment, and authorship, and as a progressive actor for hope, development, sustainability, and change.

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The Mechanics of *Opera*: Ballet Philippines X Gabby Barredo

Paul Alexander Morales

Abstract

This paper essays the circumstances and events that came into consonance to create Ballet Philippines' landmark collaboration with acclaimed Filipino artist Gabby Barredo. The idea of an evening length, multimedia dance production was borne as an expansion of Barredo's installation, also called *Opera*, that was first presented at the Art Fair Philippines in 2013. In my first-hand account as former artistic director of Ballet Philippines, and producer of *Opera*, we retrace the symphony of interconnections that had led, three years later in 2016, to its actualization - a fusion of dance and contemporary sculptural art.

As a remembrance, in view of Gabby's passing in early 2020, and later as a project for my class in Theatre History, I found in my archives personal photos and videos of the creation period. Some of these photos will be found to illustrate the article, while a personal, behind the scenes video of that fruitful time serves as another layer of documenting and remembering this work and its creative process.

I found that every production at the CCP Main Theatre was an effort best made with ample pre-production work and specific, out of the box, avenues of support and opportunity. With *Opera* we found a driving energy from Gabby's complex and specific vision; an intersection of arts and the mythical nature of our own mortality, fragility and temporality.

The theatre is, at its best, a haven for collaboration. But that is not to say that this artistic harbor is easy to reach. You can plan all you want but eventually, you will find that there are only a few efforts that transcend the collaborative process and many that leave us wanting. This would not come from any personal defects (though there is also that) but sometimes from the simple mismatch of tastes, personality, or timing. In my experience serving as artistic director for eight seasons with Ballet Philippines (BP) at the Cultural Center of the Philippines (CCP), *Opera*, a multi-art event, stands out as one of the shining successes in this challenging collaborative process.

This paper presents my memories and reflections on our creating Gabby's *Opera* with BP. The lockdown period at the time of writing allowed us time to reflect, comment, and share. I found, in this inventory process, multiple videos and pictures of the creation process of *Opera* that have inspired me to create a short video documentary* and this accompanying paper. Gabby Barredo, sadly, passed away on January 6, 2020. This paper is also a remembrance and a tribute to him.



(Gabriel Barredo with the *Opera* set at the CCP Production Design Center. Photo by Author.)

Programming for the Main Theatre

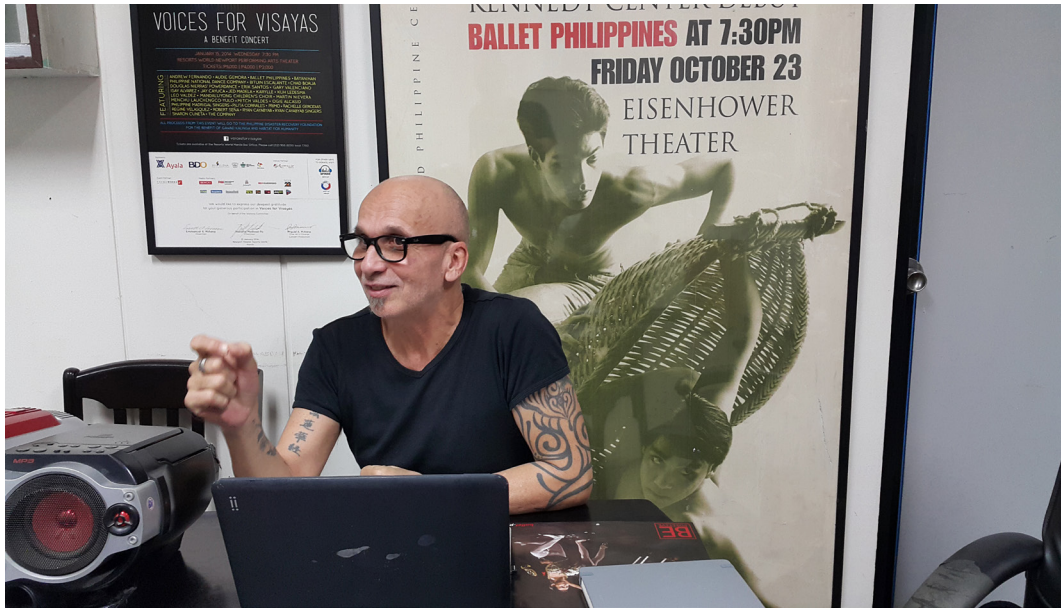
The biggest responsibility for the seasonal ballet series at the CCP Main Theatre is achieving balance. The season would have to have shows lined up to match actual (subscribers, followers, supporters, family, and friends) and targeted specific audiences (schools or interest groups, the cultural elite, and the greater masses). At more than 1800 seats per performance for a limited

or a two-weekend run, the shows should have enough recall, vigorous marketing, and pre-bookings to fill up the seats.

In 2013, we got an invitation to perform for the opening of Gabby Barredo's *Asphalt* as part of the newly founded Art Fair in Manila. Gabby had strong connections with BP board members (some being his good friends and/or collectors) as well as through his sister, Maniya. One of the most successful Filipino dancers of all time, Maniya Barredo, dubbed *prima ballerina* of the Philippines by Dame Margot Fonteyn (Evans, May 7, 2019), was a constant guest of the company in her prime. Gabby would say that he had always admired dance and the dancers. Their mother was herself a dancer, but the option and support to also pursue dance were not open to him then as a young gay man.

His journey would include studying painting at the University of Sto. Tomas. Before long, his successes would carve out his niche as a mixed media artist and kinetic sculptor. By the time of *Opera*, he had already achieved his place as one of the most successful artists of his generation. For the *Asphalt* event, we put together a short, improvised dance with three dancers from BP. As he mentions in the video documentary, his openings and installations always included performance elements. Original and often live music, and/or video, would accompany his installations, and other cross-arts elements, like dancers, would also be presented at his openings. Later, as we would populate the collaborators' list, his group of collaborating artists would strengthen the BP team.

After this first collaboration, Gabby intimated that he had always dreamed of a full collaboration with dancers in a theater. We both agreed to set our intentions to make this happen. As artistic director of the company, I tried to combine in the programming both the sustainability of familiar works with the vanguard position of presenting new and challenging original works. A project like this offered the rare opportunity to partner and co-present with the active contemporary art market in the Philippines. It pushed new borders in its cross-art collaboration. Later that year, *sans* a choreographer at this point, we would schedule the imagined performance of this new *Opera* to close BP's 46th season. Through his *Opera* installation, Gabby came to terms with the then-recent passing of his mother, who passed away in 2014. From his more urban concerns in *Asphalt*, he turned to skin and the fragility, beauty, and morbidity of the human body. He was obsessed with the workings of medicine and "*pagpapa-opera*", the invasive medical operations that humans do to rectify their body and health. His mother was in the hospital for quite a while and his new work explored this chasm of mortality and passing embodiment. *Opera* can be defined as the dramatic musical form but its Latin meaning is "labor or work", and thus could also mean a body of work.



(French choreographer Redha. Photo by Author.)

Dance fosters long collaborations. The French choreographer Redha was a guest for the 25th season in the wake of the company's collaboration with the *Juene Ballet de France* which precipitated a period of notable cooperation with French artists. His works for the company including *Au Fille De Mes Nuits*, *Les Petits Mots D'Amour*, and *Je Tu Elle* have since enjoyed a prominent place in the repertoire. We restaged *Les Petite Mort* for the 42nd season, to which he gave his video blessings and notes from France, and *Je Tu Elle*, which he was able to briefly rehearse with us, was presented in our North American tour in 2015. He was able, luckily, to visit rehearsals for *Je Tu Elle* because in late 2014 he was in Macau to work on the choreography for the *Taboo* show for Franco Dragone (see *Taboo* on dragone.com). In his short, unexpected visit he expressed his wish to revisit Manila and to work with the company again. It was fortuitous timing and we quickly commissioned him to collaborate with Gabby. Their similar stature - Redha is a prominent choreographer with global experience, and similar artistic maturity made it a good fit. Having an international guest is always a big investment that we make with support from sponsors and partners. The timing, budgets, and avenues of possible support worked out and we had our artistic pairing and ambitious plans.

With this lead time, we worked on different fronts to make our *Opera* a reality. On the co-producing side, we had to coordinate with Silverlens, his presenting gallery, the organizers of the Art Fair Manila, and the French Embassy in Manila. Our then BP President, Margie Moran Floirendo, worked hard to craft agreements that would benefit all parties. On my plate as AD and director for the show would be the task of coordinating the different production

and artistic facets. From a clear budget and a working timetable, we were able to begin the various production processes. The gears had started turning.



(Redha with Margie Floirendo and officers of the French Embassy, Manila. Photo by Author.)

From Gabby's team, we recruited Erwin Romulo, former editor-in-chief of Esquire magazine, as the chief librettist. He would invite creative writer Yvette Tan, as co-librettist, and also assumed the role of producer of the music working with composer Malek Lopez (with whom Erwin often collaborates on film scores). Filmmaker Lyle Sacris would come in with Pabrika Productions to produce the videos to be projected in the show. Silverlens had a team to coordinate the production, installation, and transportation of the pieces. The BP team would include our in-house production and stage management team led by Sabrina Barangan, our costume construction crew, and the executive and marketing staff. We would also involve regular collaborators, lighting designer John Batalla, costume designer James Reyes, and Zard Eguia as set visualizer. Zard would help Gabby plot out, in technical terms, the installation in the theater. Digibox productions would also come in for the mapping and projection of the videos.



(Left to right. Malek Lopez (composer), Redha (choreographer), Paul Morales (artistic director), Erwin Romulo (Librettist), and Ronelson Yadao (associate choreographer). Photo by Author.)

From the initial literature of *Opera* the installation, we progressed to a reimagining process with Erwin for the new ballet. There would be many meetings, accelerating when Redha arrived, that would map the evolving frame of the *Opera* “narrative”. In a sense, dance could always be seen as abstract. We ascribe meanings drawn from the literature presented and our reading of the movements that appear on stage. One can always enjoy the kinetic experience devoid of narrative meanings but our perception, as people, always conjures meanings and associations. For the artists creating the work, like the choreographer or composer, the libretto assigns the emotional journey that the work builds upon. The early press releases on the production include the epithet *Opera: A Life in Arabesque* (describing the curve of our protagonist’s encounter with Death) later dropped from the title. Redha would also work with musical “pegs” as Malek composed, setting up a “scoring” process as the dances progressed ahead of the music.

The many months of lead time gave us enough space to give the project its due consideration and to foresee possible problems along the way. We worked in-person and in transpacific virtual meetings at first, mindful of the evolution of the ideas at hand. Even as the 46th season was already well on its way, the conceptualization and groundwork for *Opera* would continue, as best it could.

Theatre-in-Production

By January 2016 we were ready to face the epic task of putting it all together and creating the new work. Redha would finally be able to meet Gabby in person and be in Manila for the full six weeks of rehearsals plus the performance week. Gabby, who had been working nonstop at his studio, would also move his workshop to the CCP Production Design Center a few weeks later to allow for greater coordination. The dancers and their dances and the many individual pieces of more than 1,500 parts of Gabby's installation would be shaped in their own workshops, coming together to share the stage for a limited one weekend run.

By their first meeting, Gabby already had a *maquette* or mockup of the set. His design would undergo a big change, particularly losing its proposed *hanamichi* or catwalk out of the stage onto the house. This was finally because of the economic and practical consideration of having to remove the theater seats in the limited time we had in the space, exactly four days before the production, to accommodate the proposed stage extension.

In the Forge

Redha started his work in the studio with dance classes and an audition/workshop. For the dance aspect of this work, the choreographer would be the leading artist. The libretto and music were still being (re)written. This was the time to discuss and create the flow and characters for the show. From the early studies there were the clear characters of the protagonist, eventually performed by Victor Maguad, his mother, and Death personified. Denise Parungao was chosen to dance Death, while former principal dancer Carissa Adea came to guest as the mother. Redha would, taking into consideration the present crop of dancers, add, modify, and create roles to suit the company. This aspect of the creative dance practice highlights the role and importance of the original cast for a performance piece – their great contribution to the creation as specific bodies and as inspiration. He also chose to work with just a select group of dancers – meaning that some members and apprentices would have to be assigned to other projects for the duration.

Working with Erwin as both librettist and producer for the music had the benefit of his loquacious verve that energized our communication process. This was especially useful since Malek, our composer, was based in Singapore. He would come over for an initial meeting and then return again for the actual performances where he and Erwin would join other musicians in performing parts of the music live. Changes in the narrative reflected changes in the musical flow. These two aspects continued to evolve until the premiere – not uncommon in such original works.

Gabby for his part continued to work at his home studio before moving to the CCP, as mentioned earlier. His process of *assemblage* meant he would be trying out different forms of juxtaposition for the myriad elements. Eventually, the many pieces would have an almost flesh monochromatism that echoed human skin. Progressions would suggest evolution and decay, as well as birth, death, and re-birth.

Being finally close to each other made the last few weeks of the creation period a special opportunity for these artists to observe, collaborate, and be inspired by each other's work. The other collaborators, in particular our beloved James Reyes (who sadly also passed away in May 2019), would also join this mix, creating the costumes for the show at the BP workshop. One of the best advantages of BP as a resident company in residence at the CCP would be its access to these collaborative spaces to work in. Everything came smoothly, for this show, from these convenient physical spaces to the convivial attitude of the collaborating artists. Sometimes a properly timed pioneering effort can find support for its monumental birthing. We were pulled by the gravity of its grand intention.

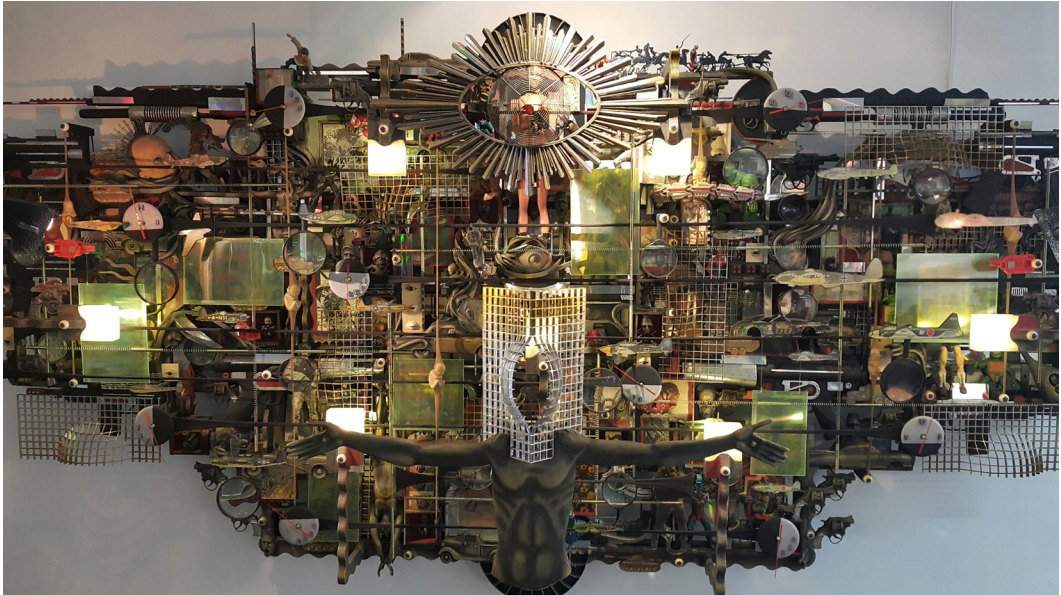
Twins



(Gabby and Redha. Photo by Author.)

At some point, we came to add the theme of “twins”. Gabby had an image of twin embryos and Redha would add a twin to the main protagonist, to be danced by Erl Sorilla. Aside from this, there would also be the main collaborators themselves, Redha and Gabby with their similar (lack of) hair, age, physical stature, and energy. It was remarkable to see them both, working in sync tirelessly on their art. Redha would later remark that he felt that they were soul mates.

As they were quite focused on the main elements it fell to me to coordinate the other aspects, including the shoot for the videos, branding efforts, and other concerns. With the strong support of Mercedes Zobel, board member of BP, we were able to create visual merchandise to supplement the show. This would include stickers, notebooks, and even two photographic flipbooks. This merchandising is perhaps typical to a gallery but for us was a fresh departure and welcome new energy. Performing on the eve of the Art Fair 2016, we would have artists and patrons from the contemporary art event at the theater. There would also be a small adjunct exhibition at the Art Fair of Gabby's *Opera*.



(Detail of *Opera*. Art Fair Manila 2016. Photo by Author.)

The complicated installation of Gabby's work into the theater came off without a hitch. By this time, my seventh season with the company, we had come to a good working routine. All departments were able to function well and deliver - the careful planning bearing fruit. The final decisions on the staging, lighting and installation were reached without much drama. There were compromises - to be sure - but more so a unity for the bigger vision of the work.

Gabby would also install parts of his exhibition at the lobby of the Main Theater, creating a full experience from entering the theater. The performances themselves were a whirlwind of activities, unceremoniously ending three days later with the egress. With so many elements I have to say that this was one of the most memorable "strike sets" – so much work done to be just undone so quickly.



(Ingress, *Opera CCP Main Theatre*. Photo by Author.)

Our Cosmic Gears

With his reputation as a recluse, it was always a game to catch Gabby at the performances. He would be around, perhaps sneaking a beer in the corner, or smoking with some close friends, but he remained elusive to the end. We tried in vain to get him to come up for the curtain call, but he was not inclined. In the end, I guess he felt his work spoke for itself.

My favorite part of the event is when we would allow the audiences to come up to the stage after the shows. This breaking of the fourth wall, in fact embracing the audience onto the stage/ exhibit, typifies the rare quality of this multi-art collaboration, breaking borders and mapping new theatrical ground.



(Beyond the curtain. The audience onstage at *Opera Curtain Call*. Photo by Trixie Dauz.)

The critics were generous. For Mr. Tariman, “To be sure, the Barredo art installation is a work of genius by itself, the Redha choreography transported it into the realm of dance and the result was choreographic magic of the highest order” (Tariman 2016). From Karen Kunawicz: “...fiery, elegant and so very sexy” (Kunawicz 2016). Frida Tan notes, “It is a one-of-a-kind experience that gets you out of your chair and makes you hungry for more; a rare gem of a production that will hook you and make you truly believe in the unparalleled talent of our artists” (Tan 2016). The production would also receive 4 citations from the Gawad Buhay! Awards, winning Outstanding Original Musical Composition for Malek.

In retrospect, it is hard to imagine all factors that allow such works to come together. Firstly, there is the element of the artist’s fire of inspiration. For Gabby, his work was of paramount importance; he gave it his respect and his whole being. A master of collaging, he was open to conversations on balance and contrast – his vision could accommodate the creativity of others. Using dissimilar language, it is inspiring how artists from different fields can communicate, displaying the fraternity of artistic modalities. This project also stems from the pioneering art collaborations at the CCP, in particular Denisa Reyes’ adventurous Neo-Filipino series, that fostered cross-art collaborations with dance. She collaborated with many, diverse artists including the sculptor Agnes Arellano.

As we plot the historiography of our performing arts institutions, we should be able to identify the well-working parts and identify their special mobility and volition. Best practices should be encouraged and re-applied - our expectations then carefully calibrated and kindly assessed.

Our path as constant creators is to not shy away from the new or the risky, but perhaps to foster solid, fertile, and safe spaces for collaboration. As our lives are in the constant flux between our unpredictable birth and death, we create to understand and mark the time, to leave an imprint behind. Through generous camaraderie and fullness of vision, we could learn to better court the cosmic gears and allow more artistic dreams their full manifestation.



(Gabby oversees *Opera*. Photo by Author.)

* A behind the scenes video of the creative process of *Opera* is online at www.theimuthisproject.com/salami-n-sim.

Performance Details

Gabby Barredo's *Opera* by Ballet Philippines *choreographed by Redha*. Concept, Sets, and Installation by Gabby Barredo. Choreography by Redha. Libretto by Erwin Romulo and Yvette Tan. Musical Composition and Direction by Malek Lopez. Costume Design by James Reyes. Lighting Design by John Batalla. Videos by Pabrika. Artistic Direction by Paul Alexander Morales. Performed at the Cultural Center of the Philippines - Tanghalang Nicanor Abelardo (Main Theater) on February 13, 14, and 16, 2016. In cooperation with the French Embassy in Manila, Silverlens Gallery and the Art Fair Philippines.

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The Talaandigs' *Ulaging*: The Capture of Nalandangan and the Agpangan – Gantangan – Timbangan Cultural Framework

Hobart P. Savior

Abstract

This is a qualitative, descriptive, and ethnographic study of the *Ulaging: Pagkabihag Ta Nalandangan* and the *Agpangan – Gantangan – Timbangan* cultural framework of the Talaandigs of Songco, Lantapan, Bukidnon. Part of a larger proto-Manobo *Ulahingan*, the *Ulaging* of the Talaandigs recounts the exploits of *Agyu* and his men against invaders and enemies. The episode *Pagkabihag Ta Nalandangan*, which is the focus of this study, tells the struggles of *Agyu* and the other *Ulagings* to reclaim their territory called *Nalandangan* after it was captured by their enemy, *Padsilong Ha Kabatlaw*. The paper explores how the *Ulaging* expresses the Talaandig culture and illustrates their collective and societal identity, including their *Batasan*, the sacred customary code or law, and their aspiration as a people and nation to attain self-determination, survival, and development. The Talaandigs value their *Ulaging* that articulates their struggles as a community to protect and defend their ancestral domain and territory, the integrity of their culture and identity, their traditional leadership and governance, their intellectual property, and their full sovereignty. The *Ulaging* mirrors in fact the real-life experiences of the Talaandigs and the way that it does so can be seen in the *Agpangan – Gantangan – Timbangan* cultural framework at work in the narrative. The *Ulaging* is the *Agpangan* or the basis and constitutionality of the Talaandig existence, while the principle and measure of fairness, *Gantangan*, and the principle of balance to achieve harmony, equality, and justice, called *Timbangan*, are illustrated in the life of *Agyu*, whose leadership qualities and authority as a hero the Talaandigs strive to emulate. The *Ulaging* guides the Talaandigs in handling and pursuing the spiritual, educational, social, political, economic, and territorial aspects of their lives.

Keywords: Talaandig Culture and Struggles, Folk Epic, *Ulaging*, *Agpangan – Gantangan – Timbangan* cultural framework, Self-determination, Survival, and Development

In 1999, I had a wonderful journey examining the Filipino values reflected in the Bukidnon folk epic *Olaging: The Battle of Nalandangan* (Opeña et al. 1979) for my undergraduate thesis. Although I used only one episode of the *Ulaging* (epic), the study stretched further to observe and analyze Bukidnon culture and values. *Olaging: The Battle of Nalandangan* is part of the huge fabric of the Mindanao folk epic tradition, specifically the *Ulabingan* (Opeña et al. 1979). The values discussed in that study testify to the sense of oneness of the Bukidnon cultural communities with the entire Philippines as a nation, and signify the high importance of cultural and national values as instruments of nationalism and Filipino consciousness. Since then, my proclivity for the study of folklore and culture has influenced my academic and creative work.

In this paper, I focus on one of Bukidnon's larger cultural communities, the Talaandigs of Sitio Tulugan, Songco, Lantapan, Bukidnon, their epic called the *Ulaging*, and their *Agpangan–Gantangan–Timbangan* cultural framework. My strong connection with the Talaandigs started when I became friends with a fellow artist, Datu Salakop Rodelio Waway Saway, and his family and siblings namely, Datu Migketay Victorino Saway, Bae Nanapnay Liza Saway, Datu Makapukaw Adolino Saway, Bae Inay Bagani Irene Saway-Llesis, Bae Aduna Saway, and Bae Salima Saway-Agraan. Since then, I have had various academic, artistic, and community engagements with them and with the Talaandigs living in the municipalities of Mirayon, Pangantucan, and Zamboanguita in Bukidnon. In these communities, I served as a resource artist for their performing arts workshops for the youth. I also served as a film director and scholar with an interest in understanding the synchronic cultural spectrum of their contemporariness to help in establishing a cultural regeneration movement that will foster understanding, appreciation, promotion, respect, and a sense of pride for their own identity. My previous work at Xavier Center for Culture and the Arts at Xavier University-Ateneo de Cagayan allowed me to manage and lead the Museo de Oro Archives, where, years earlier, I had conducted research for my undergraduate thesis, and where, to date, Bae Irene S. Llesis serves as the archivist. She introduced me to Fr. Francisco R. Demetrio's extensive collection of Mindanao folk literature which was collected with the help of scholars Nicole Revel, Carmen Ching Unabia, Francisco Col-om Polenda, Richard Elkins, Fay-Cooper Cole, Elena Maquiso, Damiana Eugenio, Arsenio Manuel, and Erlinda M. Burton. My interest in folklore and cultural studies intensified when I directed productions and practiced what I studied and experienced in my cultural exposures in the community.

The Talaandigs are one of the earliest tribes or cultural communities in Mindanao. They are part of the seven ethnolinguistic groups in the region, the other six being the Manobos, Higaonons, Umayamnonns, Matigsalugs, Bukidnons, and the Tigwahanons. The Talaandigs are said to have evaded the colonizers and moved to the hinterlands and ranges of Mt Kitangland and Mt Kalatungan. This evasion resembles the events in their *Ulaging*, which relates how the people, including their great epic hero *Agyu*, journeyed away from the coast and endured the trials of the journey (Encyclopedia of World Culture 1994 in Savior and Arañador 1999, 23).

The Talaandigs are referred to as “people who live in places that lean to the side of the mountain”. The term “*andig*” or “*sandig*” alludes to how their houses lean on the mountains (Del Rosario 1993, 14). The word Talaandig is also derived from “*talaan*”, which means mark and “*andig*” meaning “worth emulating” (Savior and Arañador 1999, 26). These derivations and meanings extend in the study of Villaluz (2014) that Talaandig means “*Palatandaan ng kapayapaan, talaan, sandigan ng mata ng liwanag, may katarungan at kapangyarihan*” (Bae Balignau at Bae Nangunladay 2011 in Villaluz 2014, 48). The latter tells us of the community’s inherent role as peacebuilders and peacekeepers. They aspire for enlightenment imbued with justice and power.

As of 2014, there were about 100,000 Talaandigs living in the various areas of Mt. Kitanglad and Mt. Kalatungan (Villaluz 2014, 47; Datu Migketay in ncca.gov.ph; and ethnicgroupsphilippines.com). Specifically, the Talaandigs in Bukidnon are found in the barangays of Lantapan, Capitan Angel, Dalwangan, Patpat, Zamboanguita, Malaybalay, Miarayon, Talakag, and Pangantucan. The focus locality of this study is Sitio Tulugan, Songco, Lantapan, Bukidnon. It is a small and compact community with evident social and cultural connections with the other communities in Bukidnon. The Talaandigs in Sitio Tulugan cultivate farm products like aglay, beans, cassava, coffee, corn, sugarcane, taro, and vegetables (Del Rosario 1993, 13). They also raise farm animals, such as carabaos, chickens, cows, goats, and pigs, and engage in mat weaving, basket making, embroidery, and beads and jewelry making (Soliva 2003, 22).

The word *tulugan* means abode. It is the tribal house of a *Datu* or tribal chieftain and where he maintains social order among the members of the tribe or community (Lao 1980 in Del Rosario 1993, 8). Nowadays, the *tulugan* in Sitio Tulugan in barangay Songco is called the “Hall of Peace” signifying the Talaandigs’ commitment and leadership in maintaining peace within their community and with those who live in other parts of Mindanao, if not the entire country. The Hall of Peace is where significant activities such as *pamuhat* or rituals for various and specific purposes, and activities, ceremonies, meetings, and arbitration to settle conflicts are held. It resembles *Nalandangan*, the abode of peace, as described in their *Ulaging*. The *tulugans* also refer to the political tribal units or communities governed by *Datus*. Thus, each tribal community has its own independent *tulugan*, where customs, practices, and traditions are maintained, handed down to the next generation, and shared with members of other *tulugans*. *The Datus* of the *tulugans* are expected to protect their people from any harm brought by invasion (Del Rosario 1993, 9).

Like other indigenous cultural communities, the Talaandigs have a deep attachment to their ancestral land and territory. This harks back to their hero *Agyu* and his men who revere, defend, and protect *Nalandangan* as a territory and abode of peace. According to Datu Victorino “Migketay” Saway (2003), their ancestral land and territory is the cradle of their survival and growth. Their ties to their land reflect their role as stewards of the Earth’s natural resources (de Vera 2007, 1). It

is in their land where they anchor their spirituality and tradition (Saway 2003, 26). As Datu Migketay explains:

[C]ulture when attached to their land defines the worship areas; the university of knowledge in the heart of nature; the domain of leadership where sovereignty of customary laws prevails; the organization of family and community; the traditional economic zones; the natural pharmacopy; and the security and shelter of indigenous nationhood (Saway 2003, 26, emphasis mine).

In the passage above, Datu Migketay is referencing Mt. Kitanglad and, to some extent, Mt. Kalatungan. Both mountains are significant in the historical legend that recounts the ancestry of Mindanao.

It is noted that Mt. Kitanglad is their “sacred temple” and ancestral domain (Burton, Canoy, and Suminguit 2001, 4). “Without Mt. Kitanglad, there will be no Talaandigs” (Saway in Simoni 2009, 12). Moreover, without their ancestral land and territory, they also lose the integrity of their culture, which they strive to protect and defend (Saway 2003). Thus, asserting their ancestral domain and territorial rights is at the fore of their struggles (TRICOM 1998, 1).

Attributes and descriptions of the Talaandigs can also be correlated with their *gugud*, the sacred historical legend of their origin, their flood myth, their belief about the peopling of Mindanao, and their wars that settled their aspirations for peace and order in their territories and domains. Versions abound of the Talaandigs who are the descendants of *Nabis Ha Agbibilin*, who survived during a great flood when *Magbabaya* ordered him, his three siblings, *Nabis Ha Andadaman*, *Nabis Ha Upak*, and *Nabis Ha Lambu Bulawan*, and their father, *Nabis Ha Panggulu*, to ascend to heaven from where they could witness the great flood. But *Nabis Ha Agbibilin* also known as *Apo Agbibilin* was left behind and ordered to climb up one of the mountain ranges of Mt. Kitanglad. These ranges, now called Mt. Dulang-dulang, were formerly called *Lumuluyaw* or *Hugal-ingan*. In the time of the epic hero *Agyu*, it was called *Kiabangsag* (Datu Kinulintang/ Datu Anastascio Saway in Unabia 2000). During my interview on May 5, 2018, Datu Mampaayun said that *Apo Agbibilin* settled in *Abansag*, which I suspect is a cognate of *Kiabangsag*. He also mentioned that *Apo Agbibilin* sat on one *tanglad*, which resembles the term given to the mountain, Mt. Kitanglad, where lemongrass abounds.

When the flood receded, *Apo Agbibilin* settled into farming, re-growing what survived of the root crops and vegetables. But his guardian spirit or *abyan* noticed that he was lonely and spent most of his time sleeping. The *abyan* asked *Apo Agbibilin* to go to the other mountain called Mt. Kalatungan for there lived his future wife, *Bae Ginamayon* (Datu Mampaayon, May 5,

2018). In this narrative shared by Datu Mampaayon, *Apo Agbibilin* journeyed down and up the mountains passing through cliffs. When he reached the peak of Mt. Kalatungan, he smelled smoke, which convinced him that someone must be living there. When he arrived on the plateau, he saw a hut, and entering it saw *Bae Ginamayon*. In the account shared by Datu Kinulintang in the book of Unabia (2000), *Bae Ginamayon* saved herself during the great flood by riding on a musical percussion called *kalatung*. *Apo Agbibilin* asked her if she was the only one living on the mountain and told her that he was instructed by his *abyan* to look for her to be his wife. *Bae Ginamayon* said, “I have no companion here; I am the only one here.” *Apo Agbibilin* claimed *Bae Ginamayon* as his wife and they moved to *Kiabangsag* where he farmed.

Apo Agbibilin and *Bae Ginamayon* bore four sons. The first-born *Saulana* became the ancestor of the Talaandigs. The next, *Allawon Alauya*, became the ancestor of the Maranaos. The third, *Sabuntong*, became the ancestor of the Manobos, who followed the wide river trails or streams. Lastly, *Saguntuan*, who is the ancestor of the Maguindanaos, went to Cotabato and built a fort made of stone, which is referred to in the vernacular as *kuta-bato*. The couple also had daughters. One of them ended up in Basilan where she married and had children. Both the legend and Datu Mampaayon (May 5, 2018) claim that the Talaandigs are the ancestors of the people of Mindanao. Their myth narrates how the four children who became the ancestors of the various tribes came from *Apo Agbibilin* and *Bae Ginamayon*. The myth also tells of how the siblings were scattered across the various areas of Mindanao, and how they lived, established their kingdoms, and engaged in wars among themselves. The first and the second wars were narrated by Datu Kinulintang and included in the book *Bukidnon Myths and Rituals* by Unabia (2000).

It is significant to note what Datu Kinulintang shared about *Apo Agbibilin*, who, when he was dying, gathered his four sons to learn healing rituals (Unabia 2000). He left the *Nangka Tibud Ha Lana* or Jar of Oil to his eldest son, *Saulana*, who was given the name “*Talaandig*”, which means “*talaan, tima-an daw taburem*” or “testament to be remembered and respected (Soliva 2003, 21).” The Jar of Oil was a symbol of socio-political responsibility, and inside it was the spirit of peace (Soliva 2003, 21). *Apo Agbibilin* perceived that each of his sons’ generations would increase and multiply, and that war among them was expected. The Jar of Oil could be used as a means for arbitration in settling imminent conflicts. Allegorically, *Saulana* was told to use the oil to comb tangled hair, which meant he was expected to settle conflicts that may arise among his brothers. The first and second wars narrated in *The Flood Myth and the Origin of the Talaandig* imply that it is the Talaandig tribe’s duty to lead in settling disputes and conflicts (Unabia 2000).

In a monument in Sitio Tulugan are expressions of the pursuit of conflict resolution and peace among the Indigenous People and the Muslims. The kinship covenant through traditional peace pacts and treaties are believed to have begun before colonial times. When in the distant past war raged among the members of the tribes of the four brothers: the Maranaos, Maguindanaos, Manobos,

and Talaandigs, *Datu Malengmeng* took the responsibility of settling the conflicts by leading the *Tampuda Hu Balagun* (peace pact of the rattan). This was their peace talk or peace conference, which resembles what we know today as the “IP-Moro Settlers Kinship Covenant”. *Datu Malengmeng* sent a *kedaw*, a knot made of rattan from Mt. Kiabangsag or Dulang-dulang, to call for a peace talk with the warring brothers (Soliva 2003, 21). The rattan, endemic in Mindanao soil, represents stability despite flexibility. The solidity of its form is reflective of peace that fosters solidarity. Because of diversity, peace, like that of the rattan, yields to flexibility born of understanding and respect. The “IP-Moro Settlers Kinship Covenant” resembles the mythical *Tampuda Hu Balagun* as both are based on the same customary law, principles, and doctrines anchored in cooperation, understanding, and unity as descendants of the early inhabitants of the island of Mindanao. The principles of the kinship covenant are:

- Principle 1: *Kilalaha* (Mutual Recognition and Respect),
- Principle 2: *Sayuda* (Mutual Sharing of Information),
- Principle 3: *Buliga* (Mutual Cooperation),
- Principle 4: *Uyaga* (Mutual Protection and Preservation of Life),
- Principle 5: *Pabatunbatuna* (Mutual Obligation to Help the Needy).

The *Tampuda Hu Balagun* was the act that pacified and settled conflicts through peace talks or peace conferences. The signing of the “IP-Moro Settlers Kinship Covenant” on March 8, 2012 signified a mutual agreement against chaos, disorder, and war among the peoples of Mindanao. Thus, this initiative among the Talaandigs, which extended to all the tribes of Mindanao, such as the Manobos, Maranaos, and the Maguindanaos, exemplifies the order of *Apo Agbibilin* to his son *Datu Saulana* to lead in settling disputes and war through the symbolic Jar of Oil. This settling of disputes was preceded by *Datu Malengmeng* during the so-called “first war” and *Datu Dignawan* during the “second war”. It is the Talaandigs’ duty as mediator to resolve conflict and facilitate resolution and reconciliation in the community so peace and order are attained, fostered, and maintained.

In order to understand the Talaandigs, one has to know their customary law called *Batasan* or nature. The natural traits and values of the Talaandigs are unwritten codes or laws that reflect and manifest the indigeneity of their behavior and norms from where they derive their worldview and consciousness as a people. *Batasan* forms the basis of their folkways, social relations, social functions, traditional belief system, and their aspiration for a peaceful and mutual existence (Banaynal 1978, 86). The *Batasan* also guides them in living out the ideals and significance of *Nalandangan* as an abode of peace. Their *Batasan* is manifested through their strong sense of faith as expressed in their various *pamuhat* (rituals). It is likewise reflected in various folk literatures including the *batbat*, *gugud*, *mantukaw*, *nanangen*, *tultulanen*, and the *ulaging*, and

in their occupation and artistic activities, such as dancing, singing, and soil painting, and even sports. All these aspects manifest the *Batasan* and the essence of the Talaandigs in relation to their existence, their values, and their effort to maintain balance and harmony in the binaries or opposites of life.

Sister Geraldine Villaluz, RSCJ (2014) reports that the social relationships that the Talaandigs express and maintain within them and their neighboring communities are based on their *Batasan*, which is rooted in their faith in *Magbabaya*, their aspiration for peace, and their embodiment of the ideals of *Nalandangan*. Their customary law, *Kilalaha ha Batasan*, obliges them to recognize their kinsfolk. They are likewise expected to provide information for collective knowledge in line with *Sayuda ha Batasan*. *Buliga ha Batasan* reminds them of mutual cooperation, and *Uyaga ha Batasan* and *Pagbatunbatuna ha Batasan* command them to ensure the protection of their existence as a people by lending a helping hand to their kinsfolk and fellowmen.

Their customary laws or *Batasan* determine their community's cultural strength, identity, integrity, and survival as a people. The holistic sense of their being, manifested through their cultural, religious, political, and economic activities such as farming, hunting, and selling of their produce, is anchored in their beliefs and faith in their customary laws (Soliva 2003, 24). Their peaceful existence, dependent on positive social relations toward themselves and others, their *Datu*, and their duties and responsibilities, are embodied in their *Batasan* (Banaynal 1990, 86).

Since this paper is about understanding the Talaandig's culture or way of life through their *Ulaging: Pagkabihag Ta Nalandangan* and their *Agpangan-Gantangan-Timbangan* cultural framework, it is essential to study how their local knowledge manifests their ownership of their identity. According to Datu Migketay Victorino L Saway (2004) in his essay, "Global Responsibility and Local Knowledge System", their local knowledge is espoused through their responsibility for their family, community, and the world around them. Their knowledge of different types of religious rituals, dances, songs and music, epics, folktales, games, handicrafts, and customary mediation remains part of their everyday life despite threats of colonization, globalization, and new technologies. Datu Migketay explains the importance of their *nanangen* (tale), *gugud* (historical legend), and *ulaging* (epic) as the *agpangan* or origin and source of their local knowledge and their "principle of balance that provides the framework for peace, justice, and harmony on earth". He further explains that these define the role of the Talaandigs as custodians of creation (Saway 2004, 8).

The Talaandigs' narratives and critical views of their folk epic *Ulaging: Pagkabihag Ta Nalandangan* and *Agpangan-Gantangan-Timbangan* cultural framework were obtained through focus group discussions and individual interviews with the community leaders, elders, and youth. These narratives and views are framed using intersections and themes to better understand the aspects of the Talaandig culture in contemporary times. In addition, the

Apangan–Gantangan–Timbangan as a cultural framework reflected in the *Ulaging: Pagka Bihag Ta Nalandangan* is perceived as a philosophy that guides and implies the upright living of the Talaandigs as a community. The Talaandigs’ knowledge and understanding of the *Ulaging: Pagka Bihag Ta Nalandangan* validate the role and significance of the epic in their lives, their folkways and practices, and their social relations and social functions.

Consequently, this paper seeks the constitutionality of the *Ulaging* as it is considered to be the *Agpangan* or basis for and origin of the holistic life and development of the Talaandigs as a people and as a community. Datu Victorino “Migketay” Saway, in the book of Nicole Revel (2005) entitled *Literature of Voice*, regards the *Ulaging* as “a guidebook, a master plan, and an encyclopedia of the Talaandig people for survival and development”. This means that the epic reflects the ideals of the people and their ways of living to achieve vitality of existence, a sense of pride and identity, territorial security, validity of sovereignty and power, and production and reproduction of sense and meaning through knowledge, systems and practices in the pursuit of nationhood amid globalization. The implications of the *Ulaging* can be best described by the people who know it and live their lives in accordance with *Agyu* and the other characters of their epic.

The Talaandig and their Ulaging

The Talaandigs have a number of folk epics that reflect the adventures, exploits, and supernatural powers of their epic hero *Agyu* and his leadership in *Nalandangan*. These folk epics include *Nabayaw Ha Dayuen* (Sun that is Praised), *Bunuanen Kagwasen* (Handsome and Jolly Man or Son of *Agyu*), *Dayan – Dayan Ta Yandang* (Gem of the Calm Realm), *Tumulín Ku Kayamag* (Strong Wind), *Nakinuyug Sakilay* (Well-formed Eyebrows), and *Pagka Bihag Ta Nalandangan* (The Capture of *Nalandangan*).

Pagka Bihag Ta Nalandangan, which is the focus of this paper, reflects the cultural struggle and survival of the Talaandigs in reclaiming their domain and territory called *Nalandangan* that was stolen and captured by invaders. The epic was collected, transcribed, and translated by the late Carmen Ching Unabia. In her book *Philippine Folk Literature: The Epics* (2001), Damiana Eugenio wrote a comprehensive introduction and summary of *Pagka Bihag ta Nalandangan*.

Both Bae Irene Llesis Saway and Datu Victorino Saway (1993) claim that the term *Ulaging* is derived from the root *lageng*, which means voice. *The Ulaging* is not meant to be narrated but chanted, with the voice of the chanter vibrating in tune with the chant. *Pagka Bihag Ta Nalandangan*, for instance, was chanted by the late Datu Anastacio “Kinulintang” Saway who was venerated for his teachings, his examples of family solidarity, and leadership in Songco, Lantapan, Bukidnon. When the content of the epic is chanted without a melody, it is called a *mantukaw*. A *mantukaw* presents only a brief summary or prose of the epic, although it has some poetic

qualities that serve to highlight parts of the epic (Llesis and Saway 1993, 1). However, it is relatively short and does not have the heightened sense and sophistication that an *Ulaging* has.

Although there have been various discussions on the parts and manner of chanting the *Ulaging*, there are certain considerations that need to be met. First, the *Ulaging* is always chanted at night. Second, it has to be chanted completely from beginning to end. Otherwise, it will anger the *mulin-ulin* (spirit-teachers and guardians of the chanters and *Ulaging*). Third, the *Ulaging* should start in *Nalandangan* and end in *Nalandangan*. Fourth, the singing or chanting should be carried out with utmost seriousness and veneration for *the Ulaging* is sacred (Llesis and Saway 1993, 1).

The *Ulaging* has at least five parts. The first part is the introduction, also called the *Pamada* or the invocation. Before presenting the *Ulaging*, the chanter invokes the *mulin-ulins* and other spirits to pay courtesy and ask for their guidance in helping the chanter present the epic, maintain the quality of his voice, and attain charisma, energy, fluency, and smoothness in chanting (Llesis and Saway 1993). The second part is the description of the setting of the epic. Since the epic has to be vivid, the chanter, with the guidance of his *mulin-ulin*, chants the epic in either of two ways. *Linagketan*, which literally means sticky, is an artistic way presenting the epic in concrete detail. The other way is *pamubungan* (on top of the hill), which involves minimal plot and simpler descriptions. The third part of the *Ulaging* is the description of the characters and their genealogy. The fourth part is the presentation of the hero's ordeal, his journey, and his battles. These battles are often lengthy and difficult and involve their grandfather from heaven *Lagebaan* (in another episode he is called *Lawalawa Layanen*) who intervenes in the fight and helps resolve the conflict (Llesis 2005, 20). The fifth and final part is the resolution, in which the conflict is resolved and the dead are restored to life as they journey back to *Nalandangan* to live peacefully.

The chanting or performance of the *Ulaging* requires the alternate singing of a *sala*, which are philosophical and poetic songs about "life's situation, tribal history, courtship, marriage, friendship, family relationship, hardships, and regrets about life" (Llesis and Saway 1993, 2). This interruption or intermission is called a *pagsabla* and is done to allow time for the chanter to rest his voice. It should be noted that a *sala* cannot be performed during a funeral wake (Llesis and Saway 1993, 2).

In general, the Talaandig epics form part of the *Agyu* cycle or, as I call it, *Agyu's* larger mythology, which signifies the interwoven fabric of proto-Manobo *Ulahingan*. It depicts *Agyu* as the epic hero, and *Nalandangan*, though mentioned in varying names, as "the ideal place for it is the home of the immortal beings who have transcended life beyond earth, and the place for everlasting life where no death, worries, and fear occur" (Saway and Llesis 1993, 4). Most, if not all the epics, depict the

Talaandig oral tradition, in particular, their beliefs, customs, folkways, folk life, and aspirations. Datu Victorino “Migketay” Saway (May 3, 2018) considers the elements, contents, and contexts of the *Ulaging* as true to the lives of the Talaandigs. In his essay “The Ulaging Epic and Survival of the Talaandig People” (2003), he describes the *Ulaging* as depicting the “struggles of *Agyu* and his clan to protect and preserve the fame, glory, and identity of *Nalandangan*, the most famous abode of *ulagingen*, the epic heroes”.

As mentioned previously, Datu Migketay emphasizes that the *Ulaging* is their “guidebook of life”. This view is shared by Bae Madahin-u (May 2, 2018) who considers the *Ulaging* as their life and *Agyu* as their epic hero. For the Talaandigs, the *Ulaging* reflects who they are as a people, and serves as their tribe’s intangible marker of identity and basis for their beliefs. It is from their forefathers that they learned to follow the *Ulaging* and to remember the deeds, exploits, and journey of *Agyu*, whose status as a hero increases every time he is praised and emulated (Datu Tumanuran, May 2, 2018). The Talaandigs also believe that the *Ulaging* through *Agyu* gives people their voice while they pray and sing praises. To them this is the most effective way to connect to the spirits and to relate their lives to their aspired way of living that is reflected in the *Ulaging*. Being the source of their vitality and strength, it makes sense that the stronger the collective voice of the tribe, the prouder they feel about their ancestry and ethnicity (Bae Tinanghaga, May 2, 2018).

In his book *The Hero with a Thousand Faces*, Joseph Campbell (2004) points out through Durkheim that mythology is a repository of allegorical instructions that brings the individual to his group; thus, mythology or lore, such as that contained in the *Ulaging*, helps a person define his or her identity. Datu Lambagani (May 2, 2018) asserted that the *Ulaging* is the basis for their identity, and *Nalandangan* is the destination that all Talaandig people aspire to reach. It is the kingdom where they could live like *Agyu* and his family who were cleansed, raptured, ascended to heaven, and descended and entered *Nalandangan* fully alive (Datu Makapukaw, May 2, 2018). According to Bae Irene “Inay Bagani” Saway-Llesis and Datu Victorino “Migketay” Saway (2003), *Agyu* and his people were immortalized for “they have followed faithfully the commandments of creation”. In other words, the good deeds of *Agyu* and his family, *Banlak*, *Insayan* and *Lumena*, according to their *Batasan* earned them the right to go to heaven. Nicole Revel attests that the epic’s plot and the characters are based on regulated customary law, which the Talaandigs call *Batasan* (2005, 7).

We can draw from all these that the *Ulaging* gives the Talaandig people their model for righteous living. It is to *Agyu* and the ordeals he overcame that the Talaandigs owe their existence (Junmar S. Pangan, May 4, 2018). Campbell says that the function of myth, as it completes an individual, is the fullness of a man in the society where he belongs (2004, 354). This concurs with the E. Arsenio Manuel’s enumeration of the characteristics of Philippine folk epics (1963, 2). They entail a certain seriousness of purpose, embodying or validating the beliefs, customs, and ideals or life-values

of the people. In the same way, Datu Makapukaw said that the *Ulaging* shows the cleansing of the spirit and soul as a prerequisite for living a good and righteous life. Thus, in the *Ulaging* the *Batasan* is followed.

Agyu, the Talaandig hero

The *Ulaging* belongs to what Damiana Eugenio classifies as the second group of epics whose heroes undergo adventures and exploits (2001, xiv). These epics recount the adventures and exploits of the hero to defend his family, his fellowmen, his community or country, and those who need his help. In the course of the hero's adventures, one learns of the hero's strength, courage, might, and valor, as well as his values worthy of praise and emulation. The *Ulaging* tells a combination of *Agyu's* romantic pursuits and adventures to defend and reclaim *Nalandangan*. In the *Ulaging*, *Agyu* is the main hero.

The goodness of *Agyu*, according to Datu Kinulintang, can never be surpassed. He is mighty and powerful, brave yet merciful. *Agyu* fights to defend *Nalandangan*, the territory where "peace reigns". In his battles, *Agyu*, with the help of his sister *Pigsayu (Matabagka)* and his allies such as *Tumulin Ku Kayamag* (Strong Wind), is never defeated. He and his people are always victorious (Bae Magagaw, May 2, 2018).

In this sense, *Agyu* exemplifies Damiana Eugenio's description in her introduction to "The Philippine Folk Epic" of the human and supernatural qualities of Philippine epic heroes, which comprise strength, bravery, and great fighting prowess (2001, xvii). They also possess a restless, adventurous spirit. These heroes are endowed with supernatural or magical powers, hold onto magical objects, and can communicate with animals, guardians, or friendly spirits (sometimes voices) that advise them in time of need. For instance, in *Ulaging: Pagka Bihag Ta Nalandangan* (lines 380 – 537), *Agyu* asks the stairs, the mortar, and his pet lizard where his people have gone.

Datu Lambagani (May 2, 2018) credits *Agyu* as the source of the *salampiton* or proverbs of the tribe. This is not surprising because *Agyu* is considered a wise man and the tribe's savior. The Talaandigs praise and pray to *Agyu* and his family through the *Ulaging*. *Agyu* is guided by his *masagala* or *bantay* or *abyan* (all translated as "spirit") who strengthens him so he can save his people.

One of the qualities of an epic hero is leadership (Eugenio 2001, xx and Datu Victorino "Migketay" Saway 2003, 30). All the people of *Nalandangan* display leadership, but the highest honor belongs to *Agyu* whose words and commands are instituted and recognized as the law and authority. *Agyu* is revered by the Talaandig people as the ultimate and highest leader of the *Ulaging* community in *Nalandangan*. As the supreme leader, he possesses the *Batasan*, the unwritten customary laws, beliefs, and justice system of the Talaandigs.

Like any honorable leader, *Agyu* is a principled man. He befriends his enemies revealing his good-natured character. This reflects Revel's observation that an epic hero manifests worthy "achievements, increased qualities, and magnanimity. [In all these,] he becomes a model of man" (sic) (2005, 13). The characters in an epic also have redeeming and purifying powers (Revel 2005, 13). For instance, in the *Ulagang*, those who perish in the battle are restored to life so peace can reign. For Revel this shows the characteristic of an epic as a "gift and a return-gift which seeks balance and harmony..." (Revel 2005, 13).

In their struggle for recognition and protection of their ancestral territory or domain, the Talaandigs look to *Agyu's* quality of being highly relational to his people and his environment. According to Bae Inay Daya (May 2, 2018), *Agyu* teaches the Talaandig people to be connected with and respect all things that surround them. *Agyu's* care for and connection with his environment is an aspect evident in the *Ulagang*. Bae Inay Daya hopes that, like *Agyu*, they too can extend care, love, and maintain good relationships with the people and things they have been gifted with.

Ultimately, the Talaandigs aspire to reach immortality. The *Ulagang* recounts how *Agyu* and his family became immortal through the help of their *indungana ha bantay – intalug pada ha tumanud* (guardian spirits) who had asked *Agyu* and his clan to hunt for *makadingding*, a huge wild boar that can cover the sun, and *dalapakan*, a kind of fish whose spirits also told them to chew *mamaen* or betel nut and the *pinilipig*. Having done all these, they were cleansed and transformed into beautiful and handsome immortal beings (Bae Irene "Inay Bagani" Saway – Llesis, August 4, 2018). This is the reason why the Talaandigs offer and chew betel nut. As Bae Magagaw (May 2, 2018) explained, the act of chewing a betel nut is already partaking in the process of immortalization. Revel describes this religious or "magico-religious action" as a quality of epics, which serves to guide and strengthen the tribe's faith and beliefs (Revel 2005, 13). Geraldine Villaluz RSCJ in her book *Nalandangan: Kulturang Kapayapaan ng Inay Malinandang ng Talaandig* describes *Agyu* as the Talaandig's paragon or epitome of strength, which comes from his connection to the "white spirit" and "black spirit" (2014, 57). Likewise, the Talaandigs draw their strength to overcome invaders and oppressors from their connection to the spirits through rituals (Saway 2003).

Ulagang, social significance and value

Fernando N. Zialcita, in his article, *Epics and Ethnic Boundaries*, said that "to chant an epic is to recount the key ideas and images that make life meaningful for one's self and one's community.... [It] is to enter into a ritual that merges the I into a We" (Zialcita 2005). Fernando Zialcita's statements support the contention that the *Ulagang* represents the collective and societal identity of the Talaandigs. All the members of the Talaandig community resonate with the *Ulagang* in their

collective pursuit to address their struggles for cultural survival and development. The ideals and examples reflected in the *Ulaging*, in particular, the leadership of *Agyu* in his defense of *Nalandangan*, mirrors the assertion of the Talaandig people for governance, self-determination, and sovereignty, and the protection of their cultural and intellectual property rights (Saway 2003). Since *Agyu* ends up triumphant, so will the Talaandigs if they follow the ways of the *Ulaging*, which manifests their *Batasan* and the principles of *Agpangan– Gantangan–Timbangan* encompassing their laws, beliefs, and justice system.

For the Talaandigs, what defines them as a tribe is their *Ulaging*. It is their *Agpangan* or basis for existence as a people. The issues, challenges, and ordeals in the *Ulaging* are the same issues, challenges, and ordeals they face today. Thus, they value their *Ulaging* as a benchmark of how they should live their lives. The *Ulaging* is not simply a story, it is sacred and likened to a star that must be followed because it points the way to the heavens (Bae Inay Daya, May 2, 2018). For Datu Salakop (May 2, 2018), it is an inspiration, a hope for him to be like those heroes in the epic. It is also his personal desire to live righteously so he will have his chance to be raptured and ride on a *salimbal*.

This expression of the significance of the *Ulaging* is facilitated primarily through chant. The artistic way of chanting the epic carries the beauty of its teachings, particularly the *Batasan* principles of *Kilalaha* (recognition), *Sayuda* (sharing of information), *Buliga* (cooperation), *Uyaga* (protection and preservation of life), and *Pabatunbatuna* (obligation to extend help to the needy). In this respect, the *Ulaging* is a means of extending ancient systems and values to the younger generation. If the story of *Agyu* is kept alive by the next generation, the Talaandig culture will flourish (Bae Balignao, May 2, 2018).

Yet, even with the high regard and reverence that the Talaandigs commit to the *Ulaging*, there are still those who find it merely as a form of entertainment. Beyond its entrainment value, the *Ulaging* extends consciousness across social, spiritual, educational, political, leadership, economic, environmental, and territorial aspects. For example, the *Ulaging* reflects rules in relation to space as territory and domain. Thus, anyone who visits the Talaandigs' place shall engage in a ritual to obtain permission. In other words, the rituals serve as their assertion of their ownership and affinity to their territory (Bae Liza “Nanapnay” Saway, May 2, 2018).

Datu Victorino “Migketay” Saway (May 4, 2018) commented that these days the younger generation does not listen much to the *Ulaging*. Their detachment is a result of influences from the western culture and the media. Given this reality, it is significant to re-orient young people with their *Ulaging*. This was in fact attempted during a youth leaders' dialogue. However, the gap lies in the language. The language of the *Ulaging* is archaic and heightened in terms of meaning that they need to be decoded and unpacked for young learners, whose “mainstream” education has

carried them farther away from understanding their own culture and heritage. Datu Victorino “Migketa’y” Saway (May 4, 2018) laments this, stressing the importance of appreciating the ancient language of the *Ulaging*. One way to do this is to encourage young people to listen frequently to the singing and retelling of their folk literatures with openness and without comparing them to newer forms of storytelling promoted by the media.

To their credit, many young Talaandigs profess to continue the legacy of *Agyu*, the *Ulaging*, and its symbolical meaning. Datu Salakop cited Soliman and Salima who paint scenes from the *Ulaging*, such as *Agyu* holding a *bangkaw* or spear and riding on a *kalasag* or shield. Salima (May 4, 2018) shared that believing in the *Ulaging* makes her a more civilized person through the culture and beliefs that she upholds together with her community. She maintained that the *Ulaging* is an apt reminder for them to be vigilant about modern ways of invasion and oppression that are not necessarily in the form of land grabbing. The youth is greatly affected by religious and moral influences brought into their community. She cautioned that their economic condition, lack of stable jobs, their apathy towards their culture, and their lack of education could be used by ill-intentioned people to take advantage of them. Aduna Saway (May 4, 2018) pointed out that once they begin to feel ashamed of their identity as members of the indigenous people, they have been invaded, and worse, could become their own oppressors. Salima and the rest of the youth are optimistic that one of them will emerge to be like *Agyu* who will defend their generation, their land, and their identity as Talaandigs. If not for their *Ulaging*, said Comerette “Hulpi” Tahuran, the Talaandigs would have perished a long time ago with no younger generations to continue their ways of living.

The *Ulaging* also serves a purpose in conflict-resolution. As mentioned early on, the Talaandigs, in their *gugud*, have been entrusted with the responsibility of arbitration of conflict by *Apo Agbibilin* through the *Nangka Tibud Ha Lana* or Jar of Oil which he gave to his son and Talaandig ancestor, *Apo Saulana*. From *Apo Agbibilin* to *Apo Saulana* to *Apo Malengmeng* in the first war, and to *Apo Dignanawan* during the second war, the Talaandigs have continued their role as leaders in resolving disputes (Unabia 2000, 27). They regard conflict-resolution as a heritage to them from *Agyu* who restored the lives of their enemies and resolved the community’s conflicts to achieve peace. Talaandig peacemakers referred to as *Inay Malinandang* or Mothers for Peace hold a *pasagi* or arbitration of conflicts in the Hall of Peace or *tulugan*. Like *Nalandangan*, the *tulugan* facilitates reconciliation as it fosters peace. Bae Mangunguyamo (May 2, 2018) believes that in the *Ulaging*, one can find the solution or resolution to any kind of problem. She testifies that whenever the *Ulaging* is chanted, those who have conflicts will understand the meaning of peace. Peace prevails in the minds and the hearts of the Talaandig since it is demonstrated in the *Ulaging* and in the life of *Agyu*.

Tue Capture of *Nalandangan* – a social metaphor

In the *Ulaging*, *Nalandangan* is described in various figurative language, such as, Fame Achieved Overnight, Supreme Peace, Blasting Place of Thunder, and Home of the Thunderstorm. All these allude to *Nalandangan* as a kingdom, an abode, and a territory that cannot be defeated and oppressed. According to Bae Liza “Nanapnay” Saway (May 2, 2018), *Nalandangan* is a peaceful place that is protected from oppression or invasion. In *Nalandangan* live the chosen, the venerated, and the pure. They possess formidable strength and power, and defend not only themselves but the entire community. For Bae Liza, the examples and deeds of the characters of the *Ulaging* guide her in defending their territory, land, and interests according to their oral tradition. The Talaandigs correlate *Nalandangan* with their own locality. *Nalandangan* is not a mythical place, it is their real land upon which aspects and features of their culture are based (Agpangan). Therefore, the *Ulaging* teaches the Talaandigs to regard greatly and carefully their territory for it is the land that gives them their integrity and vitality as a people. They should be like *Agyu* who never allowed invaders to enslave and control *Nalandangan*.

Remarkably, *Nalandangan* was invaded and captured by *Padsilong ha Kabatlaw* in the episode *Pagka Bihag Ta Nalandangan*. *Padsilong ha Kabatlaw* disguised himself as a python, and swallowed everyone in *Nalandangan*, except *Agyu*. Nonetheless, *Agyu* was lured and killed by *Inay Legeng sa Kilay*, the daughter of *Padsilong ha Kabatlaw*, who gave him a betel quid to drowse him to sleep, and another betel quid to poison him. When *Agyu* fell asleep, *Inay Legeng sa Kilay* cut *Agyu*'s neck with her small knife. Datu Victorino “Migketay” Saway (2003) conceded that *Nalandangan* and *Agyu* can suffer defeats. But he was rescued by his son, *Anilaw Mayun Anlaw*, and this exemplifies what Walther Heissig (1989) referred to as a social motif of epics, in which it is the “moral duty of a son to bring back the lost father’s head, to bring him back to life in order to bind the community together again” (cited in Revel 2005, 14).

When I asked the Talaandigs about *Pagka Bihag Ta Nalandangan*, they gave answers that were based on their experiences given the pressing issues affecting them today. Bae Nangunladay (May 2, 2018) compared the capture of *Nalandangan* to their experience of having their land and water rights stolen from them by capitalist investors. For a time, they were even prohibited from entering their territory, which they consider sacred grounds, to conduct their rituals. This parallels the capture of *Nalandangan*. If *Agyu* had to fight and defend *Nalandangan*, so do the Talaandigs today (Datu Salakop, May 2, 2018).

In TRICOM’s study (1998) on *Defending the Land – Lumad and Moro People’s Struggle for Ancestral Domain in Mindanao*, asserting their rights to their ancestral domain is the foremost struggle of indigenous peoples. The issue of ancestral domain is not simply about the right to use their territory. It is also about their survival and development as a tribe (Datu Victorino “Migketay” Saway 2003 and TRICOM 1998, 179).

According to Datu Salakop (May 2, 2018), they have won their battle against investors who had trespassed on their territory and bypassed their rights. When they were harassed by policemen because they stood for their water rights, Bae Liza “Nanapnay” Saway defended them successfully. Thus, the community now has access to free water. The concern raised by Bae Nangunladay and the actions undertaken by Bae Liza “Nanapnay” Saway show how they have successfully defended and managed the natural resources within their territory. They were not only successful in drawing agreements and settlements in their favor, but also in proactively promoting co-existence without impending progress. In the *Ulaging*, enemies are restored and made into allies to share in the victory.

Datu Salakop (May 2, 2018) compared *Nalandangan* to their humanity. If *Nalandangan* is captured, so will their humanity. *Agyu’s* defense is more than territorial, it extends to their identity, fame, and glory. Their strength, drive, and motivation are tied closely to their culture. Salima (May 4, 2018) asserted that they must not forget their language and their traditional and integrated farming. If they exchange their *Batasan* for something that is foreign to them, and if they view their education and worldview as inferior to others, that is the equivalent of being captured. Salima claimed that their body, from head to toe, is their territory. If one’s hands are used to carry arms for rebellion, that is a form of invasion that will destroy one’s own being, one’s *Nalandangan*. As Talaandigs, their image and identity are holistic reflections of their community. If one part of their body is destroyed, their whole being, even their peace, is affected.

For Datu Maudayaw (May 2, 2018) the Talaandigs are not the only “captives”, but, in fact, the entire nation. Colonizers destroyed the indigenous Filipino faith and spirit causing many to abandon their traditional faith and beliefs for those of the colonizers. The immortalization of *Agyu* and his people is said to have taken place during the Spanish occupation. If only they had been permitted by their *mulin-ulin* or *indungana ha bantay* to fight, then the Spaniards would have been defeated (Datu Maudayaw, May 2, 2018).

As regard Filipinos from the Visayas and Luzon who migrated to Mindanao, these people brought different influences and grabbed the lands of the Talaandigs. Datu Victorino “Migketay” Saway (May 4, 2018), opined that there is an on-going conquest and invasion by foreign people who kill the belief, consciousness, customary laws and system, knowledge, and wisdom of the indigenous people. If no one among them will be vigilant, their entire community could die out. He further said that if their people do not have knowledge of their *Agpangan–Gantangan–Timbangan*, and the contexts and principles of the *Ulaging*, they will neither recover nor escape from the forces of the colonizers.

According to Comerette “Hulpee” Tahuran (May 4, 2018) *Pagka Bihag Ta Nalandangan* resembles how the Talaandigs’ faith and beliefs are stolen from them. Many of them have converted to other religions, such as Baptist and Iglesia ni Kristo, despite their already deep

sense of faith in *Magbabaya*. If Talaandigs give up their indigenous faith, then their life as part of the tribe is lost as well. Comerette explained that the *Batasan* as *Agpangan–Gantangan–Timbangan* loses its relevance the moment one loses his or her traditional faith. If faith and wisdom are captured, so will the Talaandig way of life.

The Talaandigs know that their ultimate defeat is in losing their culture and identity. Thus, it is important for young people to be exposed to their indigenous knowledge system and education, anchored in the understanding of their own culture, heritage, history, and tradition. Communities must conduct cultural protection, preservation, and promotion initiatives that will involve and engage the youth to learn and lead. Talaandig elders are hopeful that heroism can live on in the current generation (Edmund Jade Reymundo, May 4, 2018). Lester Reymundo (May 4, 2018) said he will fight for the people of *Nalandangan*. Paguito Llesis and Dianne Kinuyog can share through *mantukaw* how *Agyu* was killed by *Inay Lugung sa Kilay* and how his son, *Anilaw Mayun Anlaw*, saved him and fought for *Nalandangan*. Their knowledge of the *Ulaging* also equips them with knowledge of their *Batasan*. Edmund Jade Reymundo (May 4, 2018) encourages young people like him to learn more about their culture and tradition. Marlon Necosia (May 4, 2018) knows that it is in their interest, as youth, to defend their tribe.

Agpangan –Gantangan –Timbangan: The Talaandig’s Ingenious Ways of Living

As part of their *Batasan*, the *Agpangan–Gantangan–Timbangan* is a cultural framework that is reflected in the *Ulaging*. It explains their philosophy of existence that stresses upright living. According to Datu Victorino “Migketay” Saway (2014), it was Datu Anastacio “Kinulintang” Saway who introduced to the Talaandig community and instilled in them the *Agpangan- Gantangan-Timbangan* framework. In various discussions with Datu Adolino “Makapukaw” Saway, Datu Victorino “Migketay” Saway, and Datu Rodelio “Salakop” Saway, *Agpangan– Gantangan – Timbangan* manifests the Talaandigs’ rootedness in and understanding of their ways of living, their methods of attaining and maintaining peace and order, and their process in extending justice to their people and to those outside their community (Villaluz 2014, 59-60).

Agpangan from the root word *agpang* means basis. Datu Migketay (May 4, 2018) said that the Talaandigs’ lives, actions, and aspirations should be consistent with the ideals implied in the *Agpangan*, which is the basis for their existence. Datu Makapukaw (May 4, 2018), in his discussion on the Structure of Customary Laws, Belief, and Justice System, described *Agpangan* as the mold of the Talaandig’s *Batasan*. It is the ideal they should aspire to as a people. In the *Agpangan* can be found the qualities of a person that are worthy of admiration, emulation, and praise by the members of the community. These qualities are generosity, modesty, kindheartedness, good-naturedness, being a good listener, and consciousness of the elements of nature, namely earth, wind, fire, water, plants and trees, animals, fellow men, and the spirits that move within us

and in our surroundings (Villaluz 2014, 60-61). The *Agpangan*, therefore, based on the deep sense and understanding of the elders, dictates the actions (*gimbuhaturun*), laws (*patakaran*), and beliefs (*pagtuo*) of the Talaandigs. Just as in the *Ulaging* where everything starts in *Nalandangan* and ends in *Nalandangan*, the *Agpangan* as basis for their existence, contends that everything starts with life, followed by death, and finally, life everlasting. Enemies that are vanquished are restored to life and become newfound allies (Datu Migketay, May 4, 2018).

Gantangan is the means of measuring the quality of one's life in the spirit of equality and fairness. It determines propriety, exactness, and the sense of "having" that regards the welfare of others. *Gantangan* qualifies actions and deeds in accordance with the values and principles of the *Agpangan*. The *Gantangan* ensures that nobody is more privileged than others, and that those who have more should foster a sense of fairness by helping those who are in need.

As a form of measurement, the *Gantangan* considers the details, degree, and level of a situation in its proper context. For example, when someone complains of discontentment, the *Gantangan* dictates that one should first seek to understand the cause of discontentment. What made that person upset or angry? If one is disappointed, what has been lost? How painful is the loss? What is the degree of disappointment? (Datu Migketay, May 4, 2018). Overall, the *Gantangan*, with its openness, promotes better judgment, a broader sense of compassion, and genuine understanding.

In the *Ulaging*, *Gantangan* unfolds in the social issues and lessons imparted to the audience or listeners. For instance, in *Pagka Bihag Ta Nalandangan*, one understands why *Agyu* had to have many wives since it is his illegitimate son, *Anilaw Mayun Anlaw*, who ends up saving him and reclaiming *Nalandangan*. Otherwise, everyone would have remained a captive. *Anilaw Mayun Anlaw* serves as "*ligmen*", a reserve that can be relied upon in their hour of need (Datu Migketay, May 4, 2018). At a glance, it may not seem crucial that *Agyu* has an illegitimate son, but through the process of the *Gantangan*, one can see that the deed or action has an overall positive effect. *Anilaw Mayun Anlaw*, although considered illegitimate, becomes an obligatory character in the *Ulaging*, and both father and son are justified.

In a way, *Gantangan* is a kind of investment. One invests in good deeds and reaps the profit of immortality in *Nalandangan*. One's time, effort, and aspirations in building one's family, community, and tribe all contribute to the process of justification. *Agyu's* exploits formed part of the process of his immortalization. Likewise, his son's search and pursuit of his father led him to actualize his own hero's journey to save the community and contribute to the process of their survival. To this day, their legacy remains alive among the Talaandigs.

Timbangan is concerned with achieving balance in all aspects of life. It explains why there are incongruous and mutual relationships; why a thesis should have an antithesis; and why a bad deed has to be balanced with a good one. It covers the concept of good versus evil; work versus rest;

happiness versus sadness and/or pain. In the *Ulagang*, those who are defeated and killed by *Agyu* and his men are eventually revived, reinvigorated, and restored to life, exemplifying the principle of *Timbangan*. Their death is balanced with their life. They are made into allies and become part of one community in *Nalandangan*. Balance, equality, harmony, reconciliation, and peace are very clear in *Pagka Bihag Ta Nalandangan*, and in all other episodes of the *Ulagang*.

In summary, it is evident based on the narratives and critical views of the Talaandigs on the *Ulagang: Pagka Bihag Ta Nalandangan* and their *Agpangan–Gantangan–Timbangan* cultural framework that the *Ulagang* constitutes the Talaandig's culture and way of life. They consider the *Ulagang* and its reflection in their *Batasan*, values, and veneration through rituals as the very reason for their existence. The adventures, exploits, and ordeals of *Agyu* reveal the attributes, qualities, and values of the true Talaandig identity. The *Ulagang* guides them in their struggle, aspiration, and pursuit “to protect the integrity of their culture and tradition... to protect and preserve indigenous spirituality [and its influence] on the morals of the people”.

The *Ulagang* stresses the importance of protecting *Nalandangan* as a means of ensuring their tribe's survival. This explains the Talaandigs' readiness to defend their land and territory from invading forces. First in their list of struggles is “the recognition and protection of their ancestral domain” (Saway 2003). Coincidentally, the protection and defense of *Nalandangan* is the primary mission of *Agyu*. *Agyu* is the archetype of the ideal Talaandig, whose mission is to “protect their territory or ancestral domain... and to maintain sovereignty as a community of people against invasion”.

For the Talaandigs, *Agyu* is the ultimate leader and his leadership is a perfect model of good governance. His exemplary ways of leading his people in *Nalandangan*, putting their welfare above everything else, shows his political will to follow their *Batasan*. In following *Agyu's* leadership model, the Talaandigs will be able to pursue indigenous governance based on their customary laws and traditions. To an extent, *Agyu's* leadership qualities can be used as the criteria for choosing the leaders of our national government. *Agyu's* governance of *Nalandangan* is grounded in abundance, balance, equality, harmony, respect, and peace.

The capture of *Nalandangan* is correlated by the Talaandigs to the threat of land grabbing and extraction of their natural resources by capitalist investors. Throughout their history, it has been shown that the Talaandigs have successfully led in peaceful conflict-resolution and negotiation inspired by their *ulaging*, *gugud*, *nanangon*, and *tultulanen*. The *Batasan*, beliefs, and principles in the *Ulagang* encompassing social, spiritual, educational, political, economic, environmental, and territorial dimensions help guide them in the protection and recognition not only of their rights to their ancestral land, but also of their intellectual property rights.

Along the lines of governance, the *Agpangan–Gantangan–Timbangan* cultural framework embedded in the *Ulagang* acts as the constitution of the Talaandigs. *Agpangan* is the basis for how they ought to conduct their lives, *Gantangan* determines and qualifies their actions towards themselves and others, while *Timbangan* seeks to achieve balance and harmony in all aspects of life. Overall, the three work together to help attain equality, justice, and peace. Indeed, the *Agpangan–Gantangan–Timbangan* cultural framework shows the Talaandigs’ ingenious way of living that emphasizes wholeness and fullness of life (Datu Migketay, May 4, 2018).

Lastly, it is significant to note that the youth are very willing to champion their indigenous culture in contemporary times. Talaandig elders are hopeful that heroism can live on in the current generation and that from their ranks can rise a new *Agyu*.

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Ang Pagsasalin sa Pag-aakda ng Bansa: Pagmamapa ng mga Pananaliksik sa Araling-salin sa mga Programa ng UP Departamento ng Filipino at Panitikan ng Pilipinas (1993-2020)

Galileo S. Zafra

Abstrak

Iminamapa sa artikulong ito ang mga pananaliksik sa larangan ng araling-salin na nabuo sa ilalim ng mga programang akademiko ng UP Departamento ng Filipino at Panitikan ng Pilipinas mula 1993 hanggang 2020. Lunsaran ng pag-aaral ang mga banyagang pagmamapa ng mga araling-salin, ngunit dahil pinanghawakan din dito ang kaisipan na ang mga mapa ay sadyang may ipinatatanaw at nilalampasan, at kung gayon, mga kasangkapan ng kapangyarihan, sinikap na gumuhit ng ibang mapa batay sa mga pananaliksik ng mga Filipinong iskolar sa araling-salin. Ipinamamalas ng mga paksa at artikulasyon ng layunin at kahalagahan ng halos 31 pananaliksik sa araling-salin na sinuri ang iba't ibang anyo at paraan upang iagapay ang pagsasalin sa mga pangangailangan ng bansa. Kabilang dito ang paghamon sa namamayaning kanon ng panitikan ng Pilipinas at ang pagtatatag ng pambansang panitikan; ang pagtataguyod ng paggamit ng wikang Filipino sa mga larangan ng siyensiya at teknolohiya at iba pang makapangyarihang dominyo; ang paglinang sa wikang Filipino sa paraang higit na demokratiko at pambansa; at ang pag-uugnay ng pagsasalin sa mga panlipunang usapin at realidad. Pinatutunayan nito na ang mga sinuring pananaliksik ay hindi lamang nagdaragdag ng karunungan sa larangan ng pagsasalin at araling-salin kundi nag-aambag din sa pag-aakda ng bansa.

Introduksiyon

Ang pagmamapa ng isang larangang akademiko ay kapuwa nagpapahiwatig ng pinagdaanang pag-unlad nito at ng patutunguhan pang direksiyon nito. Maituturing na ganito rin ang karanasan ng pagmamapa¹ ng larangan ng araling-salin.² Nang unang tinangkang imapa ang larangan ng araling-salin noong 1972, ang mapang inilahad ay hindi talaga naglalarawan kung anong mga pag-aaral ang nandiyan na kundi kung ano rin ang tinatanaw sa hinaharap ng larangan. Sa pamamagitan ng pagmamapang ito, inaasahang mapasigla pa ang iba't ibang bahagi at aspekto ng araling-salin.

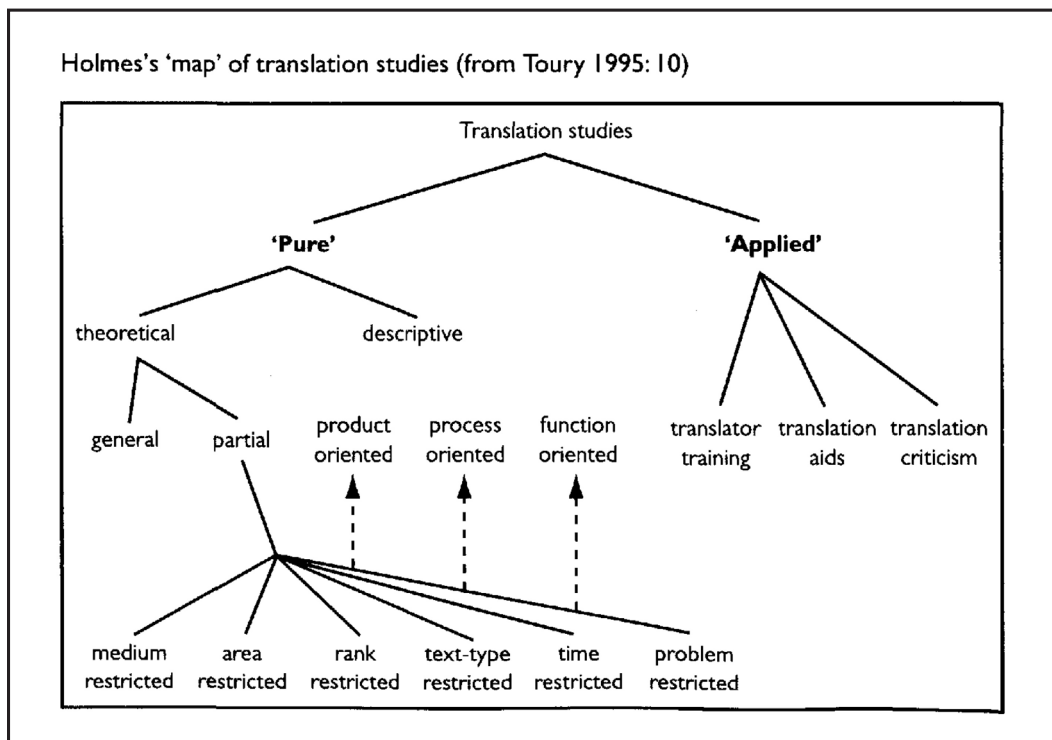
Ang sanaysay na “The Name and Nature of Translation Studies” (1972) ni James S. Holmes ay kinikilalang “founding statement” o unang dokumentong nagpaliwanag sa larangan ng translation studies o araling-salin (Munday 2016, 16). Pinansin dito ni Holmes ang patuloy na paglaki ng interes ng mga iskolar sa pagsasalin simula pa noong Ikalawang Digmaang Pandaigdig. Bilang patunay, binanggit niyang dumarami ang mga iskolar na nananaliksik sa larangan ng pagsasalin, mga iskolar na mula sa kaugnay na mga larangan ng lingguwistika, pilosopiyang lingguwistiko, at araling pampanitikan bibit ang kanilang mga paradigm, modelo, at metodong inaasahang makapaglilina sa mga suliraning kaugnay ng pagsasalin (Holmes 2000, 173).

Tinukoy rin niya dito ang dalawang suliranin kaugnay ng umuusbong na larangan ng araling-salin: ang pagpapangalan sa bagong larangan; at ang kawalan ng kaisahan sa saklaw at balangkas ng disiplina. Kapuwa tinugunan ni Holmes sa kaniyang sanaysay ang dalawang suliranin. Una, tungkol sa pagpapangalan, itinampok niya ang “translation studies” bilang pinakaangkop na turing sa larangan ng pag-aaral sa pagsasalin.³ Iminungkahi niya ang translation studies o araling-salin bilang kolektibong katawagan para sa lahat ng pananaliksik na ang paksa ay ang penomenon ng pagsasalin (“translating,” ang proseso) at salin⁴ (“translation,” ang produkto). Ikalawa, tungkol sa saklaw ng disiplina, ang mas masalimuot na pagmamapa ng larangan—ang pinagtuonan ng sanaysay. Naghain si Holmes sa kaniyang sanaysay ng balangkas at tumukoy ng iba't ibang sangay ng araling-salin. Ang balangkas na ipinanukala niya ang maituturing na unang komprehensibong pagmamapa ng larangan,

Hinati ni Holmes ang larangan ng araling-salin sa dalawang pangunahing sangay: ang pure at applied translation studies. Sa dalawa, mas binigyang-diin ang pure translation studies na ayon sa kaniya ay may dalawang layunin: una, ang ilarawan ang penomena ng pagsasalin at salin; at ikalawa, ang bumuo ng pangkalahatang prinsipyong magpapaliwanag sa penomenang ito.

Ang sangay ng pure translation studies na naglalarawan ng penomena ng pagsasalin ay tinaguriang araling-saling deskriptibo (descriptive translation studies); ang nauukol naman

sa pagbuo ng mga prinsipyo ay tinaguriang araling-saling teoretikal (theoretical translation studies).



Ang ilustrasyon ay kinuha sa Munday, Jeremy, “Main Issues of Translation Studies,” in *Introducing Translation Studies: Theories and Applications*. Routledge, 2016 (4th ed), p. 17.

Ang araling-saling deskriptibo ay hinati pa sa tatlong sangay: tuon sa produkto, tuon sa tungkulin, at tuon sa proseso. Kung araling-saling deskriptibo na nakatuon sa produkto, ang pag-aaral ay sumusuri sa mga kongkretong produkto ng pagsasalin—maaaring isang pares ng tunguhang teksto (TT) at simulaang teksto (ST), o ng isang ST at higit sa isang TT. Kung nakatuon sa tungkulin ng salin, sinusuri ang naging papel o bisa sa lipunang pinag-ukulan o tumanggap ng salin. Kung gayon, may diin ito sa konteksto sa halip na teksto. Kung nakatuon naman sa proseso, maaaring suriin ang pamamaraang isinagawa ng isang tagasalin, grupo, o institusyon. Dito, hindi gaanong sinusuri ang mga tiyak na dulog o estratehiya sa pagsasalin na mahihiwatigan sa produkto ng salin kung hindi sa mga prosesong isinakatuparan ng tagasalin.

Ang araling-saling teoretikal naman ay nakikinabang sa naging bunga ng araling-saling deskriptibo pati na ang mga impormasyon mula sa mga kaugnay na larangan upang bumuo ng mga teorya, prinsipyo, o modelong makapagpapaliwanag sa iba't ibang aspekto ng pagsasalin at katangian ng salin. Ipinaliwanag ni Holmes na ang talagang tunguhin ng araling-saling

teoretikal ay bumuo ng pangkalahatang teoryang makapagpapaliwanag sa lahat ng penomenang saklaw ng pagsasalin. Ngunit kinilala niyang magiging napakasalimuot nito, kung posible man itong mabuo. Sa mas realistikong pagtantiya, ang talagang mabubuo ay mga parsiyal na teorya na nakatuon sa isa o ilang aspekto lamang ng pagsasalin.

Inuri niya sa anim ang mga parsiyal na teoryang posibleng mabuo, bawat uri ay kumakatawan sa delimitasyon o hangganang itinakda sa araling-saling deskriptibo. Una, delimitasyon sa midyum, halimbawa, pagsasalin ng tao o ng makina. Ikalawa, sa wika o kultura; tuon isa isa o grupo ng wika at/o kultura. Ikatlo, sa antas ng wika, halimbawa, nakatuon sa salita, idiomatikong ekspresyon, gramatika, o kabuoan ng wika. Ikaapat, sa teksto, halimbawa, tuon sa tiyak na anyo o genre; pampanitikan o teknikal. Ikalima, sa panahon; tuon sa isang tiyak na panahon sa kasaysayan ng isang bansa, at kung gayon, pumapaloob sa larangan ng kasaysayan ng pagsasalin. Ikaanim, sa mga tiyak na suliranin sa pagsasalin, halimbawa, ang problema ng pagtutumbas lalo na kapag sangkot ang mga wikang magkaibang-magkaiba ang katangian.

Ang sangay naman ng applied translation studies ay pinangkat sa tatlo. Una, pagsasanay sa pagsasalin na maaaring sumaklaw sa metodo ng pagtuturo, testing teknik, at pagpapalano ng kurikulum. Ikalawa, ang kagamitan sa pagsasalin na tumutukoy sa iba't ibang materyales na ginagamit sa pagsasanay sa pagsasalin at sa pangangailangan ng mga tagasalin tulad ng mga diksyonaryo at gramatika. Ikatlo, kritisismong pampagsasalin⁵ na tumutukoy sa pagtatasa at pagsusuri sa produkto ng pagsasalin.

Itinuturing ang pagmamapa ni Holmes na malaking hakbang upang mapasigla at maisulong ang pag-aaral ng pagsasalin. Nakapagpanukala ito ng isang konseptuwal na balangkas na tumukoy at nag-ugnay-ugnay sa iba't ibang larangan at paksang maaaring saliksikin hinggil sa pagsasalin (Pym 1998, 1). Hindi lamang nito nililingon kung ano na ang mga pag-aaral na nariyan na; ipinatanaw din nito ang hinaharap ng araling-salin, at kung gayon, tulad ng karaniwang mapa, itinuturo ang mga daan at direksiyong maaaring puntahan ng mananaliksik sa pagsasalin.

Gayumpaman, may mga puna rin sa pagmamapang binalangkas ni Holmes. Halimbawa, may mga larangang hindi nito napansin o nakaligtaan. Isa na rito ang kasaysayan ng pagsasalin. Pansin nga ni Pym: “it delineates no ground for any specific theory of translation history, nor for historiography as a way of applying and testing theories (although this is certainly what Holmes wanted us to do). Despite its many virtues in its day, I suggest the map is no longer a wholly reliable guide” (1998, 2). (Wala itong tinukoy na lugar para sa anumang tiyak na teorya ng kasaysayan ng pagsasalin, o kaya’y historiograpiya bilang paraan ng paglapat at pagsubok sa mga teorya [bagaman ito naman talaga ang nais ipagawa sa atin ni Holmes]. Naging makabuluhan man ito noon, ipinapalagay kong hindi na kapaki-pakinabang na gabay ngayon ang mapa.”)

Pagkaraan ni Holmes, may nagpanukala rin ng ibang paraan ng pagbabalangkas ng larangan ng araling-salin. Sa aklat na *The Map: A Beginner's Guide to Doing Research in Translation Studies* (2002), nagpresenta sina Jenny Williams at Andrew Chesterman ng 12 larang ng pananaliksik sa araling-salin. Inamin ng mga awtor na hindi kompleto ang listahan. Paghahain lang ito ng “point of orientation”—isang mapa—para sa mga mananaliksik na susuong at makikipagsapalaran sa araling-salin. Ang sumusunod ay ang mga larang na naihanay: pagsusuri ng teksto at pagsasalin (text analysis and translation), pagtatasa sa kalidad ng salin (translation quality assessment), pagsasalin ng panitikan at iba pang genre (translation of literary and other genres), pagsasalang multi-midya (multi-media translation), pagsasalin at teknolohiya (translation and technology), kasaysayan ng pagsasalin (translation history), etika ng pagsasalin (translation ethics), terminolohiya at glosaryo (terminology and glossaries), interpreting, proseso ng pagsasalin (translation process), pagsasanay ng tagasalin (translator training), at katangian ng pagsasalin bilang propesyon (the characteristics of the translation profession). Ang paglitaw ng alternatibong paghahanay ng mga larang ng araling-salin ay maaaring nagpapahiwatig na hindi nakasapat ang unang pagmamapa ni Holmes o hindi na nakaagapay ang mas naunang mapa para sundan ang mga direksiyon at pook na pinuntahan ng mga mananaliksik sa araling-salin.

Ang pinakamabigat na pansin sa mapa ni Holmes ay may kaugnayan sa tungkulin at bisa ng pagbuo ng mapa mismo. Tinukoy ni Pym ang isang mahalagang kabatiran tungkol sa posibleng epekto ng mapa: “Maps are peculiar instruments of power. They tend to make you look in certain directions; they make you overlook other directions” (1998, 3). (“Ang mga mapa ay natatanging instrumento ng kapangyarihan. May mga direksiyon itong ipinapatanaw; may mga direksiyon ding nilalampasan.”)

Sa kabila ng mga panganib at patibong ng pagmamapa, maaari pa ring sumangkot sa pagtatakda ng direksiyon ng larangan ng araling-salin sa pamamagitan ng muling-pagguhit sa mapa. Dagdag pa ni Pym, “A displacement of power in this field might thus be intimated by a certain remapping” (1998, 4). (“Ang pagtinag sa kapangyarihan sa larangang ito ay maipapahiwatig ng muling-pagguhit sa mapa.”) Sinisikap na mag-ambag ng papel na ito sa muling-pagguhit sa mapa ng araling-salin sa kontekstong Filipino. Isasakatuparan ito sa pamamagitan ng paglingon sa iskolarsiyip ng mga Filipinong mananaliksik sa larangan ng pagsasalin. Ano-ano ang mga paksang tinalakay ng mga saliksik sa larangan ng pagsasalin? Ano ang mga layunin ng pag-aaral? Paano ito nag-aambag hindi lamang sa pagsasalin kundi sa pangkalahatang tradisyon ng kapantasan sa akademya at sa lipunan?

Pangkalahatang layunin ng pag-aaral na ito ang maimapa ang mga nagawa nang pananaliksik sa larangan ng araling-salin sa Pilipinas. Dahil panimulang pagtatangka ito, nililimitahan lamang muna ang mga materyal na sasaklawin ng pagmamapa—ang mga tesis at disertasyon na naisulat mula 1993 hanggang 2020 sa mga programang batsilyer, masteral, at doktoral ng

Departamento ng Filipino at Panitikan ng Pilipinas (DFPP), Unibersidad ng Pilipinas (UP). Sa mga unibersidad sa Pilipinas, ang DFPP ang may tiyak na umiiral na mga programa sa pagsasalin sa antas masteral at doktoral, samantalang may isang kurso sa pagsasalin naman sa antas batsilyer. Ang resulta ng pagsusuring ito ang ihahaing batayan ng panimulang muling-pagguhit ng mapa ng araling-salin sa konteksto ng kapantasan at lipunang Filipino.

Ang Programa sa Pagsasalin ng DFPP

Ang UP Departamento ng Filipino at Panitikan ng Pilipinas (DFPP) ay may kurso at programa sa pagsasalin sa antas batsilyer, masteral, at doktoral. Maaaring sa kasalukuyan, ang DFPP lamang ang tanging institusyong akademiko na may programa sa pagsasalin kapwa sa antas masteral at doktoral sa bansa.

Sa antas batsilyer, ang mga nasa programang BA Filipino at Panitikan ng Pilipinas ay kailangang kumuha ng Fil 180: Pagsasalin (Mga konsepto, metodo, at problema sa pagsasalin)—ang tanging kurso sa pagsasalin sa antas batsilyer. Kinukuha rin ito ng mga estudyante sa programang BA Araling Pilipino at BA Malikhayang Pagsulat, at ng iba pang di-gradwadong estudyante na nangangailangan ng elektib sa arte at humanidades. Limitado ang kurso sa pagsasalin sa antas batsilyer dahil ang mga estudyante sa mga programa ng DFPP ay kailangan ding kumuha ng iba pang kurso sa mga larangang nililintang ng DFPP tulad ng gramatika, pagpaplanong pangwika, panitikan, malikhang pagsulat, at araling Pilipino. Bagaman iisa ang kursong tuwirang may kaugnayan sa pagsasalin, malaki ang posibilidad na natatalakay rin ang pagsasalin sa iba pang kurso, halimbawa, kapag tinalakay ang hinggil sa rehiyonal na wika at panitikan, varayti at baryasyon ng wika, at intelektuwalisasyon ng wika.

Sa antas masteral naman, may programang MA Filipino (Pagsasalin).⁶ Layunin ng programa na “pag-aralan ang development ng pagsasalin sa iba’t ibang yugto ng kasaysayan, bumuo ng mga pamantayan sa pananaliksik sa pagsasalin, suriin ang pagsasalin tungo sa Filipino mula sa iba’t ibang wika, at palawakin ang kaalaman sa kasaysayan at simulain ng pagsasalin” (*UPD General Catalogue* 2014, 99).

May apat na kategorya ng mga kurso na dapat kunin sa MA Filipino (Pagsasalin): kursong panlahat, kurso sa larangan (pagsasalin), kogneyt, at tesis. Para sa kursong panlahat, kailangang kumuha ng Fil 207 at 208 (Mga Grammar ng mga Wika ng Pilipinas I at II). Ipinapahiwatig nito na nais bigyan ng matatag na lingguwistikong kaalaman hinggil sa katangian ng mga wika sa Pilipinas ang mga nagpapakadalubhasa sa pagsasalin. Ipinapahiwatig din na iginigiya ang pagsasalin patungkol sa mga tekstong nakasulat sa mga wika sa Pilipinas. Ang iba pang kursong panlahat ay Fil 298 (Natatanging Suliranin) at Fil 299 (Pananaliksik) na siyang maghahanda sa mga estudyante sa kanilang tesis sa pagsasalin.

May apat namang kurso sa larangan sa antas masteral. Ang Fil 280 (Mga Pagsasalin sa Pilipinas I: Pag-aaral ng mga pagsasalin sa Pilipinas sa panahon ng Kastila) at Fil 281 (Mga Pagsasalin sa Pilipinas II: Pag-aaral ng mga pagsasalin sa Pilipinas mula panahon ng Amerikano hanggang sa kasalukuyan) ay nauukol sa kasaysayan ng pagsasalin sa Pilipinas. Sa gayon, ang mga kurso ay hindi talaga nakatuon sa teksto kundi sa konteksto, sa tungkulin at gamit ng pagsasalin sa lipunang Filipino. Hinati ang kasaysayan ng pagsasalin sa dalawang pangunahing yugtong historikal: panahon ng Kastila, at panahon ng Amerikano hanggang kasalukuyan. Inaasahan din dito na pahapyaw na masarbey ang mahahalagang produktong salin at ang naging ambag nito sa lipunan. Ang dalawa pang kurso sa larangan ay Fil 287 (Mga Lapit sa Pagsasalang Pampanitikan: Pagsusuri sa mga ginamit na mga batayan at pamamaraan sa pagsasalin ng akdang pampanitikan) at Fil 290 (Mga Lapit sa Pagsasalang Teknikal: Pagsusuri sa mga ginamit na batayan at pamamaraan sa pagsasalin ng mga akdang siyentipiko/teknikal). Ang mga kursong ito naman ay nakatuon sa teksto ngunit ang layunin ay ang mapalitaw ang mga estratehiya at pamamaraan at hindi ang matasa kung mahusay o hindi ang pagsasalin. May pagkilala rin sa itinuturing na dalawang tradisyonal na pag-uuri ng pagsasalin: pampanitikan at teknikal.

Ang ikatlong kategorya ng mga kurso sa antas masteral ay ang kogneyt. Apat na klaster ng mga kurso ang puwedeng pagpilian. Kailangang kumuha ng anim na yunit sa klaster na pipiliin. Una, ang CL 204, CL 205,⁷ CL 206 (Literary History. Theories and methods of literary history), at CL 285 (Literary Translation. Theory and practice in the translation of literary texts from Europe, Asia, Africa, and Latin America). Ikalawa, mga kurso sa Linggwistiks. Ikatlo, mga kurso sa Panitikan. Ikaapat, mga kurso sa wikang rehiyonal o wikang banyaga. Ang mga estudyante ay pinapayuhang pumili ng kogneyt batay sa pinaplano nilang tesis. Ang panghuling kategorya ng kurso ay ang Fil 300, ang pagsulat ng tesis.

Sa antas doktoral, may PhD Filipino (Pagsasalin).⁸ May apat na kategorya rin ang mga kurso. Una, ang mga kursong panlahat na binubuo ng mga sumusunod: Fil 315 (Mga Barayti at Baryasyon ng Filipino: Pag-aaral sa istruktural at panlipunang gamit ng Filipino sa iba't ibang sektor at etnolinguwistikong grupo); at alinman sa Fil 394: Mga Babasahin sa Wikang Filipino at Fil 397: Mga Natatanging Paksa. Ipinahihiwatig sa mga kursong ito ang pagkilala sa iba't ibang katangian ng wika na nalinang ng iba't ibang sektor at pamayanan sa Pilipinas. Ang pagkilalang ito sa dinamiko at demokratikong katangian ng wika ay mahalaga sa tagasalin at iskolar ng pagsasalin.

Ikalawa, ang mga kurso sa larangan. Kabilang dito ang Fil 320 (Mga Piling Diksiyonaryo), Fil 380 (Pagsasalin: Mga Teorya at Metodoloji), at Fil 381 (Mga Pagsasalin sa Pilipinas: Analisis sa mahahalagang pagsasalin sa Filipino na sumasalamín sa mga tradisyon, tunguhin at mga problema ng pagsasalin sa Pilipinas). Ang ikaapat na kurso sa larangan ay alinman sa Fil 387 (Pagsasalang Pampanitikan: Pagsasalin ng mga akdang pampanitikan, teorya, metodoloji,

aplikasyon at mga suliranin) at Fil 390 (Pagsasaling Teknikal: Pagsusulat ng mga sulating teknikal at mga dokumento, teorya, metodoloji, aplikasyon at mga suliranin). Ang mga kursong ito ay kumakatawan sa iba't ibang aspekto ng araling-salin: kagamitan sa pagsasalin, teorya at metodo, at kasaysayan ng pagsasalin. Sa programang doktoral, pipili na lamang ang estudyante sa alinman sa pagsasaling pampanitikan o teknikal, hindi tulad sa programang masteral na kailangang kunin ng estudyante ang dalawang kurso hinggil sa mga uri ng pagsasalin.

Ikatlo ang dalawang kursong elektib. Walang tinukoy na mga kurso o larangang pagpipilian. Nangangahulugang malaya ang mag-aaral na kumuha ng anumang elektib. Tulad sa antas masteral, ipinapalagay na ang planong sulating pananaliksik, ang disertasyon, ang magiging pangunahing batayan ng elektib na pipiliin. Ikaapat, ang Fil 400, ang pagsulat ng disertasyon.

Kasalukuyang nirerepaso at nirerebisa ang mga programa sa pagsasalin ng DFPP lalo't 1988 pa naitatag ang PhD Filipino (Pagsasalin), at 1996 naman ang MA Pagsasalin. Nais ding mag-ambag ng papel na ito upang magbigay ng dagdag na konteksto sa pagbuo ng nirebisa at pinagbuting programang akademiko sa pagsasalin, wika, at panitikan. Inaasahang makatulong ang mga datos at kabatiran para baguhin ang umiiral na mga kurso, magdagdag ng mga bagong erya sa pagsasalin, at magmungkahi ng direksiyon ng pananaliksik sa pagsasalin.

Ambag sa Pagmamapa ng Araling-salin sa Kontekstong Filipino

Sa pagsasaliksik, nakapagtala ng pitong (7) araling-salin sa antas BA (1994-2018), anim (8) sa antas MA (1998-2019), at labing-anim (16) sa antas Phd (1993-2020). Makikita dito na sa antas doktoral ay pinakamaraming araling-salin. Sa kabuuan, nakapagtala ng 31 araling-salin sa loob ng 27 taong saklaw ng pag-aaral, ibig sabihin, mataas lamang nang kaunti sa isang pananaliksik kada taon ang produksiyon ng araling-salin sa mga programa ng DFPP.

Taon (1993-2020)	93	94	95	96	97	98	99	00	01	02	03	04	05	06	07	08	09	10	11	12	13	14	15	16	17	18	19	20	Total
BA		1											1		1										2	2			7
MA						1			1			2	2			1											1		8
Phd	1	2	1					1		2				1	1			1						1		2	1	2	16

Ginawan ng anotasyon ang bawat tesis at disertasyon. Binigyang-diin sa anotasyon ng mga pag-aaral ang paksa, layunin at/o suliranin, at kahalagahan ng pananaliksik. Kung hindi gayon kalinaw ang pagpapahayag ng mga layunin o suliranin,⁹ sinuri rin ang iba pang bahagi ng pag-aaral tulad ng kaligiran, teoretikal na balangkas, metodo upang higit na matukoy ang nais isakatuparan ng pananaliksik. Pagkaraan, pinangkat ang mga araling-salin na may

magkakaugnay na paksa at layunin. Batay rito, nakabuo ng sampung (10) kategorya at nagbigay ng ilang halimbawa upang higit na maging kongkreto ang paliwanag tungkol sa bawat kategorya. Ipinagpapauna nang ang pagpapangkat ng mga araling-salin sa isa sa sampung kategorya o tema ay hindi ganap na eksklusibo sa isa't iba. Totoong ang bawat pag-aaral ay maaaring mauri sa higit sa isang kategorya, ngunit ang pinal na pasiya sa pagkakategorya ay ibinatay sa pinakamatingkad na katangian at nilalaman ng bawat araling-salin. Sa kabuoan, ang mga kategoryang nabuo ay sumesentro sa pagpapalawak ng konsepto ng panitikan ng Pilipinas; sa paglinang ng higit na pambansa, demokratiko, at intelektuwalisadong wikang Filipino; at sa pagninilay sa tungkulin ng pagsasalin sa lipunang Filipino. Nasa sumusunod ang nabuong kategorya at ilang halimbawa ng bawat isa.

Pagtatampok sa panitikang rehiyonal

Pinakamarami sa araling-salin na saklaw ng pag-aaral na ito ay nakatuon sa pagsasalin ng panitikang rehiyonal patungong wikang Filipino o sa pagsusuri sa nagawa nang salin ng panitikan mula sa iba't ibang grupong pangkultura patungo pa rin sa wikang pambansa.

Sa “Panuguiron: Isang Pag-aaral sa Buhay ng Manunulat at Pagsasalin sa Nobelang *Ang mga Tunoc Sang Isa Ca Bulac* (1916) ni Magdalena Jalandoni” (BA 2017), isinalin ni Renz Cyrus Cruz ang isa sa mga nobela ng prolipikong babaeng manunulat sa Hiligaynon na si Magdalena Jalandoni. Kasama ng pagsasalin, inilugar ni Cruz ang nobela sa konteksto ng buhay ng awtor at ng panahon kung kailan sinulat ang nobela upang higit na maunawaan ang tradisyong pampanitikang kinabibilangan ng *Tunoc* at ang bisa ng nobela sa lipunang Hiligaynon. Ang pag-aaral kung gayon ay pagsasalin ng teksto at pagsusuri sa mga konteksto ng awtor, tradisyon, at lipunan upang mailugar sa higit na angkop na lente ng pagbasa ang akda ni Jalandoni.

Panitikang Waray naman ang itinampok ni Mary Ann Corrales sa kaniyang tesis na “Pagsusuri sa mga Susumatong Gihubad mula Waray Patungong Filipino” (BA 2018). Sinuri ni Corrales ang 10 *susumaton* (naratibong pabigkas) na isinalin nina Ma. Evangelina I. Pundavela at Jonas Palada mula Waray patungong Filipino tasahin kung paano napanatili ang kulturang Waray sa nabuong tunguhang teksto. Humantong ang pagsusuri sa pagmumungkahi ng alternatibong pagsasalin sa ilang bahagi ng mga produktong salin ng susumaton. Ang mga alternatibong pagsasalin ay nagpapamalas ng higit na paggigiit ng mga katangian ng wikang Waray sa salin na katumbas ng higit na pagpapatingkad ng kulturang Waray sa tunguhang teksto. Ang tesis ay naglalatag ng karagdagang kongkretong patnubay sa pagsasalin ng akdang rehiyonal patungo sa wikang pambansa.

Sa “Pagsusuri at Pagsasalin ng mga Sarsuwela ni Justino Nuyda, 1920-1928” (MA 2004), inilugar ni Odessa N. Joson ang mga dula ni Nuyda sa historikal na konteksto ng Kabikolan

noong mga unang dekada ng kolonyalismong Amerikano. Inilantad ng pagsusuri ang mga kontradiksiyong panlipunan na ibinunga ng pananakop at ang naging tugon dito ng mga Bikolano. Ang mga sarsuwela ni Nuyda ay kumakatawan at nagpapahiwatig ng naging bisa ng kolonyalismo sa lipunan at ng pagharap ng mga Bikolano sa realidad na ito. Sa ginawang pagsasalin ng mga sarsuwela, sinikap at sinadyang mapanatili ang mga salitang Bikol, lalo na ang Camalig-Bikol, na hindi lamang tagapagdala ng natatanging kahulugang kultural kundi tagapagpahiwatig din ng natatanging pagpapakahulugan ng mga Bikolano sa kanilang karanasang panlipunan at pangkasaysayan.

Sarsuwela rin ang tampok na anyong pampanitikan sa “Mga Zarzuelang Pangasinan nina Pedro U. Sison na ‘Korang na Panaon’ at ni Nazario D. Soriano na ‘Baliti’ at ‘Calvariod Paraiso’: Isang Pagsasalin” (PhD 2007) ni Rosalina A. Mendigo. Pangunahing layunin ng pag-aaral ang maipakilala ang dalawang mandudulang Pangasinan upang maihanay sa mga nauna nang napatanyag na mandudulang sina Pablo Mejia at Catalino Palisoc, at maitanghal ang katangian ng zarzuelang Pangasinan na hinulma ng natatanging kontekstong panlipunan at pangkasaysayan sa lalawigan. Ikinukuwadro ng pag-aaral ang pagsasalin sa konteksto ng pagsasantabi ng mga panitikang rehiyonal at sa pagpapayaman ng pambansang panitikan mula sa ambag ng iba’t ibang pamayanang kultural sa Pilipinas. Kaya naman naging listo ang pag-aaral sa pagtatanghal ng mga katangian ng zarzuelang¹⁰ Pangasinan na sinikap ding mapanatili sa pagsasalin.

Maaaring itangi ang tesis ni Leonisa Impil na “Kinabuhi: Kultura at Wika sa Salin ng mga Kuwentong Binukidnon” (MA 2005) dahil bago siya nagsalin, sinikap muna niyang tipunin ang mga katutubong kuwentong Bukidnon—alamat, kuwentong engkanto, kuwentong hayop, kuwentong prinsiphe, kuwento ng mga sinaunang tao. Ang mga kuwentong-bayan ay galing sa mga tagapagsalaysay mula sa mga espesipikong pamayanan ng mga Bukidnon sa Sitio Cabagtasan, Barangay Codcod, San Carlos, Negros Occidental. Halos nakakatulad nito sa layunin at saklaw ang disertasyong “Pamalittac: Pagsasalin ng mga ‘Palavvun’ at ‘Unoni’ ng Ibanag at Itawes Bilang Bahagi ng Pambansang Panitikan” (PhD 2006) ni Edna L. Iringan. Ang mga *palavvun* o bugtong at *unoni* o salawikain ay ginamit na batayan sa paglalarawan sa kultura ng dalawang pangkat-etniko. Pinatingkad dito ang mga katangiang pangkultura na espesipiko sa dalawang payamanan gayundin ang mga pananaw at paniniwalang pinagsasaluhan ng mas malawak na pamayanang Filipino. Sa dalawang araling-saling nabanggit, naididiin din ang kahalagahan ng pag-aaral ng panitikang-bayan ng mga pangkat-etniko sa Pilipinas upang mailahok ang kanilang ambag sa pagbuo ng pambansang panitikan.

Sa “Pagbabalik sa Pinaghasikang Linang (Pagbubuo ng Isang Modelo ng Pagsasaling-kultural Batay sa Sarsaritang Pangkanayunan ni Manuel E. Arguilla” (MA 2005), isinalin ni Florentino A. Iniego Jr. ang dalawang *sarita* ni Arguilla mula wikang Ingles tungo sa Filipino. May hayag at kagyat na tungkuling natutupad ang pagsasalin—maipakilala sa mambabasang Filipino ang

mga akda ng isang kuwentistang higit na napatanyag sa pagsusulat sa Ingles, at ang maitampok ang kultura at karanasang Iloko na siyang pinapaksa sa mga sarsarita ni Arguilla. Lampas pa dito, sa pagsasalin ng mga kuwento mula wikang dayuhan tungo sa wikang pambansa, pinaiiigting ng tagasalin ang pagiging bahagi ng pambansang panitikan ng mga akda na nasa wikang Ingles dahil mas napatingkad ang nirerepresentang kultura ng grupong etniko at napalalawak ang naabot na mambabasang Filipino sa pamamagitan ng pagsasalin. Higit pa sa pagsasalin ng dalawang sarsarita, naghain din ang tesis ng modelo ng pagsasaling kultural mula sa isang wikang dayuhan tungo sa wikang Filipino.

Paggigiit sa tradisyong pampanitikan

Maituturing namang pagtatampok sa tradisyong pampanitikan ang ambag ng araling-salin ni Michael Coroza. Sa “Gunita at Paglimot: Salin at Suri ng Unang Balagtasang sa Espanyol nina Jesus Balmori at Manuel Bernabe” (PhD 2010), pinaksa ang balagtasang, isang anyo ng pangangatwirang patula na naging napakapopular noong dekada 1920 hanggang bago magkadigma. Bagaman pinasimulan ang pagsulat at pagtatanghal nito ng mga makatang Tagalog, lumaganap din ang balagtasang sa ibang wika sa Pilipinas tulad ng Ilokano, Pampango, Cebuano at sa ibang wikang banyaga tulad ng Ingles at Kastila. Ang balagtasang ay tuwirang iniuugnay sa duplo, isang anyo ng dulang-bayan na idinaraos sa mga lamay sa patay. Kapwa ang duplo at balagtasang ay mauugat sa mahabang tradisyon ng tula o dulang sagutan na malaganap sa maraming etnikong grupo sa Pilipinas.

Ngunit hindi lamang ang anyo ng balagtasang o ang tradisyon ng tula o dulang sagutan ang napatampok sa pag-aaral ni Coroza. Sa halip na gumamit ng mga teoryang banyaga sa pagsasalin, kinasangkapan ang poetika ng Balagtasismo, isang maituturing na kilusang pampanulaan na nilinang sa panunuring pampanulaan ni Virgilio S. Almario. May tatlong aspekto ang poetikang ito: ang pananaw-sa-daigdig; ang simulaing pang-estetika; at ang paraan ng paggamit ng wika. Sa una, isinusulong ng Balagtasismo ang pagsasarili—pampolitika, pangkabuhayan, pangkultura—at ang pagtitiwala sa katutubong kakayahan. Sa ikalawa, masigasig nitong binuhay ang mga katangian ng panitikang-bayan at estetikang popular sa panahon ng kolonyalismong Espanyol. Sa partikular, itinaguyod nito ang patuloy na paggamit ng katutubong tugma at sukat na siyang pangunahing kumakatawan sa tradisyon ng panulaang Tagalog. Sa ikatlo, isusulong nila ang sariling wika, lalo na ang isang pambansang wika, upang salungatin ang pamamayani ng dayuhang wika—ang wikang Ingles (Almario 1984, 14-15).

Pinanghahawakang pananaw sa pagsusuri at pagsasalin ni Coroza na maliban sa paggamit ng wikang Espanyol, ang simulain at paraan ng pagtula nina Balmori at Bernabe ay nakakatulad ng mga makatang Tagalog na maituturing na mga Balagtasista. Sa gayon, sa pagsasalin sa “El Recuerdo y el Olvido” sa wikang Tagalog, ang pagtula ng dalawang makatang Filipino

sa wikang Espanyol ay maihahanay na sa pagtula nina Jose Corazon de Jesus, Florentino Collantes, Lope K. Santos, Inigo Ed. Regalado, Amado V. Hernandez, at iba pang napatanyag na makatang Balagtasista ng kanilang panahon.

Ang araling-salin ni Coroza ay nagpapatunay ng katatagan ng tradisyong Filipino, at kung kaya't kailanman ay hindi naging ganap ang pagpapairal o pangingibabaw ng dayuhang kultura gaano man kalakas ang kapangyarihan ng puwersang nagpapataw nito. Ipinamalas din sa pag-aaral ni Coroza na may mapapakinabangang angkop na mga dalumat o konseptong pampanitikan na maaaring mahalaw sa kasaysayan at panunuring pampanitikan na sadyang nilinang sa kontekstong Filipino, at magagamit bilang dulog sa pagsasalin at kritikal na kasangkapan sa araling-salin.

Paghamon sa kanong pampanitikan

May araling-salin ding humahamon sa pagpribilehiyo ng akademya sa pag-aaral ng mga tekstong maituturing na bahagi na ng kanon ng panitikan. Sa disertasyong “*There’s Something about a Rebel: Ang Makiling sa Skopos na Pagsasalin ng Precious Pages ng mga Nobelang Romansang Harlequin*” (PhD 2020) ni Anthony Simon dela Cruz, masusi niyang pinag-aralan ang panitikang popular, partikular ang pagsasalin ng Precious Pages ng mga nobelang romansang Harlequin. Tulad ng naipunto niya, nakapagtataka ngang sa mahigit sandaang taon nang tradisyon ng pagsasalin ng popular na nobelang romansa sa Pilipinas ay wala pang masinsinang pag-aaral sa larangang ito. Nagpapahiwatig lamang na sa kabila ng popularidad nito ay hindi ito nakaakit sa mga iskolar ng panitikan na seryoso itong pag-aralan. Pinatotohanan lamang nito ang malaon nang pagbalewala ng akademya sa mga popular na anyong pampanitikan sa pag-aakalang wala itong makabuluhang ambag sa kultura at lipunan,

Sa disertasyong ito, inilugar ni Simon ang pagsasalin ng nobelang romansang Harlequin sa mahabang tradisyon ng pagsasalin ng nobelang romantiko/romansa sa Pilipinas simula pa noong unang dekada ng siglo 20. Ipinahihiwatig ng malaon nang tradisyong ito na may mahalagang papel ang mga isinaling nobelang romansa sa paghubog ng karanasang pampanitikan at pangkultura ng maraming mambabasang Filipino. Sa pagsusuri, pinagtuonan ni Simon ang ilang aspekto ng mga produktong salin: pangalan ng mga tauhan, paglalarawan ng mga lunan, pagsasalin ng mga tagpong erotiko, parateksto ng mga ebook. Ilan sa mga natuklasan ay ang mga sumusunod: ang paggamit ng estratehiya ng domestikasyon gaya ng pag-iiba ng pangalan ng mga tao at lugar, pagbabago ng mga katangiang pisikal ng mga tauhan, paghalili ng lokal na katapat ng mga lunan, pagbabawas ng mga detalyeng nakapagpapabagal sa naratibo, at paggamit ng mga imahen sa pabalat na lumulusaw sa heograpiko at historikong konteksto ng simulaang teksto.

Higit na naipaunawa ang motibo sa paggamit ng mga naturang estratehiya at pamamaraan ng pagsasalin nang inilugar ang mga ito sa konteksto ng produksiyon at resepsiyon ng mga isinaling nobelang romansa. Bilang isang komersiyal na institusyon, may sariling interes, ideolohiya, at politika ang Precious Pages na nagmamarka sa mga produkto nito kabilang na ang mga isinaling nobelang romansa. Ang pagsasalin ay tuwirang hinulma ng skopos o layuning lumikha ng mga akdang magugustuhan ng mga mambabasa, at kasunod nito, ang kumita—layuning itinakda ng mga taong namahala sa produksiyon ng mga saling ito. Gayumpaman, sa maingat at masinsinang pagsusuri sa teksto at konteksto ng pagsasalin ng mga akdang popular, nailahad pa rin ng pag-aaral ang potensiyal ng pagsasalin ng mga nobelang romansa—ang pagpapalaya sa paggamit ng wikang Filipino, ang pagpapamalay na posibleng magkaroon ng iba't ibang layunin ng pagsasalin lampas sa pagtatamo lamang ng tumbasan, at ang pagtatanghal sa akdang popular bilang mahalagang bahagi ng karanasang pampanitikan at pangkultura ng mga Filipino. Pinatutunayan ng pananaliksik na ito na makabuluhan pa ring pag-aralan ang mga popular na anyo ng panitikan, panitikang tinatangkilik ng mas maraming mambabasa, kabilang na ang pagsasalin nito, dahil sa nagtutunggaling diskurso tungkol sa panitikan, wika, pagsasalin, lipunan.

Pagtataguyod ng wikang Filipino sa makapangyarihang dominyo

Isa rin sa mga pangunahing direksiyong tinahak ng araling-salin ay ang pagsusuri at/o pagsasalin ng mga teksto sa larangan ng batas, agham pampolitika, ekonomiks, biyoteknolohiya, at kompiyuter—mga larang na karaniwang wikang banyaga ang gamit, lalo na ang wikang Ingles. Ang mga araling-saling ito ay karaniwang nakakuwadro sa konsepto ng intelektuwalisasyon ng wikang Filipino—o ang pagdevelop ng wikang pambansa upang magamit sa iba't ibang makapangyarihang dominyo.¹¹ Ang mga araling-saling ito ay karaniwang sumusuri sa mga bagong pagtatangka ng paggamit ng wikang pambansa at nagtuturo ng mga posibilidad upang magamit ang Filipino bilang wika ng karunungan.

Isa sa tekstong madalas paksain ay ang mga pagsasalin ni Hukom Cezar Peralejo ng mahahalagang batas sa Pilipinas. Marahil, ito ay dahil sa di-iilang saling aklat na nailimbag na ni Peralejo sa isang larang, ang batas, na matagal nang dinominahan ng wikang Ingles. Sa “Pagsusuri sa Salin ng *Civil Code of the Philippines* ni Cezar Peralejo” (BA 2005), siniyasat ni Jesusa Abad ang saling *Ang Kodigo Sibil ng Pilipinas* ayon sa mga sumusunod na aspekto: paraan ng pagsasalin, diin sa simulaang teksto o sa tunguhang teksto, kaangkupan ng pagsasalin sa panuntunan ng wikang Filipino. Ang pagsusuri ay humantong sa pagtataya kung napagtagumpayan ng pagsasalin ang ilapit sa pang-unawa ng karaniwang mambabasang Filipino ang batas. Mga salin din ni Peralejo ang tuon ng pag-aaral ni Lady Danica Obe na “Wikang Filipino bilang Opisyal na Wika ng Bansa: Pagsusuri sa *Kodigo Sibil ng Pilipinas, Kodigo ng Pamilya ng Pilipinas* at *Binagong Kodigo Penal ng Pilipinas* na Nakasulat sa Wikang Filipino” (BA 2018). Ang tesis

ay nagsimula sa pagdidiskurso hinggil sa ugnayan ng wika at batas, at ng ugnayan ng wikang Filipino at batas sa Pilipinas. Dahil ang batas sa bansa ay pawang nakasulat sa wikang Ingles, isang sitwasyong dapat igpawan, pinagsikapan ng pag-aaral na bumuo ng ilang pamantayan sa pagsasalin ng batas mula wikang Ingles tungo sa wikang Filipino. Ang ganitong mga araling-salin sa larang ng batas ay nakaugnay sa mas malawak na mithiing humulagpos sa pagkabihag sa wikang Ingles at bigyang-kapangyarihan ang mamamayan sa pamamagitan ng paglalapit sa kanila sa batas na naipapahayag sa wikang nauunawaan ng nakararami.

Aktuwal na pagsasalin naman ng isang teksbuk ang isinakatuparan sa “Ang Pagsasalin ng Agham Pampulitika tungo sa Intelektuwalisasyon ng Wikang Filipino” (MA 2008) ni Ma. Norma Tuazon. Ang isinaling teksbuk ay ang *Philippine Government and Constitution* (1999). Dahil may praktikal na layuning pedagogikal ang napiling simulaang teksto, ginamit sa pagsasalin ang dinamikong pagtutumbas na lumikha ng produktong salin na madaling maiintindihan ng mga estudyanteng mambabasa. Bukod sa pagbuo ng sangguniang aklat tungkol sa batas na nakasulat na wikang Filipino, layunin din ng pagsasaling ito ang maparami ang mga teksto sa larangan ng agham pampolitika na nakasulat sa Filipino, at kung gayon, nag-aambag din ito sa intelektuwalisasyon ng wikang pambansa.

Pagsasalin naman sa larang ng ekonomiks ang paksa ng tesis na “Intelektuwalisasyon ng Wikang Filipino: Pagsusuri sa mga Akda ni Tereso Tullao sa Larangan ng Ekonomiks” (BA 2017) ni Corina Janio. Sinuri dito ang mga sinulat at isinaling akda ni Tullao, ang isa sa tagapanguna at masugid na akademikong gumagamit ng Filipino sa ekonomiks simula pa noong 1989. Hindi lahat ng akda niya ay pawang pagsasalin, ang iba ay sadyang sinulat sa Filipino. Ngunit dahil ang ekonomiks sa bansa ay isa sa mga larang na dinidiskurso halos eksklusibo sa wikang Ingles lamang, ang pagsasalin ay malaking bahagi kahit sa mga orihinal na mga sulatin ni Tullao. Adhikain ng ganitong punyagi ni Tullao ang mapag-aralan ang ekonomiya ng bansa sa paraang mas naiintindihan ng higit na nakararami lalo’t ang ekonomiya ay usaping malapit sa buhay at bituka ng bawat tao. Ang mga naisulat at naisalin ni Tullao ay mahalagang ambag din sa intelektuwalisasyon ng Filipino sa larang ng ekonomiks.

Kabilang sa mga makapangyarihang dominyo na hindi pa gaanong namamarkahan ng wikang Filipino ay ang mga larang ng siyensiya at teknolohiya. Sa “Pagsasalin sa Filipino ng Ilang Sulating Sayantifik Ukol sa Bioteknolohiya (Paglalapat sa mga Teorya ng Dinamikong Pagtutumbas at Kontekstuwal Korespondens” (PhD 2002), nagsalin si Rosario B. Mahusay-Baria ng tatlong sulating siyentipiko ukol sa biyoteknolohiya gamit ang estratehiya ng dinamikong pagtutumbas at kontekstuwal korespondens. Sa pagsasalin ng mga sulating teknikal, sinikap ni Baria na mag-ambag sa imbakan ng terminong pansiyensiya, at sa proseso, nasubok din ang kaangkupan ng iba’t ibang paraan ng pagtutumbas ng mga terminong pansiyensiya mula Ingles patungong Filipino. Nais patunayan ng proyektong salin na may kakayahan ang wikang Filipino na maging daluyan gaano man kateknikal ang diskurso.

Sa “Lexilaborasyon: Tungo sa Pagbuo ng Isang Modelo sa Pagsasa-Filipino ng mga Termino sa Araling Kompyuter” (PhD 2016), pag-aambag naman sa paggamit ng Filipino sa larang ng araling kompiyuter at information technology ang pangunahing layunin ni Elimar A. Ravina. Ang paglinang ng wikang pambansa para sa layuning akademiko ay tinawag niyang lexilaborasyon na ikinuwadro naman niya sa konsepto ng modernisasyon ng wika. Ang huli ay tumutukoy sa pagpapalawak ng leksikon lalo na sa mga larangang siyentipiko at teknikal upang magkaroon ng intertranslatability ang wikang Filipino sa iba’t ibang diskurso. Ang pag-aaral ay hindi natatapos sa presentasyon ng bokabularyo kundi naglundo sa pagbuo ng isang modelo ng pagtutumbas upang magamit na patnubay ng mga tagasalin ng mga tekstong may kaugnayan sa araling kompiyuter.

Ang mga pagsasalin at araling-saling nabanggit ay pawang sumubok sa kakayahan ng wikang pambansa na magamit sa batas, ekonomiks, siyensiya, at teknolohiya, mga larangang matagal na dinodominahan ng wikang Ingles. Mahalaga ang ganitong mga pagtatangka na magamit ang Filipino sa mga makapangyarihang dominyong ito lalo’t sa sistema ng edukasyon, mula sa antas ng batayang edukasyon pa lamang, ay ikinintal na sa mga estudyanteng Filipino na may mga larangang para sa wikang Filipino, at may mga larangang eksklusibo lamang na maitururo sa wikang Ingles. Hinahamon ng mga nabanggit na pagsasalin at araling-salin ang ganitong pagpapalagay at ipinamamalay ang pagkakapantay-pantay ng mga wika para maging kasangkapan sa pagpapahayag at palitan ng karunungan.

Pagsasakongkreto ng demokratiko at makabansang paglinang sa wikang Filipino

Sa “Masikang Sambulat: Pagtatanghal sa Filipino sa Salin kay Austin Coates, *Rizal – Philippine Nationalist and Martyr*” (Phd 1994) ni Nilo S. Ocampo, ang diin ay hindi lamang sa tunguhang teksto kundi maging sa tunguhang wika. Isinalin ni Ocampo ang talambuhay ng pambansang bayani na isinulat ni Austin Coates. Malay ang si Ocampo na ang pagsasalin ay isang malikhaing estratehiya ng paglinang ng wikang Filipino. Sinasandigan din niyang idea na ang paglinang sa wikang Filipino ay isa sa mga pangunahing aspekto ng pagsasabansa.

Ang Filipinong ginamit bilang tunguhang wika ay nagtataglay ng sumusunod na katangian: may 28 letrang alpabeto; humahalaw ng ilang aspekto ng estruktura ng ibang wikang katutubo; humihiram o humahango ng mga salita mula sa iba-ibang wika sa Pilipinas at daigdig. Sa madaling-salita, isinakongkreto ng pagsasalin ang konsepto ng wikang pambansa bilang lingua franca. Sa mas espesipikong paliwanag, masiglang nagpasok si Ocampo ng mga elementong pangwika mula sa Kapampangan, Ilokano, at Bisaya sa varayti ng Filipinong ginamit niya sa pagsasalin bilang tunguhang wika.

Ang *masikang sambulat* ay ipinakahulugan niya bilang malakas na pagsambulat, madagundong na pagsabog, masigabong pagputok. Pagsasalin ito ng isang bahagi ng akda ni Coates na naglalarawan sa reaksiyon ng mga Kastila sa paglalathala ng *Noli me Tangere*. Ang parirala ay nagsilbi ring talinghaga para tukuyin ang inaadhikang pagbuo ng bansa lalo na sa pamamagitan ng paggamit ng wikang Filipino. Ipinalagay ni Ocampo na angkop na imahen ito para ilarawan ang kasalukuyang proseso ng paglinang ng wikang Filipino, lalo na ang malay at kinukusang pagpasok ng salita o parirala o pangungusap mula sa iba't ibang wika ng Pilipinas at daigdig sa korpus ng Filipino batay sa aktuwal na paggamit ng wikang Filipino sa iba't ibang lugar sa bansa. Sa ganito, itinuturing ni Ocampo ang paglinang sa Filipino bilang isang bukas na teritoryo na maaaring lahukan ng lahat sa pamamagitan ng malikhaing paggamit ng wikang pambansa gaya ng isinakatuparan niya sa kaniyang pagsasalin.

Pag-ugnay ng wikang Filipino sa ibang banyagang wika

Maituturing na pagkalas sa pagkabilanggo sa dayuhang wikang Ingles ang disertasyong “Ang Pagsasalin ng ‘Taong Yungib ng Peking’ ni Cao Yu: Mga Implikasyong Teoretikal sa Semantikong Salin sa Filipino Mula sa Orihinal na Tsinong Dulang Beijingren (Tomo I at II)” (Phd 1994) ni Mario Ignacio Miclat. Ang disertasyon ay kauna-unahang salin ng teksto ng isang makabagong dulang Tsino patungong Filipino. Ang dulang tinutukoy ay ang “Taong Yungib ng Peking” ni Cao Yu, itinuturing na namumumukod-tanging dramaturgong Tsino na nagbigay ng bagong direksiyon sa teatrong Tsino nitong siglo 20. Napili ang dula dahil sa mayaman sa buháy na wikang sinasalita ang mga diyologo, nasusulat sa malikhaing prosa ang mga paglalarawan ng mga eksena at tauhan, at nagtataglay ng mga taludtod ng tula at sawikain alinsunod sa tradisyon ng kathang Tsino.

Dahil magkaibang-magkaiba ang simulaang wika at tunguhang wika bukod pa sa komplikado rin ang anyo ng simulaang teksto—ang dula—tumulok na lamang ang araling-salin sa ilang tiyak na suliranin na ang ilan ay espesipiko talaga sa pagsasalin ng dula: pagsasalin ng lunan, kapanahunan, at tauhan ng dula; alusyong historikal ng simulaang wika; pagsasalin ng berso, kasabihan, at salawikain; pagsasalin ng idyomatikong ekspresyon, at iba pang aspektong gramatikal at kultural ng simulaang teksto.

Ang araling-saling ito ay nag-aambag din sa pagbuo ng teorya o mga kabatiran sa pagsasalin mula wikang Tsino patungong wikang Filipino na hinalaw sa proseso ng pagsasalin ng dula. Sa katapusan ng pag-aaral, ang nabuong kabatiran sa pagsasalin ay kumikilala sa partikularidad ng anyo ng simulaang teksto (ang dula) at sa magkaibang katangian ng dalawang wika (Tsino at Filipino). Sa kabuoan, natuklasan na mahalagang mga salik ng proseso ng pagsasalin ng tekstong Tsino ang pag-unawa at/o pagpapaliwanag sa napakayamang kontekstong historiko-kultural ng simulaang wika; at madetalyeng pagsusuri sa gramatikal na katangian ng wikang

Tsino na kinabibilangan ng pag-alam sa nilalamang estruktural at mga alusyong may kaugnayan sa mga ideograpikong karakter ng wika.

Ang araling-salin ni Miclat ay nagpapaalala na kailangan talagang lumaya ng mga Filipinong tagasalin at iskolar sa tanikala ng wikang Ingles. Sa pagkalas at paglaya ng Filipino sa Ingles, at sa pagsisikap na magtamo ng kakatatasan sa ibang wika ng mundo, tuwirang nabubuksan sa Filipinong tagasalin ang mayamang tradisyong pampanitikan at pangkultura ng daigdig. Sa pagbaling sa iba't ibang banyagang simulaang wika, nasusubok at nahahasa rin ang wikang Filipino upang maging mabisang kasangkapan para maisalin ang karunungan mula sa iba't ibang kultura at bansa.

Pagsasalin ng radikal na kilusan sa pagbabago ng lipunan

Ang “Teorya at Praktika sa Pagsasalin ng *Philippine Society and Revolution* ni Amado Guerrero 1968-1982” (Phd 1995) ni Maria Theresa de Villa ay halimbawa naman ng araling-salin na nakasentro sa karanasan ng pagsasalin ng isang kilusang rebolusyonaryo. Pinaksa nito ang proseso ng pagsasalin ng CCP-NPA-NDF ng Pilipinas sa layuning makabuo ng teorya ng pagsasalang nalinang ng kilusan. Ginamit na batayan ng pagbuo ng teorya ang dalawang bersiyon ng salin ng *Philippine Society and Revolution (PSR)*—ang *Lipunan at Rebolusyong Filipino* 1971 at 1982.

Kinapanayam ng mananaliksik ang 11 kasama sa kilusan na aktibong lumahok sa pagsasalin kasama na ang awtor ng PSR. Sa paghahambing ng dalawang bersiyon ng salin ng 1971 at 1982, detalyadong pinalitaw ang mga problema sa pagsasalin at ang mga pamamaraan at estratehiyang lingguwistiko na kinasangkapan sa paglutas ng mga suliranin.

Masusing inilatag ng pag-aaral ang mahahalagang konteksto ng lipunan at ng kilusan na tuwiran at di-tuwirang humubog sa dalawang bersiyon ng salin. Sa pamamagitan ng tekstuwal at kontekstuwal na dulog ng araling-salin, naidiin ng pananaliksik ang dinamiko at nagbabagong konteksto bilang mapagpasiyang salik sa umaangkop na pagsasalin. Naipamalas din sa araling-salin na ito, hindi ang indibidwal na karanasan ng tagasalin, kundi ang kolektibong pagpapasiya at pagkilos ng mga kasapi ng Kawanihan sa Pagsasalin (KAWSA) na nakapaloob sa kilusan sa proseso ng pagsasalin.

Pagsesentro sa naisasantabing sektor ng lipunan

Pagsusuri sa mga pagsasalin ng mga tekstong may kinalaman sa maituturing na isa sa mga naisasantabing sektor ng lipunan—ang mga bata—ang tuon ng “Pananalig sa Bata: Kasaysayan

at Panunuri sa Muling Pagsasalaysay at Pagsasalang Pambata sa Filipino” (Phd 2018). Pinagtuonan ni Wennielyn Fajilan ang muling pagsasalaysay at saling pambata—ang mga pangunahing uri ng pagsasalin ng panitikang pambata sa Pilipinas. Sa pag-aaral na ito, bumuo ang mananaliksik ng ng anotasyong bibliyograpikal ng higit 500 publikasyon sa mga taóng 1879-2016. Naging batayan ito ng panimulang kasaysayan ng produksiyon ng pagsasalang pambata sa Filipino.

Sinuri ang ilang representatibong pagsasalin ng panitikang pambata upang matukoy ang mga praktika, prinsipyo, at dulong ng pagsasalin sa iba’t ibang yugto ng panahon. Kabilang dito ang muling pagsasalaysay ni Rizal ng kuwentong pagong at matsing at itinampok ang kuwentong-bayan bilang bukal ng identidad; pagbalikwas sa pagkakahon sa mga kasarian, pagbasag sa romantismo at materyalismo, at pag-aangkin ng dulang pambata bilang dulang alegorikal sa panahon ng Batas Militar ang isinakatuparan ng muling pagsasalaysay ni Amelia Lapeña-Bonifacio ng “Abadeja: Ang Ating Sinderela”; pagpapatibay ng kulturang Filipino sa pamamagitan ng malikhain at mapanuring interbensiyon ng tagasalin ang napatampok sa pagsasalin ng kuwentong pambata ni Rene Villanueva; at pagpapalawig ng biswal na interpretasyon ng ilustrador ng mga picture book naman ang itinanghal lalo na ng mga akdang naglalarawan ng kalagayan ng mga batang naisasantabi.

Ang pag-aaral ay nag-aambag sa pagbuo ng tinawag ni Fajilan na makabatang lapit sa panunuri sa muling pagsasalaysay at pagsasalang pambatang Pilipino. Sa pangkalahatan, ang lapit sa panunuri na ito ay nagpapatibay sa paglikha ng panitikang pambata, kasama na ang pagsasalin, na may silbi para sa mga pangangailangan lalo na ng kasalukuyang batang Filipino; tumutulong na pumanday ng panitikang aagapay sa mga bata na harapin ang mga hamon ng paglaki; nagsasaalang-alang sa ideolohikong kalikasan ng wika; sumisiyasat sa masalimuot na ugnayan ng produksiyon ng panitikang pambata at ng mga kalakarang pang-edukasyon, pangwika, at pangkultura; at naglilingkod upang malinang ang malikhain at mapanuring imahinasyon ng batang Pilipino. Ang araling-saling ito ay pagtataguyod ng karapatan at kapakanan ng mga bata sa larangan ng pagsasalin.

Pagtugon sa isyung panlipunan

Maituturing na pag-ungkat sa isang panlipunan at pangkapaligirang usapin ang “Ang Eko-salin ng mga Kuwentong-Nakasanayan-Na sa *Halupi*: Pagbubuo at Paglalapat ng Teoryang Pampagsasalin na May Diin sa Pagpapahalagang Ekolohikal” (Phd 2020) ni Claudette Ulit.

Bumalangkas si Ulit ng dulong pampagsasalin na matalinong nag-ugnay sa mga larang ng pagsasalin at ekolohiya at masigasig na gumamit ng mga konsepto sa ekolingguwistika at ekokritisismo. Tinawag ang dulong na na eko-salin. Pangunahing hakbang para mabuo ang dulong

na ito ay ang pagbalangkas ng sariling ekosopiya o pamantayan sa pagsusuring nagpapahalaga sa ekolohiya. Ang ekosopiyang ito ang ginamit na lente sa pagsusuri ng mga sanaysay sa *Halupi: Essays on Philippine Culture* (1989), isang popular na sanggunian sa panitikan at kulturang Filipino. Layunin ng pagsusuri ang makapili ng mga sanaysay na maaaring isalin sa sa Filipino at muling-isinulat nang may kamalayang ekolohikal.

Halos wala pang kongkretong pag-aaral na isinagawa sa ugnayan ng ekolohiya, ekolingguwistika, at pagsasalin sa bansa hanggang sa paglitaw ng pag-aaral na ito. Naitatanghal dito ang pagsasalin na hindi na lamang nakahulma sa tradisyonal na lingguwistikong pagtutumbas kundi sa higit na radikal na dulog at paraan ng pagsasalin na mailalarawan bilang muling-pagsulat. Itinataguyod ng eko-salin ang malikhain at mapanuring manipulasyon ng simulaang teksto patungong tunguhang teksto upang maisulong ang adyendang makakalikasan ng tagasalin. Ang pag-aaral ay nag-aambag sa higit pang yumayamang malig o imbakan ng mga dulog pampagsasalin sa Pilipinas na nilinang ng mga Filipinong tagasalin at iskolar sa pagsasalin.

Pagninilay at pamimilosopiya sa tungkulin ng pagsasalin at tagasalin

Sa “Ang Apat na Halimaw: Salin ng Salin ng *Zur Genealogie der Moral* ni Friedrich Nietzsche” (Phd 2018) ni U Z. Eliserio, itinampok ang pagsasalin ng akda ni Nietzsche. Ginamit sa proyekto ang salin sa Ingles ni Walter Kaufmann na *On the Genealogy of Morals* upang makalikha ng salin sa wikang Filipino na pinamagatang Tungo sa Jeneyalohi ng Moralidad.

Ngunit hindi lamang talaga ang salin ang binibigyang-diin kundi ang paraan ng pagsasalin at ang wikang pagsasalinan. Pinangangatwiran dito ang malayang salin bilang pinakaepektibong paraan ng pagsasalin dahil pinatitingkad nito ang kakayahan ng wika na maglaro at lumikha. Iniiwasan ng ganitong paraan ng pagsasalin ang mahigpit na pagkapit sa kahulugan at binibigyang-kapangyarihan nito ang tungkulin ng interpretasyon. Kaya naman itinuturing ng mananaliksik ang kaniyang pagsasalin bilang malikhaing pagsulat na naisasakatuparan sa magkakasamang proseso ng pagbibigay-interpretasyon, pag-aangkop, pamimilosopiya, at pagpapalaya o paglikha. Para sa tagasalin, ang pagsasalin ay paglikha ng bagong salita, bagong sintaks, bagong wika.

Nag-aambag ang pag-aaral sa tatlong larang: pagsasalin, pilosopiya, panitikan. Sa larang ng pagsasalin, ipinamamalas nito ang saysay at posibilidad ng pamamaraan ng malayang pagsasalin. Sa larang ng pilosopiya, sinusuri ang ugnayan ng pilosopiya at katotohanan at ginagalugad ang mga implikasyon nitong etikal at politikal. Sa larang ng panitikan, iginigiit ang idea ng paglalaro ng mga salita bilang pagpapatunay sa kapangyarihan ng salita na lumikha.

Nakatampok sa “Pagtatanghal ng Paglalaho at Pagmumulat: Suri at Antolohiya ng mga Kinomisyong Salin ng Dula sa Akademya” (Phd 2019) ni Vladimeir B. Gonzales ang isinalin

niyang mga dula at danas sa proseso ng pagsasalin. Inilahad at pinagnilayan ni Gonzales dito ang kaniyang mga karanasan sa kinomisyonang pagsasalin ng dula sa mga institusyong akademiko. Batayan ng kaniyang pagdidiskurso ang sariling mga tala sa pagsasalin, mga pananaliksik ng mga estudyanteng nakasama niya sa proyektong salin, mga review ng dula, mga silabus at licensing agreement, mga reaksiyon manonood na nakapost online, at iba pang anyo ng dokumentasyong nakapaligid sa mga isinalin niyang dula mula 2012 hanggang 2017.

Gamit ang mga konseptong nalinang sa larang ng araling-salin gaya ng skopos, poetika, patronage, muling-pagsulat, invisibilidad, at pagtatanghal, at higit pa sa mga konseptong ito, ang pagtaya sa mayamang karanasan bilang tagasalin ng kinomisyonang salin ng dula, nabuo sa disertasyon ang dalawang sentral na dalumat: ang paglalaho at pagmumulat. Ang paglalaho at pagmumulat na ito ay may iba't ibang aspekto at dinaranas ng tagasalin, ng mga kalahok sa produksiyon ng dula, ng simulaan at tunguhang teksto, ng manonood, at ng lipunan sa pangkalahatan, at hinuhulma ng iba't ibang institusyon, kalakaran, at puwersang may kinalaman ng produksiyon ng mga kinomisyonang saling dula. Ang pagsusuri at pagninilay sa karanasan bilang tagasalin ng kinomisyonang salin ng dula ay naglundo sa isang kabatiran—ang kahalagahan ng pagtukoy ng para kanino at para saan ang lilikhaing pagsasalin. Kung gayon, idinidiin sa araling-salin na ito ang mahalagang tungkulin ng tagasalin sa lipunan at sa bayan.

Ang Ambag ng Araling-salin sa Pag-akda ng Bansa

Makikita sa mga datos lalo na sa paglalahad ng paksa, layunin, at artikulasyon ng kahalagahan ng mga pananaliksik sa larangan ng pagsasalin ang mithiing mag-ambag ng mga mananaliksik sa araling-salin sa pagbubuo ng bansa.

Ang maraming araling-salin ay may kaugnayan sa pagtatatag ng pambansang panitikan. Pangunahing isinakatuparan ito sa pagtitipon ng mga akdang rehiyonal, sa pagsasalin nito, o kaya'y pagsusuri ng mga nagawa nang salin ng panitikan ng iba't ibang grupong etnolingguwistiko. Ang mga pagsasalin ay pinapangunahan ng pagsusuri sa kontekstong panlipunan at pangkultura ng mga akda upang higit na mapahalagahan ang akda batay sa lipunan at kasaysayang nagluwal nito. Ang pagigiit ng mga tagasalin na itampok ang panitikang rehiyonal ay paghamon sa pagsasantabi sa rehiyonal na panitikan sa mahabang panahon. Sa pagsasalin ng rehiyonal na panitikan sa wikang pambansa, naipapakilala ang panitikan sa mas malawak na mambabasang Filipino. Ang ilang pag-aaral ay hindi lamang basta nagsalin kundi naglinaw, nagsuri, at bumuo rin ng pamantayan sa pagsasalin ng panitikang rehiyonal upang maging patnubay sa higit na masigasig na pagsasalin ng panitikang rehiyonal sa hinaharap.

Maiuugnay rin sa pagbuo ng pambansang panitikan ang paghamon sa kanon. Nagagawa ito sa pamamagitan ng pagkilala sa mga akda at anyong pampanitikan na matagal nang naisasantabi

sa araling pampanitikan. Ang naitalang datos sa pag-aaral na ito ay ang araling-salin hinggil sa mga popular na nobelang romansa. Naihuhudyat ng ganitong pag-aaral na kailangang linguin ang mga akda at anyong matagal nang nalampasan ng seryosong pag-aaral at pagtangkil ng akademya. Bahagi pa rin ng pagbuo pambansang panitikan ang pagtatampok sa mga anyong pampanitikan na maituturing na bahagi na ng tradisyon. Sa halimbawang araling-salin na naitala sa pag-aaral na ito, naitanghal ang balagtasang bilang anyo at napakinabangan din ang konsepto ng pagtulang Balagtasismo bilang lente ng pagsusuri at dulog ng pagsasalin ng simulaang teksto.

Isa pang pangunahing erya ng araling-salin ay ang paggamit ng Filipino sa makapangyarihang dominyo. Tinutukoy nito ang pagbuo ng mga teksto gamit ang wikang pambansa sa mahahalagang larangan tulad ng siyensiya, teknolohiya, batas, at iba pang pangunahing larangan na ang dominanteng wikang ginagamit ay ang wikang banyaga—ang wikang Ingles.

May mga pagsasalin ng mga teksto o araling-salin na sumuri na sa nagawang salin ng mga tekstong sa larangan ng batas, agham pampolitika, ekonomiks, biyoteknolohiya, at kompiyuter. Ang mga pagsusuri ay karaniwang naglulundo sa pagbuo ng mga pamantayan o pamamaraan para maisalin ang mga teknikal na teksto o kaya’y matumbasan ang mga teknikal na bokabularyo. Marami sa mga araling-salin sa erya na ito ay nakakuwadro sa pagtataguyod ng intelektuwalisasyon ng wikang Filipino. Ito ang paglinang sa wikang pambansa para magamit sa mga pangunahing larangan at aspekto ng lipunan. Ang pagsasa-Filipino ng mga larangang dinodominahan ng wikang Ingles ay nakikitang hakbang ng pagsasakapangyarihan ng mga tao sa pamamagitan ng mas aktibong paglahok nila sa diskurso sa mga larangang ito sa wikang higit nilang nauunawaan.

Dahil ang wikang pambansa bilang lingua franca ay dinamiko at patuloy pang nagbabago, ang pagsasalin at araling-salin ay naging larangan para isulong pa ang paraan ng paglinang dito sa paraang higit na demokratiko at pambansa. Sa pamamagitan ng pagsasalin, lalo pang itinutulak ng tagasalin ang pagdevelop ng wikang Filipino na higit na mapaglahok sa mga ambag na salita at katangian ng wika mula sa iba’t ibang katutubong wika. Kaugnay nito, pinalalaya rin ang pagsasalin sa bilangguan ng wikang Ingles sa pamamagitan ng pagbaling sa iba pang wikang pandaigdig bilang simulaang wika. Nabanggit na naging bilangguan ang wikang Ingles sa konteksto ng pagsasalin sa Pilipinas dahil sa maraming pagkakataon, ang panitikan ng daigdig ay binabasa at isinasalin mula sa wikang ito sa halip na mula sa orihinal na wika.

Ang iba pang pagsasalin at araling-salin ay nagpatingkad na sa ugnayan ng pagsasalin at panlipunang realidad. May iba’t ibang paraan ang pag-uugnay ng pagsasalin sa mga usaping panlipunan. Naitala dito ang pagsusuri sa pagsasalin ng radikal na kilusan sa pagbabago ng lipunan, pagtatampok sa pagsasalin ng mga akda hinggil sa naisantabing sektor ng lipunan

tulad ng mga bata, at pagsasalin ng mga akda nang may kamalayang ekolohikal bilang ambag sa pagtugon sa isyung panlipunan. Ang mga pag-aaral na ito ay hindi lamang mga deskriptikong araling-salin kundi humantong sa paglalahom ng karanasan at paglalahad ng mga konsepto, prinsipyo, o teorya.

Pagbubuo rin ng teorya, pilosopiya, o dulong sa pagsasalin ang isang naging tunguhin ng ilang araling-salin. Ang naitalang datos dito ay may kaugnayan sa paglalahad ng idea tungkol sa wika at wikang pinagsasalinan upang higit na maging mapagpalaya sa pagbuo ng kahulugan. Naitala rin ang araling-salin na nagteteorya tungkol sa tungkulin ng tagasalin na muling-likhain ang tekstong isinasalin at muling-likhain din ang isang mas makatarungang lipunan sa pamamagitan ng pagsasalin.

Ang pagmamapang nabuo sa pagrepaso at pagsusuri sa mga araling-salin sa mga programa sa pagsasalin ng DFPP ay naiiba sa mga pagmamapang nabanggit sa simula ng pag-aaral na ito. Ipinahihiwatig nito na may iba at natatanging mga kontekstong ginalawan ang mga Filipinong tagasalin at iskolar sa pagsasalin. Sa kabuoan, ipinamamalas ng pagmamapang ito na ang mga Filipinong mananaliksik ay hindi lamang nais magdagdag ng karunungan sa mga larang ng pagsasalin at araling-salin kundi sinikap din nilang paigtingin ang pag-uugnay ng mga larang na ito sa mga pangangailangan ng lipunan at makapag-ambag sa pag-aakda ng bansa.

Mga Tala

¹ Tumutukoy ang pagmamapa sa pagbuo ng mapang konseptuwal para tukuyin ang mga larang at sub-larang ng disiplina at balangkasin ang mga ito upang maipakita ang ugnayan ng mga elemento sa isa't isa.

² Sa papel na ito, *araling-salin* ang ipinapanukalang salin ng “translation studies.” Nagamit din bilang pantumbas sa translation studies ang salin-suri, halimbawa, sa antolohiyang *Salin-suri: Panimulang Pagmamapa ng mga Larangan ng Pag-aaral ng Pagsasalin sa Filipinas* (2009), inedit ni Galileo S. Zafra. Ipinapalagay ngayon na mas makitid ang maaaring ipahiwatig ng salin-suri—ang panunuri, kritisismo, o ebalwasyon ng produkto ng pagsasalin. Ipinapalagay pa na ang araling-salin ay mas masaklaw at maaaring katawanin ang panunuri, teorya, kasaysayan, at iba pang aspekto ng pag-aaral tungkol sa pagsasalin.

³ Binanggit ni Holmes sa kaniya ring sanaysay ang iba pang ipinanukala para tukuyin ang larangan. Kabilang dito ang *translatology, translaticistics, translistics, theory of translating, theory of translation, translation theory, science of translation* (2000, 174-175).

⁴ Wala pa namang pagkakasundo o estandarisdang paggamit ng mga terminong *pagsasalin* at *salin*. May mga gumagamit na ng *salin* bilang mas maikli at mas simpleng salita para tukuyin kapwa ang proseso at produkto. Sa papel na ito, pinag-iiba ang *pagsasalin* para tumukoy sa proseso, at *salin* para tumukoy sa produkto.

⁵ Ipinapakulang magdevelop ng bokabularyo sa araling-salin sa wikang Filipino upang magkaroon ng estandarisdang pagtutumbas sa mga terminong teknikal na nasa wikang Ingles. Halimbawa, iminumungkahi ang *salin-sanay* para sa translator training, *salin-gamit* para sa translation aids, at *salin-suri* para sa translation criticism.

⁶ Ang programang masteral na MA Pagsasalin ay naaprobahan sa ika-1094 na pulong ng UP Board of Regents noong Enero 26, 1996.

⁷ Ang mga kursong CL204 at CL205 ay wala na sa *UP Diliman Catalogue*.

⁸ Ang programang doktoral na PhD Filipino (Pagsasalin) ay naaprobahan sa ika-1012 pulong ng UP Board of Regents noong Abril 28, 1988. Ang programang PhD Filipino ay may dalawang mapagpipiliang larangan: Wikang Filipino at Panitikan ng Pilipinas. Ang PhD Filipino-Wika ay may tatlong sub-larangan: Istruktura ng Wikang Filipino, Pagpapalano sa Wikang Filipino, at Pagsasalin. Sa proposal ng pagtatatag ng programa, nabanggit na rasyonal ang sumusunod: “ang Departamento ay may sapat nang kasanayan at ispesyalisasyon sa larangan ng wikang Filipino at Panitikan ng Pilipinas” at “ngayo’y handa nang tumugon sa pangangailangan ng mga iskolar para sa higit pang ispesyalisasyon.” Pansinin na mas nauna pang naitatag ang PhD Filipino (Pagsasalin) kaysa sa MA Pagsasalin na naitatag noong 1996.

⁹ Kung minsan, walang tiyak na paglalahad ng layunin o suliranin ng pag-aaral. Kung mayroon man, hindi ito malinaw o espesipiko, at sa halip, mga masasaklaw na pahayag ang mababasa sa seksiyon ng paglalahad ng layunin o suliranin. Naobserbahan ito sa mga mas naunang mga pag-aaral, bagaman hindi lahat sa mga naunang pag-aaral na ito ay masasabing may ganitong katangian ng pagkasulat. Maaaring matukoy na dahilan nito ang kawalan noon ng estandarisdang gabay sa pagkasulat ng tesis o disertasyon.

¹⁰ Mapapansin ang magkaibang pagbaybay ng mga salitang *sarsuwela* at *zarzuela*. Sa ibang lathalain, mayroon pang varyant ito na *sarswela*, *zarzuwela*. Pinanatili na lamang ang ginamit na baybay ng mga mananaliksik. Maaaring may partikular na pagpapakahulugan sa espesipikong baybay na ginamit. Halimbawa, para sa ilang iskolar ng dulaan, ang baybay na *sarsuwela* ay pagdidiin sa pag-aangkin ng mga mandudulang Filipino sa anyong *zarzuela*—ang pag-aangkin sa anyo ay kinakatawan din ng pagbaybay ng terminong *sarsuwela* ayon sa paraan ng pagbaybay sa wikang Filipino.

¹¹ Kaugnay ng paksang intelektuwalisasyon ng wika, ipinaliwanag ni Bonifacio Sibayan ang konsepto ng tatlong uri ng language domain o larang ng wika. Ito ay ang *non-controlling domain* o karaniwang larang ng wika, *semi-controlling domain* o mahalagang larang ng wika, at *controlling domain* o napakahalagang larang ng wika. Ipinaliliwanag ni Sibayan na sa karaniwang larang ng wika, liberal ang mga tuntunin sa kaayusan at katumpakan ng gamit ng wika. Ibig sabihin, anumang wika o varayti nito ay puwedeng gamitin sa pagsasalita o pagsulat. Halimbawa nito ang larang ng tahanan at ang larang ng lingua franca. Hindi kailangang planuhin ang paggamit ng Filipino sa mga larang ito. Ang mahalagang larang ng wika naman ay tumutukoy sa mga larang tulad ng relihiyon at entertainment o libangan. Iba't iba ang kategorya at antas ng mga tao na gumagamit ng wika sa mga larang na ito kaya hindi rin gayon kahigpit ang mga batas sa paggamit ng wika. Panghuli, ang napakahalagang larang ng wika. Dito, sentral na gawain ang pagbasa at pagsulat. Halimbawa ng mga larang ito ay ang edukasyon (lalo sa hayskul at unibersidad), pamahalaan, pagbabatas, hukuman, agham at teknolohiya, kalakalan at industriya, mga propesyonal na larang tulad ng medisina at abogasya, mass media, literatura (1991).

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HOBART P. SAVIOR served as the Vice President for Cultural Affairs of Liceo de Cagayan University and as Founding Artistic Director of The Xavier Stage. He also served as the Director of Xavier Center for Culture and the Arts of Xavier University. He served as an executive member of the National Committee on Cinema and the National Committee on Drama of the National Commission for Culture and the Arts. He finished his Doctor of Philosophy in Language Studies degree at the Mindanao State University – Iligan Institute of Technology. His field of specialization includes Language Studies and Literature Teaching and Research; The Humanities, Art Appreciation, and Criticism Teaching and Research; Teaching Arts; Folklore; Culture and Arts Education, Research, and Development Work; Cultural Heritage Work; Internationalization and Linkages through Culture and Development Networks; Northern Mindanao Studies; Theatre and Film Directing and Acting; Set Designing; Art, Film, and Performance Curatorial Work; Cultural Production; Program and Festival Administration and Management; and Project and Research Management.

GALILEO S. ZAFRA ay propesor sa panitikan, wika, at araling Pilipino sa Departamento ng Filipino at Panitikan ng Pilipinas, Unibersidad ng Pilipinas Diliman. Dito rin niya natapos ang programang doktoral sa panitikan ng Pilipinas. Aktibo siyang kasapi ng Katipunan para sa Kultura at Kasaysayan (KKK 2022) at Filipinas Institute of Translation (FIT) na nagtataguyod ng mga proyekto para mapahusay ang pagtuturo ng wika, panitikan, at kultura; mapasigla ang pagsasalin; at maisulong ang intelektuwalisasyon ng wikang Filipino.

TALAS

Ang Talas: Interdisiplinaryong Journal sa Edukasyong Pangkultura ay tugon sa pangangailangang maging sentro ng edukasyon ang kultura. Sa pamamagitan ng journal na ito, nabibigyan ng espasyo ang mga mananaliksik na maibahagi ang mga bagong pag-aaral tungkol sa iba't ibang aspekto ng kultura sa bansa. Inaasahan ding magsilbing hikayat at hamon ang journal na ito sa mas maraming mananaliksik upang lumahok sa produksiyon ng karunungan makabuluhan sa nagbabagong konteksto ng edukasyon, kultura, at lipunang Filipino.

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