

NOVEL

The novel, loosely defined as a long fictional narrative in prose, became part of Philippine literature only in the late 19th century. It is called *nobela* in Tagalog, Bicol, Ilocano, and Pampango; and *sugilambong* in Ilongo and Cebuano. The roots of the novel in the country can be traced to the precolonial epic, which contains the barest features of the novel: sustained length and narrative intent. During the Spanish colonial period, the epic was supplanted by other long narratives in verse, such as the *pasyon* and the metrical romances; and in prose such as the *ejemplo* (example) and other prose narratives.

The Philippine novel tradition is marked by four tendencies, all of which overlap and are therefore not mutually exclusive: the **didactic**, which is the oldest tradition as it comes down to us through Spanish religious literature; the **romantic**, which is an offshoot of the metrical romances; the **realist**, which gives a concrete depiction of people as they are affected by social structures; and the **radical**, which advocates change in the social and political system. Novels of love, melodrama, and the fantastic exhibit the first and second tendencies. Novels depicting social problems, such as poverty, prostitution, Philippine-American relations, the colonial past, and the antagonism between classes, exhibit the third and fourth. Often, two or more of these tendencies are found in most works, with one tendency defining itself as the major emphasis.

The Didactic Tradition

Besides the *pasyon*, didactic prose narratives were introduced to the Philippines to serve as channels for instruction in the Catholic faith and colonization. These were the *manual de urbanidad* (conduct book), the *ejemplo* (example), the *tratado* (polemic narrative), and the novena. In these prose narratives are found, in embryonic form, many of the features of the 20th-century novel, such as narrative style, point of view, and the use of language. More significantly, however, these didactic forms established certain literary conventions that are still to be found in many Philippine contemporary novels. The twists and turns of plot depend upon coincidences, accidents, and natural calamities as acts of God to signify reward for the good characters and punishment for the bad. The characters are stereotypes so that the authors can manipulate their material to arrive at a predetermined ending. First used by the Spanish masters to create the colonial subservient mind, didactic literature expresses a world view whose code of morality conforms to the established order.

The conduct books contain maxims, dialogues on Catholic doctrines, instructive letters, short illustrative tales of devout behavior, and prescriptions on social behavior. Examples of this type are *Pag Susulatan nang Dalawang Binibini na si Urbana at ni Feliza na Nagtuturo ng Mabuting Kaugalian* (Letters Between Two Maidens, Urbana and Feliza, That Teach Good Conduct), 1864, by Modesto de Castro and *La Teresa, Dialogo cun*

Pagpolong-polong sa Usa ca Familia cun Banay sa maong Guinicanan, nga Nagatudlo sa Daghanan nga Catungdanan nga Uala Maila sa Daghanan nga mga Bisayang Cristianos (The Teresa, Dialogue or Conversation of One Family or Brood of the Same Parents, That Teaches the Many Duties Which Are Not Known by Many Visayan Christians), 1852, by Antonio Ubeda de la Santisima. *Urbana at Feliza* is in epistolary form and stresses conformity to social proprieties. As an adaptation of a Spanish original, it already exhibits an attempt by the author to localize the material by setting the narrative situation in the city of Manila and the rural area of Paombong, Bulacan. *La Teresa*, which uses dialogue for its narrative frame, contains lessons in Christian conduct, such as the proper behavior in church and at home, intrafamily relations, and the evils of superstition.

Fr. Miguel Lucio Bustamante's *Si Tandang Basio Macunat* (Old Basio Macunat), 1885, was a tratado, but already a distinctive narrative line was evident. It presented a disparaging view of the *indio* (which was the Spaniard's term for the native) as possessing hardly any intellectual abilities. It also established the dichotomy between the country as a place of purity and simplicity, and the city as a place of corruption and vice. This book raised anticlerical feelings that would find expression in the works of future writers, including Jose Rizal.

The ejemplo, in depicting the lives of remarkable saints or persons, was another means by which Christian values were disseminated. Many of them were translations from old Spanish texts. Two examples are Antonio de Borja's *Aral na Tunay na Totoong Pag aacay sa Tauro nang manga Cabanalang gaua nang manga Maloualhating Santos na sina Barlaan at Josaphat, na Iपालमान sa Sulat ni S. Juan Damasceno* (Actual Lesson in Guiding People to Truth, Based on the Holy Works of the Glorious Saints Barlaan and Josaphat Contained in the Writings of Saint John of Damascus), 1712, and Joaquin Tuason's *Ang Bagong Robinson, Historiang Nagtuturo nang Mabubuting Causalang, na Guinauang Tanungan* (The New Robinson, A Story that Teaches Good Conduct, A Primer), 1879. Considered the first Ilocano protonovel is *Matilde de Sinapangan* (Matilde of Sinapangan), 1892, by Fr. Rufino Redondo.

The novel emerged as a specific genre only in the first decade of American rule. Works of this period continued the didactic tradition, with which the romantic tradition was generally interwoven. These novels expressed resistance to American colonization by sentimentalizing the idyllic past and reaffirming traditional values. Hence, features of the colonial religious narratives are evident in many contemporary novels.

The didactic strain is found in the first Tagalog novel published as a book. Written by Valeriano Hernandez Peña, a leading figure in the Tagalog novel, *Ang Kasaysayan ng Magkaibigang si Nena at si Neneng* (The Story of the Friends Nena and Neneng), 1903, echoes *Urbana at Feliza*. Containing precepts on social behavior, *Nena at Neneng* is a novel of manners that depicts the married life of two sisters, one of whom languishes to death after her irrationally jealous husband

accuses her of infidelity. Peña's other works continue the didactic tradition and include *Pahimakas ng Isang Ina* (A Mother's Farewell), 1914, and *Unang Pag-ibig* (First Love), 1915, a novel recounting the amorous exploits of Celso. The first Ilongo novel, *Benjamin*, 1907, by Angel Magahum, has the structure of a *bildungsroman*, a novel about growing up, and the tone of a conduct book. It employs flashback as a narrative device and warns against the excesses of youth. *Biag ti Maysa a Lakay, wenno Nakaam-ames a Bales* (Life of an Old Man, or Frightful Revenge), 1909, by Mariano Gaerlan involves a love triangle, murder, and self-exile. Modelled after *Si Tandang Basio Macunat*, this Ilocano novel has its protagonist tell his story to another character in the hope that the listener can learn from it. It reaffirms the same values, such as filial piety, that the earlier work did.

Other Tagalog novelists who wrote in the didactic tradition were Roman Reyes, many of whose works were influenced by *costumbrismo* and the conduct books. His *Pusong Walang Pag-ibig* (Heart Without Love), 1910, draws a clear distinction between the pure evil of a dissolute husband and the pure goodness of his patient, meek, and obedient wife. Iñigo Ed. Regalado wrote a number of novels depicting the lives of "fallen women" and underscoring traditional values in the face of modernization, as in *Sampaguitang Walang Bango* (Scentless Sampaguita), 1921.

In Cebuano, the same tendency can be observed in the works of such writers as Uldarico Alviola, who wrote *Gugma sa Babaye* (Love for a Woman), 1918, and *Gugma sa Lalake* (Love for a Man), 1921, both of which are now lost; Maximo Blas, who produced *Kamia*; and Vicente Rama, whose *Donya Marcosa*, 1932, and *Ang Silot ni Bathala* (God's Punishment), 1933, bear traces of the conduct book in their indictment of loose morals and other social vices. Flaviano Boquecosa, aka F. Bok, wrote *Ang Palad ni Pepe* (Pepe's Fate), 1937, and its sequel *Ang Anak ni Pepe* (Pepe's Child), 1939, which recount the adventures of a rural boy searching for fortune in the city. In the manner of the Dickensian novel, these two works by F. Bok exhibit such Victorian conventions as the convoluted plot, simplified characterization, and the discovery of lost relatives. Many of Bishop Gabriel Reyes' Ilongo works are akin to catechisms. His *Capitana Tona* (Captain Tona), 1918, satirizes social climbing; two works, *Toning*, 1925, and a conduct book *Urbanidad con Maayo nga Pamatasan* (A Manual on Good Conduct) criticize Protestantism.

The Romantic Tradition

Equally influential upon the Philippine novel are the secular poetic forms that proliferated in both oral and written form during the Spanish colonial period: the *awit* and the *korido*. Based on many European myths and legends, these metrical romances are colorful stories of chivalry with magic, courtly love, and religious didacticism as their main elements. Legazpi's soldiers at the close of the 16th

century probably first recounted these stories to the Filipinos; in subsequent years, the friars wrote these down in the various Philippine languages. These began to be published in the early 19th century.

The 20th-century Philippine novel owes much to the *awit* and *korido*. Literary historian and novelist Iñigo Ed. Regalado notes that there exists no appreciable difference between the modern Tagalog novel and the metrical romances except in the language used: the novel is in prose; the romances, in verse. The conventions that produced the romances asserted themselves in the production of the modern vernacular novel. Among these conventions are the deliberate evocation of a world far removed in time and place; characters that are generally types, seen in didactic literature; devices to create plot complications like mistaken identity and coincidences; and the heavy reliance on the imagination rather than on logic. Problems recognizable in real life are the source of the plot conflicts, such as those between country and city, rich and poor, parents and children, or traditional and modern values.

In the 20th-century novel these conventions of the metrical romance frequently fused with the characteristics of the literature of the Romantic Movement, which dominated Europe and America in the first half of the 19th century. The French philosopher Rousseau influenced this movement's emphasis on the return to nature and the view of progress as a source of corruption. In literature, this was often translated into the dichotomy between the city, depicted as the repository of vice, and the country, depicted as spiritually clean and untouched by materialism. The self-pitying hero, typified by the languishing lover in medieval literature, was further popularized by Goethe's *Werther* and Dumas' *Camille*. However, the sufferings of the 19th-century romantic hero were also shown to be the result of social strictures, such as the snobbery of the aristocratic class.

Considered to be the first Filipino novel is Pedro Paterno's *Ninay: Costumbres Filipinas* (Ninay: Filipino Customs), 1885, which bears the plot complications of the metrical romance. The work traces the vicissitudes of a family's fortune as it finds itself the victim of a jealous lover's treacherous schemes. The protagonist Carlos is thought to be dead but is actually stranded on an island of savages with a lovestruck queen. His sweetheart Ninay enters the convent and is eventually reunited with Carlos during a cholera epidemic, but both succumb to the disease shortly afterward.

True to its subtitle, *Ninay* contains numerous footnotes on local customs and practices as well as an appendix on local history. Although it is a melodrama, having two love triangles as its central narrative, it strives for verisimilitude in its faithful evocation of middle-class life in the Philippines. This manner of writing that Paterno employed is called *costumbrismo*, which gives a descriptive and impressionistic detailing of *costumbres*, or the distinctive folkways and practices of a country. Philippine costumbrismo represented the colony as possessing an identity of its own, distinct from and as interesting as that of Mother Spain.

Among the costumbres depicted were the manners of society, social habits, courtship and marriage rites, clothes, and solemn and festive traditions.

Contemporary novels in the vernacular reveal their indebtedness to the conventions formalized in the awit and korido in their nonrealistic perspective and in their sentimental, moralizing, and allegorical tendencies. Twentieth-century novelists whose works exhibit the conventions of the metrical romances include Magdalena Jalandoni, Rosauro Almario, Gaudencio Alcazar, Nemesio Caravana, and Susana de Guzman. Many of them, like Roman Reyes and Magdalena Jalandoni would also employ costumbrismo, as Paterno had done. The same can be said for Amando Osorio in his Cebuano historical romance, ***Daylinda, ang Walay Palad*** (Daylinda, the Unfortunate), 1913.

The first Pampango novel, Juan Crisostomo's ***Lidia***, 1907, contains the staples of a conventional romance deception, overheard conversations, dreams of foreboding, misplaced letters, a love triangle, and a sad ending. To date, it remains the most popular novel in Pampango literature. Aurelio V. Tolentino's ***Ing Buac nang Ester*** (A Strand of Ester's Hair), 1911, is the longest novel in Pampango and recounts the rivalry between two half-brothers. Rape, murder, abduction, and a final resolution that involves a strand of hair, fill the pages of this early mystery novel. The well-meaning and honest hero is no match for the sinister and avaricious villain, whose scheming endangers the life of the hero and the virtue of the heroine. Zoilo Galang wrote a two-part romantic novel: ***Ing Capalaran*** (Fate) and ***Ing Galal ning Bie*** (Life's Reward), 1923, about two faithful lovers overcoming impediments before they are finally reunited. It features jealous rivals, a domineering mother, false accusations, a court trial, the woman pining for her beloved, a sudden recovery, and a happy ending. Under the influence of Tolentino's ***Ing Buac nang Ester***, Galang produced a mystery novel ***Capatac a Lua*** (A Teardrop), 1925. He wrote the first novel in English, ***A Child of Sorrow***, 1921, which follows the same conventions. Its plot involves parted lovers who languish in the end. Galang, who had written romances in Pampango before he turned to writing in English, also wrote ***Visions of a Sower***, 1924, ***Nadia***, 1929, and ***Springtime***, 1930.

Isabelo de los Reyes' ***Ang Singsing nang Dalagang Marmol*** (The Ring of the Marble Lady), 1905 and 1912 is a political allegory with traces of the awit tradition. In Ilocano, Marcelino Peña Crisologo's ***Mining wenno Ayat ti Cararua*** (Mining or Spiritual Love), 1914, is a historical romance abounding in Victorian conventions consisting of a love affair complicated by a missing heir, an identifying birthmark, and revelations both happy and sad.

The appearance of many magazines and newspapers fostered the popularity of the novel. Novels were serialized in such periodicals as ***Ang Kaluwasan*** in Cebu, ***Ang Kapatid ng Bayan***, and ***Muling Pagsilang***. Later, they were published in book form. In Tagalog, romantic-didactic novels were among the first to be serialized in the periodical ***Ang Kapatid ng Bayan***. These works were ***Salawahang Pag-ibig*** (Unfaithful Love), 1900, by Lope K. Santos, ***Unang***

Bulaklak (First Flower), 1900, and *Rosa at Valero* (Rosa and Valero), 1901, by Valeriano Hernandez Peña. All of these were love stories. *Liwayway*, begun in 1922 was especially integral to the propagation of the vernacular novel. Its sister magazines were *Bannawag* in Ilocano, *Bisaya* in Cebu, and *Hiligaynon* in that language.

Writers in this tradition continued to enjoy success in the 1920s and 1930s. One of the most popular was Fausto Galauran, many of whose novels were made into movies. Examples are *Lagrimas* (a woman's name which means "tears"), 1928, and *Doktor Kuba* (Doctor Hunchback), 1933. *Bulaklak ng Bayan* (Country Flower), 1930, contains his favorite theme: the amoral woman with a golden heart. Florentino Collantes, Gregorio Coching, Rosalia Aguinaldo, Jovita Martinez, Teodoro Virrey, Teofilo Sauco, Jose Sevilla, and others churned out pathetic love stories, narratives revolving around foundlings, sorrowful mother's tales, and the country lad or lass who ventures into the city. Galauran's *Ang Monghita* (*The Nun*), 1929, helped propagate the stereotype of nuns as brokenhearted women.

In Cebuano, Angel Enemecio, whose *Apdo sa Kagul-anan* (Bitterness in Sorrow), 1928, *Hulagway Lamang* (Only a Picture), 1932, and *Halok sa Buang* (A Kiss for the Insane), 1937, typify the serial novel and its sprawling, improvisory nature. Vicente Duterte, Natalio Bacalso, Florentino Suico, Vicente Flores, Vicente Arias, Jacinto Alcos, and Elpidio Villacrusis were other Cebuano novelists of note who produced works in the romantic-didactic strain. They published their works in such periodicals as *Freeman*, *Bag-ong Kusog*, *Bisaya*, and *Tabunon Lamdag*.

Romance continued to flourish in the Ilocano novel in the 1920s and 1930s, having as its outlet the periodical *Bannawag*. Leon Pichay published *Apay a Pinatayda ni Naw Simon?* (Why Was Simon Killed?), 1935, a detective novel, and *Puso ti Ina* (A Mother's Heart), 1936, a tearjerker belonging to the corpus of works glorifying a mother's selfless love. F.A. Respicio wrote the sentimental novel, *Sabsabong ken Lula* (Flowers for Lula), 1930.

The most popular Ilongo novelist was Magdalena Jalandoni, perhaps because of the seamless fusion of the romantic and didactic strains in her novels. *Ang mga Tunoc sang Isa ca Bulac* (A Flower's Thorns), 1916, is structured like a conduct book, yet this novel, as well as her subsequent ones, exhibits the influence of the metrical romances. The world of her novels is idyllic, where good and evil are clearly delineated. Conventions of the Victorian novel, like sudden reversals of fortune, the birthmark, and buried treasure also abound in her novels. Her other works include *Lucia*, 1919, *Ang Bantay sang Patyo* (The Graveyard Caretaker), 1925, and *Ang Panaad nga Natuman* (A Vow Fulfilled), 1938. *Ang Dalaga sa Tindahan* (The Lady in the Market), 1935, with its vivid descriptions of life in an Ilongo fishing village and in an Ilongo town, and of folk and church rituals, is written in the tradition of costumbrismo. Jalandoni continued to write her romances after the war. Informed by the conventions of the metrical romances,

her works alone remain untouched by modernism among the contemporary Ilongo novels. In one of her last works, *Juanita Cruz*, 1968, the love story is set in the Philippine revolution and uses class differences as the obstacle to the protagonists' love.

Besides his didactic *Benjamin*, Angel Magahum wrote a historical novel, *Isa ka Bihag* (One Convict), 1920, which is a retelling of the raid of Iloilo by the Muslims. His other works include *Ang Palaabuton* (The Future), 1934, one of the first novels in Ilongo to begin *in medias res*. Another writer of Ilongo romance and melodrama is Serapion Torre, a leading *sarswela* writer before he turned to writing novels. His *Bus-og nga Bulawan* (Pure Gold), 1928, and *Mater Dolorosa* (Sorrowful Mother), 1931, are of interest today for Torre's linguistic coinages. *Bus-og nga Bulawan*, although primarily a romantic novel, addresses a number of social issues, such as self-destructive Filipino traits, class differences, labor problems, and government corruption. His other works include *Dugo kag Apdo* (Blood and Bile), 1940, and *Sayup nga Ikamatay* (Fatal Error), the adaptation of one of his *sarswela* into novel form.

Patricio Lataquin wrote several short Ilongo romances like *Pagsalig sang Babae* (A Woman's Faith), 1931, which was translated into English and Spanish, *Gugma nga Mainantuson* (Enduring Love), 1933, and *Gugma sang Lalaki* (Love of a Man), 1931.

The romantic tendency is dominant not only in the vernacular novel but also in the novel in Spanish. Pedro Paterno wrote a collection of *novelas* (narratives) called *Aurora Social*, begun in 1910. Made to revolve around love and its vicissitudes, the *novelas* use class differences as the source of conflicts. Included in this collection is *El alma Filipino* (The Filipino Soul), in which the suffering wife is of working-class origin, whereas her irresponsible husband is the manager of the factory where she used to work.

Jesus Balmori wrote three novels in Spanish: *Bancarrota de almas* (Bankruptcy of Souls), 1910, *Se deshojo la flor* (The Unleafing of the Flower), 1915, and the unpublished *Los pajaros de fuego* (Fire Birds). These works display their heavy indebtedness to various strands of European Romanticism. The first novel revolves around the machinations of a jealous rival against the sensitive poet-lover who eventually dies of consumption. The poet's pregnant sweetheart is forced into a marriage of convenience to avoid a scandal, but she swears that she will always remain faithful to her lover's memory.

The romantic tradition may draw from the social conditions of the author's time to provide the raw material for its plot and characterization. Faustino Aguilar's *Lihim ng Isang Pulo* (Secret of an Island), 1927, set in prehispanic times, has a hero of legendary proportions, but its plot complication derives from the class conflict characterizing the 1920s. *Ang Punyal na Ginto* (The Golden Dagger), 1933, follows the sufferings of a woman of the lower class, relentlessly persecuted

by her sweetheart's wealthy father. Twice jailed as a result of the Don's scheming, she loses her sanity and is reunited with her lover just before she dies. The Don is stricken with remorse and undergoes a radical moral change. Thus is oppression of the poor treated in a romantic fashion.

The pure romance survived in the works of such writers as Susana de Guzman, as shown in her *Pag-ibig na Walang Kasal* (Love Without Marriage), 1947, and Fausto Galauran, in his *Ang Hatol ng Langit* (The Judgment of Heaven), 1937. Nemesio Caravana's novels still draw from the metrical romances and legends, but they are also didactic. No attempt at realism is made in his works, such as *Prinsesang Kalapati* (Princess Dove), 1962, and *Palasyo sa Ulap* (Palace in the Clouds), 1967, which revolve around princes and princesses, quests, swordfights, magic spells, and enchanted places.

As realism came to dominate the novel, especially with the rise of the sociopolitical novel, the romantic-didactic tradition did not die away. Macario Pineda's *Ang Ginto sa Makiling* (The Gold in Makiling), 1947, retells the legend of Mariang Makiling and affirms that gold is to be found in the virtues of simplicity, love for country, and love for others. Similarly, Ilongo novelist Ramon Muzones wrote *Margosatubig: Maragtas ni Salagunting* (Margosatubig: History of Salagunting), 1946, a novel combining history, fantasy, legend, romance, epic, and *bildungsroman*; it is considered to be his masterpiece.

The post-World War II decades saw the novel shifting from one direction to the other. In many cases, romanticism and didacticism were tempered with psychological realism. In Cebuano, Martin Abellardo wrote *Mapulang Angel* (Red Angel), *Yawa sa Langit* (Devil in Heaven), and *Tagailog*. In them, the usual subjects of romantic novels are handled with more restraint. In the mid-1950s, the novel turned to social realism, but in the 1970s it reverted to popular themes like sex and violence. This swing is reflected in the works of Conrado Norada, one of the leading Ilongo novelists today. In his early phase, Norada wrote romantic works like *Ang Likum ni Diana* (The Secret of Diana), 1948, and *Sekretarya* (Secretary), 1954. He then turned to more socially conscious themes in the 1950s and early 1960s, as shown in works like *Bulak nga Ilahas* (Wild Flower), 1955. Since the late 1960s, however, he has written novels primarily for entertainment, turning to the detective and the romantic modes, as in *Ang Gugma nga Bulag* (Blind Love), 1973. Another Ilongo novelist is Jose E. Yap, aka Pedro Solano, who has written science fiction, *Tantaroo*, as well as romances.

Women's concerns and domestic problems are explored by Ismaelita Floro Luza and Luisa D. Gibraltar in Ilongo, Maria Magsano in Pangasinan, and Gardeopatra Quijano in Cebuano.

The Realist Tradition

However influential the didactic and romantic colonial narratives may be, equally

influential are the works that departed from the conventions of these early literary forms because of political exigencies at the turn of the century. These were the works of Jose Rizal. In contrast to the moralizing and romantic tendencies of the pasyon and the metrical romances, Rizal's works belong to the realistic mode, which attempts to achieve verisimilitude, to expose sociopolitical realities, and to faithfully evoke a specific milieu.

The scientific world view of the realist tradition in the Philippine novel subverts the didactic and romantic world view. In its depiction of social forces, the realist tradition describes the symptoms of the social malaise, not necessarily tracing it to its root cause. Characterization stresses individualizing traits. However, the plot may end in the defeat of the individual against overwhelming social forces.

Noli me tangere (Touch Me Not), 1887, and *El filibusterismo* (Subversion), 1891, show that social evil can come not only from the individual human heart but also from wicked socioeconomic and political structures. In these two novels, Rizal analyzes Philippine society and traces its ills to the greed of the friars and the injustice of the secular administrators.

Drawing from the costumbrismo of Paterno and the realism of Galdos, Balzac, and Zola, Rizal paid careful attention to details, as in his concrete descriptions of Capitan Tiago's house and the steamship *Tabo*. The realist tradition is shown further in the satirical portraits of such characters as Doña Victorina and Doña Consolacion, and in the many episodes that depict the problems confronted by the Filipinos then.

However, although realism appears to have shaped Rizal's novels, he was also influenced by some works written in a nonrealist mode. Among these were Eugene Sue's ***The Wandering Jew***; the adventure stories of Dumas *pere* and Dumas *filis*, including ***The Count of Monte Cristo and Camille***; and Paterno's ***Ninay***. Thus, we also find such conventions as secret identities, narrow escapes, tragic love, and other similar occurrences in Rizal's novels.

Both the sociopolitical preoccupation found in Rizal's novels and the romantic and moralistic strain of the Spanish forms characterize many of the novels written in the first two decades of the present century, when the Philippine novel finally began to flourish. Motifs in Rizal's novels would recur in the works of future novelists, such as Rogelio Sicat, Lazaro Francisco, and Andres Cristobal Cruz.

Gabriel Beato Francisco, who wrote one of the earliest novels— ***Cababalaghan ni P. Bravo*** (The Miracle of Fr. Bravo), 1899, is credited with having introduced “the historical genre” (Manuel 1970:201). While continuing to use the conventions and motifs of the metrical romance, Francisco incorporated into his novels the conventions of the historical chronicle, documentary narrative, biography, and journalistic report. He cites actual names, dates, and places, makes allusions to current events, and quotes from public decrees. Furthermore, his 1907 trilogy consisting of ***Fulgencia Galbillo***,

Capitan Bensio, and *Alfaro*, is a record of oppressive colonial rule and clerical abuses. Hence, Francisco continued the tradition of anticlerical sentiment so powerfully expressed by Rizal. This motif recurs in *Pinaglahuan* (Eclipsed), 1907, by Faustino Aguilar and in *Madaling-Araw* (Dawn), 1909, by Iñigo Ed. Regalado, who is otherwise better known for his romances. In both novels, the ills of society are traced to religious fanaticism, to feudal family structures, and to a cringing submission to colonial rulers.

Juan Arsciwals' *Lalaking Uliran o Tulisan* (Exemplary Man or Outlaw), 1914, extends beyond personal and domestic problems to tell the story of the Philippine Revolution against Spain and the Filipino American War. The "tulisan" of the title is actually a revolutionary soldier branded as a bandit by the American military government because he refuses to surrender; he is caught and imprisoned in the end. In Arsciwals' *Isa Pang Bayani* (One More Hero), 1915, the hero is a factory worker who is imprisoned for killing the treacherous union leader.

A significant novelist in Spanish was Antonio Abad, who wrote *La oveja de Nathan* (Nathan's Sheep), 1928, and *La vida secreta de Daniel Espeña* (The Secret Life of Daniel Espeña), 1960. The earlier novel explores the independence question, exposes the pragmatism of American employers, and denounces Western materialism. The other novel expresses disillusionment with American rule, an attitude absent in Francisco Laksamana's pro-American *Anino ng Kahapon* (Shadow of Yesteryears), 1907.

The realist tradition in the Tagalog novel would flourish in the 1930s. Most of the works would suggest solutions confined within the limits allowed by the structures of a capitalist democracy. A work dealing with the tenancy system is *Ama* (Father), 1936, by Lazaro Francisco. It presents a range of possible suggestions, ranging from organized violence to education, but ends with a passive acceptance of the *cacique system*. *Bagong Kristo* (New Christ), 1932, by Franco Vera Reyes denounces government corruption and foreign control even as it suggests civil disobedience as the solution. *Huling Timawa* (Last Freeman), 1936, by Servando de los Angeles, suggests that the solution lies in the unity between the enlightened members of the upper and the oppressed classes. *Nayong Manggagawa* (Workers' Village), 1939, by Antonio Sempio, recounts the unrelenting ruthlessness of a rich man, who has a change of heart when the workers save his life. The workers are rewarded with a factory to be erected for them by the don.

The Cebuano novels of Juan Villagonzalo, Nicolas Rafols, and Tomas Hermosisima belong to the same realist tradition. Villagonzalo produced *Wala'y Igsoon* (No Siblings), 1912, a novel that recognizes the differences among classes. *Ang Pulahan* (The Pulahan), 1919, by Rafols is a semidocumentary account of the rise of the *pulahanes* or renegade groups because of the abuses of the constabulary. Exploring the labor problem in the city is the proletarian novel *Balik sa Yuta* (Return to the Soil), 1937, by Hermosisima.

The fame of Cebuano writer Sulpicio Osorio, aka Sulposor and Biyan Toriroy, rests on ***Mga Bungod nga Guipangguba*** (Destroyed Fish Corrals), 1929, a novel that earned the Church's ire the way Rizal's novels had, because of its anticlericalism. Osorio later resorted to romance and melodrama, as evidenced in ***Carlito ug Amparing*** (Carlito and Amparing), 1941, and his trilogy: ***Sa Kinahitas-an sa Panganud*** (Upon the Highest Cloud), 1928, ***Sa Kinahiladman sa Dagat*** (In the Depths of the Sea), 1931, and ***Sa Kayutaan ni Konpusyo*** (In the Land of Konpusyo), 1932.

Ilocano novelists were Facundo Madriaga, whose ***Uray Narigat no Paguimbagan*** (Bearing With It for the Good), 1911, explores the gap between the older Ilocanos and the youth; and Arsenio T. Ramel, who produced ***Ti Maingel ti Kabambantayan*** (The Hero of the Mountains), a novel on the Ilocano pioneers.

The prewar years saw the rise of Ramon Muzones, who holds the record as the most prolific Ilongo novelist, with 61 novels. He wrote ***Maambong nga Sapat*** (Beautiful Animal), 1938, the first Ilongo *roman a clef*, or novel which depicts actual historical persons, and ***Bagong Maria Clara*** (The New Maria Clara), 1939, which focuses on woman's concerns, though from a masculine point of view. Some of his postwar novels, besides the romantic ***Margosatubig***, are satires like ***Tamblot***, 1948, and ***Si Tamblot Kandidato Man*** (Tamblot is a Candidate Too), 1949. Another notable Ilongo writer was Lorenzo Fajardo Dilag, who wrote ***Kalag sang Solidaridad*** (Ghost of Solidaridad), 1936, the only novel about Graciano Lopez Jaena.

In English, the realist tradition can be found in such works as ***The Filipino Rebel***, 1930, by Maximo Kalaw and ***His Native Soil***, 1941, by Juan Laya, a novel about the clash between the traditional and the foreign. N.V.M. Gonzalez's ***The Winds of April***, 1941, is a semiautobiographical novel, which presents the central character's fortunes as he moves from the province to the city.

The didactic and romantic tendencies that had dominated the Philippine novel before the war asserted themselves even after the war. However, the decades after the war also saw the rise of psychological realism. Many a romance novel would be tempered with realism, and sociopolitical novels would avoid the simplistic dichotomization they initially were wont to exhibit. Themes not entirely sociopolitical nor romantic, such as the search for identity, would flourish, especially in the novel in English.

Experiments with form and style were attempted by many of the emerging writers after the war, like the Cebuano novelists Godofredo Roperos and Tiburcio Baguio. Both writers were more concerned with style and literary device than with straight narrative. Roperos' ***Paghugpa sa Kangitngit*** (When Darkness Ends), 1951, and Baguio's ***Parnaso*** (Parnassus), 1959, employed the stream-of-consciousness technique. Other writers in Cebuano after the war include Maximo Blas, Fausto Dugenio, and Hilda Montaire, who published their works in magazines like

Lamdag, Alimyon, and Silaw.

The influence of modernism, shown in the writer's experimentations of style and technique or deliberate breaking of conventions, is evident in Tagalog writers as well. Macario Pineda avoids neat dichotomies and explores the possibilities of a synthesis of polarities. *Langit ng Isang Pag-ibig* (Paradise of a Love), 1947, and *Sa Lupa, Tulad sa Langit* (On Earth, as in Heaven), 1950, use as basic material the contrast between urban and rural life. However, both novels show the inevitable and positive gains of modernization and scientific enlightenment in barrio life. Alejandro G. Abadilla and Elpidio G. Kapulong collaborated on *Pagkamulat ni Magdalena* (Magdalena's Awakening), 1958, a futuristic novel set in the 1980s and depicting the Philippines under Communist China. Its insistence on the primacy of the individual, more than its experimentation with form, makes it modern.

The works of Agustin Fabian aka Angel Fernandez, and Lidayway Arceo also exhibit the move toward modernism. Fabian's *Ang Timawa* (The Freeman/Serf), 1953, presents a different kind of hero. Stripped of many idealistic qualities, his hero is an ordinary man hardened by his past, a believer in the Darwinian principle of "survival of the fittest." Arceo's novels like *Ayoko sa Iyo* (I Don't Want You), 1962, and *Ikaw Ay Akin* (You Are Mine), 1962, are noted for their unified plot, sensitive language, and insightful depiction of the female psyche.

The Tagalog novel continued to flourish in the postwar years with the appearance of more magazines like *Aliwan*, *Tagumpay*, and *Bulaklak*. For the most part, social realism dominated the Tagalog novel as well. Many of the works were tempered by the moralistic tradition, as shown in the resolution to the social conflict. Lazaro Francisco continued to dramatize the tenancy problem in novels like *Maganda Pa ang Daigdig* (The World Be Lovely Still), 1955, and *Daluyong* (Tidal Wave), 1962. Even Fausto Galauran, heretofore identified with the escapist romance novel, also wrote two protest novels, *Marurupok na Bantayog* (Fragile Monuments), 1965, and the unpublished *Lagablab ng Kabataan* (Fire of Youth), 1970, in the latter part of his life. Both are critiques of an unjust political system. However, although he affirms the need for change, Galauran consistently rejects any form of violence as the means to achieve it.

In Ilocano, Constante Casabar wrote social protest novels. Among them is *Dagiti Mariing iti Parbangon* (Those Who Awake at Dawn), 1956, which criticizes political leaders who abuse their power and warns about the effects of industrialization. Marcelino Foronda Jr., depicts the aftermath of war in *Ta Dida Ammo ti Aramid* (For They Know Not What They Do), 1949, and *Nasudi nga Agnanayon* (Forever Pure), circa 1953. Another novel, *Ramut iti Gangannaet* (Roots in Foreign Soil), circa 1963, is about a young scholar's search for his father in California and the various Filipino expatriates he meets. The novels of other Ilocano writers as Lorenzo Tabin, Dionisio Bulong, Juan S.P. Hidalgo, Jose Bragado, Reynaldo Duque, Cresencio Rambaud, and Gregorio Laconsay are

marked by a social consciousness.

In Ilongo, *Sakada* (Seasonal Cane Workers), 1955, by Gregorio Sumcad explores the oppressive conditions of the sugar plantation workers of Negros. *Pasunaid* (Thoughtfulness), 1960, by Abe Gonzalez, depicts the labor problem in Iloilo. Ester Aragon's *Operation Mary Jane*, 1970, deals with the social problem of drug addiction.

In Cebuano, the realist novel that is infused with a didactic strain is exemplified by *Adlaw sa Panudya* (Day of Reckoning), 1950, co-written by Francisco Candia and Tiburcio Baguio. It portrays the maltreatment and humiliation of the poor by the rich and ends with the rich remorsefully realizing their folly. Martin Abellana's *Lilo sa Kasulogan* (A Whirlpool of Dilemma), 1947, follows the misadventures of naive wage earners duped by scheming foreigners and ends with the punishment of the villains.

However, as social protest intensified in the literary tradition, the novels began to take on a grimmer, even despairing, tone, with the influence of naturalism, either in technique or vision. Andres Cristobal Cruz's *Ang Tundo Man May Langit Din* (Tondo Has a Heaven Too), 1959, uses Tondo, with its stench and violence, as microcosm of the nation. Rogelio Sicat's *Dugo sa Bukang-Liwayway* (Blood at Daybreak), 1965, attacks the cruelty of the tenancy system through a hero modeled after Rizal's Simoun. Mario Cabling's *Paggising ng Isang Nayon* (When a Town Awakes), 1966, finds the solution to social problems in education. Edgardo M. Reyes' *Sa Mga Kuko ng Liwanag* (In the Claws of Light), 1967, narrates the perils of the city that the country lad must face, and Efren Abueg's *Dilim sa Umaga* (Darkness in the Morning), 1968, depicts the student movement at the beginning of the turbulent period now known as the First Quarter Storm. These novels end with either the triumph of the individual or his defeat in the face of formidable odds.

When Martial Law was declared on 21 September 1972, the novel appeared to have lost much of its energy. Young socially committed writers found themselves unable to write under such constrained circumstances. *Liwayway* and its sister publications in the other languages published a number of erotic novels. Even novelists of social realism, such as Edgardo Reyes, Efren Abueg, and Benjamin Pascual tried their hand at this subgenre. Pascual also wrote domestic comedies like *May Lalaki sa Ilalim ng Kama Ko* (There Is a Man Under My Bed), 1974. At about the same time, *Hiligaynon* published its first erotic novel, *Esfeamor*, 1971, by Raymundo Defante Jr.

Domestic melodramas, such as those by the Tagalog writers Mercedes Jose and Rosario de Guzman Lingat, continued to be written. In *Tatsulok* (Triangle), 1966, and *Ina...Ina* (Mother...Mother), 1971, Jose adds the psychological dimension to the formula of personal and domestic problems. Lingat infused her didactic material with psychological realism in *Kung Wala Na ang Tag-araw* (When

Summer Is Gone), 1969. Both writers also produced protest novels: *Madilim ang Langit sa Bayan Ko* (The Sky Is Dark Over My Country), 1970, by Jose and *Ano Ngayon, Ricky?* (What Now, Ricky?), 1971, by Lingat. Even Liwayway Arceo deviated from her usual stream of domestic novels and traced the causes of poverty to natural and human-made forces in *Canal de la Reina*, 1972.

In Ilongo, attempts to give a sociopolitical dimension to the novels became few and far between. One was Lino Moles' *Kalayo sa Sidlangan* (Fire in the East), 1971, whose love story, set in a Negros sugar plantation, is between the landowner's daughter and a plantation worker.

The postwar period also saw the rise of the Philippine novel in English. Two novels on the war were Stevan Javellana's only novel, *Without Seeing the Dawn*, 1947, and Edilberto Tiempo's *Watch in the Night*, 1953, published in London as *Cry Slaughter*. Later novels by Tiempo are *More Than Conquerors*, 1959, also a war novel; *Daughters of Time*, 1962, reprinted as *To Be Free*, 1972; and *Cracked Mirror*, 1984.

Notable writers of the Philippine novel in English are N.V.M. Gonzalez, Nick Joaquin, and Bienvenido Santos. Among the novels Gonzalez has written are *A Season of Grace*, 1956, which depicts frontier life in Mindoro, and *The Bamboo Dancers*, 1959, which follows Ernie Rama's journey of self-discovery, as he travels from America back to the Philippines.

The theme of the search for identity informs many of the novels in English, such as *The Woman Who Had Two Navels*, 1961, by Nick Joaquin. First published as a novelette in 1952, the novel also explores the difficulty of distinguishing reality from illusion. Joaquin's second novel, *Cave and Shadows*, 1983, uses the formula of the whodunit to recreate events in Manila a month before Martial Law. Wilfrido Nollo carries the theme of the search for identity to extremes in *But for the Lovers*, 1970. Highly experimental and almost epic, the novel takes as its subject the history of the Philippines and expounds on it in an English charged with Spanish and Tagalog nuances.

Known for his portrayal of the Filipino immigrant in America, Bienvenido Santos wrote such novels as *The Volcano* and *Villa Magdalena*, 1965; *The Praying Man*, 1982; and *The Man Who (Thought He) Looked Like Robert Taylor*, 1983. He was preceded in this theme by Carlos Bulosan, whose *America is in the Heart*, 1946, is a semiautobiographical account of the hardships of the immigrant's life, such as racist violence and labor exploitation.

One stream of the novel in English merges the protagonist's search for the soul with the search for the Filipino identity. Hence, the novel's metaphysical concerns are usually set against the backdrop of Philippine social issues. On the other hand, an equally large number of works in English are even more directly preoccupied with the social and economic forces that constitute Philippine society

and the many contradictions shaping the Filipinos' experience. These novels include the *Rosales novels* of F. Sionil Jose: *The Pretenders*, 1962; *Tree*, 1978; *My Brother, My Executioner*, 1979; *Mass*, 1983; and *Po-on*, 1984. Kerima Polotan-Tuvera's only novel *The Hand of the Enemy*, 1962, combines the existential question of the individual versus society with the city versus countryside dichotomy, viewed through a woman's psyche. Edith Tiempo's novels are marked by the woman's search for identity in Philippine society. Her novels include *A Blade of Fern*, 1956; *His Native Coast*, 1979; and *The Alien Corn*, 1992.

Linda Ty-Casper writes historical novels, such as *The Peninsulars*, 1964, set in the period before the Philippine revolution against Spain; and *Ten Thousand Seeds*, 1987, set in the American period. Lina Espina Moore portrays a Philippine past through the family saga in *Heart of the Lotus*, 1970; *A Lion in the House*, 1981; and *The Honey, the Locusts*, 1992.

The Marcos regime, also known as the Martial Law period, has been used as a backdrop for several novels in English. Azucena Grajo-Uranza's *Bamboo in the Wind*, 1990, recounts the events during the period that is now known as the First Quarter Storm, 1970-1972, which led up to the declaration of Martial Law. Jose Y. Dalisay Jr.'s *Killing Time in a Warm Place*, 1992, is set in the Martial Law period, as is Ty-Casper's *Awaiting Trespass*, 1985, which shows the use of torture during this regime. *Her Wings of Stone*, 1990, depicts the Philippines a year after Benigno Aquino's assassination in 1983.

Novels with postmodern features but possessing a historical dimension are Alfred Yuson's *Great Philippine Jungle Energy Cafe*, 1988, and Erwin Castillo's *The Firewalkers*, 1992, set in the Philippine-American War. Ninotchka Rosca's *State of War*, 1988, combines a lyrical style with elements of magic realism to tell the saga of a family that began with a Spanish friar in the 17th century. Eric Gamalinda uses a variety of postmodern techniques in his novels, *Planet Waves*, 1989; *Confessions of a Volcano*, 1990; and *Empire of Memory*, 1992.

The Radical Tradition

There is a body of works in the Philippine literary tradition that goes beyond the mere depiction of social forces and of the effects of these on the lives of individuals. Such works trace the roots of injustice to the structures of the establishment and challenge the established order by stipulating a particular way by which society may be overhauled. They may end—either explicitly or implicitly—with the triumph of the oppressed class, consisting of workers and peasants. The writers are generally equipped with analytical tools derived from socialist and Marxist theory, even as early as the 1900s, or from the theorists of the Chinese Cultural Revolution of the 1960s.

Lope K. Santos' *Banaag at Sikat* (Glimmer and Light), 1905, makes a critique of

the social structure within the frame of a love story. Hence, unlike the pure romance being written by Santos' contemporaries, *Banaag at Sikat* infuses the romance with the sociopolitical. This novel continues the tradition begun by Rizal, of making a realistic exposition of social ills and resolving these with a romantic ending, either by having the sweethearts belonging to the antagonistic classes marry or indicating the triumph of the individual who fights for justice. However, it goes farther than Rizal's novels in its espousal of socialist ideas, the first Filipino novel to do so.

Another Tagalog writer inspired by Rizal's works was Amado V. Hernandez. *Mga Ibong Mandaragit* (Birds of Prey), 1959, and *Luha ng Buwaya* (Crocodile Tears), 1962, are an indictment of exploitation, and the protagonists advocate organized action as the solution to the tenancy problem. Dominador Mirasol's *Apoy sa Madaling-Araw* (Fire at Daybreak), 1964, co-written with Rogelio Ordoñez, and *Ginto ang Kayumangging Lupa* (Gold is the Brown Earth), 1975-1976, contain socialist ideas and see the solution to social oppression in revolutionary change through armed struggle.

Two novels about the terrors of the Martial Law years are Jun Cruz Reyes' *Tutubi, Tutubi, 'Wag Kang Magpahuli sa Mamang Salbahe* (Dragonfly, Dragonfly, Don't Let the Bad Man Catch You), 1987, and Lualhati Bautista's *Dekada '70* (The Decade of the '70s), 1976. Reyes' novel is narrated by a high school student who gives a satirical account of the irrationality of the power structure of that period and who ends up joining the underground movement. Bautista's account of that period is given a feminist perspective, as it depicts the gradual awakening of a mother of four boys, whose lives are each determined by their own individual reactions to their Martial Law experience. Bautista's two other prizewinning novels *Bata, Bata ... Pa'no Ka Ginawa?* (Child, Child ... How Were You Made?), 1983, and *'Gapo* (Olongapo), 1988, reveal the same dominant concern for women's rights in the context of Philippine society.

The political underground movement produced *Hulagpos* (Breaking Free), 1980, by Mano de Verdades Posadas (pseud.) and *Sebyo*, 1990, by Humberto Carlos (pseud.). Having the same motif as Rizal's *Fili*, *Hulagpos* follows the awakening of a middle-class intellectual from the day he returns to his homeland after studies abroad until the day he decides to join the armed revolution. *Sebyo*, like *Hulagpos*, is an episodic novel. It recounts the politicization of a thief who is a lumpen proletariat, and his experiences in the mass movement in the city and in the countryside. He is tortured in detention and becomes a Red fighter after his escape.

Summary and Conclusion

The turn of the century saw the rise of the novel as the term is commonly understood today, as an extended fictional work in prose. Its emergence at this

moment can be best understood in the light of the sociopolitical context of the last decades of the 19th century and the first decade of American rule.

With the abolition of the much feared *Comision Permanente de Censura*, there was more freedom granted to the Filipinos to publish works other than the religious and the romantic. Many secular printing houses were established outside Manila. The more liberal policies during this period also led to the arrival of more books formerly censored and, eventually, to secularization.

Popular education also affected the rise of the novel in the Philippines. First, it led to the rise of literacy among the Filipinos. Second, it rechanneled the Filipinos' consciousness, so that subjects hitherto considered unsuitable for writing came to be accepted as just as important as religious matter. Although the *awit* and the *korido* were still popular, the Filipinos began to prefer a different type of literature, one with which they could more easily identify. This need was answered by the novel.

The interweaving between the several strands of the novel tradition may be explained by the following factors: the romantic and didactic traditions were the continuation of those which began from Spanish colonial literature; and the realist and radical traditions were the novelists' response to the character of the times. On the one hand, there was a felt need to grapple with the problems and issues of the period, like government corruption and landlord-tenant relationships. Hence, the model that Rizal provided was still quite influential on the novelists, who, for their part, created huge canvasses on which disparate forces struggled for power. Lastly, the journalistic background of many writers fostered in them the impulse to strive for more realism.

On the other hand, the romantic strain persisted because of the debt of the 20th-century novel to such earlier forms of narratives as the metrical romances. The didactic strain was brought about by centuries of listening and reading always in search of deeper meanings. If literature was for the propagation of certain beliefs through the use of narratives and characters that exemplify these values, then the need was not for three-dimensional characters but two-dimensional characters which could easily be used as symbols of some abstract forces at work in a society.

Another factor was commercialism. That the novel depended on the periodicals for its propagation entailed the observance of certain formulas and conditions, most of which were artificial: a series of interweaving narratives that periodically reach a climax in order to sustain the reader's interest, simple characterization, language that resorts to formulaic and stock phrases, among other traits. The rise of the cinema also had effects on novel writing. Many novelists wrote with the prospect of having their works adapted for the screen. Following the cinema, the novel veered toward spectacle and sensationalism.

The production of novels diminished during World War II, although Liwayway Publications continued. *Pamela, Ang Mutya ng Palengke* (Pamela, The Muse of the Market), 1947 by Adriano P. Laudico was serialized during this period. The decades after the war are notable for three reasons. First, the novel declined in some regions, such as in Pampanga, with the decline of commercial publishing. However, the postwar period also saw the rise of the novel in English. Third, the Philippine novel opened itself up to modern influence, which would shape the development of the works of many younger writers. • R.C. Lucero and J. Chua

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