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PUBLISHER

Department of English, School of Humanities
Ateneo de Manila University
Loyola Heights, Quezon City, Philippines1108
Tel. Nos. +63 (2) 426-6001 loc. 5310 or 5311
Telefax: +63 (2) 426-6120
Email: kritikakultura@admu.edu.ph

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BAROQUE MODERNITY AND THE COLONIAL WORLD: AESTHETICS AND CATASTROPHE IN NICK JOAQUIN'S "A PORTRAIT OF THE ARTIST AS FILIPINO"

John D. Blanco
University of California, San Diego
jdblanco@ucsd.edu

Abstract
The point of departure for these reflections is the status of "Hispanism" as an aesthetic mode (and possibly an elitist position or ideology in Philippine society) in a largely ignored debate within Philippine nationalist circles after World War II. In this instance, Dr. Blanco is thinking of the polemic between nationalist historian and poet Teodoro Agoncillo and Filipino national artist Nick Joaquin following the inauguration of a Philippine national republic formally recognized by the League of Nations. In this paper, he wants to focus on one, perhaps the key, manifestation of this "Hispanism" – Joaquin's recovery of the baroque mode of representation, as a way of returning to the baroque aesthetic of catastrophe in various colonial works (particularly the Pasyon and the Balagtasan awit). By examining the scenography of Joaquin's *A Portrait of the Artist as Filipino,* he will turn to various aspects of Western baroque representation highlighted by Max Weber, Walter Benjamin, and Jose Antonio Maravall in order to highlight the relationship between colonial sovereignty and the onset of colonial modernity as the "disenchantment of the world."

Keywords
baroque, colonial modernity, Hispanism, Nick Joaquin, Teodoro Agoncillio

About the Author
John D. Blanco received his PhD in Comparative Literature from the University of California, Berkeley. His dissertation focuses on literary representations of the law and sovereignty in late colonial texts (1837-1891), including the peninsular Spanish novel, the Tagalog *awit*, and the writings of the *ilustrados*. Currently, he teaches comparative literature and cultural studies at the University of California, San Diego.

Editor's Note
This paper is based on a lecture by the author, "The Aesthetics of Catastrophe in Philippine Colonial and Post-colonial Expression," for *Kritika Kultura Lecture Series* held at the Ateneo de Manila University on July 17, 2003.

Over fifty years after the publication of Nick Joaquin's first collection of short stories, poems, and the play *A Portrait of the Artist as Filipino* in 1952, critics and scholars still puzzle over the question of whether or not it is possible to legitimately associate him with the literature and historiography of Philippine nationalism. On the one hand, anti-colonial revolutionaries, native intellectuals, and members of a disenfranchised bourgeoisie populate Joaquin's world of colonial and post-colonial Manila—the protagonists and sometimes heroes of a nationalist tradition. Moreover, they wrestle with questions of the relationship of Philippine history to the present, cultural identity, and the patrimonial

legacies of preceding generations: themes central to the concerns of nationalist writers, intellectuals, and statesmen in the 1950s and 60s, such as Senator Claro Recto, Teodoro Agoncillo, Horacio de la Costa, S.J., Cesar Majul, and later, Renato Constantino. Still, there remains something untimely, indiscreet, even indecent, or scandalous in these characters and their stories, which extends to Joaquin's historical studies and genealogical surveys. It is an indecency that drives both historical personalities and fictional creations to extremes of blasphemy, perversity, misogyny, and self-abasement. Certainly few, if any, of them provide the reader with examples of leadership, courage, and dignity—virtues that would ostensibly contribute to the cultivation of a model citizenry and state in the early years of the first Philippine Republic. Yet neither do their extraordinary, at times fantastic dilemmas and situations—a young acolyte's acceptance of his grandfather's insatiable erotic appetite in "Three Generations," a young aristocratic lady's submission to the dark forces of pagan fertility in "The Summer Solstice," the monstrous *Woman Who Had Two Navels*,—suggest either romantic nostalgia or critique (whether of the liberal enlightened, or socialist inspired variant) against the psychology or institutions of colonial rule.

After the "liberation" of Manila and the Philippines by Filipino and US allied forces against Japanese forces during World War II, what was more necessary to the growth of a Philippine national literature than some aesthetic vision of a modern nation state, and the affirmation that its people possessed the strength of character and enthusiasm to realize it? In the writing of history, nationalist historians all to some degree shared a corresponding recuperation of the past for the imperatives of the present: a "usable past" in the service of either the substantiation of national independence or the critique of economic dependency and political mendicancy to the United States in the latter half of the twentieth century. And yet, what could be further from these cultural aesthetic, historically redemptive projects than Joaquin's vicious dramas, enacted by guilt-laden, angst-ridden, and duplicitous Spanish-Chinese mestizos and US educated cosmopolitans, during the twilight years of the nineteenth century or in the catastrophic landscape of postwar Manila? Indeed, the paradox manifests itself on the very surface of Joaquin's prose—a failed English, learned and obeyed at the dictates of US colonialism in the first half of the twentieth century, but with its grammar and syntax perverted, folded back upon itself to more closely resemble the rhetoric of Spanish in the time of Cervantes.

The thesis that this paper pursues takes its cue from a collection of dramatic pieces which included what is perhaps the most well-known modern play to be performed in the Philippines, *A Portrait of the Artist as Filipino.* The play was originally published in 1951, but

reappeared in 1982 under the title *Tropical Baroque*. By taking seriously Joaquin's reference to the baroque, I argue that Joaquin intends this reference as a frame for understanding how Filipino elites and masses alike conceive of modernity and the postcolonial epoch in the Philippines. I take as a starting point the anomaly of Nick Joaquin's literary production at a time when the "necessary fictions" (to borrow a phrase from Caroline Hau) of national integrity and cultural unity began to proliferate in the postwar period of the second Philippine Republic after 1946. By examining key features of Joaquin's *A Portrait of the Artist as Filipino,* I trace the genealogy of Joaquin's sensibility to what José Antonio Maravall called the "baroque mentality" of Spanish culture in the sixteenth and seventeenth centuries, and its peculiar contribution to Western concepts of modernity as their suppressed double or underside.

In the last section, I expand on the philosophical implications of Joaquin's baroque for the study of postcolonial culture, particularly its reproduction of the past as an unfulfilled or thwarted legacy. As I will argue, Joaquin's baroque mode or mentality, which arose with the rise of Manila urban culture between the Philippine revolution and World War II, corresponds to the experience of modernity as the immanence of disaster and disenchantment; and the struggle to adopt an attitude or ethos toward this experience in the present. Paradoxically, however, this attitude manifests itself under the sign of the counter-modern: that is, the deferral or defiance of the colonial subject's conformity to either Western-inspired or Philippine nationalist investments in the reinterpretation of the past in light of the modern nation-state. Instead, she or he conceives an evasive and multiple experience of modernity that extends to the very origins of the Spanish conquest, and that has existed coterminously yet in counterpoint with it up to the present. Such a conception portrays and contrasts two different receptions and projections of Philippine modernity that interact with the colonial legacy in juxtaposed ways.

(POST-) COLONIAL MODERNITIES: THE QUESTION OF AN HISTORICAL EPOCH

> Progress! you cry. Progress and more progress! But what is this progress? I ask you. It is like the tides, you answer. We are caught in the tides! We must move! … [But] the tides do move. They come and go. Relentlessly. Leaving upon the shore dead weeds, dung, rubbish, shipwrecks and corpses. This is their end. And what is there [*sic*] principle? Is it not the carcass of a star?
>
> \- Nick Joaquin, "It Was Later Than We Thought"

The difficulty of situating the tensions and insights of Nick Joaquin's work immediately reflects a greater conceptual difficulty in formulating a criterion of analysis adequate to the relationship between Philippine culture and the idea of a Western-led or inspired idea that comes to us under the general heading "modernity." In comparing the trajectories of Western—and Philippine-based social sciences and humanities disciplines, one immediately confronts the incongruous weight ascribed to the *concept* and *idea* of modernity as a Western "project" firmly entrenched in its original *past*, when contrasted with the ambivalent reception of modernity as an *ideal* to be pursued in the Philippines and other "developing" nations under the name "modernization." One of the more pithy statements of the problem of Western modernity as a universal one comes from Jürgen Habermas who, following the work of sociologist Max Weber, understands the legacy of modernity as one of historical consciousness, indicated in words like "revolution, progress, emancipation, development, crisis, and *Zeitgeist*" (7). "Modernity," he writes, "can and will no longer borrow the criteria by which it takes its orientation from the models supplied by another epoch; it has to create its normativity out of itself. Modernity sees itself cast back upon itself without any possibility of escape." The radical negativity of knowledge and its new relationship with science and technology, states and institutions, techniques of legitimation and authority (the law, the university), and disciplines, presented itself from the very beginning as a universal crisis of disenchantment that defined the modern age or epoch.

How different is this understanding of modernity to the ideological foundations of modernization theory, which proceeds not from the demystification or disenchantment of those "models supplied from another epoch," but rather the unquestioned adoption of models supplied from other countries. In a well-known study, Carl Pletsch demonstrated the rise of modernization theory in the era of decolonization (following World War II), when the Cold War led to the organization of the social sciences along a concept of the globe divided into three spheres of interest or "Three Worlds." Whereas the first two (led by the US and the Soviet Union, respectively) provided the two legacies of modernity in the twentieth century—capitalist-democratic on the one hand, and totalitarian on the other—political analysts and social scientists alike ascribed a lack of modernity to the so-called Third World, and a need to develop or "modernize" these regions in accordance with the battle lines being drawn between both sides of the Cold War. "The captains of the third world," Pletsch writes, "could see two forward positions out ahead of them—communist and democratic capitalist. Which path should they follow? [Alfred] Sauvy assumed, we may note, that the leaders of the third world had to choose to follow one of the two.

They *had* to modernize in one of these two modes" (Pletsch 570; italics added). From this assumption emerged the ethnographies, data compilations, and historical syntheses that characterized the hybridity of Philippine area studies, and served to justify or direct US economic, military, and political policy in the region.

But since the 1960s, nationalist scholars like Walden Bello have responded directly to the contradiction of modernization theory—namely, that modernization in practice flatly contradicted its objectives in theory.[1] Instead of economic independence, modernization promoted heavy reliance on US financial and military support and favorable trade relations for US imports; instead of political liberalism, modernization destabilized the constitutional process and often fostered despotism and dictatorship; instead of social equality, modernization reinforced and aggravated social divisions between the elite and the masses, and expanded the military and police institutions beyond all accountability to the law. Such contradictions were embodied in the figure of third Philippine president Ramon Magsaysay, a populist figure who, throughout the 1950s, promoted peace with the peasant-led Huk rebellion and promised extensive land reforms, while also sponsoring the suspension of the writ of *habeas corpus* (as Secretary of National Defense under President Quirino) and consolidating ties with the CIA-backed Joint US Military Assistance Group (Alip 349).

It thus comes as no surprise, then, that we witness the otherwise striking absence of modernity as a concept and idea in the Philippine social sciences and humanities, particularly in that generation of postwar nationalist scholars such as Teodoro Agoncillo, Horacio de la Costa, and Cesar Adib Majul. As Pletsch makes clear, the displacement or deferral of modernity-as-idea by modernization-as-ideal, is inseparable and in many instances identical to that overarching counter-accusation of aggressive "Westernization," so central to anti- and post-colonial scholarship.[2] From the technological advances in the nineteenth century that facilitated the penetration of the archipelago to foreign capital, to the role of the educated elite in supporting the colonial state under the US, all the way to the *balikbayan* culture of overseas employment and the remittance economy, modernity and its doppelganger, "modernization," have often served as euphemisms for the spread of disenfranchisement and exploitation among the many for the sake of the few.

The US-led maneuver to peddle the perpetual deferral of modernity (under the endless project of modernization) as a way of extending the frontiers of the Cold War in the 1950s, thus, did not appear at all new or particularly liberating to early nationalist statesmen and writers in the Philippines—many of whom had grown up under US

colonialism in the first part of the twentieth century. Senator Claro M. Recto, for example, made the observation in 1951 that "we have not yet recovered from the spell of colonialism," and that the achievement of formal independence belied "our lingering colonial complex" (Recto 9-10). For Recto and others, then, the critique of modernity-as-colonialism in disguise ("modernity for whom?") in the Philippines had to go beyond the unmasking of exploitation in the name of salvation. The philosophical discourse of modernity had to be placed in an historical context that included Spanish colonialism in the nineteenth century and US imperialism in the twentieth.

Not surprisingly, Recto strongly advocated a return to the writings of the European-educated colonial expatriates or *ilustrados* of the late nineteenth century, particularly José Rizal. For it was writers like Rizal who first comprehended the contradiction between the implementation of modernity as a colonial program and the substantiation of modernity as a process of historical self-assertion or self-determination, guided by the critique of reason and the collective engagement with a constitutional order and due process of law.[3] Readers of Rizal's 1891 novel *El filibusterismo* [Will to Subversion] will remember his illustration of this contradiction in the ruthlessness with which the Machiavellian character Simoun outlines a plan to modernize *a la Haussmann* the twisting bends of the Pasig River between the Laguna de Bay and Manila. Simoun reasons, by cutting a straight canal that absorbs the river entirely, even at the cost of "destroying populations," as well as forcing prisoners, women, and children into compulsory labor, one could eliminate all the problems impeding the growth of commerce in the city, "without paying a single *cuarto*." As for the Spanish clergy, Simoun continues, it would be their task to prevent any popular uprisings. With this anecdote, Rizal's character sketches and critiques the stakes and consequences of commerce, urbanization, the state role of the religious, and the *carte blanche* of colonial sovereignty for both the colonizer and the colonial subject in the late nineteenth century (Rizal 8-10).

Indeed, the steamboat on which Simoun and his companions travel to Laguna de Bay itself highlights the contradictory aspect of understanding modernity in a colonial context. While the steamboat represented the engine of modernity par excellence in the late colonial period, this ship bearing the standard of the State described by Rizal is heavy, dirty, and slow, "like a triumph over progress, a ship that was not a ship at all, rather like an immutable organism, imperfect but incontrovertible, and however much it wanted to take on progressive airs, it haughtily contented itself with a cosmetic touch-up" ["como un triunfo sobre el progreso, un vapor que no era vapor del todo, un organismo inmutable,

imperfecto pero imdiscutible, que cuando más quería echárselas de progresista, se contentaba soberiamente con darse una capa de pintura"]. Divided into two compartments, inhabited respectively by representatives of the colonial order (on the balcony) and the mass of paeans in the engine room, the ship "perspires" under the weight of its own divisions and contradictions (Rizal 8).

The image of the Spanish colonial governor-general's steamship corresponds to a number of central themes of the propagandist movement advocating for the abolition of colonial rule in the nineteenth century: the contradiction between income-generating enterprises and the lack of incentives for native labor; or between the centralization of public order in the Guardia Civil and the proliferation of arbitrary violence; or between the subordination of the religious clergy to state bureaucracy and their increased capacity for corruption and tyranny. From the 1837 passage of the Special Laws decree, which refused to grant the colonies any rights of suffrage or due process of law given to Spanish citizens, colonial modernity sought to combine the most advanced and effective methods and techniques of stimulating productivity, industry, and commerce, with the arbitrary exercise of sovereignty without recourse to the Spanish metropolis. Against the formal legitimacy of the state of exception made manifest under this decree, writers like Rizal and his compatriots, Graciano López Jaena and Marcelo H. del Pilar, advocated for a substantial and effective modernity that would have to recognize its incompatibility with colonial rule.[4] Such a modernity would entail the abolition of censorship, representation in the Spanish Cortes or representative assembly, and the eventual abolition of colonial rule itself.

Within the *ilustrado* critique, then, we see the bifurcation of modernity as a concept and idea into what Immanuel Wallerstein later schematically labeled the "two modernities"—"the modernity of technology and the modernity of liberation." This bifurcation, so crucial to the nationalist historians of Nick Joaquin's postwar era, originally enabled the *ilustrados* to demonstrate the impossibility of the former – modernity of technology – without the latter – modernity of liberation (Wallerstein 454-71). After the defeat of Filipino revolutionary troops by US forces, this disjunction became all the more apparent to figures like revolutionary statesman Apolinario Mabini. Whereas US President William McKinley saw the US takeover of the Philippines as the beginning of a divinely ordained mission to "uplift and civilize [the Filipinos]" and to teach them the rudiments of modern democracy, Mabini saw it as a step backward into colonial dependency. Mabini's personification of the nation as paralytic—a condition that he endured in the later years of his life—dystopically represented the blocked growth of the Philippines' entrance and

claim to modern legitimacy.[5] Whereas France and the Americas had charted the political course of modernity through the catastrophe of revolution and its stabilization in the tenets of modern liberalism, the "paralysis" of the Philippines brought the dialectic between freedom and necessity to a standstill.

Thus, by the time social scientists began speaking of "modernization theory" and dividing up the globe into "three worlds" in the 1950s, Filipino intellectuals were familiar with the failed promises of a Western-led inauguration into the modern world. Indeed, a whole vocabulary of critical keywords and phrases like "birds of prey" (mga ibong mandaragit), "Americanization," and "foreignism" (extranjerismo) had become common among critics of such promises in the epoch of direct American colonial tutelage (1901-1942).[6] The culmination of this promise was the destruction of Manila by the Japanese and Americans between 1942 and 1945, the setting of Nick Joaquin's *A Portrait of the Artist as Filipino.* In many ways, it can be considered the catastrophe, the traumatic event that crystallized the crisis of modernity and its inextricable relations with the acceleration and violent conflict between global powers, at the expense of the Philippines as a nation forever waiting to be born.

This admittedly schematic review of the debates surrounding a fractured or split modernity in the Philippines in the 1950s nevertheless demonstrates the stakes in reconciling the colonial past with modernity as a concept and idea. Beneath the "Great Divide" between the elite and the masses invoked by historian Teodoro Agoncillo in his original history of Andres Bonifacio and the 1896 Katipunan revolution (written in 1948), lay another divide separating two different interpretations of Filipino modernity and two corresponding future paths. The first would effectively realize and consolidate the continuity of colonial domination; the second argued for an *other* way of tracing the past to the present as a means of re-entering or keeping alive an indefinitely postponed or failed modernity. This *other* history—which sometimes took historians to the mysterious, distant, pre-colonial past and other times fixed their sights on the obscure or missing details of the 1896 Filipino revolution—became the basis of a nationalist historiography in the postwar era.

Yet the "split modernity" thesis in Philippine historiography also anticipates the "blind spots" the thesis engenders, particularly concerning the complex relationship between colonialism and modernity as an idea and concept. For, in dichotomizing the two modernities and setting them up in opposition to one another, the critical enterprise opened up by nationalist historiography threatened to lapse into a somewhat uncritical

and belabored defense of (cultural) identity against foreign intervention; and / or a messianic pedagogy that ceded the task of historical study to the idealized resolution of its contradictions. The obsession with a pre-colonial, "pure" indigenous past, the ad hoc criterion of distinguishing "native" from "foreign," the idealized "unfinished revolution" that would redeem the "damaged culture" of postcolonial Philippines, all demonstrated the derailment of the nationalist critique and its return to myth and metaphysics.

One such example of the postcolonial nationalist pedagogy illustrates the paradoxical transformation of the critical intervention in Philippine history, into an uncritical constitution of "legitimate" history: that was Agoncillo's devaluation of Philippine history belonging to Spanish and American colonialism, on the grounds that both were produced and seen by "foreign" eyes vs. "Filipino "ones." In Agoncillo's view, history was called upon to serve a specific task, which was the propagation of a "Filipino point of view" distinguished from an ostensibly Spanish, American, or "Western" one: "Since in the past and up to the present our people have been accustomed to the foreign climate of opinion," he writes, "our people have acquired the habit of depending on foreigners to think or do things for them" (Agoncillio Appendix B; 135). Philippine history, then, had to prioritize a pedagogical imperative that necessitated the exclusion and disavowal of anything that did not satisfy an ad hoc criterion of what was "Filipino," over a more complex understanding of cultural identities shaped by one another over the course of three centuries.

In fact, Agoncillo went so far as to disqualify the study of the Spanish colonial period *in toto* as a legitimate period for studying, envisioning and affirming a "history of the Filipino people":

> When one examines critically the texture and substance of our history under imperialist Spain one wonders, really, whether the Philippines had a history prior to 1872 or thereabouts. For what has been regarded as Philippine history before 1872 is not Philippine, but Spanish. (Agoncillio Appendix A; 122)

History from a "Filipino point of view" thus appeared to be at once identical and antagonistic to the analysis of a split modernity and its anticipated resolution. This is because history "through Filipino eyes" confronts a double imperative whose aims were ultimately contradictory: on the one hand, a reinvigoration of the critical project to unearth

and analyze the foundations of Filipino modernity in the 1896 revolution for national liberation; and on the other hand, a refusal to acknowledge the critical enterprise as belonging to a history that the Philippines shared with the Western world.

One may trace this and other examples in the works of later historians, from Renato Constantino to the historiography of Pantayong Pananaw ("Our Pan-Filipino Perspective") in the 1980s. These and other approaches to historiography found their ultimate authority in their capacity to return the past to the present moment, in order to critique the way we determine our relationship to ourselves on various levels—our peculiar "modernity" and the relationship with the past that unfolds from within it. But by favoring the imperative to define and enforce the "our" of our modernity over its study and analysis, it often found itself caught in the idealism of a cultural aesthetic and the questions of identity that obscured instead of illuminated the mutual imbrications of colonialism and modernity.

Situated on the margins of these issues, Joaquin's patriotism or "nationalism" again strikes one as bizarre and counter-intuitive. In this politicized, if not dichotomous, field of debate regarding the sites and events of modernity and modernization, what place does one accord his education in Spanish, his celebration and lamentation over the colonial city of Intramuros in Manila, and his invocation of "gothic" and "baroque" elements in Philippine culture? What relationship does he establish between the Spanish-speaking ilustrados who participated in the 1896 Filipino revolution and war against the Americans, and the succeeding generation of disenfranchised, post-revolutionary, English-speaking bourgeoisie? Doesn't his seeming "Hispanism" extol the very aristocracy that provided the anchor of Spanish colonial rule for centuries, not to mention that aristocracy's elite descendants who, today, secure an oligopoly over the nation's land and resources? A study of Joaquin's approach, in any case, cannot begin with an attempt to place him on either side of the divide opened up by the two modernities. Rather, as I will argue, Joaquin provokes us to rethink our very notion of the modern, and the insufficiency of both postcolonial and anti-colonial critique to fully account for the presence of the past in Philippine culture. His adoption of the baroque as an aesthetic of catastrophe provides him with a series of motifs or devices that enable him to broach this position.

BAROQUE SCENOGRAPHY AND THE INVOCATION OF JUDGMENT

The prevalence of ruins in *A Portrait of the Artist as Filipino* as the natural landscape wherein the narrator Bitoy situates his tale of prewar Manila immediately cues the viewer to a central theme in baroque representation. Indeed, in this play, baroque scenography

and its devices—epiphrasis, allegory, and the *camera obscura*—are not difficult to identify. Joaquin structures the entire dramatic action around a series of elements that stand outside it but orient its transactions: the narrator Bitoy, the imaginary "fourth wall" on which the self-portrait of Lorenzo Marasigan, the "Retrato del artista como Filipino" hangs, and the October procession of La Naval in honor of the Virgin Mary which occurs outside the house.[7] Let us turn to these elements as a way of elaborating the intervention of Joaquin's aesthetics on the debates over the place, identity, and future, of Philippine modernity.

The narrator Bitoy speaks or appears at the beginning of each scene, as a survivor who has witnessed the devastation of the old city of Manila, Intramuros, which included the house and family that are the subject of the play. From the beginning, Bitoy emphasizes the diverse temporalities that comprise the dramatic tension by referring to the stage as the scene of a pre-war memory, before contrasting it with the sight of Manila as a ruin: "Now look … A piece of wall, a fragment of stairway—and over there, the smashed gothic façade of old Santo Domingo…. It finally took a global war to destroy that house and the three people who fought for it" (Joaquin 2). His participation in the drama as both a teenager of the prewar period and an adult of the postwar period forces him to shuttle back and forth between two temporalities, crisscrossing over and again the catastrophe of Manila's destruction by first, the Japanese invasion and later, by the US firebombing of the city in 1945 (see figure 1).

Fig. 1. *Ruins of Sto. Domingo Church behind US tanks in the Plaza de España, February 1945 (photo courtesy of EWebPro, ©1997-2003)*

The experience of transience thus weaves a metanarrative over the catastrophe that Bitoy can designate but not represent or redeem in any meaningful or transcendent way (Maravall 159-235). As Caroline Hau has observed, the catastrophe forever seals the past event from the present, hermetically sealing the former as in a crypt whose dense shadows resound with the silence of death. The result is a contradiction: how can Bitoy connect a hermetically sealed past to a fallen or postlapsarian present littered with "stark ruins, gleaming in the silent moonlight" (Joaquin 65)? As if to emphasize the paradox of the doubled, impossible identity of Bitoy as a survivor of the war whose life is stretched across two incommensurable epochs, Bitoy himself presents his passage from one to the other in the form of a contradiction: "It finally took a global war to destroy this house and the three people who fought for it…. They are dead now—a horrible death…. They died with their house and they died with their city … the old Manila. And yet—listen! It is not dead; it has not perished!" (Joaquin 65).

The allegorical treatment of ruins in Joaquin's play deserves some discussion here, if only to highlight its stark contrast with the demystified, enlightened aesthetic and a philosophy of history that focused on a "usable past" among Philippine nationalist writers of the period.[8] As the previous section of this essay has discussed, both colonialist and nationalist historiography remained committed to the project of connecting the past to the present, of entering or questioning the advent of modernity in order to make claims about the present and its imperatives. Yet in stark contrast to this overriding concern, Joaquin turns his attention to the still, almost eternal repose of ruins, allegorical in nature. Bitoy's gestures toward this baroque landscape refuses to contemplate the future of the Philippines' reconstruction or redemption. Indeed, his attention to ruins almost bespeaks a devaluation of that concern, in order to highlight a process of reflection in which experience acquires meaning in a world devastated by catastrophe.

This devaluation can be illustrated in Walter Benjamin's stirring analysis of the German baroque mourning play, wherein the author points out the mistake of identifying ruins pictured in baroque scenography as representing or pointing to any higher truth or idea, in the manner of a modern symbol. He writes:

> Whereas in the symbol destruction is idealized and the transfigured face of nature is fleetingly revealed in the light of redemption, in allegory the observer is confronted with the *facies hippocratica* of history as a petrified, primordial landscape"; "In nature [the baroque writer] saw eternal transience, and here alone did the saturnine vision of

> this generation recognize history. Its monuments, ruins, are … the home of saturnine beasts. In the process of decay, and in it alone, the events of history shrivel up and become absorbed in the setting. (111-2)

Applied to Joaquin's scenography, history belongs utterly to the natural forces of death and decay, from which can only arise the supreme doubt of any idea embodied in the symbol to outlast the onrush of time as the seal of human fate (Benjamin 170). Eminent sociologist of the baroque José Antonio Maravall's quotation of a poem by Rodrigo Caro in the seventeenth century, an ode dedicated to ruins, confirms this inversion of history and nature: "así como debajo del sol no hay cosa nueva, así no hay cosa estable, perpetua, ni permanente, porque todo tiene una continua mutabilidad … Aquello mayormente está sujeto a mudanza y ruina que tiene por ley nuestra mudable y varia voluntad" ["Just as there is nothing new under the sun, so is there nothing stable, perpetual, nor permanent, because everything has a continuous mutability… All that is most subject to uprooted ness and ruin has as its law our mutable and variable will"] (Maravall 363). For Maravall, ruins thus emblematized the two experiences of disenchantment that characterize the baroque awareness of fallen time: *mudanza*, uprooted ness and *fugacidad*, or transience (Maravall 362, 380).

Paradoxically, the baroque artist responded to the acceptance of temporality "as an element constitutive of reality" in Maravall's words, by multiplying or perhaps "differentializing" versions of history as a fractal might generate an overlapping series of near identical permutations (Maravall 186). Again, Joaquin's choreography of the drama follows this operation, which appears in the form of dividing and spatializing the drama into three different dramas that diverge from one another only for each to offer itself as the other's interpretation or underlying reality. We have already discussed the first, the narrator Bitoy: let us turn to the painting and the procession. The painting depicts the artist, Don Lorenzo Marasigan, as a youth carrying a man who turns out to also be himself, only portrayed as an old man, out of a burning city (in the manner of Virgil's *Aeneid*: Aeneas goes on to found the city of Rome). The procession of the Virgin Mary known as *La Naval de Manila*, is celebrated every second Sunday of October since 1646 (which makes it the oldest Spanish tradition in the archipelago), in commemoration of the Spanish defeat of the Dutch in defense of Manila against seemingly overwhelming odds. This procession occurs outside the house at the end of the play. Taken together, the two invisible dramas both unfurl at the edges of the drama that we do see, insofar as the interactions that take place in the room are

directed toward both painting and procession, as two poles of an electric current.

The painting. The central drama revolves around two middle-age sisters, whose upbringing as the daughters of Don Lorenzo has left them proud, with an old aristocratic dignity, but economically destitute and spiritually disenchanted with their fate. While their father is renowned in the Philippines for his participation as a general in the 1896 Filipino revolution against Spain and later the US, as well as for his artistic genius, the daughters nevertheless blame him for the early death of their mother and for their unwed status. Their resentment leads Don Lorenzo to paint one last painting, *Retrato del artista como Filipino*, before attempting suicide and later, to withdraw into the darkness of his room (see figure 2).

Fig. 2. *Joaquin sceneography (imaginary "fourth wall" behind the narrator but before the performance stage)*

The gift of the painting hangs in the living room or sala, and we learn about its value through the machinations or schemes devised by various characters to obtain the painting. One character tries to sell it to an American on the black market for $10,000; another character seeks to have the painting donated to a new Philippine government, anxious to

ground its legitimacy in cultural relics as well as political calculation; a brother and sister who no longer live in the house see the painting as an obstacle blocking the sale of the ancestral home.

For the two sisters who possess the painting as their sole patrimony, the portrait confers the weight of guilt upon the siblings for having accommodated to a disenchanted world after their father had fought for the sake of a noble ideal.[9] That ideal, of course, was the dream of national independence at the turn of the century—a dream that became waylaid into forty years of colonial dependency on the US, followed by a nominal recognition of Philippine independence in the midst of poverty, devastation, and corruption engendered by inequality. Bitoy, the narrator, attests to the degree of his generation's disenchantment when he remarks: "I had said goodbye to … the world of Don Lorenzo, the world of my father…. I was bitter against it; it had deceived me…. My childhood was a lie; the nineteen-twenties were a lie; beauty and faith and courtesy and honor and innocence were all lies" (Joaquin 85). The two sisters respond to this patrimony with extreme pathos: sometimes this pathos takes the form of guilt ("Oh Candida, we were happy enough then," one sister remarks, "and we did not know it! We destroyed the happiness we had…. Oh why did we do it, Candida, why did we do it!" (21); and sometimes it takes the form of resentment, as when Paula's sister Candida breaks down before the painting with clenched fists and cries: "There he stands, smiling! There he stands laughing at us! … mocking, mocking our agony! Oh God, God, God, God!" (24).

At issue in the violent seesaw of emotions exhibited by the characters around their respective designs for the fate of the painting is the problem of perspective and judgment. We "see" the painting through the various inflections of its value by the characters of the play, although its ultimate value becomes tied to a narrative that must be followed to its conclusion. Conversely, the indefinite suspension of the ultimate value assigned to the painting enables the viewer to witness how disenchantment, that confidence in a universally valid connection between the past and present, between generations, and between "words and things," interrupts, complicates, and distorts any proper sense of judgment. The problem of judgment expresses itself most acutely in the guilt of the two sisters—the anticipation of a perpetually deferred or withdrawn judgment of the revolutionary father, which in turn prevents the two women from making judgments about their future. For with the onset of disenchantment, all decisions and judgments seem to amount to the same damn thing. Sell the painting? Donate it to the government? Leave the house? All decisions result in the same uprootedness and transience, the irrevocable and irredeemable movement toward the loss of youth, family, and ancestral home.

Joaquin announces this distorted, doubled perspective from the opening description of the portrait in the play: after seeing the self-portrait of the artist / revolutionary Don Lorenzo depicted as both elder and youth, he turns to the two sisters and remarks: "I feel as if I were seeing double" (6). Candida's response is equally telling: "I feel as if I'm looking at a monster." Like the character Segismundo (in Calderón de la Barca's famous play, *La vida es sueño*) who is described by his father as "un monstruo en forma de hombre," the fallen, creaturely existence of humanity in early modernity can only compensate for the sight of monsters by somehow knowing that they allegorically express a deeper truth about the world. In Segismundo's words, "For me, there are no pretenses / Since, disenchanted as I am / I know that life is a dream" ["Para mí no hay fingimientos; / Que, desengañado ya, / Sé bien que la vida es sueño"] (Barca 672, 2341-3).

The position of the painting orchestrates the necessarily faulty judgments of the sisters, as well as the secondary characters scheming to possess or dispose of the painting, without ever revealing the face of the painting to the audience. As the pinpoint on which all the actions of the interior converge, "El retrato del artista como Filipino" mimics the action of a *camera obscura*. One may compare it to the scene in Velázquez's *Las meninas* (1656), an emblematic work of the Spanish baroque. The panoramic view or passions elicited by the characters, which comprises the central drama in both, serves to displace, distort, multiply, reverse, invert, and reinvert the object the characters apprehend or inflect (the painting, or the king and queen in *Las meninas*), to the point that its reality is gradually distilled in a labyrinth of representation (see figures 3 and 4).[10] The paradoxical attempt to "see" the truth of a thing by multiplying and displacing its representations, as well as the spatialization or scission of the drama into painting and action heightens the tension we have already seen at work in the division of the play into different temporalities, separated by catastrophe. As the action unfolds in the multiple inflections of the allegorical emblem that stands above the characters, the increasingly hysterical mood of the play clears a space for the first of the two central developments that take place, which is Paula's confession that she has destroyed the painting and intends to remain, with her sister Candida and her father Don Lorenzo, in the ancestral home.

The procession. With the destruction of the painting, the remaining action of the play unfolds swiftly, progressing like the upward swing of a pendulum that mirrors the first downward movement in reverse. From the announcement that the painting is destroyed, the sisters immediately prepare for the visit of the elder Filipino generation to the Marasigan ancestral home who have come to witness and commemorate the procession of

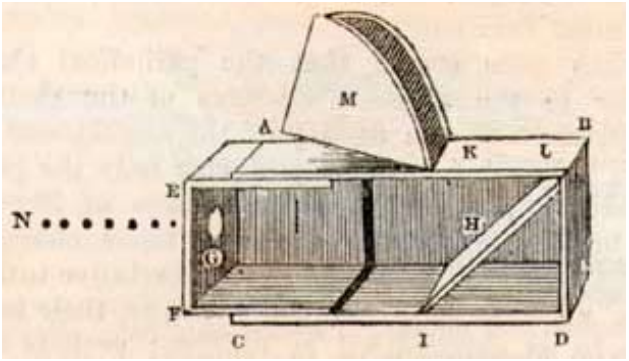

Fig. 3. *Early version of camera obscura*

the Virgin Mary in *La Naval de Manila*, and ultimately, to defend the sisters against attempts to sell the ancestral home initiated by the sisters' own siblings. The chorus the sisters adopt as their own—"Contra mundum!"—leads to the defense of the two sisters against the scheming siblings, the advent of the Virgin's procession, and the climactic emergence of the father, Don Lorenzo, for the first time in the play from a room that has remained inaccessible from the view of the audience throughout the play. The action freezes; we return to Bitoy's lament of a past destroyed by the war; and the play ends with a spotlight on the ruins of Manila.

Fig. 4. *Diego Velázaquez, Las meninas (1656)*

The swing from the sisters' disenchantment with their lives, burdened with the guilt emblematized by the painting that presides over the stage from its outer edge, to the characters' sudden participation in the observation of a scene that takes place outside the house (and beyond the view of the audience)—a procession which is only mentioned briefly by Bitoy at the beginning of the third act—again seems at first sight paradoxical. Yet, similar to the constant scission of one narrative into two and then perhaps four (the scission between Bitoy's narrative and the central drama, between the invisible painting and the characters' estimations or judgments of it, between the eyes of the old artist depicted in the portrait and the eyes of the young artist who carries him), the scene obeys what Gilles Deleuze calls the "baroque operation" that moves from the inflection of reality in appearances to the inclusion or participation of the viewer or audience into the scene of action (14-26). In the narrative of the play, this threshold where inflection becomes inclusion occurs in the gathering of the elder Filipinos with the young sisters to watch the procession; but it is no different from the same threshold we cross vis-à-vis the play every time Bitoy steps out of the central drama to address the audience, inviting them / us to share in his grief at having witnessed the transience of history in the catastrophic theater of the Pacific War. In the same way that the play thematizes our participation in the play by enacting the participation of the characters in the enigma of the portrait, so too does it thematize the threshold at which our disenchanted perspective of the play must give way to a participation and commitment in the very illusions we perpetuate.

This brings us to the emblematic appearance of the Virgin Mary in the street outside the house. This reference to the Virgin Mary and the procession of La Naval are important to Nick Joaquin for at least two reasons. In one of his early essays (written during the Japanese Occupation), he portrays the Naval de Manila as the allegorical performance of "pagan myth vs. Christian freedom" ("La Naval"). More recently, he has placed the original procession of the Virgin Mary in 1646 as an early, prototypical expression of Philippine patriotism, insofar as it expressed the desire of the lowland Tagalogs and Pampangueños to identify themselves with one another, under the banner of Christendom. Yet, both interpretations highlight the reaffirmation of the cult of the Virgin Mary during the iconoclastic years of the Protestant Reformation against which the baroque "mentality" took shape in Germany, Spain and Italy, as well as Latin America and the Philippines. Where the Protestant leaders of the Reformation sought to confine the role of the Virgin to that of a humble, faithful servant or handmaid to God's salvation of the world, the Roman Catholic Church insisted on the doctrine of her immaculate conception, assumption into heaven, and her role of queen, mediatrix (divine intercessor), and co-redemptrix to that

of Christ. Theologians and Catholic religious leaders have tended to downplay these differences after the Second Vatican Council; yet for Joaquin, the differences explain the way in which the plebeian folk understood in concrete terms the participation of the ordinary in the divine, and the dignity of faulty human, all to human judgment, before the absolute and fatal character of divine judgment.[11] In the cult of the Virgin Mary, Mary's understanding and sympathy with the creaturely existence of fallen nature may not "justify" the errors of judgment that bring about sin in the world; but neither does she disavow and deliver them to the law. With the withdrawal of absolute sanction from the order of things, Mary acknowledges that partial judgments and decisions would have to suffice: and their dignity to some degree recognized.[12]

In fact, the most well-known vernacular versification of the Passion of Christ in the Philippines, popularly known as the "Pasyon Henesis" or "Pasyon Pilapil," dramatizes the participation of Mary in the divine plan in a somewhat heretical portrayal of her arguing against God the Father Himself, out of her desire to keep Christ on earth as her only begotten son at the expense of the Divine mission.[13] As Tiziano's late Renaissance portrait of the Virgin Mary's *Pietà* shows (see figure 5), Mary's compassion situates itself at the same threshold that marks the baroque immersion of history into brute nature, where interpretation entails the mortification of the flesh and an appeal to the world for its co-participation in suffering. If myth, as Benjamin contends, imposes the fate of guilt on a fallen, creaturely existence (as the Virgilian "Retrato del Artista como Filipino" seems to imply), the Virgin Mary announces the expiation of that guilt in the affirmation of character before the face of destruction.

WHAT IS TROPICAL BAROQUE?

> To the spiritual *restitutio in integrum*, which introduces immortality, corresponds a worldly restitution that leads to the eternity of downfall, and the rhythm of this eternally transient worldly existence, transient in its totality, in its spatial but also in its temporal totality, the rhythm of Messianic nature, is happiness. For nature is Messianic by reason of its eternal and total passing away.
>
> —Walter Benjamin, "Theologico-Political Fragment"

Fig. 5. Tiziano, Pietà, ca. 1577

"The Baroque," Deleuze writes, "introduces a new kind of story in which … description replaces the object, the concept becomes narrative, and the subject becomes point of view or subject of expression" (127). By relaying the portrait into drama, drama into monologue, and monologue into a panorama of ruins, the transformations and distortions of baroque experience seek to orient an object; perhaps a monad in Leibnizian theodicy, capable of representing a world that appears inaccessible until we realize it already somehow resides within us. The implication, of course, is that in estimating or judging the object, *Portrait of the Artist as a Filipino,* we are also in a way judging our adequacy to meet the demands of a disenchanted world: for Joaquin, this act is a

constituent aspect of a substantive modernity, an affirmation of thought rather than a mere advance in technology or bureaucratic administration. With the baroque operation of folding the moment of inflection into the moment of inclusion, we arrive at the question we began with: why does Joaquin resurrect the baroque mode from the catastrophe of seventeenth-century Europe, as a lens for analyzing the Philippines in the postwar, post-colonial era? What is his intervention into the debates on modernization theory, the colonial legacy, and the writing of a nationalist historiography during that crucial decade of the 1950s in the Philippines?

To begin with, the catastrophe of the Pacific War waged in the Philippines aligned the experience of modernity in the Philippines with that of early modern Europe, in a manner akin to Benjamin's own reflections on baroque experience during the period of World War I. In both, the experience of modernity unfolds not according to a Hegelian dialectic of terror and Enlightenment, which brings about the realization of the universal subject of consciousness and the actualization of the nation-state.[14] Such a model, Joaquin would argue, is implicit in both the position of modernization theory and the nationalist revival of the 1896 Filipino revolution. In contrast to both, the baroque experience of modernity adopts a dialectic that explores the unfolding and refolding of a disenchanted, rooted, and transient point of view that identifies the site of modernity as an endless series of catastrophes, beginning at the dawn of Spanish colonialism and including the war in the Pacific. This perspective perpetually shuttles back and forth between the awareness of humanity's fall into creaturely, guilt-laden existence or fate, and the expiation of that state by mortification and the participation in the permanent transience of nature and history without appeal to divine intervention (see figure 6).

From a political standpoint, this critique of modernity as the onset of catastrophe aligns Joaquin with the nationalist critique of progress as achieved by the "developed countries" for the sake of the "developing" ones. Despite their divergent interpretations of Philippine history, both Nick Joaquin and nationalist historian Teodoro Agoncillo witnessed the destruction of Manila by the Japanese and Americans as a devastating, senseless consequence of the struggle between two imperialist powers on Philippine soil. But from an aesthetic standpoint, Joaquin's baroque moves in a direction opposite to that taken by the nationalist historians of the 1950s and 60s who sought to provide the bases for developing or cultivating a "Filipino consciousness" and the formation of a "national community" (Cesar Majul) predicated on the contestation and defiance of colonial rule. In the formulations of the nationalist project discussed above, this could only be done by

Fig. 6. *US bombing of Binondo in Manila, February 1945*
(photo courtesy of ***Time-Life*** *Books, Inc., ©1979)*

first disavowing the impact of Spanish and American colonialism. Joaquin's resurrection of the baroque, with its relentless skepticism of any premature negations or dialectical overcomings of metaphysics by the rhetoric of secularization of either the "modernization" or nationalist variety, seems to suggest that such efforts too quickly and easily capitulate to the very philosophy of history that brought about modern imperialism in the first place.[15]

On a larger level, this baroque critique of modernity from a standpoint within it, this quixotic or Quixotesque adaptation of modern critique and its motifs (epiphrasis, allegory, the *camera obscura*) in order to seek refuge from the modern onset of disenchantment, can in certain ways appear to take a politically conservative hue—particularly when one considers its association with the Catholic Church. Indeed, scholars like Maravall and Anthony Cascardi have traced just such a tendency of baroque culture as a conservative, guided culture, one that sought to control the masses by articulating absolute sovereignty

as a consequence of their desire (Cascardi 105-31). Yet this "conservatism," and especially its relationship to the extreme popularity of Christian fundamentalisms in the Philippines, allow us an insight into the nature of this conservatism among the masses, which is tied to the acutely perceived need for self-preservation in the face of terror (whether state-sponsored or revolutionary), colonial domination without hegemony, or modern warfare such as that unleashed by the great Pacific imperialist powers. Creaturely existence, existence as "mere life," bare life, fully recognizes its abjection where it most encounters the brute force of violence, and struggles to move beyond the simple need to survive in the face of that violence.[16] While historians and social scientists of the 1950s felt confident in projects of modernization and community development in the Philippines after World War II—projects that necessitated a "rational" subject of an autonomous nation-state—Joaquin remained faithful to a culture that flourished in a centuries-long state of emergency:

> Many an October evening, while watching this procession of the Naval … [the Manila resident] has heard the cries and trumpets of the passing concourse dissolve into the cries and trumpets of battle … and he has understood afresh how these various wars were really one, that, in this particular advocation of hers, Our Lady has been concerned with the same conflict: the supreme and eternal one between pagan fate and Christian freedom … her beads have ever been wielded against the same foe: despair—and in defense of the same article: spiritual unction. (34)

Indeed, it is in the context of the state of emergency that certain aspects of Christianity, embodied in figures like the Virgin Mary, acquire their greatest relevance and impact as figures of genius or character that alter fate. In a world where outside forces of destruction and corruption appear like fate on the horizon, Mary counters the catastrophe of her Son's death with an affirmation of her free will to participate in the mystery of redemption. And in a society "blackmailed" by a post—or neocolonial Enlightenment that forces an abject "Third World" to march to the frenetic rhythm of a "First World" drum, Joaquin challenges us to study the affirmation of "freewill" in a context that extends as far back as the Synod of Manila in 1562, passes through the revolutions in France, Spain, and the Americas, crescendos in the years of the Filipino revolution at the turn of the century, and continues to pulse in both local and national struggles for independence and dignity.

This valorization of "Christian freedom" then, must not be read as necessary support

for Church institutions or policies issuing from the Vatican. Rather, it escapes the either / or blackmail of modernity-as-modernization—i.e., "no democracy without transnational corporate capitalism"—by seeking out the practice of freedom in the furthest reaches of the sixteenth century. As Joaquin's essay on the Naval procession clearly highlights, one need not depend solely on the Enlightenment-inspired ideas of the nineteenth-century native priests and *ilustrados* in order to understand the collective practices of freedom and desire. Where the post-colonial historian feverishly searches the archives and newspapers for that threshold that will unite or synthesize an interrupted European Enlightenment, Joaquin's Manileño is "at home in history," history as a virtual present or plane of immanence:

> When we talk today of the need for some symbol to fuse us into a great people, we seem to forget that all over the country there lies this wealth of a "usable past," of symbols that have grown through and through the soil of the land and the marrow of its people…. But the past can become "usable" only if we be willing to enter into its spirit and to carry there a reasonably hospitable mind. As long as we regard it with hatred, contempt, and indignation, so long will it remain hateful and closed to us. (Joaquin 28, 34)

In uncovering what Ernst Bloch called "the principle of hope" in even the deepest obscurity of Christian dogma and the colonial legacy, we are able to bring fresh eyes to the contemplation of the portrait described in *A Portrait of the Artist as Filipino*. The burning city may be said to be Manila in the years of the Pacific War; but it may equally be said to represent the centuries of shipwrecks, earthquakes, and discontinuous and uneven colonial rule, by which the West and native subject struggle to develop the terms of coexistence without the assimilation of one to the other. The reason that the son bearing the father out of the burning city is also the father, or carries the father's face, is that both the revolutionary father and the post-colonial son belong to the same baroque "modernity"—a modernity that extends as far back as the colonial encounter, when coercion and freewill, fate and character, were first pitted against one another as competing frameworks for a new relationship.

But to rescue that sense of the past-as-present is a far cry from "saving" or preserving that past as some kind of national heritage or patrimony, some "proper" relationship of the present to the past. Such an interpretation goes against the complete

saturation of culture by history that Joaquin seeks to illuminate. Rather, the portrait demonstrates the very reversal of this proper relationship. The portrait illustrates how the *son gives birth to the father*, and how, in a likewise manner, the created work (the portrait) must give birth to the creator—the artist as Filipino, the artist as unmarried daughter (the sisters), the artist as broken and decrepit father, the artist as lone survivor and friend of the deceased (Bitoy). In typical baroque fashion, the painting is the fateful result of the drama that it retroactively emblematizes: it presides over the dramatic proceedings as their truth and fate, even as it undergoes its profanization by the aspirations and machinations of the characters in search of redemption. Only its "mortification" can prepare the conditions for Don Lorenzo's "resurrection" from the obscurity of his room, insofar as profane experience sets in motion Candida and Paula's discovery and exercise of their character, their *filibusterismo* or will-to-subversion ("*contra mundum*!"). Far from capitulation to the paternal legacy or patrimony, the daughters destroy it; and in that destruction they attune themselves to the experience of that impulse *throughout the whole of Philippine history*, including even that of the revolutionary father. The sisters "give birth" to the father's revolution, render it visible, and multiply its consequences. In their task of criticism as destruction, the truth content of the portrait and the past are realized and consumed, not preserved or monumentalized, or signified as the "it was" of myth.[17]

A concluding juxtaposition of Joaquin's baroque modernity in the colonial world with that of his contemporaries, thus, illustrates the divergent wellspring of his optimism when faced with the new challenges of an avowedly "post-colonial" but effectively "neo-colonial" society. Against both the positivism of modernization and the rhetoric of the unfinished revolution, Joaquin highlighted the immanence of catastrophe in the fashioning of character, opposed to identity (colonial or national). Opposed to both the pernicious quality of colonial domination and the resentment bred by "our lingering colonial complex," Joaquin attempts to make visible another sense of time—one whose dialectics relinquishes the arrogance of modernization theory, the cynicism of the cultural object as fetish, and the guilt of the failed revolution. For Joaquin, the culmination of history relies not upon some far-flung future of achieved progress, nor upon some imagined past period or event that must be relived anaesthetically as a kind of existential narcotic or refuge from the disenchantment of the present. The culmination happens every day, as the "rhythm" of what Benjamin calls "messianic nature," where what is, was, and will be work together for their common resolution or passing away. In a somewhat hyperbolic manner, it is this intimacy with the past that makes Joaquin's artist-as-Filipino surprisingly modern. Forever displaced and interrupted or sidetracked from the project of nation-state building and

citizen-formation, the artist becomes familiar with its many entrances and exits, its dead-ends and escapes, even as she or he struggles to make a home in a world that God and man have utterly abandoned.

NOTES

1 For a critique of modernization as a discourse in the Philippines, see Walden Bello, *Modernization: Its Impact on the Philippines* (Quezon City: Ateneo de Manila University Press, 1967).

2 This has been the enduring source of criticism for scholars studying the economy of underdevelopment since the sixties and seventies. See, for example, Samir Amin, *Accumulation on a World Scale: A Critique of the Theory of Underdevelopment*, trans. Brian Pearce (New York: Monthly Review Press, 1974). For a brief essay on the experience of modernization as Westernization, see Immanuel Wallerstein, "Culture as Ideological Battleground of the Modern World-System" in *The Essential Wallerstein,* (New York: New Press, 2000), 264-89.

3 The definition is general, and synthesizes the main thesis of Hans Blumenberg, *Legitimacy of the Modern Age*, trans. Thomas Robert Wallace (Cambridge, MA: MIT Press, 1983); and the "normative content of modernity" discussed in Jürgen Habermas, *The Philosophical Discourse of Modernity: Twelve Lectures* (*supra* note 1). Michel Foucault's late essay, "What Is Enlightenment?" offers a broad yet striking formulation of modernity as "the critical ontology of ourselves ... not, certainly, as a theory, a doctrine, nor even as a permanent body of knowledge that is accumulating; it has to be conceived as an attitude, an ethos, a philosophical life in which the critique of what we are is at one and the same time the historical analysis of the limits that are imposed on us and an experiment with the possibility of going beyond them." See "What is Enlightenment?," trans. Catherine Porter, in *The Politics of Truth* (New York: Semiotext(e), 1997), 132.

4 For a discussion on the Special Laws decree as the formal legitimacy of a state of exception in the archipelago, see John D. Blanco, *Vernacular Counterpoint: Filipino Enlightenment in a Late Colonial Context, 1837-1891*, Ph.D. dissertation, University of California, Berkeley, 2001, 7-8.

5 For McKinley's speech, see "Remarks to Methodist Delegation," in *The Philippines Reader*, eds. Daniel Schirmer and Stephen Shalom (Boston: South End Press, 1987), 22-23. The speech was originally published in *The Christian Advocate*, 22 Jaunary 1903, 17. For Apolinario Mabini's comments, see *La Revolución Filipina (con otros documentos de la época)*, ed. T.M. Kalaw, intro. Rafael Palma (Manila: Bureau of Printing, 1931), 273 and 276.

6 See Fidel A. Reyes, "Birds of Prey," and Teodoro M. Kalaw, "Americanization," in *Rediscovery*, eds. Cynthia Nogales Lumbera and Teresita Gimenez Maceda (Quezon City: National Bookstore, Inc., 1982), 151-8.

7 La Naval de Manila celebrates the successful defense of Manila by Spaniards and natives alike against a Dutch fleet in the bay of Bolinao in 1646. The victory, against seemingly overwhelming odds, was ascribed and dedicated to the Virgin Mary. See the title essay in Nick Joaquin, *La Naval de Manila and Other Essays* (Manila: Albert S. Florentino, 1964), 15-35.

8 Cf. In particular Agoncillo, in Hila, *The Historicism of Teodoro Agoncillo*; and Renato Constantino, *The Philippines: A Past Revisited* (Quezon City: Tala Publishing Services, 1975), 9-10.

9 This motif is a common one in Joaquin's work, and may be seen in his novel *The Woman Who Had Two Navels* (Makati, Metro Manila : Bookmark, 1991), as well as his shorter pieces.

10 Walter Benjamin identifies this distillation as "the mortification of works" by interpretation: "Criticism means the mortification of works…not [the] awakening of the consciousness in living works, but the settlement of knowledge in dead ones" (*Origins* 182). For a classic reading of this painting, see Michel Foucault, *The Order of Things: An Archaeology of the Human Sciences*, trans. A. M. Sheridan (New York: Vintage Books, 1973), 3-16.

11 For debates on the role of the Virgin Mary, see Jaroslav Pelikan, *Reformation of Church and Dogma (1300-1700),* part 4 of *The Christian Tradition: A History of the Development of Doctrine* (Chicago and London: University of Chicago Press, 1984), 38-50 and 261-2.

12 See, for example, Jaroslav Pelikan, *Mary Through the Centuries: Her Place in the History of Culture* (New Haven: Yale University Press, 1996), 83-91.

13 *Casaysayan nang Pasiong Mahal ni Jesuchristong Panginoon Natin na Sucat Ipag-alab ang Puso nang Sinomang Babasa* (anonymous); for a commentary on the passage in question, see Bienvenido Lumbera, *Tagalog Poetry 1571-1900* (Quezon City: Ateneo de Manila University Press, 1986), 95-7.

14 Hegel discusses this dialectic in *Phänomenologie des Geists*, 1807, VI.B.III. See "Absolute freedom and terror," in *The Phenomenology of Mind*, trans. J.B. Baillie (New York: Harper & Row, 1910), 599-610.

15 It is for this reason that Caroline Hau, for example, likens Joaquin's play to the historiography of Reynaldo Ileto, along with the work of the Subaltern Studies collective that exposes the consequences of "domination without hegemony" in the failure of bourgeois nationalism but also in the shaping of a colonial culture. See *Necessary Fictions* (Quezon City: Ateneo de Manila University Press, 2000), 131-2.

16 This critique is fully outlined in Giorgio Agamben, *Homo Sacer: Sovereign Power and Bare Life* (Stanford: Stanford University Press, 1999).

17 One finds striking resonances here between Joaquin and Giorgio Agamben's reading of Walter Benjamin: see Agamben, Walter Benjamin and the Demonic: Happiness and Historical Redemption," in *Potentialities: Collected Essays in Philosophy* (Stanford: Stanford University Press, 1999), 138-159. "Benjamin therefore has in mind a relation to the past that would both shake off the past and bring it into the hands of humanity, which amounts to a very unusual way of conceiving the problem of tradition. Here tradition does not aim to perpetuate and repeat the past but to lead it to its decline in a context in which past and present, content of transmission and act of transmission, what is unique and what is repeatable are wholly identified" (153).

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CHALLENGES FOR CULTURAL STUDIES UNDER THE RULE OF GLOBAL WAR

Neferti X. M. Tadiar
University of California-Santa Cruz
ntadiar@barnard.edu

Abstract
Based on a lecture delivered not long after the US launched its so-called war on terror in Iraq in the aftermath of 9/11, the paper addresses the challenges for cultural studies in the midst of "the emergence of a global network of quasi-military states in tributary relations to the US super security state" and "the emergence of a global counter public or constituency." With a note of urgency and particular attention to the Philippine context, the paper expresses the need "to interpret, articulate, and participate in the social struggles taking place in and through cultural practice" which begins with the recognition of "the continual subsumption of people's labor—physical, mental, experiential, and psychical—into systems of domination and exploitation." It asserts that "the realms of freedom" are "getting smaller" even as "small spaces of creativity and freedom are won," thus, the challenge is "to locate and extend these spaces as well as their political potential and to extricate these cultural practices … from those that contribute to the containment, expropriation, and alienation of people's labor, processes which operate everywhere, even in the most politically radical sectors." In these spaces, cultural practice becomes "not only the means of a transformation" but "part and parcel of that very transformation we hope and strive for."

Keywords
9/11, cultural studies, political economy

About the Author
Neferti Xina M. Tadiar, Assistant Professor of History of Consciousness at the University of California-Santa Cruz, earned a PhD in Literature at Duke University under the direction of Fredric Jameson. Her work is concerned with the relations between cultural production and political economy within third world and postcolonial contexts. She is the author of *Fantasy-Production: Sexual Economies and Other Philippine Consequences for the New World Order* (in press).

Editor's Note
This paper based on a lecture by the author, "Challenges for Cultural Studies Under the Rule of Global War," for *Kritika Kultura Lecture Series* held at the Ateneo de Manila University on July 1, 2003.

Although it would appear that the times we live in, following the launching of the "war on terror" by the US in October 2001 with the bombing of Afghanistan, are no different from the previous 12 to 15 years under the undisputed global reign of the US (whether you date it from the fall of the Berlin wall or the first Gulf war), we are, I believe, living in a changed and changing historical situation whose import for our shared futures we have yet to fully grasp. I do not intend to speculate on the future implications of the current global situation. After all, we have yet to adequately account for the specific features comprising this current situation, in which, I would argue, the economic globalization of capital is being re-harnessed to the ends of political-military domination by

means of war. My purpose rather is to think about the present implications of this situation for cultural studies.

Many parallelisms with past, well known historical situations have been and continue to be made by both those who are critical of the global-US "war on terror" and those who openly advocate the rule of Empire: early twentieth-century US colonization of the Philippines, Puerto Rico, Cuba, Hawaii, Samoa and Guam; British conquest of Mesopotamia (present-day Iraq) and the division of the former Ottoman Empire between Britain and France; the First World War among the imperialist nations; the Second World War and the ascendance of US world hegemony and the onset of the Cold War; as well as the long, ignominious, and bloody track record of US foreign interventions in the last hundred years. These past wars are often invoked as the historical precedents of, if not the legitimate models for, the blatant political-military actions currently undertaken by the US and its network of complicit states, including the Philippines, and thus also, as guides for possible scenarios in the near future.

In the 1967 preface to *Imperialism*, Part Two of her three-volume work, *The Origins of Totalitarianism*, Hannah Arendt comments on the resemblance between contemporary events then—particularly the US war against Vietnam—and the events of imperialism during the period preceding the outbreak of World War I, about which she writes. As she concludes, however:

> To stress the unhappy relevance of this half-forgotten period for contemporary events does not mean, of course, either that the die is cast and we are entering a new period of imperialist policies or that imperialism under all circumstances must end in the disasters of totalitarianism. No matter how much we may be capable of learning from the past, it will not enable us to know the future. (Arendt ix-x)

The past will not enable us to know the future inasmuch as the future is the result not of an abstract logic whose tendencies might be discerned across historical times, but rather of peoples' liberatory social struggles and the efforts on the part of ruling elites to contain and defeat them.

Indeed, what ensued after 1967, when Arendt wrote this preface, was not totalitarianism but instead tremendous social unrest and revolution, much of which was cut short and undermined by the installation of reactionary regimes the world over. We have only to look

at our own historical experience here in the Philippines with the social upheaval and nascent revolutionary movement during the late 1960s followed by the declaration of Martial Law by the authoritarian Marcos regime, to ascertain this fact. The liberatory struggle of the Vietnamese people was itself a material testimony to the powerful force of the Third World that challenged US world domination, and the anti-Vietnam war movement in the US, with which the broad Civil Rights movement of the 1960s and 1970s was importantly aligned, only served to strengthen this challenge and the sense of international solidarity that grew around it. Decolonizing nationalist movements worldwide, marked by the triumph of Vietnam against the US and the victory of the Nicaraguan revolution against the US-backed Somoza regime, were met with fierce and relentless counter-insurgency campaigns, funded and equipped by the US military industrial complex. These counter-insurgency campaigns were coupled with an equally fierce and relentless program of financial capitalist expansion to stave off the world economic crisis of the early 1970s, produced precisely as a consequence of the struggles of labor worldwide and the challenge of Third World nation-states to First World hegemony.[1] And neoliberalist restructuring processes during the last two decades, which have often been referred to as globalization, comprised an effort to capitalize upon this long, cultural revolution of minoritized populations in the Third and First Worlds alike.

In some ways, then, the global-US "war on terror" now being waged on diverse fronts, can be understood as a retaliatory measure on the part of a right wing faction of the global elite bent on rebuilding its hegemony in the face both of rival powers (notably the European Union and the tiger economies of the Asia-Pacific, including China) and of the gains of people's struggles against global corporate and state powers (institutionally expressed, for example, in the Kyoto Protocols, the World Conference on Racism, the International Criminal Court). The formation of the new "security" state in the US, with repressive policies such as the Patriot Act and the Domestic Security Enhancement Act (or Patriot Act II), points to the visible tendencies of fascism that are in evidence there, domestically, as well as in "coalitional" states, such as the Philippine state, which currently embrace the 'war on terror' as an alibi for continued and new forms of political repression and cronyist war profiteering. The execution of human rights activists in Mindoro several months ago, the mounting cases of harassment and "disappearances" of individuals linked to radical political organizations, and the egregious military abuses and atrocities in Southern Mindanao since the Philippine government joined forces with the US only show the ambition and retaliatory political and military opportunism driving the Philippines' part in this global crusade. In the meantime, while offspring and beneficiaries of the previous

fascist regime propose refurbished anti-subversion decrees (in the guise of anti-terrorism measures), economic opportunism goes hand in hand with rising authoritarianism. Besides the US$356 million security-related assistance granted by the US to the Philippine government, plenty of opportunities for economic gain are to be had with the proliferation of sites of state "war." The recent quarrel on the front pages of Philippine news over departmental jurisdiction in the anti-drug campaign, expressed by some journalists as a "turf war" taking over the "drug war," reveals the underlying motivation of the ostensibly moral campaign, which is precisely cronyist war profiteering. Today the close links between the military-police and the underworld of drug trafficking, illegal gambling, and the kidnapping business have all but been formalized into state rule, creating an ascendant cronyist class power ready to take charge of the national war economy.

Like the fascism of Germany and Italy in the earlier period, these trends towards fascism arise precisely out of a context of intensified imperialist competition and crisis, particularly for the US which has found itself increasingly marginalized by other national and regional economies and yet continues to be the greatest military superpower on earth. If the new period of imperialism that Arendt saw looming in 1967 did not immediately end in the disasters of totalitarianism, at least on the scale that they did in the middle of the century, perhaps now we are witnessing the beginnings of that conclusive end to US empire, that is, global fascism.

Some progressive scholars in the US are in fact calling for a new analysis and at least recognition of the emergent conditions of fascism that confront not only the people in the US but also all the peoples in the paths of the global-US "war on terror." The question of "culture" in this context is, as it was under European fascism in the mid-20th century, once again paramount for politics. It is, I believe, an important challenge for cultural studies to provide an account of the role that culture plays in this present situation which can be characterized by the ascendancy of the rule of war. The war on terror, the war on drugs, the war against crime, the war against poverty—these are all instantiations of the rule of war. War has become a bureaucratic matter, with the military turned into police (which we have seen before, under Martial Law) and constitutionality and law overturned for a government run by decree. Witness the Macapagal-Arroyo government's willingness to sign on to decrees issued by the US, such as the latter's decree of refusal to participate in the International Criminal Court which could very well try the US as a war criminal for its pre-emptive war against Iraq. Despite the fact that the Philippines was among the signatories to the 1998 Rome Statue creating the ICC, the Macapagal-Arroyo government

has signed on to what amounts to a unilateral decree of immunity from international criminal prosecution for the U.S. and Philippine states.[2] The rule of war is not only the rule of might, but also the rule of absolute and arbitrary power as the normal and legitimate state of affairs.

While now, perhaps more than ever, the exercise of naked power seems to reign over and above all ideological window-dressing (in contrast to the Marcos era, when the state invested heavily in cultural propaganda), 'culture' as a realm of social action is no less crucial to power. But I think it is a challenge for cultural studies to figure out the *ways* that "culture" is crucial, that is, *how* cultural practices serve to maintain this power based on the rule of war and, furthermore, how cultural practices are reproducing and changing contemporary social relations of production or, more specifically, the social conditions of the exploited and the marginalized. In other words, it is a challenge for cultural studies today to interpret, articulate, and participate in the social struggles taking place in and through cultural practice.

This injunction is, of course, not new. In the Philippines we have heard it before in the words of Recto, Constantino, and Sison. And we have seen this injunction heeded in the vast amount of partisan cultural work carried out by writers, artists, and filmmakers since the political ferment of the 1960s. Feminists have been particularly attentive to the crucial importance of culture to social struggle. For feminists such as Sr. Mary John Mananzan and Lilia Quindoza Santiago, culture refers to concrete, everyday habits historically embedded in women's relations to others as well as to themselves, relations that are fundamental to present and past orders of social oppression. This Philippine tradition of anti-imperialist, nationalist, and feminist cultural critique has long emphasized the role of culture in securing and enabling prevailing forms of domination. What is new or changed today are the specific conditions under which cultural practice is converted into socio-economic infrastructure supporting the rule of war: for example, the ways in which narco-culture supports the mutually dependent "war on drugs" and narco-trafficking; the ways in which global media culture supports the forced export of Western-style bourgeois democracy via pre-emptive war, with the war on Iraq setting the precedent; and the ways in which the entrepreneurial ethic governs virtually all major efforts to revitalize or strengthen Philippine "culture" at the expense of sustainable relations of community and solidarity. Beyond merely securing the consent for the rule of war, these cultural practices comprise the "software" for social relations on which the rule of war, in both its political and economic aspects, depends.

Those of us engaged in cultural studies are thus confronted with a pressing question. What cultural practices enable the transformation in global social relations wrought, on the one hand, by the emergence of a global network of quasi-militarist states in tributary

relations to the US super security state and, on the other hand, by the emergence of a global counter public or constituency which found representation in the unprecedented worldwide protests against the US-UK-led war on Iraq? I am suggesting that these recent political developments—the rise of both global, imperial fascism and popular, transnational opposition to it—depend on cultural shifts that have occurred as the combined result of the long, world cultural revolution since the late 1960s and of the political and economic counterrevolution staged by state, corporate, and financial powers, which sought to coopt and capitalize upon the gains of the former (culminating in "globalization"). On this view, cultural histories of the last three and a half decades or more would be a vital component of any politicized account of the conditions that have led to, as well as that might lead beyond, the current world crisis.

While the global network of complicit states attempts to refurbish an older territorial world-system and its geopolitical categories by reconfiguring old territorial boundaries and drawing new ones (e.g., the new boundaries along the so-called axis of evil, from North Korea to Iraq, or from East to West Asia, and along the line from Central Asia to Eastern Europe), the global counter constituency or, if you will, 'transnational-popular,' depends on transformed and largely deterritorialized conditions of social and political identification.[3] Witness one message on activist t-shirts: We are all Palestinians now. It is, of course, true that these deterritorialized conditions of social and political identification run both ways, politically speaking, so that a transnational imagined community like a global civil society can very well also support the neoliberalist wing of the new security state. By this I mean to imply that, as simultaneously the conditions of free trade promoted by neoliberalism and the conditions underlying emergent transnational imaginaries such as that of a global civil society, "globalization" is not necessarily incompatible with imperial fascism.[4] Or, we might say, imperial fascism is an attempt to overcome the real crisis of world social struggles that "globalization" was itself a complex attempt to resolve. Insofar as it addresses and depends upon the prevailing inter-state system and, in relation to the latter, it plays the role of social conscience in what is at base a free world market economy, such a global civil society only succeeds in bolstering the logic of turning to authoritarianism and repressive militarist state power to control any threat to this world capitalist hegemony. Immanuel Wallerstein notes how, in the process of exerting pressure on states, human rights organizations that have mobilized around the notion of civil society "have come to be more like the adjuncts of states than their opponents and, on the whole, scarcely seem very antisystemic" (29-40).[5] The important point here, however, is that the political direction and meaning of emergent social conditions and the activisms

that depend on and foster them are not determined from the outset. Social relations on a global scale are in the thick of transformation and only struggle will determine the political outcome. Moreover, the cultural dimensions of what might appear to be principally the political and economic restructuring of the contemporary world order are of no secondary importance to this struggle. Indeed, if we do not have an understanding of the complex, creative role that cultural practice plays in this struggle, we will be reduced to, at worst, making the most fundamentalist assumptions about the politics of culture (as in the current violent realization of "the clash of civilizations") and, at best, surrendering its transformative political potential to both the neoliberals and the neoconservatives.

When we take on the category of culture, as we do in cultural studies, we need to interrogate its easily assumed equivalence with territory (e.g., of the nation-state, such that Philippine or Filipino culture would refer only to the peoples originally defined by the boundaries of the Philippine nation-state). This questioning of the territoriality of the nation does not mean an eschewing of nationalism or a dismissal of the continuing importance of the nation-state as a unit of political regulation and surplus-value extraction on a global scale (we know very well that the denial of this fact has often been crucial to the neoliberalist promotion of a free global market). To interrogate culture's assumed equivalence with territory means rather to take into account the plasticity of cultures.[6] It means to a certain extent taking care not to understand culture predominantly as a noun, as in "*a* culture," however historically specific we might want to be when we do so. As social ways of *doing*, cultural practices do not have hard and fast lines of demarcation, even if principles of social organization such as gender, class, and nation may appear to confine particular ways of doing to given social groups (e.g., women, workers, Filipinos). It is important, especially at this conjuncture, to be attendant to the minute shifts in social formations that have been enabled through sea changes in cultural practice. I am thinking, for example, of how the nationalism and mass-orientation of cultural practice that were cultivated in the radical movements of the late 1960s and early 1970s also came to be articulated in a hegemonic key. Today, state and corporate culture industries as well as local community development programs tout reified versions of "Filipino culture," or the values and ways of "the Filipino people" that are greatly appealing to the middle classes as well as to the vast Filipino diaspora. I am also thinking of how youth cultures across diverse contexts have come to be increasingly closer to one another (in codes of behavior, communication, and affect) than to their own immediate and 'traditional-cultural' communities. Sea changes in cultural practice are supporting and shaping changes in conventional rural-urban social relations, both nationally and transnationally, such that a

rural milieu from Malaybalay, Bukidnon can be found alive and well in New York.

It is equally important to be cognizant of the diversity or differences of cultural practice within given social groups as well as of the sharing, migration, and influence of cultural practices between and among constituted social groups. Overseas Filipino Workers (OFW) communities shape and change—and in turn are shaped and changed by—their 'host' cultures. At the same time, those OFW communities are far from homogeneous in their cultural ways. This is where strict class or regional categorizations need to be inflected and intersected with other operative principles of social organization such as gender and race. On the West coast of the US, many second- and third-generation Filipino American youth share and participate in cultures of hip hop and the inner city, often identified as Black and/or Latino, while in other parts of the world, immigrant Filipina workers find themselves in fragmented cultural enclaves isolated from both dominant and other marginalized communities.

We cannot presume to know in advance the social groups for whom particular practices comprise certain 'cultures,' which subsequently serve to define such groups (in the current fashion of cultural racism). I would go so far as to suggest that there are levels of social constitution that operate below the threshold of current codings of social identity—which I would call forms of *infra-sociality*. This is the level of emergent social constitution, whereby imagined communities both beneath and beyond hegemonic categories of nationhood, regionality, ethnicity, gender, and so on, are in the process of being created. Or, put differently, the micro-political, subjective level at which dominant social relations of production is undergoing transformation. Indeed, it is an important part of cultural struggles to set the defining limits and identifying marks of emergent social formations produced out of new configurations of cultural practice (e.g., whether one identifies forms of sociality as Ilocanos, Filipino Americans, OFWs, or peasants and their respective practices as Ilocano, Filipino American OFW, or peasant 'culture'). That is to say, cultural struggles are also importantly struggles over the construction of effective political subjects. We can see such efforts in the conservative instantiations of "the Filipino character" that abound, even or especially today, in the midst of global phenomena such as the neoliberal global market, terrorism, and epidemics like HIV/AIDS. These conservative instantiations seek not only to territorialize the realm of culture so that it becomes simply another area of state management, but also to separate it from the realm of political economy in the idealist, transcendent form of "values" that are to fall under the jurisdiction of dominant, social institutions such as the educational system.

The recent Asian Social Institute commencement speech given by Presidential Adviser on Culture, Leticia Ramos-Shahani provides an example of the refurbishment of values-oriented inquiries of the 1960s and 1970s in the context of revanchist fascism. In this speech on "Politics and Spiritual Values," Shahani emphasizes the particular urgency of the issues of values today in the face of "threats like terrorism, regional armed conflicts, SARS, HIV/AIDS" and in the context of a world of growing inequality and injustice. She asks, "Is not the widening gap between the rich and the poor also an indication of the felt absence of a moral order which should guide the lives of individuals and nations in the modern world?" Diagnosing the "diseases of poverty, passivity, graft and corruption, exploitative patronage, factionalism" and other pathologies afflicting our "sick nation," Shahani proposes to revitalize the Moral Recovery Program that she had advocated in the Senate in 1987. Besides interpreting the 1986 EDSA uprising as essentially a moral event, the Moral Recovery Program commissioned leading Filipino social scientists to conduct an analysis of "the strengths and weakness of the Filipino character," which would serve as the basis of rebuilding the nation. To continue this program, Shahani recently prepared a handbook to disseminate the methodology of moral and spiritual education through "self-analysis, self-purification and self-awareness" as well as "regular spiritual discipline," that, it is hoped, would result in people demanding high standards of moral values from electoral candidates. This program of cultural transformation does not only seek to institute yet another "revolution from the center," in which the dictates of discipline and moral development are decreed by a small authoritative group. As its vision of change in our political culture makes clear, it also seeks to recalibrate, but essentially preserve, the prevailing state in a manner that better coordinates it with a semi-liberal capitalist socio-economic order: "We should elect men and women who understand that public office exists to serve the people, to enable the private sector to function dynamically and to cooperate with civil society in common concerns." How different, in the end, is the Christian vision of "a new world order of spiritual values, and economic prosperity" based on the quest for divine redemption and righteousness and worldly compensation, which Shahani puts forth, from the civilizationist discourse that undergirds Bush's mandate to wage the "war on terror"?

I hope it is by now evident that when I speak of cultural practices I do not mean peculiar habits of thought or action detached from economic conditions and political events. After all, social thought, action, and experience do not occur in a vacuum, detached from the historical situations that the dominant organization of production and power plays a fundamental part in generating and shaping. To take account of the material

force or world-making effects of cultural practice, one must first recognize the continual subsumption of people's labor—physical, mental, experiential, and psychical—into systems of domination and exploitation. Subsumption here can be likened to taxation, in the sense of exacting payment or tribute from those who perform the whole range of labor that maintains the overall economic order. I would suggest in fact that this tributary or enforced taxation system is one that has not been outmoded in peripheral nations such as the Philippines but in fact today generalized, even if largely informalized. We can, on this view, understand the rule of war to be also the rule of taxation, best represented by the 'tong' capitalism of the military-police-criminal syndicate. The exaction of monetary "cuts" and/or fees at all levels of the current drug war, from the drug test fee to get one's driver's license to protection fees for the drug lords (or their "profit-sharing" schemes with government), is supplemented and matched by the expropriation of people's cultural practices of accommodation and resistance. I mean, for one, the way the consumption of drugs itself often serves as a cultural form of accommodation to prevailing social conditions of profound alienation, debasement and/or exploitation. I also mean, for another, the way the anti-drug campaign of the state and its facilitation of "tong" capitalism enjoins the civic participation of precisely those who would oppose this criminal-state alliance. This expropriation of socio-cultural technologies of resistance against the ruling system can be seen in Alex Magno's call for a "people's war" against "the drug menace." Invoking the Maoist phrase of radical democratic struggle, Magno argues for the necessity of "an information infrastructure that allows for broad involvement" of "the people." This information structure, which would not entail any additional budgetary allocation and, moreover, would provide the means for "a fully developed social movement," will "network the power of the mass media and private communications (such as web groups and mobile phones) to provide enforcements information dominance against the enemy." Clearly, what is proposed here is no less than an appropriation of the notion and motivation of progressive social movements, as well as socially developed means of communication and community (web groups and mobile phones), for the purposes of a state intelligence that is completely embroiled in the cronyist war economy.[7] Given the close links between the anti-drug and anti-terrorist campaigns under the current rule of global war, it may come as no surprise to find the Pentagon thinking along similar, though much more ambitious, lines. The latest US Defense Department's anti-terrorist plan is to create an online futures trading market in which speculators could bet on forecasts of terrorist attacks, assassinations, and coups, thereby providing a way of predicting and preventing future attacks.[8] Although heavy criticism has apparently laid this latest plan

to rest, there is no better example of the way the US security state is seeking to re-harness the "new economy" (of speculative finance capital) to the military-political apparatus and its resource- and rent-based economy; of the way it seeks to create the conditions for its own reproduction and growth (by inducing, through the profit incentives of speculation, the very future events it purportedly is trying to prevent); and of the way social desires, as expressed by and played out on the Internet, are to be appropriated for the purposes of this security state and its new economy.

Beyond the continual subsumption of cultural practice, one must however also recognize the equally continual inventiveness on the part of people in their efforts to survive and thrive, and even to partake of the spoils of exploitation (that is, to participate in the system of expropriation). Here we have to distinguish between life-making, liberating, and democratizing practices of resistance and forms of "resistance" that displace the deleterious effects of systems of domination, which they help to preserve.[9] In the present situation, the realms of freedom being carved out of the ever-expanding realms of necessity, dictated by the rule of war (and the capitalist system which underwrites it), are getting smaller and smaller, and more difficult to recognize in particular spatial or social zones, even as realms of more formal progressive political action are getting broader (e.g., the World Social Forum). At the same time, small spaces of creativity and freedom are won in what appear to be thoroughly commodified sites (e.g., popular music), even as progressive initiatives are at an ever quickening pace subjected to both commodification and cooptation by dominant political agendas. In this light, the challenge for cultural studies is to locate and extend these spaces of creativity and freedom, and to extricate the cultural practices that have made such spaces as well as their political potential from those cultural practices that contribute to the containment, expropriation, and alienation of people's labor, processes which operate *everywhere*, even in the most politically radical sectors.

To begin with, we might examine the notions of culture that are used and invoked in the contemporary context as well as the political significance these notions bear. We might take a critical look at proposals for the incorporation of indigenist or traditional cultural practices in dominant institutions, such as in F. Landa Jocano's *Towards Developing a Filipino Corporate Culture (Uses of Filipino Traditional Structures and Values in Modern Management)*, or the growing body of analyses of "Filipino political culture" and its implications for "democracy," which would include work sponsored by both state and non-government agencies (e.g., Shahani's Moral Recovery Program and the Philippine Democracy Agenda

series put out by the Third World Studies Center). It would be important to place these works in the context of the shifts in political, economic, and social orders, such as I have described, to see the role "culture" plays or is expected to play in such projects of nation-building.

In view of the instrumentality with which culture is both understood and deployed in many of these largely hegemonic projects, it would also be useful to examine its invocation and use in more critical or counter-hegemonic projects, such as recent efforts to assess the historical legacy of US colonialism (e.g., *Sangandaan* conference[10]) and, in general, the varied streams of contemporary Philippine cultural criticism (e.g., the works of Alice and Gelacio Guillermo, Edel Garcellano, E. San Juan, Jr., Bienvenido Lumbera, Nick Tiongson, as well as those of younger critics, Caroline Hau, Roland Tolentino, Flaudette May Datuin and others). A closer examination and reassessment of these critical projects and their political implications for cultural intervention in the current situation will, I believe, help us come up with conceptual frameworks for viewing culture and history that can, at the same time, serve as crucial components of struggle against the looming threat and actual reality of global fascism and its pernicious rule of war.

I have tried to briefly describe and demonstrate above some aspects of such a framework. My own engagement with feminist and women's work has led me to view cultural practice through the notion of invisible labor and its vital role in producing and shaping the broader social order and its system of economic wealth. Hidden in the banality of naturalized subjective capacities, such invisible yet vital labor can help us understand the historical materiality and political potential of cultural practice. Moreover, insofar as it deals with precisely banal and mundane experiences of daily living which are given form in cultural objects, cultural studies can find the words, images, and affects to recognize and articulate invisible practices of cultural labor, the political potential of which we might better deploy.

Two specific questions for a cultural studies that take up the challenges posed by the current crisis might be formulated. First, what are the cultural resources and practical philosophies of everyday struggle of which the current global war on terror is an extensive effort to re-contain and defeat? As I have already suggested, we need to view both neo-liberalist "globalization" and the emergent security state system as complex efforts to co-opt, capitalize upon, and undo the gains of the long, cultural revolution of the last three and a half decades. Moreover, we need to locate those practices of cultural transformation that have not been subsumed by these counterrevolutionary efforts.

Second, how can we provide a specific vocabulary and syntax for those cultural resources and practical philosophies that at once differentiate Filipino social formations from and put them in relation with other peoples in struggle (e.g., Afghanis, Iraqis, Palestinians—a geopolitical context that the Philippines has been ideologically and politically separated from, even if economically connected to for the last few decades)? This is not only a matter of highlighting common structural features (e.g., the similarity between US suppression of Iraqi "insurgents" today and US suppression of Philippine "insurgents" a century ago) but, more importantly, of foregrounding and bolstering real living relations and their historical precedents. Françoise Verges has written about the historical world of Afro-Asian exchanges and political solidarity that took place via routes across the Indian Ocean, in particular the South-South connections of Third World decolonization (241-57). While noting current tendencies to reconstruct African-Asian connections either under the sign of the market or in the hierarchical mode of civilizationist pursuit, creating new layers of inequalities, Verges remains attentive to the ways that both formal policies and informal practices of Afro-Asian exchange create unforeseen consequences. As she writes:

> The decentering of Europe and the reconstruction of African-Asian links open new possibilities for the revision of former politics of solidarity, the circulation of narratives of resistance, alternative forms of hybridization, and creation of new politics of solidarity among the urban poor, peasants, artists, and scholars. The connections between the urban poor, peasants, artists, and scholars. The connections between the urban poor in Bombay and Cape Town, between trade unions in Madagascar and Malaysia, between musicians in Mauritius and South Africa bespeak these emergent formations. (253)

We would, I believe, do well to similarly explore the real, living connections and cultural exchanges between Filipino communities and other communities across the vast Asian continent, including Islamic and non-Islamic communities of Southeast, Central, and West Asia. This would mean an attention not only to relations of cooperation among communities but to relations of contradiction as well.

This last point leads us to consider what kind of social and cultural geography of resistance and struggle we want to help make through scholarly as well as activist writing. In exploring connections that defy the geopolitical map drawn by the current global imperialist project, we contribute to the creation of alternative political imaginations.

It goes without saying that the creation of alternative, political imaginations can only be a collective accomplishment. It remains to be said, however, that the transformative potential of cultural work lies not simply in organizing people according to preconceived notions of political action and strategy where "culture" serves as the mere means of this mobilization and organization. It lies rather in bringing cultural practice to bear on our actionable understanding of the logics underwriting and undermining the prevailing social order, that is, of bringing culture to bear on politics (instead of only analyzing the politics of culture, as in more conventional forms of ideological critique). Although the instrumental use of culture remains important, just as the practice of 'demystification' in unveiling the lies of the Bush, Blair, and Macapagal-Arroyo regimes remains politically useful, we have to view culture as also the very realm of transformation that we might otherwise see as the priority of economic and political action. We must view cultural practice not only as the means of a transformation we would finally seek elsewhere, but, as part and parcel of that very transformation we hope and strive for, that transformation which would indeed comprise "another world" here and now.

NOTES

1 See Giovanni Arrighi, "Tracking Global Turbulence," *New Left Review* 20 (Mar/Apri 2003): 5-72 and Jose Enrique Africa, "Paper Tiger: US Imperialism's Struggle Against Economic Crisis" in *Unmasking the War on Terror: US Imperialist Hegemony and Crisis* (Philippines: Center for Anti-Imperialist Studies, 2002): 101-180.

2 "Guingona wants gov't to bare immunity pact with US" [http://www.inq7.net/brk/2003/jun/17/text/brkpol_15-1-p.htm] As Guingona is correct to point out, this "executive agreement" demonstrates the Philippines' subjection to US domestic law, specifically, the US Homeland Security Act, which greatly expands, by limiting prior legal restrictions on, the powers of the federal government and its agencies. The rule of war means the ruling out of the political participation, or at least its semblance, of the nation-state's public constituency.

3 By "transnational-popular," I allude to Gramsci's notion of "national-popular," which is a construction of the people or the general constituency of the nation against the ruling state(s) (in this case, the ruling transnational inter-state system).

4 As Nick Beams shows, the aggressive, militarist behavior of the new security state under Bush Jr. was already clearly a part of the Clinton administration's foreign policy. In 1993, as "globalization" was underway, Clinton's national security adviser Anthony Lake announced: "[W]e have arrived at neither the end of history nor a clash of civilizations, but a moment of immense democratic and entrepreneurial opportunity. We must not waste it … The successor to a doctrine of containment must be a strategy of enlargement—enlargement of the world's free community of market democracies … [O]nly one overriding factor can determine whether the US should act multilaterally or unilaterally, and that is America's interests. We should act multilaterally where doing so advances our interests—and we should act unilaterally when that will serve our purpose." Quoted in Nick Beams, "The Political Economy of American Militarism: Part 1" [http://www.wsws.org/articles/2003/jul2003/nb1-j10_prn.shtml]

5 For critiques of the normative predications of current invocations of "civil society," see John Beverley, "Civil Society, Hybridity, and the '"Political" Aspect of Cultural Studies' (on Canclini)" in his *Subalternity and Representation: Arguments in Cultural Theory* (Durham and London: Duke University Press, 1999): 115-132 and Mahmood Mamdani, *Citizen and Subject: Contemporary Africa and the Legacy of Late Colonialism* (Princeton, NJ: Princeton University Press, 1996), which describes the racial exclusion fundamental to the operation of civil society in postcolonial African nations. In light of the current authority of the concept of civil society deriving in part from its use to account for anti-Soviet movements in Eastern Europe and the Soviet Union in the 1980s, Beverley points out that Gramsci's own criticism of the state and civil society distinction takes up the parent

form of neoliberalism, i.e., "*laissez-faire* liberalism." "The core idea of laissze-faire liberalism is, Gramsci writes, that 'economic activity belongs to civil society and that the State must not intervene to regulate it.' But the distinction of state and market here is "merely methodological" rather than "organic"; "in actual reality civil society and the State are one and the same," since "*laissez-faire* too is a form of State 'regulation,' introduced and maintained by legislation and coercive means." Beverley, *Subalternity and Representation*, 118.

6 Here I invoke Samir Amin's notion of the plasticity of religions with regards to particular modes of production and implied notions of progress. Writing against the absolute judgements made about Christianity, Islam, Hinduism, Buddhism, Confucianism, Taoism, and animism, Amin asserts, "In fact, the plasticity of religions and the possibility of adapting them in ways that allow them to justify differing relationships among people invite us to ponder the fact that ideologies formed at one moment in history can subsequently acquire vocations very different from those of their origins." Samir Amin, *Eurocentrism*, trans. Russell Moore (New York: Monthly Review Press, 1989), 84.

7 For a discussion of the historical genealogy and complex political valence of the use of cell phones, particularly in People Power 2, see Vicente L. Rafael, "The Cell Phone and the Crowd: Messianic Politics in Recent Philippine History" [http://communication.ucsd.edu/people/f_rafael.cellphone.html].

8 "New Pentagon Plan Bets on Future Terror," *San Jose Mercury News* (July 29, 2003). I thank Jonathan Beller for calling my attention to this newsreport and its implications.

9 I have argued elsewhere about informal practices of economic survival, including low-level practices of "graft and corruption," in these terms. See "Petty Adventures in (the) Capital" in my book, *Things Fall Away: Philippine Historical Experience and Subaltern Makings of Globalization* (forthcoming from Duke University Press).

10 Editors' Note: Sangandaan 2003. An International Conference on Arts and Media in Philippine-American Relations, 1899-2002. Philippine Social Science Center, Quezon City, Philippines. 7-11 July 2003.

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STUDYING TEACHER COGNITION: THE INTERPLAY OF TEACHER BELIEFS AND INSTRUCTIONAL PRACTICE

Marianne Rachel C. Gutierrez
Department of English
Ateneo de Manila University, Philippines
mgutierrez@ateneo.edu

Abstract
This paper is concerned with examining a secondary school teacher's teaching of literature in relation to her underlying cognition. In particular, it will show the interplay of her beliefs systems and her instructional practice. Starting from a brief discussion of what makes up a literature teacher's beliefs systems, the paper describes one teacher-participant's instructional practice and beliefs system seen from a particular framework then presents possible implications for teacher training. Part of a larger study based on what current research on teacher education reveals regarding the influences on and the formation of teachers' instructional practice and their approach to instructional decision-making, the paper similarly subscribes to the idea that improvement of classroom instruction begins with understanding teachers' conceptions and how these are translated into their classroom practice.

Keywords
learner-centered pedagogy, literature teaching, teacher education

About the Author
Marianne Rachel C. Gutierrez is Assistant Professor at the Ateneo de Manila University. She earned her MA in Literature from the same university and her PhD in Language and Literature at the De La Salle University. She also has a Certificate in Communicative Language Teaching from Lancaster University, UK. A teacher trainer as well, she has conducted seminar-workshops in different regions of the Philippines.

AN OVERVIEW OF METHODS, APPROACHES, AND TEACHER COGNITION

For the past 50 years, there has been much research done on second language learning and teaching to help teachers teach the English language better. Methods have been examined and evaluated on the basis of their conceptual underpinnings, and some, on the basis of empirical or quantitative studies. From the audio-lingual method and behaviorist strand popular in the late 1950s and early 1960s, the pendulum swung to the cognitivist and nativist approaches almost a decade later. During the 70s and early 80s, other approaches were introduced– functional/notional, structural, natural, communicative, etc., which are basically just variations, if not modifications of behaviorism and cognitivism.

There was an emergence of several approaches to literary analysis as well. During the 50s and 60s, literary analysis was dominated by New Criticism, which was

quickly challenged by a variety of approaches that questioned the premise that the text was primary and possessed a single, determinate meaning—from reader-response to deconstruction, feminism, structuralism, post-structuralism, Marxism, and postmodernism among others

Yet literature teaching is a different matter. There are diverse, if not opposing approaches to teaching it. On one end, literature is seen as "caught," that is, in the process of analysis and discussions in class, students will naturally catch the ability to read appropriately. Then there is the transmissive mode of teaching, where the teacher retreats to teaching about literature—for example, giving students biographical facts about the author, descriptions of literary movements and critical approaches that inform the texts (Short and Candlin 89-109). These approaches, some ESL experts have noted (e.g. Carter and Long 1991, Long 1986 and Carter and Mc Rae 1996), are appropriate for native speakers. Non-native speakers of English need a methodology that can provide the students with a way into a literary text, and help them raise questions about its meaning, thus the language-based approaches that argue for the teaching of literature as language (Carter 110-32).

What the related literature yields, however, is information that is mostly normative, rather than descriptive (Woods). This focuses on theory and classroom techniques that prescribe, rather than describe. More importantly, these do not consider the viewpoint of the teacher—an important participant in the classroom events. Given all these available approaches from which the teacher can choose, what does the teacher actually practice in the classroom? In planning activities and interpreting classroom events, what approach does the teacher essentially subscribe to?

In the Philippines, the English class at the secondary level consists of both English language and literature in English. A quick survey of English textbooks used in the country's secondary schools reveals a confused picture—some textbooks contain both literature and language lessons, while others separate the two. An informal interview of secondary school teachers yields the same thing—some teachers "integrate" the teaching of language and literature (either by using literature as a springboard for grammar or as a culmination of a language class), while others simply teach language and literature separately. Ravina's review of English and Filipino DECS[1] textbooks conveys her observation that the idea of integration remains unclear. Moreover, the very difference itself of teaching language using literary texts or excerpts and teaching reading and literature for appreciation and literary competence has not been clearly delineated.

A look at the DECS Rationale for the Proposed 1989 English Curriculum[2] reveals

separate programs for Language and Literature and does not really provide a clear picture of the place of literature in the English class. A closer analysis of the competencies prescribed, however, shows that Literature is seen as a means of promoting a set of skills, encouraging a set of attitudes and affective states, and providing information (Burke and Brumfit). After four years of studying literature, secondary school students are expected to:

> Demonstrate thinking and literary skills essential for handling the communicative and linguistic demands of literature;
> Understand and appreciate the form and function of various literary types;
> Discover literature as a means of gaining vicarious experience; and
> Show a keener sense of values of what is worthwhile and what is not through literature (DECS).

The 2002 Basic Education Curriculum, which now emphasizes "contextualized, interactive and integrated" language learning, identifies almost similar competencies. If the old curriculum categorized the competencies according to general skills and content/ substance, the new curriculum uses no such categories, but seems to emphasize the "worthwhile universal human values and experiences" that students discover through reading literature (DepEd Operations Handbook).

As such, studying literature is presumed to equip the students with the skills necessary for them to read literature, i.e., to make sense of and understand the formal elements that work in unity to create the meaning in a literary text. Studying literature, therefore, means unearthing this meaning or message in order to "experience" what all of humanity have experienced and thus gain understanding of what society accepts and values.

Clearly, in terms of critical approach, what is subscribed to here is New Criticism which aims to explore the relationship between meaning and form through "techniques of close reading and the assumption that the test of any critical activity is whether it helps us to produce richer, more insightful interpretation of individual works" (Culler). However, in terms of methodology, it is one which has been regarded by ESL scholars as suitable for native speakers of English but not ESL/EFL students (Carter and Long; Long 42-59; Carter and Mc Rae) such as those in the Philippines. Moreover, the DECS-prescribed competencies assume that if students have been equipped with the necessary thinking and literary skills, they will be able to unearth the meaning, i.e., understand the literary text. What Carter, Long, and McRae point out, however, is that linguistic competence should precede

literary competence. But the competencies assume that students already possess linguistic competence which, in reality, they do not have.

Do literature teachers in Philippine Secondary Schools subscribe to this critical approach and methodology as well? Given the diverse repertoire of approaches to teaching literature available to them and the seemingly prescribed approach by the DECS curriculum, how do these teachers teach literature? Is literature teaching *a part of* or *apart from* language teaching? More importantly, what beliefs guide this pedagogical approach?

This paper[3] is concerned with examining one secondary school teacher's teaching of literature in relation to her underlying cognition. In particular, it is concerned with what she brings inside the literature classroom—the pedagogical activities and classroom discourses that make up the literature classroom, as these reveal her planning process, and ultimately, her beliefs.

The study is based on what current research on teacher education reveals—that what teachers do (i.e. teachers' instructional practice) and how they approach instructional decision-making (i.e. make decisions about implementation of curriculum, including what techniques, activities and teaching style will be used) are influenced, if not shaped by what they know and what they believe in (e.g. Thompson 1984, Burns 1996, Smith 1996, Woods 1996, She 2000).

Understanding teacher cognition is vital to understanding the nature of teacher education and our roles as teacher educators. Knowing teachers' conceptualizations of teaching, their beliefs and how these translate to classroom instruction will provide teacher educators with knowledge on how to support teachers (Freeman and Richards) and, in the long run, improve classroom instruction. More importantly, understanding teacher cognition ultimately leads to better learning in the classroom. When teachers become aware of what they do in the classroom and what influences their teaching and decision-making, they will know what they need to maintain or improve in their teaching.

In the Philippines, in particular, investigating the cognition of the ESL/EFL literature teacher will hopefully set forth the need to include a study of what literature teachers bring into the classroom in teacher education or teacher development courses. In doing so, we not only start off a culture of reflective teaching practice, but also generate a breed of teachers who do not immediately turn to seminars and seminar hand-outs for ready-made solutions to their teaching problems and woes, but rather turn to themselves first in order to understand what ails their teaching.

UNDERSTANDING TEACHER COGNITION

A central concern of the study is determining literature teachers' beliefs about literature, learning, and teaching, as this forms the core of their instructional practice and decision-making. It is thus important to first discuss, the different reasons for teaching literature, and the various approaches that have been used to teach it.

The reasons for teaching literature are as diverse as the approaches for teaching it. F. R. Leavis, in his book *Education and the University* says that the literary critical is the essential and true discipline of an English School because it

> trains, in a way no other discipline can, intelligence and sensitivity together, cultivating sensitiveness and precision of response and a delicate integrity of intelligence—intelligence that integrates as well as analyzes and must have pertinacity and staying power as well as delicacy … [it can] provide an incomparably inward and subtle initiation into the nature and significance of tradition. (qtd. in Widdowson 72)

Teaching literature, therefore, ensures the formation of individuals who are familiar with the significance of tradition. This perspective is built on the assumption that literature (the object of the literary critical) expresses the tradition (or society's values and beliefs) that Leavis refers to. Thus, studying literature is essentially like studying and learning about society's values and beliefs.

Leavis' reasons seem to focus more on the cultural aspect of teaching literature. Teachers who work within this orientation which Carter and Long call *The Cultural Model*, emphasize the value of literature as embodying the wisdom of all times—"the best that has been taught and felt within a culture" (2). Literature is regarded as expressing timeless and universal truths which students need to be in touch with.

Another possible reason for teaching literature is to help students appreciate literature and thus read on their own. In *The Personal Growth Model*, the literature teacher uses literature to impart to students the "lasting pleasures in reading and a deep satisfaction in a continuing growth of understanding" (Carter and Long 3). Thus, students study literature to develop enjoyment and love for it.

In talking about the use of literature in the classroom, Maley refers to the above two models as *Literature for study* which approaches literary texts as "aesthetically patterned artifacts." (qtd. in Carter and McRae xix-xxviii). Thus, the study of texts involves knowledge of critical concepts, conventions and the metalanguage of literary criticism, and

even information about the history of the target literature, its traditions, or its heritage. *Literature for study* "fosters an understanding of literature as a body of texts, and a view of literary texts as belonging to a "background" of specific, historical, social and ideological constructs" (Carter and Long 3).

Carter and Long identify another reason for teaching literature: to use it as an instrument for teaching specific vocabulary or structures or for language manipulation—*The Language Model*. Proponents of this model argue that language is the medium of literature, and that literature is made from language, and that "the more students can read in and through language, the better able they will be to come to terms with a literary text as literature" (2).

Maley refers to this as using *Literature as Resource.* When used as resource, literature is regarded as language in use and can be exploited for language teaching purposes. The work done on the language of the text, however, is but a means to service literary goals.

It is this third reason that seems most significant to ESL and EFL teachers. If literature is authentic text which provides samples of language resources, couldn't this be used in teaching the English language to non-native speakers to help them develop competence in language, at the same time learn about the culture underlying the text? Moreover, students enjoy the learning because of the pleasures brought by reading literature.

Given these reasons for teaching literature, how can it be taught? A *teacher-centered* literature classroom is characterized by the teacher doing most of the talking inside the classroom. Here, the teacher works through the text, asks a long series of questions which elicit responses about the meanings of words, phrases, or metaphors occurring in the text. At times, this process focuses on small units, which may not have significance in the appreciation of the whole work, nor does it relate the text to the learners' wider experience. In a teacher-centered classroom, decision-making relies entirely on the teacher.

A *learner-centered* literature classroom allows students to explore and respond to the literary texts. Instead of relying on judgments made by the teacher or the so-called authorities, students make their own judgments as a result of techniques they refined and developed for their own use. A learner-centered literature classroom is "exploratory, simple, text-based, and uses a limited range of technical terms" (Carter and Long 27). What is the role of the teacher in a student-centered class? The teacher chooses the most appropriate way of making the texts accessible to the students and is a facilitator who provides students with opportunities to explore the texts.

The teaching of literature can also be described as either *product-oriented* or *process-*

oriented (Carter and McRae). Literature teaching as *product* regards the text as a source of information which students have to acquire. It is information-based and transmissive in operation (Carter and Long). There is more concern with the development of knowledge about literature than an actual direct experience of it (Carter and McRae). Students therefore do not learn how to use this knowledge to read literature for themselves or to learn how to make their own meanings. As a result, students rely on "authorities" to determine the meanings of texts. Analytical and study techniques which focus on the text as holistic and intact are *product-oriented*. Pedagogies involve the development of skills for reading texts as objects of study; techniques are presented for the students to acquire, with the assumption that students will learn the techniques by practice.

However, one cannot simply expose students to literary texts and hope that they will get the meaning. There is an assumption in the use of *product-oriented* teaching that students have already developed an awareness of the way language is used in literary texts. For this reason, product-oriented teaching is not suited for students who are non-native speakers of English. There already exists a language barrier which hinders them from getting into the meaning of the text. As a result, students are too busy translating unfamiliar words and phrases to respond to the text. The *Cultural Model* of literature teaching discussed earlier is teacher-centered and transmissive in nature, focusing on the text as a product about which students learn to acquire information.

Literature teaching as a *process* is concerned primarily with activating student response. Its orientation moves away from teacher-centeredness towards learner-centered, activity-based lessons which aim to encourage personal response and involvement from students and to develop their perception and sensitivity. The text is not seen as possessing a single determinate meaning; nor is there only one way to read a text. Students develop self-sufficiency, and rely less on the teacher—they are able to work out for themselves their own preferred modes of reading (Carter and Long).

Response here, however, should be distinguished from criticism (where students are asked to write critical essays). Response (at least as far as non-native speakers are concerned) is a "classroom interaction between the teacher and the learner" (Brumfit and Carter 43). Any reaction on the part of the learner, therefore, whether written or spoken, is considered a response. Long differentiates *verbal response* (where students answer text-based questions from the teacher), *activity response* (where students are involved in some kind of a task) and *individual response* (where students make their own value judgments of the text).

According to researchers and ESL writers, an effective way of eliciting student

response is through the interface of language and literature, that is, the use of language-based approaches in studying literary texts. The approach is activity-based, that is, students participate in making literature mean. It is process-oriented, because the responsibility of making the texts mean is placed on the students themselves (Carter and McRae).

The use of language-based approaches provides students a way into the text—a preliminary, if not a pre-literary process of understanding and appreciating the literary text (Carter). These do not necessarily lead to a literary interpretation, but they provide a firm basis for one by developing the interpretative and inferencing skills of students, particularly on the relations between forms and meanings—skills which are crucial to the production of meaning (Carter and Long). Some of the language-based activities used in the classroom are prediction exercises, cloze exercises, ranking tasks, summaries, fora, guided re-writing, matching exercises, using grids and charts.

Language-based activities can be used to lead to a more systematic study of the language used in literary texts or a stylistic analysis of the text. Stylistics is an approach to the study of texts which involves analyzing language forms in order to explain how a text means what it means. In other words, through stylistic analysis, students develop an awareness of language use, and their "sensitivity to literary styles and purposes" is heightened (Carter and Long 121). They are therefore able to make their own interpretations (rather than rely on interpretations made by "authorities") based on systematic verbal analysis and even show others how these interpretations are reached (Carter and McRae).

Because Stylistics foregrounds language so much, a number of scholars have criticized it. Stylistics tends to assume that there is one central meaning to a text, and a close scrutiny of the language will yield this meaning. Moreover, focus on the language may lead to the disregard, if not the neglect of other important aspects of a literary text—the point of view, author/reader relations, and historical and cultural knowledge which also inform the text (Carter and McRae 1996). The general trend of the recent approaches to the teaching of literature, especially to EFL/ESL students, seems to be the development of students' literary awareness to produce authentic and owned responses to the literary texts through their personal interaction with these. The emphasis is on learner autonomy, the acceptance of students' individual differences, especially with regard to their personal interpretations, responses, and preferences. (Sinclair in Carter and McRae). There is thus much concern for the use of more learner-centered and process-oriented approaches to help students learn to read and respond to texts independently.

But is this how literature is actually taught in the classrooms? The literature on

ESL has focused much on the second language learner. The rationale behind this is that knowledge of the process and causal factors in the acquisition of a second language will provide not only theoretical conclusions, but also practical applications to the field of language teaching. The emphasis on the learner, however, has caused the neglect of and disregard for the teachers and what they bring into the classroom. The concern with providing teachers with methods, techniques (and even ready-made lesson plans) has downplayed the role of the teachers, the decision-making process that they go through in interpreting classroom events and the influence these interpretations have on their teaching practices (Woods).

Much of the literature and studies talk about how literature should be taught in the classroom. A number of theses propose an integrated approach to the teaching of literature, i.e., interfacing language and literature and using language-based activities (e.g.,Vilches 1988, Santos 1992, Abao 1994, Que 1996, Gutierrez 1997, Pison 1997). The studies explain in great detail the underlying principles of the approach used and then present sample lesson plans which teachers can use or on which they can pattern their own lessons. But these do not deal with the teachers' cognition and what they bring into the classroom; rather, such studies merely recommend 'ready-made' solutions based on sound principles and theories for teachers' problems and woes, but do not consider what actually happens in the classroom and the important role that the teachers themselves play in solving these problems.

Over the years, however, the notion of teaching as a thinking activity has been emphasized. According to Calderhead, interest in teachers' thinking is a response to the behaviorist approaches to the study of thinking in the 1970s. Because these approaches view learning as habit formation, teaching then is regarded as simply a "mastering of a series of effective teaching behaviors" (Richards 65). Wallace calls this the *Craft model* of professional education—where the "expertise in the craft is passed on" (6) from the mentor who demonstrates to the novice what should be done, while the latter imitates and follows the former's instructions and advice.

Approaches that view teaching as a thinking activity, on the other hand, see learning as residing in the learners, not in the reinforcement or stimulus they are given. Likewise, teaching is not simply a result of a mastery of particular principles and theories but rather an outcome of what teachers develop and decide on using their specialist knowledge (Richards 65).

Good teaching, therefore, is not simply a result of a mastery of particular principles and theories that have been determined by others and by research. Good teaching is also

about creating a personal and practical theory of teaching (Richards). It is about teachers' capacity to conceptualize their own work and understand the processes and underlying principles that inform these decisions.

Interest thus shifted from publicly observable behaviors—those that can be objectively perceived, recorded, and measured - to states of consciousness, thinking, concept formation, or the acquisition of knowledge (Brown). In the field of education, the thrust has focused on discovering underlying motivations and deeper structures of teaching. Of utmost importance is going beyond the descriptive to the explanatory level of teaching, the end goal of which is teacher development. Understanding the nature of teaching and its underlying principles will help teachers evaluate their own development as teachers, at the same time determine what aspects of their teaching need changing.

An important aspect of this focus on teaching as a thinking activity is critical reflection (Richards) or reflective teaching (Bennett). Critical reflection or reflective teaching involves studying teaching experiences, values, beliefs, knowledge as a basis for evaluation and decision-making, and eventually as a source of change. Moreover, this includes examining the how and why of things and the value systems these represent (Richards).

The main goal, therefore, of critical reflection is teacher development. Teachers who understand the nature of their teaching and its underlying principles are in a better position to evaluate their own development as teachers, at the same time determine what aspects of their teaching need changing.

Central to understanding teacher cognition is articulating teacher beliefs. Teachers' beliefs systems influence what they do inside the classroom. These beliefs shape their decision-making, and thus constitute what is called their "culture of teaching" (Richards and Lockhart 30). To understand teachers' instructional practice and decision-making, it is necessary to study their beliefs and thinking processes.

Pajares discusses the problems with defining and understanding *beliefs* and *beliefs systems*. He notes that "the difficulty in studying teachers' beliefs has been caused by definitional problems, poor conceptualizations, and differing understandings of beliefs and beliefs structures" (307). Although Pajares does not offer a comprehensive definition of beliefs, he nevertheless synthesizes how different studies have defined beliefs and then enumerates some assumptions researchers can start with when studying teachers' educational beliefs.

Pajares presents the attempts made to distinguish between *beliefs* and *personal/practical knowledge*—a distinction that was difficult to make because different words were used to actually mean the same thing. Some authors define knowledge as referring to a

"structure composed of a cognitive component, possessing elements of evaluation and judgment" (Nisbett and Ross). Nespor, on the other hand, asserts that beliefs refer to the personal and ideal, with stronger affective and evaluative components than knowledge. Rokeach, however, argues that knowledge is subsumed as a component of belief. He defines beliefs as having a "cognitive component representing knowledge, and affective component capable of arousing emotion and a behavioral component activated when action is required" (Rokeach in Pajares 314).

Likewise, Richards and Lockhart identify *educationally based or research-based principles and principles derived from an approach or method* (knowledge) as sources of teachers' beliefs, together with teachers' *own experience as learners, experience of what works best, established practice* and *personality factors* (30-1).

I use the term *beliefs* to refer to cognitive, affective, and behavioral components that influence one's perceptions and judgments—a description I culled from Rokeach and Richards and Lockhart. In order to understand why literature teachers teach literature the way they do, it is necessary to uncover their beliefs about literature, learning, and teaching.

THE FRAMEWORK OF INTERPLAY

We all have a beliefs systems made up of information, attitudes, values, expectations, theories, and assumptions amassed from different origins. These beliefs influence our perceptions and judgments—and become the lens through which we interpret and view events and make decisions.

In the same way, what occurs in the classroom (instructional practice)—what activities teachers give their students (tasks), how teachers choose to interact with their students (discourse), and even what classroom set-up (learning environment) teachers use—is a product of decisions teachers have to make (see figure 1).

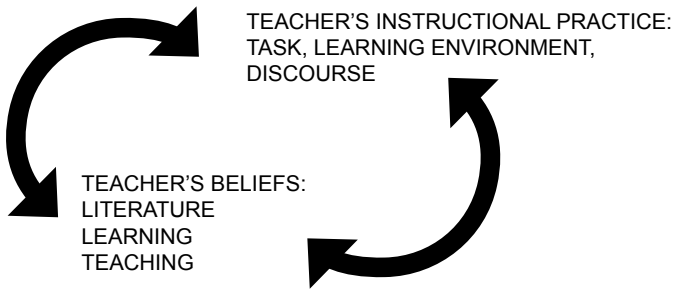

Fig. 1. *The Interplay of beliefs and instructional practice*

In teaching literature, teachers' beliefs about literature, learning, and teaching constitute the foundation of their instructional practice. The tasks, learning environment, and classroom discourse are all influenced by teachers' beliefs. In particular, their beliefs about literature determine the materials they use in the classroom; their beliefs about learning affect the way they assume the materials should be taught; and their beliefs about teaching shape how they organize classroom activities so that learning will take place (Woods).

THE STUDY ON TEACHER COGNITION

The larger work on which this paper is based uses the case study approach and the ethnographic method of observing the behavior and practices of a group of people from a particular culture. I studied the "culture," i.e., instructional practice and decision-making process of literature teachers[4] in secondary schools in Metro Manila to generate a "theory," i.e., the relationship among their beliefs, instructional practice, and decision-making process based on a detailed study of their cases.

In analyzing the data, I started with set categories which I synthesized from previous studies. I found myself, however, veering away from these categories as the research progressed since my findings seemed to resist categorization; my data did not yield clear-cut categories and classifications.

The nature of the focus of my study (teacher beliefs) necessitated intensive, rather than extensive, data gathering and analysis. I needed to establish a pattern in the teacher's instructional practice that might not have been easily inferred from one classroom observation and one interview, thus the need for me to gather data repeatedly over a long period. Data analysis took so much time as patterns and categories (and eventually beliefs) had to be inferred from lesson transcripts, observation notes, interview transcripts, notes, and plans. Moreover, I found myself going back to the data for verification even after patterns had already emerged from my analysis.

Data presented here were obtained from a teacher of a private secondary school in Metro Manila. I shall refer to her as Cynthia. The teacher was not screened based on her methodological preference, as one of the aims of my study is to find out what methodology is used in the teaching of literature.

Prior to the classroom observations, the teacher was interviewed (audio recorded) to elicit her views about herself as a teacher, her beliefs about literature, learning, and teaching. Following Woods' approach, I used interview questions that elicited

anecdotes, as beliefs articulated in stories are more likely to be based on actual behavior. I then videotaped four sessions of her classes (lasting approximately 190 minutes). The notes taken from viewing these sessions included time, a running account of what was happening in the lessons, and movements of the teachers.

Analysis of data was an in-depth description, analysis, and interpretation of the observation data (lesson transcripts, notes, lesson itself) and interview data. Data analysis consisted of three stages: the description of the instructional practice of the teacher; the abstraction of the teacher's underlying beliefs about literature, learning and teaching; and the discussion of the interplay of the beliefs and practices of the teachers.

Initial analysis entailed a search through recorded observed lessons, observation notes, and lesson transcripts in order to obtain an over-all understanding of the lesson framework (tasks, learning environment, and discourse) and decision-making process. I used the Lesson Dimensions and Dimension Indicators that Artzt and Armour-Thomas utilized in their study to guide me in describing the teachers' instructional practice (See Table 1).

Because the original descriptions contained in Artzt and Armour-Thomas were specific to mathematics, I added and modified a number of items culled from different sources to make them more applicable to the literature classroom: Richards and Nunan's *Classroom Management* and *Task Analysis* Forms, *Cole, O. and L. Chan (1994),* Brown's *Teacher Observation Forms* (A & B), and Gillen, Brown, and Williams' *Rating Form for Evaluation of a Science Demonstration* in Freiberg and Driscoll.

Table 1. Lesson Dimensions and Dimension Indicators

Dimensions	**Description of Dimension Indicators**
TASKS	
Modes of Representation	• Provides such representations as symbols, diagrams, charts, etc. to facilitate content clarity • Provides multiple representations that enable students to connect prior knowledge and skills to new knowledge • Uses balanced and varied activities during the lesson • Uses appropriate examples and illustrations effectively • Uses instructional aids and resource material effectively

Nature of Learning Activities	• Assigns work tasks that involve students in a broad range of cognitive and practical activities • Includes both new content and review material on work tasks • Sets work tasks that allow students to generalize or transfer their knowledge to practical problems
Motivational Strategies	• Provides tasks that capture students' curiosity and inspires them to speculate and to pursue their conjectures • Utilizes tasks that contain game-like features that make them more like recreational activities rather than academic activities • Provides challenging, novel and varied learning activities and experiences to motivate students to high levels of achievement • Takes into account the diversity of students' interests and experiences • Involves a finished product for display or use • Provides opportunities for students to interact with peers
Level of Difficulty/ Sequencing	• Sequences tasks such that students can progress in their cumulative understanding of a particular content area and can make connections among ideas learned in the past to those they will learn in the future • Uses tasks that are suitable to what the students already know and can do and what they need to learn or improve on • Presents material at the students' level of comprehension • Uses materials that are challenging but not threatening

LEARNING ENVIRONMENT	
Social/Intellectual Climate	• Establishes and maintains a positive rapport with and among students by showing respect for and valuing students' ideas and ways of thinking • Establishes an atmosphere where the class feels free to ask questions, disagree, or to express their own ideas • Enforces classroom rules and procedures to ensure appropriate classroom behavior • Gives equal attention to all students and does not favor some at the expense of others • Stimulates students to think of alternative means of achieving stated goals • Devises cooperative learning activities in the classroom

Modes of Instruction/ pacing	• Uses instructional strategies that encourage and support students' involvement as well as facilitate goal attainment • Explains materials in an understandable way • Provides and structures the time necessary for students to express themselves and explore ideas • Uses method/s appropriate to the age and ability of students • Gives students "thinking time" to organize their thoughts and plan what they are going to say or do
Administrative Routines	• Uses effective procedures for organization and management of the classroom so that time is maximized for students' active involvement in the discourse and tasks • Gives clear guidelines and precise directions that students are able to carry them out to complete work tasks • Controls and directs class • Organizes the students into learning groups appropriate to the goals of the lesson • Encourages students to finish tasks within a set time • Organizes a classroom programme that has a minimum of disruptions and delays

DISCOURSE	
Teacher-student interaction	• Communicates with students in a non-judgmental manner and encourages participation of each student • Requires students to give full explanations and justifications or demonstrations orally and/or in writing • Listens carefully to students' ideas and makes appropriate decisions regarding when to offer information, when to provide clarification, when to model, when to lead and when to let students grapple with difficulties • Answers questions carefully and satisfactorily • Knows when the students are having trouble understanding • Gives appropriate feedback to student responses
Student-student interaction	• Encourages students to listen to, respond to and question each other so that they can evaluate and, if necessary, discard or revise ideas and take full responsibility for arriving at conjectures/conclusions • Encourages students to cooperate and share information with others

Questioning	• Poses a variety of levels and types of questions. • Asks probing questions to stimulate students to develop ideas, concepts and principles • Asks questions that are ordered from easy to difficult and arranged in a logical sequence • Ensures that the wording of questions is direct and clear • Allows appropriate wait times for students to answer. • Rephrases questions if students' answers indicate misunderstandings
Feedback Giving	• Provides explicit and unambiguous feedback • Addresses feedback directly at students' task performance and not at personal qualities of students who have completed the task

The framework consists of three parts—the TASKS that the teacher gives, the LEARNING ENVIRONMENT that exists in the classroom, as well as the DISCOURSE that exists between the teacher and the students and among the students themselves.

For the purposes of this study, I define tasks as referring to activities teachers use to achieve the learning goals they have set for the particular lesson (Richards and Nunan). Learning environment refers to the context or conditions where the teaching-learning process occurs. It includes the type of interpersonal interactions that exist between and among teachers and students, as well as mechanisms for time allotment and circumstances that affect classroom events. Discourse refers to the verbal exchanges that take place between and among teachers and students.

THE CASE STUDY

In my first interview with Cynthia, I asked her about her experiences in studying and teaching literature. From this interview, I abstracted Cynthia's conceptions of literature, teaching, and learning which are summarized by the following statements:

> Through Literature, teachers can teach students about values and what it is to be "human." Teaching therefore, does not merely involve content presentation, but also character formation.

> Literature teaching involves an understanding not only of the plot and setting, but

also of the other elements which are also as important. There is a need, however, to start with establishing students' basic understanding of the literary text.

Good teaching involves making students see the relevance, i.e., practicality and applicability to the outside world, of what they had been taught in the classroom.

Students learn best when they themselves discover what needs to be learned. It therefore becomes necessary that teachers equip their students with critical thinking skills.

Students come to class with their own schema of interests, knowledge, skills, and capabilities. The teacher needs to tap into and develop these, in order for more learning to occur inside the classroom.

The lessons I observed revolved around particular scenes from *Romeo and Juliet*. The first session is a discussion of the character of Romeo, specifically after he had learned of his punishment for killing Tybalt. In the second session, the students listened to an audiotape of Act 3 Scene 5, and they were instructed to choose a particular character to profile—by noting down the language used and the tone and emotions revealed by the dialogues. These became the basis for the symbolism activity which the students worked on afterwards and then presented in the following meeting (Session 3). Session 4 is a recap of the highlights of Acts 1-3, events which the students referred to in Session 5 when they were brainstorming on the different types of love found in *Romeo and Juliet.* After the brainstorming activity, the students wrote an illustration essay about a type of love found in the play, using examples from the text, as well as from personal experience.

The task-based framework that Cynthia's syllabus is based on has an underlying coherence: all activities are conceptual and linguistic preparations for students to accomplish the final task. In this lesson, the final task is to write an illustration essay about a type of love found in *Romeo and Juliet*. According to the framework, all the activities done prior to this final task will equip the students with the content (types of love exemplified by the characters in *Romeo and Juliet*) and language skills (exercises and activities geared towards writing an illustration essay) necessary for them to accomplish the final task.

A look at Cynthia's class reveals that she uses learning activities that really involve the students. Such activities entail them to apply what they have learned both recently and previously. For example, by asking the students to include actual experience (personal

or a friend's) as example to the type of love discussed in the illustration essay (Session 5), the teacher is able to capture students' interest and, at the same time, challenge them to go beyond what the text reveals, and thus find its relevance to real life. Moreover, these activities allow students to interact, if not collaborate, with their peers.

Much of classroom interaction, though, is still teacher-led discussion. Although the teacher merely asks the guide questions, and the answers still come from the students themselves, very few students get to participate in such a set-up. For example in Session 1, after the dramatic reading of Scene 3 by selected students, the teacher asks the students to identify the solution proposed by the different characters and then give an adjective that will describe each of these characters. As students give their answers, the teacher maps them out on the board. Only around 18 out of a class of 30-35 students participated in the discussion.

In addition, the questions Cynthia poses ask for answers that are mostly based on the text. She often starts with basic plot questions and follows these up with "Why?" or "Justify your answer." However, no synthetic/evaluative questions, i.e., questions that go beyond the text, are asked. As a whole, though, the teacher's questions are direct and clearly worded. She often rephrases questions even before students try to answer, probably to give students more time to think about their answers.

The learning environment in the class is characterized by respect: Cynthia asks for and accepts students' responses and encourages them to ask questions as well. Often the teacher will ask her students, "What do you think?" or "What would you do?" to elicit a response from them. She calls on everyone and does not seem to favor any student in particular. She will always say, "Other hands?" or "I haven't heard from…" to get everyone in class to recite.

Activities are as well managed as the discussions. The teacher gives clear instructions, often writes them on the board and informs the students how much time they have to accomplish the activity. Often she says, "At the count of five, return to your proper places…" or "All papers should be in…."

She utilizes strategies such as BUZZ sessions to her and her students' advantage since these maximize their understanding of the lesson. For example, when students start discussing among themselves, the teacher turns the noise this creates into a productive endeavor by letting them "buzz" for about a minute or two, and then asking them to share with the bigger group what they have "buzzed" about (Sessions 1 and 5).

Cynthia encourages students to participate by saying, "I haven't heard from…" or "I'm interested to know what you think…." She makes it clear, though, that students have

to justify their answers, often by asking them to cite specific lines from the text that they are studying.

Cynthia generally directs feedback at the students' performance or answer, and not at the personal quality of students. She often responds with "Ok," "Correct," "That's a possibility," or "That's one way of looking at it." When the teacher gave feedback to the students who did the dramatic reading, she said, "Of course, their emotions can still be improved upon," implying that she was not quite happy with the group's performance, yet at the same time not directly putting the students down.

UNDERLYING BELIEFS ABOUT LITERATURE, LEARNING, AND TEACHING

Cynthia's instructional practice reveals that she regards literature as an "artifact" to be studied for its timeless and universal truths and values. A look at the nature of most of the activities that Cynthia prepared for and did in class shows that these all intend to help students gain a better understanding of the text that they are studying. They are all geared towards content clarification, comprehension, and interpretation so that students will be able to "unearth" the meaning, i.e., values, traditions, and truths embedded in the text.

Plot clarification (Session 2) before the symbolism activity is concerned with the "what happens," or the sequence of events. All the other activities—paraphrasing of lines, the recaps and reviews, even the quizzes, ensure students' understanding of the "basics" of the text. Because knowing the "what" will make it easier for the students to know the "why," i.e., interpret not only the events but also the actions of the characters.

In the end, such practice will bring the students to a better understanding of what life is about by allowing them to see how the text is related and relevant to their own lives. The final task thus brings all of these together. Students are asked to write about a type of love exemplified in *Romeo and Juliet*, citing not only specific events in the text, but also personal or vicarious experience.

An analysis of the teaching practice of Cynthia exhibits a basically cognitive-constructivist view of learning. That is, she believes that students are actively involved in the process of learning. Learners are thus expected to have active roles—they are responsible for their own learning.

Students learn when they themselves deal with the literary text—read it, answer exercises about it, talk about it, and accomplish activities on it. The dramatic reading of the scenes and listening to the audio tape of the scene are ways of making the text accessible to

students—a necessary step prior to "processing" it. The charts and diagrams the teacher gives to students enable them to investigate and try to understand it.

The teacher engages them in discussions about the text, carefully constructing her questions so that through this process, students will be able to construct their knowledge of the text, i.e., understand and learn it. When the teacher asks questions that clarify the plot, the players, and some particular scenes, she merely wants to assist her students in processing the new information. This is why Cynthia is careful that she does not spoon feed her students. This is also one of the reasons why she persists with the questioning of a student—so that he himself, with the guidance of the teacher, will discover the answer.

Also evident in Cynthia's classroom practice and decisions is her belief that learning is an emotional experience. Thus, a learner with the 'right" attitude, interests, and motivation will likely be more successful in learning. This is why Cynthia deliberately chooses her activities and journal topics and makes sure she uses a variety of them. Using the same activities over and over again may dampen students' interests and thus de-motivate them. Moreover, by using different activities, she shows awareness of the different learning styles of students —that there are some who learn best when they analyze, while there are others who learn more by interacting and communicating with their peers.

Cynthia's teaching approach is basically learner-centered and learning centered. An analysis of the activities she planned and executed in class shows that these really involve the students and entail them to apply what they have learned. The symbolism activity allowed students to explore their knowledge of the things around them and find a conceptual, if not thematic link between these and the characters in the text. The fact that this was done in small groups ensured maximum participation of the students. In such a classroom set-up, the teacher basically takes on the role of an organizer and a guide —setting up tasks and activities, and assisting and leading the learners in accomplishing these tasks.

The nature of these activities and classroom events reveals that the teacher also aims to develop the critical thinking and problem-solving skills of students. Character analysis, paraphrasing, looking for justifications—these are means of training the mind to establish relationships between concepts, and thus allow students to construct knowledge.

However, the teacher still has too much control of the class. Much of classroom interaction is still teacher-led discussion, and the participation of the students is limited to answering the questions that she posed. Although the answers still come from the students themselves, very few students get to participate in such a set-up. When such discussions are done to prepare the students for the following activity, the teacher's concern is really

about the time that plenary discussion will save (as opposed to having the students discuss these among themselves), which will then translate to more time for the main activity.

Cynthia's professed beliefs were consistent with her instructional practice. The focus of her discussion of literary texts and the nature of the activities she gives in class are consistent with her view that literature embodies a meaning, value, or truth that students need to primarily understand in order for them to see its relevance in their own lives. She probably guides the students through a thorough understanding of the "players," i.e., characters of the text in order for them to see that the characters can be like them, and that what the characters have gone through may be similar to what real people go through. Thus, by studying the literary texts, students actually gain a deeper understanding of what it is to be "human", and of life itself.

Cynthia's belief that learning is discovering is also reflected in her instructional practice. Several times, Cynthia said that she takes care that she does not spoon-feed her students. This is apparent in her use of the Socratic method (through which she patiently leads the students to the discovery of the answers), and in the classroom tasks and activities that she gives in class. These are mostly "thinking" and "gap" activities, i.e. activities that allow the students to be creative and independent learners. Her use of the discovery method may also be attributed to the fact that she handles a semi-honors' class, which is basically composed of bright students. Such students need to be challenged to think, and gapped exercises address this need.

With such a view of learning, it becomes clear why she engages her students in a number of pair and small group work activities. Cynthia does not see herself as the only source of knowledge in the classroom; the students themselves are vital contributors, thus the opportunities she gives them to participate in the learning process.

Cynthia's definition of "learning by discovering," however, does not seem to include a wider range of questions. An analysis of the questions she asked in class reveals that she asked more questions that require text-based answers than those that require evaluative, synthetic thinking. It is possible that this lack of awareness of the taxonomies of questions may be due to the fact that Cynthia is not an Education major, but a Philosophy graduate.

Once or twice, Cynthia expressed her belief that teaching also involves character formation. Thus, the teacher needs to nurture her students by respecting their individuality and recognizing each of their potentials. This humanist view of learning is reflected in Cynthia's instructional practice as well. That she tries to call on everyone in class, responds to students' answers, and includes presentation of output reflect her understanding of students' need to be recognized and affirmed.

Cynthia attributes this practice to her experience with her college teacher. She knew how it felt to be appreciated and recognized, thus her vow to do the same with her students. Moreover, the school she works for values *cura personalis* (personal care). In such an environment, teachers are encouraged to go beyond their duties as mere educators whose primary concern is to inculcate knowledge in their students and to attend to the development of the total human person in their students, including their emotional well-being.

CONCLUSION

> There is no such thing as good teaching. There are only good teachers… In other words, teaching is realized only in teachers; it has no independent existence.
>
> - Richards, *Beyond Training: Perspectives in Language Teaching Education*.

The experience of Cynthia validates what researchers have long expressed—that the teachers' instructional practice and decision-making process are shaped by their beliefs system. Several researches have already suggested the importance of teachers' awareness of their own beliefs system —teachers who understand the cognition underlying their teaching practice and decision-making process are in a better position to evaluate their own development as teachers. As such, they can determine what aspects of their teaching need changing.

Research on teacher cognition has brought the focus back to the teachers—who are as essential to the learning process as the learners themselves. This time, however, the deed is not distinct from the doer, but rather, the deed is, at times the doer. Teaching reveals so much about the teachers—their knowledge, values, and experiences—that it will be remiss of us to think otherwise. Studying the teacher and her teaching uncovers a number of assumptions and conceptions that might already need challenging and changing.

However, this study of teacher cognition should be done in the context of reflective teaching practice. Insights from research on teacher cognition, therefore, will not just enrich the field of teacher education, but more importantly, eventually empower the teachers to look to themselves for answers to their teaching woes. Seen in this light, therefore, reflective teaching is a "hopeful activity" (Brookfield xiii). It essentially assumes that teachers *do* want to be better and more effective teachers.

NOTES

1 Editors' Note: On August 2001, Republic Act 9155 or Governance of Basic Education Act transformed the name Department of Education, Culture and Sports or DECS to Department of Education or DepEd.

2 Both public and private secondary schools base their own curricula on this.

3 This paper is part of a larger study that examined how four literature teachers' beliefs about literature, learning, and teaching influence their instructional practice and decision-making process. I do not claim, however, that my findings in this study can be used to make generalizations on the practice of literature teaching in secondary schools. What it does is simply describe the practice of four literature teachers, as this can provide insights in the study of teacher cognition, as well as the teaching of English in the country.

4 Data for the entire study were obtained from teachers of four different private and public secondary schools in Metro Manila. Out of the seven School Principals within Metro Manila I sent letters to, only five responded positively. I considered only the schools within Metro Manila for practical reasons. I had to consider that I would be going to these schools for a week (and possibly one school after another) in order to videotape the classes of the teachers. I initially wanted one teacher per year level per school as participants. However, I did not have control over which teachers were willing to work with me in my research. In the end, I decided on just four schools—two private and two public schools and whoever were willing to participate.

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THE CONCEPT OF SIMULTANEOUS CONTRADICTIONS AND ASIA PACIFIC REGIONALISM

Alma Maria Ocampo Salvador
University of the Philippines

About the Author
Alma Maria Ocampo Salvador obtained her Masters in International Studies from the University of the Philippines. She is Assistant Professor of Political Science and teaches courses in international relations, politics and governance, and environmental policy. She is a member of the UP community-based Coastal Resource Management Resource Center where she pursues an advocacy in participatory resource management, also a central theme of an ongoing doctoral dissertation. Her publications include studies on local governance, environmental politics, and local participation.

Keywords
globalization, political economy

Editor's Note
This article is a review of Joseph Camilleri's *Regionalism in the New Asia-Pacific Order: The Political Economy of the Asia Pacific Region*.

The Asia Pacific region is considered one of the most promising regional blocs this side of the world. It is emerging as a region of sub-regions made up of both developing and advanced economies and states. Today the region that is called Asia Pacific or Pacific Asia is bounded by the Oceania, the United States (US), Canada, Japan, South Korea, ASEAN (Brunei, Indonesia, Malaysia, Philippines, Singapore, Thailand), China, Hong Kong, Chinese Taipei, Mexico, Papua New Guinea, and Chile.

Camilleri's book is a contribution to the literature on the contradictions of globalization and its unintended consequences—which among others include the flourishing of regional formations. The value of the book lies on the author's way of organizing and framing the events that surround Asia Pacific regionalization as a unique example of integration. In contrast to the European Union (EU), Camilleri argues, the phenomenon of regionalization in Asia Pacific is taking place at a time when bipolarity, the period when some of the earlier regional formations such as the EU and the North Atlantic Treaty Organization (NATO) have been formed, yields to interconnectivity and yet, does not become an impediment to regionalization.

To put it more succinctly, the author's main argument rests on the contrasts and contradictions of the Asia Pacific regionalism experience as he considers the dimensions of diversity of membership, ideological attributes, political development of constituent states, and the globalization context. By choosing to situate the analysis of Asia Pacific regionalism in the idea of a globalizing environment, Camilleri is able to set apart the phenomenon in Asia Pacific from cold war regionalism, such as that of the European Union, which initially built itself from the European Coal and Steel Community in order to contain communism. Related to this is what the author sees as a contrast between the basic assumptions of integration theories (which have been patterned after the EU experience) and a "different brand of multilateralism" that the current Asia Pacific phenomenon represents. Camilleri thus argues that the Asia Pacific model is a veering away from theoretical templates and historic reality.

Thus, the author's conceptual frame of regionalism in globalization highlights the elements of contradictions that define the globalizing world. The first of these contradictions is derived mainly from how politically and economically interconnected environments ironically breed regionalism. According to Camilleri, the global environment does not in fact impede regionalism—a thinking that is already anchored on existing arguments framed along the lines of globalization theories. What appears to be novel in the author's view of regionalism is the way he expounds on the concept of simultaneous contradictions taking place in the larger global environment and in the Asia Pacific region itself.

In order to do this, Camilleri transposes certain elements found among precursor theories of integration against the experience of Asia Pacific regionalism. He looks at a number of things. The first of these is the ingredient of external threat (i.e., of communism) as a major incentive for community building. The EU was originally inspired by a common desire to prevent the spread of communism; Asia Pacific regionalism, however, is happening in a highly interconnected world. Second, Western European integration was conditioned by plural and democratic environments. While both the EU and NATO were formed mainly to showcase peaceful foreign policies and democracies allied to the US, the regionalism in Asia Pacific is a "mosaic" of differing ideologies and governments. And third, the earlier form of EU integration was conditioned by member states with complimentary interests; in contrast, Asia Pacific today is made up of ASEAN, Oceania, Northeast Asia, and regional powers, US, Japan, China, and Australia. For the author, it is the element of divergence and contest as opposed to complimentarity that conditions Asia Pacific regionalism.

Obviously, Camilleri describes the phenomenon of the Asia Pacific regionalism as a contradiction of sorts and in the book constructs a conceptual frame based on regional versus global as the best way to capture this phenomenon. These contradictions are heightened by what the author views as an emergent decentered environment in which networks of actors and non-states overlap. The author examines multi-tiered forms of multilateralism in Asia Pacific which includes ASEAN, the APEC which is a loose forum for economic dialogue, the business advisory group Pacific Business Forum, the ASEAN Regional Forum, the Eminent Persons Group, and the Council for Security Cooperation in the Asia Pacific among others. The author also examines the non-formal institutional innovations of the Brunei-Indonesia-Malaysia-Philippines East Asia Growth Area or the BIMP-EAGA, the Indonesia Malaysia Thailand Growth Triangle, and the West-East Corridor of the Mekong River of Vietnam, Laos, Cambodia, and Thailand.

Camilleri's framework is thus a resonance of the basic arguments of globalist writers. What he fails to emphasize, however, is that the European Union experience is totally unlike that of the Asia Pacific primarily because, in theoretical and practical terms, the EU has proceeded and committed to furthering objectives beyond community building in order to achieve integration. This was achieved mainly by a long and tedious process of transferring loyalties from territorial states to a federal entity—a process that may not at all be evident from both previous and ongoing experiences and from the intentions of member states in Asia Pacific. In fact, what possibly prevents this from further occurring is the contradictory nature of regionalism in Asia Pacific itself.

But as Camilleri succeeds in providing his readers with another way of appraising the elements and contradictions of globalization, his work also lends the Filipino reader a necessary respite from the chaos of contemporary domestic politics. The work is surely another way of appreciating the importance of the region—-not only politico-economically but culturally. The book also yields a further appreciation of our work as Asians and Southeast Asians and as a nation interested in promoting the formation of a more inclusive community of states and perhaps of cultures and groups in Asia Pacific. If we Filipinos can show the international community our relative power as a small member state of an emerging region, i.e., the ASEAN, then our activities in ASEAN in Asia Pacific cannot be overlooked.

KOLUM KRITIKA

MEDITATION ON THE *BANGKO* (THANKS TO DESCARTES)

Leovino Ma. Garcia
Philosophy Department
Ateneo de Manila University, Philippines
lgarcia@ateneo.edu

About the Author
Leovino Ma. Garcia earned his undergraduate degree in the Humanities (cum laude) from the Ateneo de Manila University and his BA (cum laude), PhL (magna cum laude), and PhD (magna cum laude) in Philosophy from the Universite Catholique de Louvain, Belgium. He was bestowed the Knight of the Order of the Academic Palms by the French Government in 1990 and has held various professional and academic posts in both private and government organizations. Currently on sabbatical leave, he will assume his second term as Dean of the Ateneo School of Humanities in June 2004.

Editor's Note
"Bangko" is the Tagalog word for bench.

TO KNOW WHAT IS TO BE DONE

> There is a wisdom which knows when to go and when to return, what is to be done and what is not to be done, what is fear and what is courage, what is bondage and what is liberation—that is pure wisdom.
>
> *The Bhagavad-Gita* 18:30

Stopping in Santa Fe, Nueva Vizcaya six weeks ago, I simply knew "what (had) to be done." While my sister haggled with the overweight *tindera*[1] over the prices of Chinese pechay, Baguio beans, cabbage, potatoes and papaya, I suddenly noticed a primitive-looking, weather-beaten, scarred *bangkô*. It measured about four feet long. Without hesitation, I lifted it and hugging it tightly, I pleaded with the *tindera* to please sell it to me. I offered her 500 pesos. Stunned, she refused so feebly that in a second, my brother-in-law (interpreting this as tacit approval) was loading the minimally chic *bangkô* into the van.

Once ubiquitous but now in danger of becoming extinct, it is opportune to tease out the meanings of the *bangkô*. It poignantly brings back the memory of "the good old times" when we were simply being "happy together," as the song goes. Truly *Pinoy*, the

bangkô emerges as a relic, reminding us that for as long as we can help it, we really never want (like Greta Garbo) to be alone. We also do not take to carrying our own *bangkô*, except literally, as in the saying, "*Huwag mong buhatin ang iyong bangkô.*"

The *bangkô* is an icon of *sociality*, *narrativity*, and *solidarity*.

AN ICON OF SOCIALITY

Never meant for only one person, the *bangkô* offered solace to *istambays*[2] in front of *sari-sari* stores.[3] One took its presence much for granted during family meals, baptismal gatherings, birthday parties, wedding celebrations, and funeral wakes. Many counted on its welcome comfort at basketball games, benefit dances, gambling sessions, fiesta masses, and town *ferias*.

Of course, one could always have it for oneself (if no one else was around)—recline on it for a quick siesta. Or even pose one foot on it while sipping one's *bulalo*[4] soup (a sure sign according to the late Doreen Fernandez that one was relishing the meal). With another person, one played a game of *dama*[5] or *sungka*[6] on the *bangkô*. Or simply flirted, even dance on top of it, as they do in some regions.

A HAVEN OF NARRATIVITY

Oh, the stories the *bangkô* can recount if it could only talk—adolescent sexual exploits, basketball commentaries, *kanto tsismis*[7], macho jokes, moralistic narratives, *aswang*[8] stories. If inside the jeepney, passengers behave like passive spectators who watch without looking, people seated on a *bangkô* find it difficult to ignore one another. Sooner or later, they will be swapping their stories and slapping one another's backs. By dint of recounting their experiences, they will also have shared their lives, even themselves.

It is no wonder then that a certain bond gets shared by those who are "bench mates." At the Ateneo, there is a "bench culture." Your identity comes from the bench your group occupies on campus. One can be a *coño*[9] (if you become a fixture just outside the Cafeteria), a "nerd" or *iskolar* (in Colayco Hall), a *sosyal* (usually, one who has made it to the Soccer Team), a "New Age Goth" (one who's always in black and who hangs in the Science Education Complex). And woe to the naïve freshman who parks himself on a bench that has been claimed by one of these groups!

A MARK OF SOLIDARITY

What, has it come to this—that an emblem of solidarity has now been transformed into a trademark of territoriality? For if there is something the *bangkô* symbolizes, it is as a monument to the time when we did not have to organize joy, feign spontaneity, and calculate generosity. That time, when we didn't have to pay to entertain ourselves. (Actually, we now pay to bore ourselves, almost to death). That time when being together became reason enough for being together. When we innocently enjoyed communal pleasures. When simple honest fun had not yet turned into cheap gimmicks.

FROM BANGKÔ TO MONOBLOC CHAIRS

After buying the *bangkô*, I looked out of the van for a very long time (from San Jose, Nueva Ecija to Plaridel, Bulacan). I started checking whether there were still *bangkôs* in front of sari-sari stores along the highway. Sad to say, I only counted a few. Most sari-sari stores had upgraded to monobloc chairs.

As the *bangkô* disappears, do we also lose the sense of the social, the narrative, the communal?

POSTSCRIPT

Two weeks ago, stopping again at Santa Fe and waiting for my sister to finish her purchase of vegetables and fruits, I noticed that in the area once occupied by the *bangkô* I had bought, there were two new pistachio-colored monobloc chairs. I looked at the *tindera*. She smiled back at me with pride.

NOTES

1 *Tindera:* a female vendor

2 *Istambays:* loafers

3 Sari-sari stores: neighbourhood convenience stores

4 *Bulalo:* bone marrow

5 *Dama:* a variety of checkers

6 *Sungka:* native board game using sea shells dropped onto hollows in a wooden tray

7 *Kanto tsismis:* town gossip

8 *Aswang:* viscera-eating creature of local folklore

9 *Coño*: a term that can variously refer to a student whose family belongs to the upper middle or upper classes of Philippine society; to a student who may feign awkwardness in the use of the national language; or to a student who is such by association.

LITERARY SECTION

SIYAM NA AWIT NG PAG-IBIG AT ISANG INTERBENSIYONG DALIT NG PANIBUGHO

E. San Juan, Jr.
Center for Humanities
Wesleyan University
philcsc@sbcglobal.net

Charlie Samuya Veric
Department of English
Ateneo de Manila University
charlie.veric@yale.edu

About the Author
E. San Juan, Jr. is a fellow of the Center for Humanities, Wesleyan University, and is also Visiting Professor of English. His recent books are *Hegemony and Strategies of Transgression: Essays in Cultural Studies and Comparative Literature*, *The Philippine Temptation: Dialectics of US-Philippines Literary Relations*, *Filipina Insurgency*, *Beyond Post-Colonial Theory*, *From Exile to Diaspora: Versions of the Filipino Experience in the United States*, and *After Postcolonialism*.

About the Translator
Charlie Samuya Veric is a poet, critic, essayist, and translator. He teaches writing and literature with the Department of English, Ateneo de Manila University. His works have been published in learned and international journals.

1.

Kabaliwang sugal ng istambay basagulerong lasing lito alangan
Bulakbol na kontra-bidang napasubo sa ilalim ng balag ng alanganin
Anumang tangka sa paghabi ng tula ay pakikipagsapalaran

Ipukol ang dais walang katiyakan magkrus sa tumilampong bola
Walang makahuhula kung saan ka maitutulak o maihuhulog nitong sayaw
Kapag nabighani sa paralumang hindi ubas kundi tinik ang hain

Walang gantimpala o ginhawang mapapala sa panganib ng paglikha
Di sinasadyang daplis ng dila todas ka di na mababawi ang nabitiwang salita
Sa pagbabakasakaling masilo maikintal sa titik ang mailap na dalumat

Sa talisman ng iyong pilik-mata nanduduro ang maharot na paghimok
Bawat kilos ng bibig ay masidhing udyok bilanggong nagpupumiglas
Nasupalpal bawat pakana patibong atras-sulong ng diwang malibog

Pusta mo'y waldas abuloy na lang sa Abu Sayyaf Suriin bago tumaya
Subalit ang pagsunod sa nasa'y di naghahangad ng tuwa o sarap
Lubog sa luha't pawis ng guni-guning naduhagi sa gayuma ng wika

2.

Oo Mahal ang problema'y nasaan ang nasang mapusok mapangamkam
Pumili sa pagsamba sa mutya o komitment sa panata ng pulang mandirigma
Sino ang masusunod aling adhika ang makatutugon sa pithaya ng dibdib

Walang susog o gabay mula kina Rosa Luxemburg at Alexandra Kollontai
Kahit sikolohiyang Pilipino ay dahop sa kalinangan ng libog at ligaw
Nangangapa pa sa gabi ng pag-aalinlangan kung anong pakay ng budhi

Anong layuning sumasakay sa katawan ng hayup na marunong mangarap
Hayup na lutang sa panaginip ng paraisong sagana sa pagkain at halakhak
Hampas-lupang nilalang ng May-kapal upang subukin at parusahan

Hindi ka ba naman hihiyaw ng Hindi Huwag Hindi Ayokong magtiis
Gusto mo man o hindi dapat magpasiya kundi walang katuturan ang panitik
Nais mo bang malambing ang indayog ng taludtod nakakakiliti sa ari

Bakit dapat ipaghiwalay ang dalawang lunggating sadyang magkaugnay
Tulad ng magkabiyak na karanasan ng pagtatalik at paglagot ng hininga
Magunaw na ang mundo napukaw sa pantasiya ng pag-iisa ng dalawa

3.

Iisa lamang ang tunguhan taluntunin ang daang baku-bako zigzag
Baybayin ang pariralang baluktot burarang saknong at taludtod
Binigkas na pangako'y tutuparin bagamat naligaw sa gubat ng kaakuhan

Kung saan nag-aabang ang malupit na kaulayaw O mutya ng kabalintunaan
Wala sa pagbubulay-bulay masisinop ang taktika't istratehiya ng rebolusyon
Wala sa paghimay-himay ng tayutay ang susi sa suliranin ng praktika

Ipukol muli ang dais baka paratangan mo akong mambobola lamang
Bantaan na huwag isuko ang pagnanasang maabot ang kalis ng tagumpay
Huwag lumuhod sa kuhilang asal lango't babad sa imperyalistang putahan

Huwag tumiwalag sa pagsisikap matamo ang himala ng iyong pag-aalay
Nais mo mang tumahimik at magpasasa sa luho ng petiburgesyang buhay
Di ka pahihintulutan ng kalaguyong nagtatanggol lumalaban

Mariing sampal ang babati sakaling tumalikod sa hamong sunggaban
Ang pagkakataong mahuli't makulong sa bisig ang pinakaasam-asam
Sakim sa halik ganid gahamang Eros mapag-imbot sa sigasig ng paglipad

4.

Bakit sa muling pagkikita natin Mahal umiilag ka Kurot mo'y mailap
Hayun lumuluksong bagwis sa himapapawid naglundagang palikpik sa agos
Namamaalam na ang pilantik ng mata wala pa rin akong kaalam-alam

Kulang sa pagmaniobra ng diyalektika sanay sa pagbibilang ng bituin
Nahan ka Huseng Batute Babala sa makata ng pinipintuhong lakambini
Saklolohan ninyo ang napariwara sa sugal ng pagbabagu-bago ng titik-tugma

Sa panahon ng krisis kung saan manhid ang konsiyensiya di tinatablan
Anumang sandata ng kritika'y balewala walang nais kumawala sa piitan
Nasanay sa pagkaalipin urong ang bayag hubad-dangal Sinong sisisihin

Paano imumulat ang tao sa kabuktutan kung binusabos ang sariling bait
Parang natural na ang paglapastangan kung sangkot ka sa sistemang kriminal
Anong bisa ng talinghagang matamis kung walang paggalang sa sarili

Hindi sapat ang sining kung ang biktima'y malubha't naghihingalo
Sa lambong ng propaganda tinitiis ang pagdurusa at ginahasang karangalan
Kailangan ang pulbura't baril habang umaawit ng kundiman sa dilim

5.

Pagtawid sa Plaza Miranda nakatagpo muli kita Suwerteng awa o patawad
Tingin mo'y pagbati sa banyaga ngiti mo'y hasik na hamog sa disyerto
Saplot ng pag-aagam-agam binulabog mo ang hinala't hinanakit

Anghel sa dilim ang bintang sa iyo ngunit sugo ng kaligtasan sa akin
Sa titig mo'y sumusupling ang biyaya ng maluwalhating kinabukasan
Nabuksan ang lihim ng pangakong bininyagan mo ng katuparan

Di mapapatawad ang sakripisyong isinugal ang puri at dangal ng bayan
Napansin kong nangilabot ka sa panganib ng darating na sagupaan
Sa haplos at hikayat pumayag kang makilahok Saliksikin Siyasatin

Batid ko sa kabila ng pahintulot nagkubli ang hinagpis siphayo kutob
Isang hipo ng iyong daliri sumiklab muli ang titis ng pagnanais
Umigkas ang damdaming nasagkaan nakiramay kapit-bisig

Paalis ka na sinulyapan kita damdam ko'y nagbubulag-bulagan
Batid kong may hilig ka rin nag-uusig umiiwas sa gumigiring hayop
Walang imik kapag nasukol sisiklab ang panibughong anong bagsik

6.

Ang saklap na matuklasang umalis ka na walang iniwang direksiyon
Habang ang nanliligaw ay naghahanap pa ng salita uutal-utal
Di inakalang iwanan mo ang iyong historyador O mandarayang Sinta

Sumbat mo'y sinungaling ako mambobolang pinatulan ng Ars Poetika
Hangal ang makatang nanunungkit ng bituin bumubulong sa hangin
Nagumon sa estetikang binayaran ng burgesyang hibang sa ari-arian

Oo Mahal marami ngang naglulubid ng buhangin sa krisis ng bayang sawi
Hindi ako luluhod sa dambana ng musa ng luho't mapagsamantalang uri
Kahit man wala kang tiwala sa aking pangakong maglingkod sa iyo

Gagaod sa patnubay ng seksing birheng nagkasala laos na Bomba Queen
Dinggin mo ang prinsipyo ng linyang pangmasa kadluan ng katarungan
Kailangan upang magpakatao at makapagtatag ng egalitaryang lipunan

Kung saan walang alipin at walang magpapaalipin Hoy inaantok ka na ba?
Bintang mong doble-kara ako hindi tapat sa pagsinta tusong sugarol
Pilit kong hahagkan ang katawang nakahulagpos sa matimtimang manalangin

7.

Sabi nila'y dyezebel kang haliparot mapanlinlang salamangkera ng puso
Kung totoo ipagdiwang natin habang nag-tatagisan sa barikada
Ganda'y sumungaw sa balintataw nang bumaklas ang pintakasi

Ikaw ang tagapagsalaysay ng mababangong bangungo't tunggalian ng uri
Natarok mo ang pananagutan sa masalimuot na laberinto ng paghihiganti
Nagsalin nagsangla't nagpatubo sa kahulugan ng sagisag himatong haraya

Nilambungan ng tukso't aliw-iw ng walang-hiyang alok ng mga kapitalista
Hindi dyugdyugan blues ito o tulo-laway rap ng malanding utak
Pumipintig ang pangambang nasulsulan ka ng kakutsabang bulagsak

Umiigting ang angil ng pagsubok salat sa malambing na diga
Handa akong maglamay pasan ang pagsusumamong bumalik ka sa piling ko
Kahangalan ang mangarap habang nadudurog ang tahanan mo

Sa lagim at ligalig lumantad ka Mahal Harapin ang sakdal ng tadhana
Anong katuturan ng sining kung walang diwang malayang magpapahalaga
Anong silbi ng tula sa mundong bartolina ng mga magulang at kapatid

8.

Paghiwalay mula sa siping ng ina't paglalaro sa suso Ipukol ang bola
Ito raw ang pinagmulan ng lahat sakunang di mabubura o malilimutan
Nawalang kalinga'y laging hinahanap sa bawat tangis hibik hagulgol

Multong dumadalaw sa agwat ng ating kamalayang magkahidwa
Ngunit ang batas ng kasarinlan ay hawak ng pangatlong tauhan
Na pumapagitan sa ina't sanggol naghahati bumabalangkas ng landas

Tila guwang sa dibdib na hindi mapupunan ang di-makitang bagay
Higit pa sa uhaw o gutom na walang makapapatid sukdulang pananabik
Ilanlibong OFW ang naglakbay sa Tokyo London Roma nakatanikala

Hinahanap pa rin ang nawala wari'y malikmata kilalang ayaw kilalanin
Nagipit sa dahas ng Patriyarkong humalili kina Legaspi't MacArthur
Inangking ginto't pilak ay di makabubuntis sa baog na sinapupunan

Pagliripin na buhat sa di maiiwasang pangyayaring isa ay naging dalawa
Ipagdasal mo man di na maisasauli ang luwalhati sa kandong ng nag-aruga
Batas ng pagbabawal ang yumari ng tulay para sa nagtipang kaluluwa

9.

Sa wakas tanggap na ako ikaw ay likhang-isip lamang mga konstruksiyon
Nakasalalay sa kabilang mukha ng buwan kung saan inalis tinanggal
Lumihis sa tuwid na daan kumalag sa lilong kapangyarihan ng Kapital

Iwaksi ang pag-aalinlangan tumalikod sa masamyong yakap ng sirena
Itakwil ang pagpapanggap takasan ang pagkukunwari pagbabalatkayo
Sa salamin ng takipsilim ilantad ang noo bunganga pisnging sinampal

Kumalas sa bilibid ng lumang paniniwala tumakas lumayo
Baybayin ang kinathang pagkakaiba't pagkakawangki ng babae sa lalaki
Sa bawat tugma mapaparam ang karnabal ng libog at itinakdang kasarian

Makulit ka mataray ok lang sa manliligaw dalubhasa sa biro at tudyo
Isaloob ang paghahati ng magkabiyak Balatong saklolo ng laro Siya nawa
Iuugnay nito ang buto't lamang pinagwatak-watak ng diwatang kay bagsik.

Sandaling makaalpas sa pagkakulong sa piitan ng salapi't pag-aari
Itanan ang taliwas at salungat bigay-kabig ng walang awang kontradiksiyon
Oo tumakas paalam pumailanlang ang putang di na mabibili ninuman

ISANG INTERBENSIYONG DALIT NG PANIBUGHO

Anong saklap galit poot pagngingitngit Ay inay ko katarantadahun
Nagpapahiwatig na walang natutuhan sa mga pagkakamali

Himutok ng lalaking pinutulan ng tarugo Itigil na ang laro Itigil
Tumututol sa itinalaga ng karanasang pag-awat sa yapos ng ina

Nagtatangkang makasiping pa muli Teka 'pare ko dapat ka pa bang ipatuli
Walang babaeng makatutugon sa isinumpang pagkasabik sa guniguni

Ipinaglihi itong sugarol sa tusong anito bundat sa kasuwapangan
Baliw sa pag-aakalang masusupil ang mapagpalayang simbuyo

Ulol sa pag-asang may makabubusog o kaipala'y makasasapat
Walang babaylan na makalulunas sa sugat mortal ng unang sakuna

Asawang magdudulot ng pulot-gatang makapupuno sa kawalan
Sa krisis ng bayang naghihimagsik isang sakit ang pansariling katiwasayan

Pagliripin ito paslangin man ang kabiyak walang galak o kasiyahan
Halik ng ahas ni Medusa ang pabuya sa alipores nina Villa at Abadilla

Hinagpis at lungkot pagkatapos ng seks Ay naku May bagong balita ba
Dagok ng pagtuklas na ang tutubos sa ating dalawang walang pag-aari

Ang nakapagitang masang bukal ng talinghaga at pagbubunyag
Samakatuwid sukat nang pandayin muli balik-suriin patingkarin
Ang sining ng pag-ibig sa purong apoy ng armadong pakikibaka

NINE LOVE SONGS AND ONE INTERVENING POEM OF JEALOUSY

E. San Juan, Jr.

Translated from Filipino by Charlie Samuya Veric

1.

Mad gamble of a loiterer good-for-nothing drunkard baffled hesitant
A delinquent antagonist caught in the rails of doubt
Every attempt at weaving a poem is an adventure

Cast the die no certitude do the sign of the cross with the wayward ball
No one can foretell where you will be thrust or dropped by this dance
If you fall in love with a muse who brings thorns not grapes

No honor or respite is possible in the perils of creation
An accidental caress of tongue you're done the uttered word cannot be salvaged
In an attempt to ensnare imprint the letter of an evasive knowledge

In your eyelashes' charm the lascivious wish takes aim
Every shift of the lip is a passionate plea mutinous prisoner
Each plan is aborted trap wavering of a libidinous spirit

Your wager is a waste alms to the Abu Sayyaf Think before betting
But pursuing desire does not obligate delight or sweetness
Deep in the tear and sweat of an imagination blinded by the lure of language

2.

Yes Beloved the problem is where's the impetuous desire covetous
Choose between devotion to the muse and loyalty to the vow of a red fighter
Who shall rule which aspiration can keep true to the heart's yearning

No help or guide from Rosa Luxemburg and Alexandra Kollontai
Even sikolohiyang Pilipino is wanting in the ethos of hunger and longing
Fumbling in the dark of hesitating what conscience's aim is

What wish rides on the flesh of a beast that dreams
Beast translucent in the dream of paradise rich in sustenance and mirth
Wretched being that God formed for ordeal and punishment

Will you not scream No Don't No I can't endure
Like it or not you must decide if not the word is pointless
Do you like the line's strut to be pleasant quickening the penis

Why divide two aspirations meant to be one
Like the twofold experience of fornication and breath breaking
World shall end learning the dream of their oneness

3.

There is only one end track the tangled road zigzag
Follow the anomalous turn of phrase slipshod stanzas and lines
The promise given shall be made however lost in the wilderness of self

Where the spiteful lover waits O muse of paradox
The revolution's tactic and strategy is not perfected in reflection
The key to the question of practice is not in the riddle's distillation

Cast the die once more perhaps you will accuse I am a mere flatterer
Threaten not to yield the wish to seize victory's grail
Not to kneel before a false habit drunk and steeped in an imperialist whorehouse

Do not break from the struggle to complete the miracle of your gift
Even if you wish to keep your silence and revel in the opulence of a petit bourgeois life
You will not be allowed by your shielding beloved fighting

A sharp slap will greet if back is turned on seizing
The possibility of catching and fettering the most wished for in an embrace
Ravenous for kiss insatiable covetous Eros jealous of flight's persistence

4.

Why on our second meeting Beloved you are evasive your Touch untamed
There the soaring wing in the sky leaping scales in the cascade
The eye's movement bids farewell still I understand next to nothing

The dialectics is not mastered enough at ease with counting stars
Where are you Huseng Batute Counsel to the poet of the deified maiden
Save the lost ones in the reshuffling gamble of word-rhyme

In the era of crisis when the conscience is deadened imperturbable
Any weapon of the critic is worthless no one wants to bolt the incarceration
In love with slavery empty of courage without honor Who is to blame

How will the people see the wrong if one's spirit is wronged
As if abuse is rational when one is entangled in a criminal system
Of what use is a melodious metaphor if there is no esteem for self

Art does not suffice if the victim is ill and dying
In propaganda's gloom anguish and ravished honor is endured
Bullet and gun is essential when singing a love song in the dark

5.

Crossing Plaza Miranda I met you again Providential aid or mercy
Your gaze was a foreigner's salutation your smile a dispersing dew in the desert
Caught in anxiety you disturb scorn and resentment

Angel of the dark is their charge but for me you are the herald of deliverance
In your eyes the grace of a blessed dawn multiplies
The secret that you christened with fulfillment is deciphered

Unforgivable is the surrender where the country's innocence and dignity is staked
I see you were terrified with the danger of the impending battle
In affection and accord you resolved to join Seek Investigate

I know that on the other side of acquiescence waited despair cruelty doubt
One stroke of your finger the embers of desire flared again
Restrained feeling leapt over consoling in unison

You were leaving I looked at you my sense pretended not to see
I know you also have the heart for it hounding turning away from the gyrating beast
Wordless when cornered a pain so cruel will explode

6.

How piteous to realize you have left leaving no direction
While the lover still searches for the word stammering
Stunned that you left your chronicler O treacherous Beloved

You accuse me of being a liar flatterer patronized by Ars Poetica
Fool is the poet picking stars whispering to the wind
Addicted to an aesthetics paid for by the bourgeoisie mad about ownership

Yes Beloved many indeed daydream in the crisis of a sad country
I will not praise before the altar of luxury and squandering class' muse
Even if you don't trust my promise to serve you

Paddling in the blessing of a sexy sinning virgin has-been Bomba Queen
Listen to the principle of the mass line spring of justice
Necessary to humanize and strengthen the egalitarian society

Where there is no slave and no slavish Ay are you sleepy already?
You accuse that I am Janus-faced unfaithful to love deceitful gambler
I will kiss without consent the body freed from the ardently prayerful

7.

They say you're a lustful mermaid trickster magician of the heart
If true let's celebrate while wrestling in the barricade
Beauty rose in the eye's horizon when the idol disintegrated

You are the storyteller of the perfumed nightmare and the clash of classes
You found the responsibility in the complex labyrinth of revenge
Translated pawned and earned from the meaning of symbol route imagination

Enveloped with the seduction and whisper of the capitalist's shameless bargain
This is not the dyugdyugan blues or salivating rap of a lascivious mind
Dread throbs in the thought that an absentminded conspirator has goaded you

The torment's howl mounts lacking in sweet talk
I am ready to vigil burdened with a plea return to me
It is absurd to dream when your house is crumbling

In horror and fear appear my Beloved Face the judgment of fate
What is art if there is no spirit that freely appreciates value
What is poetry in the prison-world of parents and kin

8.

Separated from the mother's nearness and breast-playing Throw the ball
This they say is the source of all disaster beyond erasure or forgetting
Lost warmth is sought in every cry sob call

Ghost visiting the space of our contrary consciousness
But the law of independence is held by the third character
That stands between the mother and child dividing constructing ways

Like a void in the heart that a lost thing cannot fill
Greater than thirst or inextinguishable hunger utmost desiring
How many OFWs were exiled to Tokyo London Rome shackled

Still looking for the disappeared as if charmed unrecognized familiar
Caught in the Patriarch's violence heir to Legazpi and MacArthur
Recovered gold and silver cannot give life to a wasteland of a womb

Consider that from an ineluctable event one becomes two
Even if you pray the joy cannot be returned to the lap of the caring
The law of prohibition created the bridge for souls in tryst

9.

At last it is accepted that I you are a construct's imaginary
Dependent on the other face of the moon where taken removed
Strayed from the straight road swerving from the dark power of Capital

Abandon doubt turn away from the mermaid's fragrant embrace
Relinquish beguilement elude deception imposture
In the mirror of dusk reveal the forehead mouth slapped cheek

Desert the prison of old beliefs escape leave
Follow the imagined difference and sameness of woman and man
In every guess the carnival of wantonness and destined sex shall perish

You are annoying bitchy it's okay to the wooer skilled in gaiety and stunt
Take to heart the division of the divided Doled out relief of the game So be it
It will unite the bone and the flesh that a cruel goddess put asunder

The moment captivity in money and property is evaded
Elope with the opposite and the opposing give-and-take of a merciless contradiction
Yes escape goodbye the whore that no one can buy now flies

AN INTERVENTION: POEM OF JEALOUSY

How pitiful anger hate exasperation Ay inay ko imbecility
It shows that nothing is learned from the errors

Grievance of a man whose dick is severed Stop the game Stop
Opposing the fate of being estranged from maternal embrace

Attempting to fuck again Wait, my friend, do you still need to be circumcised
No woman can satisfy the doomed craving of the mind

This gambler is conceived in cunning deity corpulent with avarice
Mad in thinking that the unchaining drive can be overcome

Foolishly hoping there is gratification or perhaps sufficiency
No priestess can heal the mortal wound of the original disaster

Wife bearing delight that will fill the void
In the crisis of a country in revolt personal quiet is a malady

Think of this even if the wife is murdered no pleasure or satisfaction
Kiss of Medusa's snake is the reward to Villa and Abadilla's minions

Grief and melancholy after sex Ay naku What else is new
The blow of discovery shall save the two of us who are without property

The masses in between spring of metaphor and revelation
Therefore sufficient unto the day to forge anew critique intensify
The art of love for the pure fire of the armed struggle

LITERARY SECTION

THREE POEMS:
BORDER CROSSING, DAWN (FOR R.) & DESTINATION (FOR E.)

Danton Remoto
Department of English
Ateneo de Manila University, Philippines
dremoto@ateneo.edu

About the Author
Danton Remoto is Associate Professor at the Department of English, Ateneo de Manila University. He has published two books of poems in English and Filipino—Skin Voices Faces and Black Silk Pajamas. His forthcoming books are Runes of Memory: New and Selected Poems in English and Kuwaderno: Mga Bago at Piling Tula.

BORDER CROSSING

On their faces that betray
no emotion

you can read the unspoken
questions:

Are you really
a Filipino?

Why is your skin
not the colour of the padi?

Your eyes,
why are they slanted

like the eyes of the ones
who eat babi?

Your hands,
why do they not have

calluses
layered like our roofs?

Does your sister dance
the dance that is haram?

Or does she clean
other people's latrines

and wear a red mini-skirt
every Sunday

while lassoing a dark husband
in Kotaraya—

a bird bright of feather
amongst the chattering classes?

And why are you tall,
almost six feet

and so erect,
wearing well-cut

clothes in subtle blue,
no dogchain gold jewellery

around your neck,
speaking to us

in beautiful English
whose accent

we cannot place?

Padi—paddy or rice field
Babi—pig
Haram—forbidden

DAWN (FOR R.)

While the crickets
sing
a one-note harmony,

we sit in your car
in the small hours
of the morning.

We talk
about the rollercoaster
of our lives

rising and dipping
before us,
the present

like a highway
stretching
into infinity.

And then you reach
for me in the half-dark,
your big, strong hand

soft and warm
around my hand,
your lips brushing

like a butterfly's wing
against my lips.
But when you look

deeply
into my eyes
and caress my hair

with a touch
lighter than a feather,
I could not bear it—

this gesture of now
and forever—
that I brought your face

down
and let your tongue
graze / my nipple.

DESTINATION (FOR E.)

I went to all the places
of your body.

My fingers brushing against
the ferns in the mountain
of your hair.

My lips kissing
the half-moons
of your eyelids.

My finger tracing a river
down the curve
of your chest.

My tongue losing itself
in the valley
of your navel,

in the silk
of your inner thighs,
the red eye

in the sky burning
with a thousand
suns.