

the Spanish colonial regime, the agony became fused with the kind of suffering that a Christian had to undergo. Christ was the embodiment of this kind of agony and the image with which the Tagalog identified most closely. Balagtas, Jose Rizal, Marcelo H. del Pilar, Emilio Jacinto, and Andres Bonifacio continued the tradition. Their audiences were witnesses to the merging of aesthetics and politics, the self-conscious acting out of that fundamental romantic agony which has compelled them to transform their experience into passionate expressions of their commitment to freedom. • S. Reyes

## THE RADICAL TRADITION IN PHILIPPINE LITERATURE

Published 1971. Author, Epifanio San Juan Jr. Quezon City: Manlapaz Publishing Co.

This volume is a collection of seven essays and a summative appendix written "in response to various occasions" all "inquiring into the social function of the literary artist." The essays seek to clarify what San Juan has termed the radical tradition in Philippine literature. The publication of the book was apparently spurred by the national democratic activist phenomenon in the First Quarter Storm (FQS) of 1970. Most of the essays, however, were written in the 1960s.

San Juan studies the poetics of Amado V. Hernandez and Carlos Bulosan. Other essays study Jose Rizal's significance in literary history and the socialism of Lope K. Santos and Jose Ma. Sison, as well as the general social crisis gripping the country. The author avers that this crisis is the context of the true Filipino writer. Truth, he says, is a matter of historical and social practice. In each essay, San Juan presents the breadth and depth of the subject writers' thought as expounded in their works, although in at least three of them, he claims tentativeness in his conclusions. By dissecting their "central attitude and outlook," he lays down the aesthetic pattern starting from Rizal of the Spanish era up to Sison circa the US-Marcos regime, to establish the radical tradition in Philippine literary history and aesthetics. Such a tradition "begins with the folklore and the folk art of the prehispanic times, quietly flourishing through the centuries of Spanish tyranny" and then explodes in the works of Balagtas, Andres Bonifacio, Apolinario Mabini, and Emilio Jacinto. It forms a continuum with the activist theater of Juan Abad, Severino Reyes, Aurelio Tolentino, and others during the early American occupation; and con-

tinues to the testing period of the Commonwealth with such writers as Salvador P. Lopez, Arturo Rotor, and Angel Baking.

San Juan Jr's definitions and contentions await a more thorough public discussion. But the author must be acknowledged as one among the earlier Filipino writers to formulate theories on Philippine literature with a clear preference for the Marxist framework. He expounds on the necessity for a partisan aesthetics, indicting those whom he perceives as having betrayed the genuine vocation of the writer, which is to emancipate the masses from ignorance and from the mystifications that have been foisted upon them by the ruling classes. • V. Pablo

## READINGS IN PHILIPPINE CINEMA

Published 1982. Editor, Rafael Ma. Guerrero. Manila: Experimental Cinema of the Philippines.

This is an anthology of 26 articles grouped into four general topics. The articles in the section "History" include Santiago A. Pilar's "The Early Movies," P.T. Martin's "The 'Silent Pictures' Era in the Philippines," Celso Al. Carunungan's "Early Years of Philippine Movies," Jessie B. Garcia's "The Golden Decade of Filipino Movies," Sotto's "The Celluloid Route of 'Genghis Khan,'" and Bienvenido Lumbera's "Problems in Philippine Film History." The section "Themes and Interpretations" includes Nicanor G. Tiongson's "From Stage to Screen: Philippine Dramatic Traditions and the Filipino Film," Petronilo Bn. Daroy's "Social Significance and the Filipino Cinema," Guerrero's "Tagalog Movies: A New Understanding," and Jose F. Lacaba's "Notes on 'Bakya': Being an Apologia of Sorts for Filipino Masscult." Essays in the section "Stars and Their Public" include Andres Cristobal Cruz's "Remembrance of Movies Past" and features by Virgilio S. Almario on Nora Aunor, by Quijano de Manila on Fernando Poe Jr, by Denise Chou Allas on Dolphy, and by Julie Yap Daza on Eddie Rodriguez. The last section, "Directors and the Industry," contains Amadis Ma. Guerrero's "Gerardo de Leon: A Master Filmmaker Speaks Out," Charles Tesson's "Gerardo de Leon: An Amazing Discovery" and "The Cult of the Image in Lino Brocka," T.D. Agcaoil's "Lamberto V. Avellana: A National Artist and His Times," Eddie Romero's "My Work and Myself," "A Film Director Speaks Out," and "Film Censorship and Social Change," Rafael Ma. Guerrero's "Lino Brocka: Dramatic Sense, Documentary Aspirations," Mario A.

Hernando's "Ishmael Bernal: Merging Art and Commercialism," and Lino Brocka's "Philippine Movies: Some Problems and Prospects."

As manifested in the scope of its concerns, the book aims to encourage an appreciation of its subject matter in both beginner and observer, native or foreign. Guerrero's introduction, cognizant of the then sincere aspirations of his publisher, the Marcos-era ECP, announces: "Signs abound towards that unravelling progress of the Philippine cinema. For the first time it has become possible to believe that Tagalog movies cannot but become better. . . ." Thus, one can detect the wide-ranging optimism manifested in the arrangement of articles, with the observation of various problematics limited to the first carefully historicized half and the unquestioningly favorable assessments of authentic achievements in the second half. • J. David

## THE RECTO VALEDICTORY

Published 1985. Author, Claro M Recto. Essays originally published in *Manila Sunday Chronicle*, 1960. English translation by Nick Joaquin. With an Introduction by Nick Joaquin and a Foreword by Lorenzo M. Tañada. Manila: Claro M. Recto Foundation.

This is a compilation of speeches originally written in Spanish by Claro M Recto, intended to be delivered in Spain in 1960. However, Recto died before he could deliver them. As a tribute, the *Manila Sunday Chronicle* published his undelivered speeches. Five of them are about notable Filipinos. "Manuel Luis Quezon" praises the patriotism of Quezon and his efforts at attaining national independence. "Cayetano S. Arellano" eulogizes Arellano's less fiery, more quiet, but equally genuine patriotism. "Cecilio Apostol" and "Manuel Bernabe" are tributes to the artistry of the two writers in Spanish. Recto notes Apostol's profundity and patriotism, and the precision of his language; he calls Bernabe the heir of the great writers in Spanish. "Rizal y sus 'Memorias de Estudiante'" (Rizal and His Student Memories) presents excerpts from Rizal's memoirs. Two speeches are about the Spanish language. In both, Recto contends that Spanish is so much a part of Philippine culture that to neglect it is to reduce Philippine culture. In "Por los fueros de una herencia" (For the Rights of a Heritage), Recto enumerates the legacies of the Spanish language and includes a poem in praise of the language. "La cruzada por el español en Filipinas" (The Crusade for Spanish in the Philippines) describes how Rizal used Spanish to spread his ideals and notes why Spanish failed to

take root in the Philippines. The other speeches are on international politics and on the Spanish woman. "Los convenios sobre bases militares entre España y los Estados Unidos y entre Filipinas y los Estados Unidos" (The Military Treaties on Bases Between Spain and the United States and Between the Philippines and the United States) exposes the imbalance, favoring the United States, in the terms of the military treatise. "El Pacto del Atlantico y el Pacto del Pacifico" (The Atlantic Pact and the Pacific Pact) shows the contradictions in both pacts. "La mujer Española" (The Spanish Woman) contains a poem by Jesus Balmori in praise of Spain. One speech not included in the book form is "La monarquía norteamericana" (The North American Monarchy), a political satire.

These speeches demonstrate Recto's mastery of the Spanish language and his fervid nationalism. His rhetoric is vigorous and poetic, elaborately Castilian but clear. • J. Chua

## REVALUATION: ESSAYS ON PHILIPPINE LITERATURE, CINEMA AND POPULAR CULTURE

Published 1984. Author, Bienvenido Lumbera. Index Press.

This book is a collection of essays that Lumbera wrote between 1965 and 1981. The objective of the collection, according to the preface, is "to arrive at a new estimation of the value of some important components of Philippine culture; literature, theater, cinema, popular culture . . . [and] to revalidate the position of the arts in the rapidly changing circumstances of our national life." Most of the essays have originally appeared elsewhere, as in the books *Third World Readings* and *Book of the Philippines 1976*, and the periodicals *The Review*, *The Diliman Review*, *International Pop Culture*, *Philippine Studies*, and *Cultural Research Bulletin*. One essay, "The Nationalist Literary Tradition," is a paper that Lumbera presented at a 1980 conference in the United States on Philippine studies.

The book is divided into three parts. The first part contains essays on Philippine literature and theater; the second deals with the cinema and popular culture; and the third contains reviews of particular works. The first essay, "Towards a Revised History of Philippine Literature," presents the historical background and sets the theoretical framework for the study of Philip-