

THE INGENUITY OF KAPAMPANGAN NOVELS IN THE 20TH CENTURY

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Abstract

The inquiry is a pioneering attempt to examine the Kapampangan novels that have flourished in the early 20th century. The fictions were accorded instant popularity at the onset of the new US occupation after the three-century rule of Spain. History attests that the province of Pampanga in the Philippines has staged multiple revolts against their dual colonizers; the US and Spain. Interestingly, the most prominent guerilla fighters have been the playwright-novelists whose works manifest their motives and sentiments. They have succeeded to leave a literary legacy for public scrutiny in spite of the varied political, social, economic and cultural struggles.

The newest literary genre in the 20th century has become a forum for communication and attachment between the authors and readers. The prevalent cultural situations in the contexts of the novels lavishly provides for the circumstances of a colonized people. The century old extant novels warrant an analysis for the literary ingenuity that the early vernacular writers have produced. It is the goal of the research to disclose the distinctness of the Kapampangan novels, longed to be explored for a century, and have been a product of a helpless subjugation on the hands of dual world powers.

Keywords: Ingenuity; Kapampangan Novels; Spanish Conquest; American Invasion

1. INTRODUCTION AND RATIONALE OF THE STUDY

The province of Pampanga has been inaugurated by Spain in 1571 shortly after the conquerors have discovered the vast and fertile land that comprise the province and subsequently exploited its boundaries to suit their motives. Larkin, in his *The Pampangans* (1972) had cited that various sections of Pampanga were subtracted and incorporated into the provinces of Bulacan, NueveEcija, Bataan, Tarlac and Zambales. In spite of the setbacks, the Kapampangans never ceased to speak their native language and this distinguished them from other cultural groups. Castro (1981) has cited that up to now Kapampangan is spoken as far west as Dinalupihan, Bataan , and south in Calumpit and San Miguel de Mayuyo in Bulacan. Larkins further expressed that language alone endowed Kapampangans with a unique identity and centuries of interaction gave them a sense of group solidarity.

The loyalty for the Kapampangan language has persisted and transported in literature. Lacson (1984) has outlined the Kapampangan literary legacy starting with the cycle of legends to *Sinukwan*, followed by the folksongs and verses which were classified as *basulto*, *goso*, *pamuri*, *pang-obra*, *paninta*, *karagatan*, *duplo*, *sapatya* and *diparan*. The list goes further to the vernacular religious literature like the *pasion*, prayers and incantations, the *kumidya*, the zarzuela which served as an intellectual rebellion against the Spanish for its use of the local setting and characters, the early novels, short stories and lyric poetry. All these were written in the vernacular language deeply cherished by the native of Pampanga. It is remarkable that the latest novel genre has flourished in the first two decades of the 20th century right after the United States had bought the Philippines from the three-century rule of the Spaniards. The dual powers that have invaded the country had sparked the suppressed fury of the nation and the playwrights had found a forum in their writings to express their call for sovereignty.

Likewise from their sense of solidarity the Kapampangans had recorded numerous major revolts in an attempt to liberate themselves and the whole nation from the colonial powers. Castro (1981) listed that the earliest documented rebellion was in 1571, soon after the investiture of Pampanga as a province. A second followed in 1585, then exploded again in 1645 and was followed by the much-reported uprising of 1660-1661 under Francisco Maniago. Another revolt was mounted in 1665 in which together with other Filipinos, the Kapampangans fought relentlessly on the Great Revolution of 1896-1898.

Of the 1660-1661 revolt, Blair and Roberson, editors and annotators of 'The Philippine Islands', 1493-1898, devoted a whole chapter in their book titled *The Insurrection by Filipinos*, to Pampango/Kapampangan revolts against the Spaniards. About the Kapampangans, they reported that "they are the most warlike and prominent people of these islands and the first to decide to free themselves from the government". The scholars further stated that the Kapampangans were determined to break the bonds of subjection and throw off the yoke of the Spanish dominion and they carried out that resolve with valor.

On the account of the revolt against the new colonial power, the United States, Castro (1981) has further recounted that many Kapampangan writers participated in the revolution and these included two of the most legendary novelists Juan Crisostomo Soto (1867-1918) and Aurelio Tolentino (1875-1915) who were contemporaries. Aguas (1963) has attested in his study that Soto was in the battlefield as a *Katipunero* (freedom fighter) and was promoted as captain after he survived the war. The playwright has been imprisoned and spent his time

composing poems and plays in jail. He was also sentenced to face the firing squad when his daughter was only eight years old. He did not relent on his goal for after his release from prison, Soto became a reporter of *La Independencia*, the most influential newspaper of the revolution founded by Antonio Luna. His experiences as a revolutionist and a newspaperman greatly influenced his works as a writer. As the author of the first novel in Kapampangan, the prominent *Lidia* (1907), highly-praised for its value, the life of Soto is full of references to the Philippine Revolution.

Aurelio Tolentino, most remembered as the Kapampanganguerilla writer who was jailed nine times in his life has seen the agony being under the colonial rule. Manlapaz (1975) accounted that Tolentino was captured and imprisoned during the outbreak of the Revolution of 1896 but he still continued his revolutionary activities. His signature was imprinted on the 'Declaration of Philippine Independence, in Kawit on June 12, 1898. The literary works of Tolentino greatly exhibit his sentiments as a militant nationalist. Being a journalist, he persisted in advocating for liberty by writing signed editorials openly critical of the United States. He was the editor of *La Patria* and *El Liberal*, the newspapers that were suppressed by government authorities. He was in and out of prison because of his writings and his call extends to his works and novels. All his extant novels are flowing with both direct and subtle undertones that readers easily understand.

The much younger Kapampangan novelist Zoilo Galang (1895- 1957) has personally not seen the battlefield experienced by his contemporaries yet in his own remarkable ways had imposed himself equally to the Kapampangan literary champions. The Kapampangan blogger A. Castro disclosed that Galang went to Manila to study at the Escuela de Derecho, the country's eminent law school where he graduated in 1919. He learned typing and stenography in English and Spanish all by himself. Attracted to the English language, he took special courses at the University of the Philippines in 1925 and went to Columbia University for further studies in Literature. Galang has been a product of both the Spanish and American cultural influences and this served as his means to mark his great contributions.

Vidal (1991) on her translation of Galang's vernacular novel *IngCapalaran (The Fate)* has stated that the author is initially known as the first novelist in English when he produced *A Child of Sorrow* in 1921. Galang was a distinguished book editor, a historian, a biographer, a fictionist, and a nationalist as proven by his collection of legends and folktales in his 'Tales of the Philippines' in 1921 as well as his collections of essays in his 'Life and Success', published on the same year. Aside from his collection of short stories, 'The Box of

Ashes' published in 1924, Galangwas also responsible for the publication of the 20-volume Philippine Encyclopedia in 1957. As a vernacular novelist, Galang's novel *IngCapalaran* has stood out to be translated in Filipino and his fiction speaks of the distinct characteristics of the early Kapampangan novels that he had willingly adopted.

History verifies that the province of Pampanga has grieved under the Spanish rule for three centuries and fought hopelessly for freedom yet the liberators that fulfilled its desire had once again controlled their resistance. At the turn of the 20th century, the Americans as the new colonial lords had imposed drastic political and social changes by creating new programs and institutions among the colonized. Larkins (1972) expressed that maintaining the Philippines as an American colony meant freeing the Islands from the reputedly retarding hold of Spanish Catholicism, epitomized by the Spanish friars. The improved condition of the country would prove to be lucrative on the interest of US commercialism at the expense of the colonized country.

From the foregoing account, the outstanding Kapampangan novelists and their works have lived in dual cultural influences that have made a great impact in their personal lives and professional careers. The deeply-rooted three hundred years of Hispanic influences have become inevitably conditioned ways of life, yet in a short span of residency, the American and western culture persevered in displacing them. An analysis of the novels that significantly flourished in this context would reveal the cultural conditions and unfold a distinct new literary genre that these vernacular novelists had pioneered.

2. MATERIAL AND METHODS

The paper is focused on the extant and available Kapampangan novels written by vernacular writers after Spain was subjugated by the United States. The novels were published between 1907-1923 which have been read and patronized during the American occupation. The texts were written originally in Kapampangan and some have been translated to Tagalog to cater to a wider audience and these became available either in holographs, typescripts or microfilms.

The following is the list of the investigated novels :*Lidia*(Lydia) -1907 by Juan Crisostomo Soto (1867-1918), *AngBuhokni Ester* (Esther's Strand of Hair) –Three Parts - 1911-1915 by Aurelio Tolentino (1875-1915), *Maring:Dangal at Buhay*(Maring: Honor and Strength)-1913 by Aurelio Tolentino, *Napun, Ngeni at Bukas*(Yesterday, Today and Tomorrow)-1913, *KasulatangGinto*(Golden Scripture)-1914by Aurelio Tolentino, and

IngCapalaran/IngGalalNingBie(The Fate/The Prize of Life)- Two Parts- 1921 by ZoiloGalang (1895-1957).

The main intention of the study is to reveal the ingenuity of the century old Kapampangan novels authored by vernacular playwrights. In order to serve the purpose, the connected theories on New Historicism and Cultural Materialism were adopted to examine the narratives.

As expressed by Ryan on his 'Introduction' to *New Historicism and Cultural Materialism* (1996), the new historicists led by Stephen Greenblatt insist on situating the texts back to its initial context. He further stated that their aim is "to dethrone and demystify the privilege of literary work, to destroy its immunity to infection by circumstances and to rob it of political innocence by exposing its discreet commitments, its subtle collusions in the cultural struggle for power."

The Kapampangan novels as products of dual conquests are seen as embracing the various cultural contexts that are worth the inquiry using the new historicists approach. As the early novels have been published on a critical period of the country's history, these fictions have been a product of that time along with the colonial circumstances that the authors were confined. The novels are regarded as cultural constructs and they will be explored through the use of the new historicism and cultural materialism theories that both relate literature to history, to treat texts as indivisible from contexts, and to do so from a politically charged perspective forged in the present (Ryan,1996).

The theory of cultural materialism stresses the vital role of culture as a social process which actively fashions different ways of life. Cultural materialism which has been coined by Raymond Williams (1958) states that "a culture is a whole way of life, and the arts are part of a social organization which economic change clearly radically effects". He further stressed in his essay on *Base and Superstructure in Marxist Cultural Theory* (1980) that "the arts of writing and the arts of creation and performance are parts of the cultural process in all the different ways and different sectors." The present study on the early novels is likely to conjure its contributions to the dominant culture that the novelists want to directly and implicitly reveal. The representations and images that are reflected in the fictions could mirror the sentiments and pressures faced by the people in varied social and political circumstances.

Clifford Geertz on his classic collection of essays on anthropology *The Interpretation of Cultures* (1973) has stated:

Culture provides the link between what men are intrinsically capable of becoming and what they actually become. We become individual under the guidance of cultural patterns, historically created systems of meaning in terms of which we give form, order, point and direction to our lives.

Geertz, the renowned anthropologist who vastly inspired the theories of new historicism in the US and cultural materialism in Britain, had further theorized that “there is no such thing as a human nature independent of culture”. For him, everything about man, his ideas, values, even emotions are cultural products that are manufactured out of tendencies, capacities and dispositions that are innate yet manufactured.; hence men are better grasped as ‘cultural artifacts’ whose significance is to be found inscribed in local circumstance and concrete detail (Ryan,1996).

Then again, the renowned Filipino literary critic Soledad Reyes has bluntly stated in her book ‘*Kritisismo*’ (1992), that with the present situation of the theory and criticism in the Philippines, it is only the theory of New Historicism which could provide on the kind of help and contribution that it needs. She further affirmed her stand by citing three reasons:

1. *Ang Bagong Historisismoang tanging pananawnanagsasaalang-alang sakahalagang kulturang popular.* (It is only the concept of New Historicism that takes into consideration the significance of popular culture)
2. *Ditorinmatatagpuan ang pagpapahalaga sa mga teksto ng hindi naisulat ayon sa hinihinging Formalismo at Realismo.* (It is in New Historicism that texts which fail to meet the standards of Formalism and Realism are appreciated).
3. *Ang pagdidinngteoryang Bagong Historisismo sakahalagang kasaysayan, hindi bilang pasibong konteksto kundi isang aktibong diskurso, -ay isang kaisipang makatutulong sa paglilinang ng historikal na pananaw sa kritisismo.* (The thrust of New Historicism on the significance of history not as a passive context but an active discourse-is an insight that helps in the development of the historical perspective in literary criticism).

The first reason stated above aptly calls for attention on non-canonical texts that new historicists take into considerations. They think that it is wrong to draw a line between the canonical and non-canonical texts since they assume that all texts are part of history and excluding some manuscripts through the use of the present-day standards may fail to give justice to the texts. The existing and available Kapampangan novels did not undergo any canonical process during their time and may not meet the approval of the current literature

experts but they are undoubtedly part of the socio-cultural aspects of the Kapampangans and the Filipinos in general. They have been written and have continued to exist because of being popular and this attests to their historical contributions which make them interesting subjects for scrutiny.

The Kapampangan extant novels written and published from 1907-1921 apparently are not guided by the growing popularity of the western theories of Realism and Formalism. The biographical accounts of the writers do not provide for their foreign education on literary theories and it is just appropriate that their works are examined based on the cultural backgrounds of the texts for readers to better understand them. This provides a clear angle on the authors' perspective and awareness of the varied forces in their time. Hence the novels are scrutinized through their historical and socio-cultural contexts by probing into their backgrounds as revealed by the authors.

The contextual and cultural pieces of evidences that embody the texts are clearly indispensable to go into a thorough study of the 20th century vernacular novels. Greenblatt (1989) as cited by Bertens (2001) had detailed that "The work of art is the product of a negotiation between a creator or class or creators equipped with a complex, communally shared repertoire of conventions and the institutions and practices of society." The early fictions then, are manifestations of the social, economic, political and cultural-historical conditions that controlled during those times. The authors are consequently molded or trapped in the context that governed their situations.

3. RESULTS AND DISCUSSION

This paper divulges the ingenuity of the novels in the province of Pampanga authored by vernacular novelists and published from 1907-1923; the first three decades of American occupation in the Philippines after they subdued the three-century rule of Spain in the country.

The examination anchored on the theory of new historicism/cultural materialism unfolds that the Kapampangan novels are products of their time and had depicted the contexts to which they were written and published. Two of the three novelists had personally fought in the bloody revolutions that aimed for freedom from the oppressors and their novels served as avenues to express their sentiments and nationalism.

Juan Crisostomo Soto and Aurelio Tolentino's contributions in the battlefield as *guerillas* are long-hailed by the Kapampangans as proven by the monuments erected on their

behalf. Their post-war combat continued through their pens under the new colonial masters, the Americans. Both Soto and Tolentino are considered as the most prolific Kapampangan writers and their works are often the most preferred when it comes to choosing the most distinguished literary works. Both of these playwrights are undoubtedly nationalists and their services were warranted in government offices because of their impressive educational backgrounds. They have personally seen the new policies implemented by the Americans and consequently reacted on it. They were editors, journalists, fiction writers, poets, playwrights and both of them sought their writings to form emotional attachment to the readers.

Their legacy was sustained by the much younger Zoilo Galang, who, like Tolentino has also studied Law. Born in 1895, a few years prior to the overthrow of Spain by the US, Galang has used his education to prove the worth of Kapampangans and the Filipinos as independent beings worthy of liberation. Galang's patriotism was not only on the literary field but likewise on the intellectual arena when he had gifted his country the 'Encyclopedia of the Philippines' that he himself edited. He wrote entries for the book set which covered Philippine literature, biography, commerce and industry, art, education, religion, government, science, history and builders of the new Philippines. The Encyclopedia of the Philippines came with a general information and index. (Castro, A., 2009).

From the given contexts, the following attributes of the 20th century Kapampangan novels speak of their own ingenuity:

3.1 Innovative Vernacular Novels

Manlapaz (1981), on her survey and anthology of Kapampangan literature, conveyed that the Kapampangan writers didn't make a formal distinction among the types of prose narratives as they refer to tales, short stories and novels by the common term 'salita' (word) and that the distinction on the genre lies on the length of the works. From this fact, it could be surmised that the novels were categorized by the early writers as such because of their length and structure, being longer than short stories whose structure composed of parts or chapters. The serial novels that forged a bond between the respected authors and their readers had found their mark and because of the increasing literacy level, the new genre was warmly welcomed by an optimistic audience.

Soto's *Lidia*, published in 1907, marks a total disregard from the Spanish *corridor* and romantic metrical romance where readers lived in illusion and fantasies. *Lidia* piloted the first Kapampangan novel that centered on real life situations where the characters are familiar

people and the setting and events took place on actual scenarios. On his *Foreword*, the author claimed that Lidia was a real living character and that a little more clue might reveal her true personality. Manlapaz further holds that the novel was the first prose narrative of its kind so it was a new feature of modernity. The novel was considered by scholars as a local gothic fiction which was a far cry from the usual romances and religious writings encouraged by the Spanish. Lidia and Hector's love affair ended tragically when the latter, hopeless for a reconciliation, poisoned himself. The manner of the discovery of Oscar's death inside a closed pharmacy stemmed from the journalistic style of Soto when writing in the newspapers as it was presented in a logical and credible way. Soto's novel initiated the authorial intervention in the story as the author's voice consistently appeared in the structure of the novel. His authority was imposed that he delivered his own opinions, talked freely with the characters, explained the situations unknown to the characters and got personally involved to the events so as to present the Kapampangan culture the way it was. Soto's credibility as an educated newspaperman placed him as a credible source of information on his readers.

Tolentino's three-part *IngBuac Nang Ester* (Ester's Hairstrand) published in 1911 and 1915 was another trendsetter in the vernacular novel. Lacson (1984) observed that the novel introduced the detective narrative to Kapampangan literature and that in craftsmanship and event structure, the novel ranks among the best. The plot and structure of the story gave a new element to the usual verse narratives where the characters relied on the divine intervention for their happiness. The dual love stories of Ruben and Gloria and Ester and Oscar had posed a marked difference on the fiction. Long before the theory of western feminism has been observed, Tolentino has highlighted the exceptional modern women on the characters of Gloria and Ester likewise Juaning on their battle for dignity and justice. Gloria fought physically to ward off the advances of the villain Gerardo and worked cunningly to defend her case in court. Ester used her intellect to find answers to the puzzle-like problem that her brother Ruben was accused of. The minor character of Juaning stood firm until her death to fight for her cause and saved Gloria. On a deeper analysis, this great portrayal of women represents love for the motherland that the author subtly inculcated in his novels.

The 1923 novel of Zoilo Galang *IngCapalaran* (The Fate) followed by its series *IngGalalNingBie* (The Prize of Life), illumined that the author adopted the Kapampangan tradition of novel writing. He confined his characters in the local settings; the popular places of Pampanga like Culiati (Angeles), Porac, San Fernando, Wawa (Guagua), the train stations

and went farthest as in Manila. He also used the most anticipated occasions on his trend of events like the fiesta gatherings, processions, stage plays, the picnics for single men and women, and the process of courtship. Galang has been influenced by the success of the prior novels that he had also made his fiction into two parts. Vidal (1991), in her study of Galang and his novel *IngCapalaran* had implied that the author's use of language differentiates him from his counterparts. The author used Spanish and English proverbs and mixed idioms of both Tagalog and Kapampangan languages also slang and colloquial words. It was experimentation on his part probably because of his proficiency in four languages considering that he was educated under the American patronage. He also made use of a character that acted like a 'philosopher' in order to weave his turn of events.

The *Kapampanganness*(the state of being a Kapampangan) of the innovative early novels are patterned after the novelists' own distinction of their work as a novel, outside the boundaries of the western standards, the use of real life situations and familiar personalities, the inclusion of local settings and events, the use of the Spanish and Kapampangan languages, the author acting as the omniscient narrator, and the personal involvement of the authors in their narratives, are novelties that were initiated in the vernacular literature.

3.2 Patriotic Novels

Soto, Tolentino and Galang share the same character of nationalism as they were products of two colonial world powers during their lifetime. Their novels are embossed with the underlying rebellion to the colonial powers that they have personally borne and their readers recognize even the disguised message that their novels express. They are most remembered primarily because of their contribution to the country as writers, journalists, editors, revolutionists, and freedom-advocates whose sentiments were freely stamped on their novels.

The first and only novel of Soto, *Lidia* (1907) which at the onset seems like a usual love story, talked about the cockfighting in the country as permitted by the government. He pointed it further by the fact that there were more places in cockfighting than schools for education and that in that particular vice of hell, both the poor and the wealthy are equal and will undergo the punishment of hell. The fiction reveals that the cockfighting business pays two hundred pesos annually to the authorities and the setting in of the authorial intervention states the helplessness of the situation. This event was a familiar occurrence to Soto because his father was the town *alguacil mayor*(sheriff) for a number of years and he himself was in

the government service as a clerk in 1884, as an official *encargado del orden publico* (in-charge of law and order), as an *alcaldeprimero* (first mayor) of Bacolor and went back as a deputy assessor of Pampanga in 1913. (Aguas, 1963) As a patriot, he had wanted his *cabalen* (town mates) to refrain from vices and to realize the ill effects of these in their lives, this observance on vices also manifested on Tolentino's works. Soto's fictions usually talk of the greatness of heroes during the revolution and a call for nationalism.

The works of Tolentino are likewise expressions of his sense of patriotism. His plays, zarzuelas and novels are indicators of his need to fight for independence and his experiences as a public servant greatly motivated him to persist in his cause. Manlapaz (1975) has revealed that during his lifetime, the playwright has experienced nine imprisonments and that his militant nationalism persisted throughout the American regime, using his writings to deliver his message. His widely-acclaimed play *Kahapon, Ngayon at Bukas* (Yesterday, Today and Tomorrow) that was staged in 1903 has sparked the wrath of Americans and had him arrested and charged with sedition, sentenced to two years' imprisonment and fined \$2,000. In 1911, Gov. Gen. Forbes granted the author full executive order and scrupulously patriotic, Tolentino has further decided to turn his play into a novel bearing the same title published in 1913.

The Kapampangano novel *Napun, Ngeni at Bukas* translated into Tagalog as *Kahapon, Ngayon at Bukas* contains the bluntly drawn character of the United States as Haring Samuel (U.S) who had betrayed and killed his old friend Raha Lakhang Bayan (Philippines) and had taken as hostages the wife and daughter of the Raha named Kalayaan (Freedom) and Mithi (Wish). The novel is filled with details on how Haring Samuel has used his power to overthrow the Raha's enemy (Spain) yet came back disguised as a friend but with an evil motive to kill the Raha and take over the land. Anyone who reads the novel will get antagonistic against the new colonial masters and the versified texts are likely to stir patriotism. The novel is a glaring portrayal on the treachery of the US government against the natives. The perfectly coined verses overflow on the message that love for the motherland and remaining faithful to her in spite of all the offer of progress by the oppressor may result in victory. In the novel, the apocalyptic instinct of the author showed the liberation of the land when the Raha was resurrected and both Kalayaan and Mithi were not enticed by the power offered to them by Haring Samuel.

Kasulatang Ginto (Golden Scripture), published most probably in 1913 as inferred from the book publications of Tolentino, followed the same nationalistic call for Filipinos.

The novel, just like its predecessor was written in both Kapampangan and Tagalog languages to involve a bigger audience. The symbolism used by the author easily points to his aim of unity to attain independence. The characters of Lakhang Liwayway, the widow of the great king LakhangPunsalan, and the present king of the other kingdom Lakhang Makapagal, were depicted to call attention to the blessings and prosperity that the kingdom may gain if they become united and pursue the same goals. The animosity between the two kingdoms was resolved by the golden scripture in order to secure peace in the divided territories and thereby attain true liberty. The character of BagongAraw (new day) clearly represents the perceived hope that someday all the disputes in the land will be settled favorably and this shall take effect when he marries TatlongBituin (three stars), that symbolizes the merging of the three major islands of the country.

Galang's novel *IngCapalaralan*(The Fate) with its sequel *IngGalalNingBie*(The Prize of Life), supposedly a love story that centers on the parent's objection to the affair, widely calls for people to patronize what is Filipino, and to recognize the works of local authors no matter what language it was written. The author was aware of the varied ethno-linguistics culture that Filipinos had which in some ways caused dispute among them. The musings on the character of Conrado as he observed the people in the community shows the concern that the author has for the long-oppressed natives. Conrado pensively utters his hope for the future that his motherland would not be the land of slaves, of illiterates, of impoverished, but a land of educated, hardworking and progressive people. The two-part novel has become an avenue for Galang to express his contempt against the justice system in the country. During Conrado's court trial where he was erroneously found guilty of robbery, the author assaulted the court system and concludes that justice belongs to the rich and powerful not to the common people who deserve it. He hopes for the time that Filipinas will have its freedom as fought in battle by the *Katipuneros* (revolutionists).

3.3 Edifying Novels

Every author serves as a commentator, a preacher, a moralist, a guidance counselor, to educate readers what they needed to learn. The Spanish influences on literature when they had disseminated religious pamphlets and readings had been instilled and carried out by the novelists. Their novels are embossed with their moral standards that they wanted readers to adopt. As was customary, authors felt that as writers they had the right and responsibility to teach their readers moral values that they need in their lives.

Aurelio Tolentino's *Maring: Dangal at Buhay* (Maring: Honor and Life) subtitled as *Ulirang Buhay Tagalog* (Ideal Tagalog Life) presented a woman so strong and virtuous in character that her greatness surfaced from her innate moral standards. From his Preface, the author started his counsel by writing that a person who only fills his stomach is not living; just sprouting like a blade of grass. In order to be human is to fill the heart and the mind, through reading good books. The character of Maring is an exemplary model of merits as dispersed by the author. The woman had suffered so much when she was abducted by her rejected suitor on the eve of her wedding but the author portrayed the strength of will that should be modeled by women in times of repeated crises. Maring had warded off romantic offers from wealthy suitors when her family had suffered financially; instead she went into odd jobs to support her two children and seriously ill husband. She has chosen to reject reconciliation from her affluent former fiancé at the time that everyone believed that her husband already died. She worked as a laundry woman, a maid, a sales assistant, a vendor, and other jobs like overseeing a fishpond and getting in the street that an ordinary wife of her time would find appalling.

What stands out from the author's moralism is the courage of Maring to go into a physical struggle against the American police officer who tried to rape her and the most wanted bandit who tried to kill her. In the former situation, Maring stabbed the huge American to free herself and went as far as diving into the river to escape arrest from the authorities while using her clever mind in outwitting the bandit when they encountered in the forest by aiming for his eye before she hit his hand with the revolver. Gone was the image of a Filipina who was always fainting on hearing bad news and getting confined in bed for depression. As in his former novels, the novel ends with Maring getting a 2,000 peso reward for the bandit and the realization of her long-postponed marriage with Don Eduardo, her former fiancé plus the bonus of her two children completing their education as a doctor and a lawyer. The blatant moral of the novel is sufficient for Tolentino to convey his message to the readers. Good deeds have rewards.

Tolentino's acclaimed *Ing Buac Nang Ester* served as a forum for the author's lecture about good governance. He talks about the motherland *Filipinas* on the brink of death but sees tomorrow as her way of rising, getting her freedom! The gathering that was intended for Ruben's welcome party was diverted into the political preaching of Tolentino as he exposed to the readers the present condition of the country and how to relieve the land from misery. The elderly public servant, Don Luis talks about the despondent condition of the country,

specifically Pampanga, that it is governed by ignorant, rotten, cowardly public officials who are undeserving of people's trust. He orates about the solutions to the illness of the country and that everybody has to act and give her strength by using wealth and wisdom also by the honor of race. He explained that wealth and wisdom should elicit equal justice to all that will unite both the wealthy and the poor to arrive at a common cause. The honor of race comes from fervent love that is loyal and undivided, pure and whole that binds and stands up to the grave. The author further lectured about the bribery in the government; that the character of Glorihad to bribe the greedy negotiator he termed as a 'crocodile' in order to seek for justice.

Soto's *Lidia* greatly moralizes on how Kapampangans should live according to standards. Soto talks about human relationship on love and primarily on how to keep a promise. In using his authorial authority, Soto addresses his readers based on what he is about to disclose; like he talks to them as acquaintances, as friends, as evil doers, sometimes advises his personal friend *Titang* to rest a while lest she will not bear what he is about to narrate. Soto tells his readers that one bad habit of the land Filipinas is that everyone wants to see anyone who has a serious illness and this he inferred retards people to see the better things in life like looking for solutions in their present poor condition.

The Kapampangan culture was also used as a vehicle for Soto to instruct about the proper conduct for men and women. He expounded on how a man should go out first after hearing the mass before he gets to talk to a woman whom he fancies while a woman may show her reluctance to a man's intention by going out veiled to be unrecognizable. In attending a theater, men should wait for women to take their seats first before they settle themselves. During dinner, ladies would be attended first and men refrain from eating unless all ladies had their food. A woman's dignity should be highly treasured as drawn by Soto. The author did not use the usual hindrances like parental objections or social differences for the love of Lidia and Hector but rather used the high reputation that a woman should hold above anything else. Lidia has been deceived by F.D informing her that Hector has humiliated her in public by flaunting her love letters to him. Soto was relentless on his moralism about how a man should properly regard a woman and how a woman should conduct herself. The promise of love that Lidia and Hector pledged for each other was manipulated for Soto's instruction about the sacredness of a promise. He stressed that a promise is meant to be fulfilled otherwise it should not be pledged. He ends his novel with Lidia about to live her whole life in misery because Hector decided to end his life because of

a broken word of honor. Readers understood that the allegory on Lidia's betrayal is attributed to the treachery suffered by the land.

Galang as a didactic novelist has made use of the philosopher's character of Posung to deliver his teachings. Posung has reprimanded his town mates about regionalism; that it is about time to discard it for it becomes twisted patriotism. The representation on Leopoldo's grudges led to his suicide because he took it as an insult that his town mate Luzing preferred another suitor, Conrado from another town over him. Another didactic feature recurrent in the novel is about family relationship especially on parents and children. Good children are assured of a good future so they must obey their parents for on earth they are the highest authority. On the other hand, parents should not meddle with the love relationships of their children because it is a personal decision that they should be allowed to make and if they do otherwise then they commit a terrible mistake.

The author himself shifts into his lecture and deviates from his narrator role in order to promote the beauty of the local towns. He states that Porac is like a little Baguio city that travelers prefer for leisure and sightseeing while Culiat is compared to Manila because of its grand plaza, hotels, canteens, salon, wherein the local products and wealth of Pampanga are stored. Obviously, the author wants his readers to stay in the town and be proud of it as he went further that Culiat has a cinema, a stadium, bar, casino that are not found in the whole Pampanga and even Manila. He rebukes his readers who prefer reading foreign works instead of the local authors' because the latter's writings provide the emotions, ideas and fortitude that the readers personally experience. The academician in Galang as an educator has been manifested all throughout the novel.

3.4 Profit-making Novels

All the aforementioned novels that were examined had been published in newspapers and local magazines through series before they had been circulated in books. They managed to establish a market for book production that yields business profits. From this angle, the novels were used as mediums for authors who were also journalists and newspaper editors to continue their fame as writers and for them to earn money.

Lidia, the first prose narrative Kapampangan novel was first published in 1907 in a serial form in a newspaper *IngEmangabiran* (The Non-Partisan), which Soto has edited at the time. An abbreviated version of it was printed in 1946 in two issues of a magazine, *IngKapampangan*. (Manlapaz,1981). Apparently, the serial method was effective that the

stories appeared in book form and this started the trend of novel writing in the vernacular. The first novel gained instant success and Soto's counterparts followed suit. It appeared that the early novels that were circulated have gone extinct partly because of the changing cultural ideologies among the Kapampangans. The materialism brought about by the liberalism policy of the US had resulted to migration in the central government and using other languages that could elicit wider reading public for novel consumption.

However, about four years later, Tolentino began to disseminate the book form of his novel *IngBuac Nang Ester* (Ester's hair strand) where the Preface showed the optimism of FelinoSimpao, also a prominent writer of that time, about the merits of the novel. The novel, produced by Tolentino and his family, had gained instant popularity that the author produced the second and third parts of the novel with the same title. It is notable that Soto has never produced his second novel in spite of the success of his *Lidia* in 1907. From the first edition of his novel, Tolentino informs his readers that the publication of the second part, which ten chapters he had already specified, shall be in January of 1915. The advertisement for his other novels, both published in 1913, *KasulatangGinto* (Golden Scripture) and *Kahapon, Ngayon at Bukas* (Yesterday, Today and Tomorrow) completed with introductory notes was also included. The announcement is clear that interested readers may order the books through postal mail and attach 40 centavos as payment for *KasulatangGinto* and 30 centavos for *Kahapon, Ngayon at Bukas*.

The same method of promoting his novels was continued by Tolentino upon the release of the second edition of *IngBuac Nang Ester* that on his announcement, the third part which chapters appeared as 'teasers' shall be released in March 1915. He went further to inform the public that his novel *Maringset* for release on February 20, 1915 is his tribute to the greatness of a Filipina; that its initial 5000 copies on its first publication has been sold out in just two weeks. He listed down that the book on *IngBuac Nang Ester* is worth 40 centavos and 30 centavos for *Maring*. The commercial aspect of the novels is further shown on the announcement that there is a big discount on prices on wholesale.

The same tradition on the publication of the novel was likewise patterned by Galang on his *IngCapalaran* (The Fate) which he also published in two parts. The sequel of the novel *IngGalalNingBie* (The Prize of Life) is published to satisfy the need of the reading public on the impaired love story between Luzing and Conrado caused by a rejected lover. Seemingly, the *IngCapalaran* has also been enthusiastically anticipated by the reading public that Galang had published a second part. The commercial aspect of novel writing has been

prevalent because the novels only served as extension of the previous edition. Some repetitions were employed to lengthen the story which could have been finished on the first edition.

4. Conclusion

From the foregoing accounts, it appeared that the early Kapampangan novels had gained prestige and had been popularized through the serial section of newspapers which later were published into book forms. They were regarded as popular culture that readers had patronized because of the innovations that the prose narratives had provided. The novels portrayed the actual conditions of people, their lives, customs and traditions, their sentiments, emotions, all woven into a whole by the personal experiences of the writers and from their own observation in the society. The use of familiar places, ordinary people, the public officials, the actual surroundings and situations endeared the novels to the readers as they were able to relate to the stories. The shift from the usual verse narratives, the fantasy and adventure tales, the dependence to the divine intervention in times of tribulations, had been replaced by the realistic portrayal of the early novels and somehow freed the readers from illusions and fantasies.

The need for patriots has also been delivered by the novels in their call for nationalism. During the three hundred rule of Spain followed by the take-over of the United States, the thirst for independence and the hope for total liberty had been provided by the novels through the underlying and direct expression of revulsion against the oppressors. The readers have somehow been given a glimpse of hope that someday the motherland shall attain freedom and that it will be through the medium employed by the writers.

The necessity for guidance and directives on a colonized people that seemed helped readers to regain their high regard for values. In a society that has been indoctrinated with Christian teachings from their ancestors, the readers welcomed the didactic novels that served as substitutes for the religious pamphlets and literature first disseminated by the missionaries. The teachings were freed from an attempt for blind obedience but wake-up calls for what should be done in their present circumstances. The Kapampangans had been faced with confusions between the dual cultures that beseeched them against the instructive elements of the novels which had given them options to come up with better decisions.

Finally, the early vernacular novels had served as avenues for commercialism purposes because during the post-revolution period, the writer freedom-fighters'

opportunities for economic prosperity had been affected. They faced persecutions and were imprisoned and besides the new American government, being more liberal, had paved the way for a more freedom of expression. More printing presses were established and more opportunities financial-wise have become a welcome scenario.

The century old manuscripts are considered as a literary legacy that truly represents the ingenuity of a Kapampangan culture; for this they deserve to be re-introduced and get revitalized. This is a plain gesture to be accorded to the early novelists.

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