

## Notes from the Editor

### “The Knowing is in the Writing”<sup>1</sup>

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**W**e are very happy to offer the readers of *Diliman Review*, Volume 59, 1-4 (2012) a literary collection of essays, fiction, and poetry “wrought from language” by writers/scholars from the most “venerable” — University Professor Emeritus Gemino H. Abad and Professor E San Juan, Jr. (“a major influence on the academic world”<sup>2</sup>) — and J. Neil C. Garcia (one of the best and most prolific of the generation of writer-scholars in their 40s and 50s; to the young writers “in mid-career” like Mindanaoan poet/fictionist Ma. Elena L. Paulma, Cebuana poet Charmaine Carreon and NCR-based fictionist/scholar U.Z. Eliserio; as well as, the emergent writers/critics Waldo “Doy” Petralba, Vivien V. Labastilla, Marie Aubrey J. Villaceran, Maricris D. Martin, Sarah G. Crespo and Naomi Cammayo.

Gemino H. Abad (poet/fictionist/scholar), in the essay that opens this literary collection, asserts that:

... I think the matter of all literary works is human experience, and the language of all excellent writing is language made aware of the miracle of

living... (of) human experience...Greek *enpeiran*...Latin *experiri*...meaning 'to try or to attempt'; 2nd 'to fare or go on a journey'; 3rd 'to undergo', that is, to suffer, to endure; 4th 'to pass through', that is, to meet with chance and danger where nothing is certain...<sup>3</sup>

It is my hope that those of us who work with language and literature (no matter what theoretical/ideological positions we adhere to), as well as those from the sciences, social sciences, applied social sciences and applied humanities who use other forms of signifying practices, may find in this literary trove some insights into the questions we still need to ask, personally, and collectively as a community of academics, as culture activists, as "marginalized" scientists and social scientists of the " global south", as Filipinos.

Our cover art, "**Takbo-hubo**" by Marc Capones<sup>4</sup> which depicts the yearly ritual of the Aphi Phi Omega fraternity, now on its 35<sup>th</sup> anniversary, reminds us of the iconic symbol of our national university — the oblation.

According to UP President Vicente Sinco during the unveiling of the bronze version of the oblation in 1958 in UP Diliman —

(The Oblation) has served as a symbol of the spirit of dedication of the University of the Philippines to the ideals of service to our people and of loyalty to the cause of human betterment. It has stood for many years as the visible and tangible embodiment of purity of purpose and unhidden motives.<sup>5</sup>

We offer this literary trove, *Diliman Review* Anniversary Edition IV (2012) for the critical understanding of the sensitive readers who will engage our writers/scholars in the central praxis of the liberating arts — "the business of freeing ourselves into whatever is for us the next order of human awareness and understanding..."<sup>6</sup>.

To quote Palanca Hall of Fame writer and UP Professor, Jose Dalisay, Jr. — ***the knowing is in the writing***. Abad explains, “We cannot overstress the fact that only through language is a new or a fresh translation of reality and human experience constructed”.<sup>7</sup>

#### NOTES

<sup>1</sup>Jose Dalisay, Jr. *The Knowing is in the Writing* (Q.C.: University of the Philippines Press, 2006).

<sup>2</sup>[http://en.wikipedia.org/wiki/E.\\_San\\_Juan,\\_Jr.](http://en.wikipedia.org/wiki/E._San_Juan,_Jr.)

<sup>3</sup>Abad, “Teaching English: Language and Literature”, p.7

<sup>4</sup>“The Oblation Run started at the premier state university by the APO (Alpha Phi Omega) fraternity in promotion of Hubad the Bayani, a play, in 1977. They ran in protest of banning of the play and self expression. Through the years, they have run in protest against UP budget cuts, price hikes, and for the protection for the environment.” <http://fieldfindings.blogspot.com/2011/12/oblation-run-2011.html>

<sup>5</sup>“On November 29, 1958, on the occasion of the University’s golden jubilee and 23 years after the original statue was first unveiled in Padre Faura, the 9-foot tall bronze Oblation was unveiled in UP Diliman where it now stands in front of Quezon Hall, main administration building of the University of the Philippines. At this ceremony, President Vicente Sinco said:

‘(The Oblation) has served as a symbol of the spirit of dedication of the University of the Philippines to the ideals of service to our people and of loyalty to the cause of human betterment. It has stood for many years as the visible and tangible embodiment of purity of purpose and unhidden motives. Heretofore, this statue has been molded in sand and portland cement materials of lesser permanence and fragile beauty. Now it is executed in bronze so it will be more enduring and more resistant to the corroding elements of nature. As we celebrate this change, we rededicate this center of education, for which this landmark stands, to a more determined pursuit of truth in whatever shape and form, to the promotion of academic freedom, and to a tireless cultivation of love for all men regardless of race, rank, and religion. May this figure forever stand to move those who come to this University to brighter visions of service and loyalty.’ ” [http://upaagc.org/index.php?option=com\\_content&view=article&id=70&Itemid=98](http://upaagc.org/index.php?option=com_content&view=article&id=70&Itemid=98)

<sup>6</sup>Abad, "Teaching English: Language and Literature", p 2; quoting Wayne Booth, "The Credo of an English Teacher", *The Vocation of a Teacher* (University of Chicago, 1988), 20-21.

<sup>7</sup>Gemino Abad. *Hoard of Thunder: Philippine Short Stories in English 1900-2008: Volume I 1990 to 2000*. (Q.C. U.P. Press, 2012), xiv.