

## A Note From The Editor

When Volume 52 (2005) of *Diliman Review* was released last year in its new format (i.e., in book form rather than four separate magazine issues), we were happy to note that faculty members and students quickly sought their free copies and discussed DR's contents in their classes. Moreover, we took as keen interest the fact that we were again deluged by scholarly essays and creative works, more, unfortunately, than we can accommodate in the forthcoming volumes.

Volume 53, Nos 1-4 (2006) proudly offers eight scholarly essays by Cristina Pantoja Hidalgo on modern tales by Filipino women writers; Damon L. Woods on the evolution of *Bayan*; Nenita Pambid Domingo on *Dios Ina* and Philippine nationalism; Ruth Jordana Pison on the novel and nation as illustrated by Hidalgo's *Recuerdo*; Gerardo Los Baños on Young Adult Literature; John Paul Manzanilla on the Manunuri ng Pelikulang Pilipino and Young Critics Circle; Roger S. Mamon on stochastic modelling of interest rate dynamics and Teresita A. Alcantara on Anglicisms in the modern Spanish language.

For the testament and creative writing section, *Diliman Review* features Consolacion Alaras' *patotoo* on Pamathalaan, Paolo Manolo's poem and Ralph Semino Galan's creative nonfiction on Malate. Former Visiting Fulbright Professor to U.P. Gerard Thomas Burns' contribution is a review of *Five Faces of Exile: The Nation*

*and Filipino American Intellectuals* by Augustu Fauni Espiritu.

Volume 53 is capped by a forum on the culture of excellence and the University of the Philippines by former Vice President for Academic Affairs, Ma. Serena I. Diokno, and two University Professors Emeriti, Gemino H. Abad and Cecilia A. Florencio.

In “New Tales for Old”, Cristina Pantoja Hidalgo studies the provenance of the modern wonder tales and marvelous realist stories found in the short fiction in English of Filipino women published from 1992-2007, tracing the form to the western literary fairy tales, the marvelous tales of Latin America and the Philippine folk tales. She further addresses the questions— what is “Filipino” about these tales inscribed in these writings by Filipino women; are these “enabling tales” (i.e., “transgressive of conventional morality” particularly of the patriarchy); are they simple tales or metafictional stories (i.e., self-reflexive postmodern narratives on the art of story telling); and why do we write and read tales like these.

Subjected to close readings are the following ten stories – for the wonder tales: “Rosa” by Nerisa del Carmen Guevara; “Orange” by Natasha Gamalinda; “A Bedtime Art Story” by Joy Dayrit; “Jan’s Door” by Cyan Abad-Jugo; “Bearing Fruit” by Nikki Alfar; “A Song in the Wind” by Ma. Elena Paterno; and for the marvelous realist stories: “Offertory” by Ma. Romina Gonzalez; “Sea Changes” by Virginia Villanueva; “A Ghost Story” by Francezca Kwe; and “Doreen’s Story” by Rosario Lucero.

Damon L. Woods in “The Evolution of *Bayan*” starts his essay by asserting that “the desire to view pre-hispanic and early Spanish Philippine societies in primarily institutional and political terms has resulted in a static

and consequently mistaken representation of that society as is demonstrated in the concept of *barangay*". He traces this "disinformation"/"misinformation" on the term *barangay*, deemed as both a kinship and political unit, to Juan de Plasencia, starting from the 15<sup>th</sup> century, continuing to the Spanish and American colonial periods to today's modern scholars. Woods suggests instead that "to set the context for understanding Tagalog society, one must begin with the context in which it is located: Southeast Asia". Citing Tony Day's observation that "those writing on the subject tend to focus on the political rather than the cultural aspects", and based on the works of other scholars of Southeast Asia, Wood identifies characteristics of Southeast Asian societies that may apply to the study of pre-hispanic Tagalog life: fluidity in part due to the nature of a socio-political organization based on relationships or "sets of socially definable loyalties that can be mobilized for common enterprises". "Southeast Asians identified themselves in terms of place and relationships". Sixteenth century Spanish accounts supposedly meant to describe the social and political structures of *indio* society were used "to locate the native local elites and incorporate them into the colonial hierarchy". Thus, to present alternative views of Tagalog social organization and identity, Wood enjoins scholars to use "untapped sources— Tagalog sources (i.e., written in Tagalog by Tagalogs from the 16<sup>th</sup> through the 18<sup>th</sup> century) — and a new methodology—both within a Southeast Asian context". The new methodology— a "new philology"—referred to "a close attention to the categories that the person and his peers used to classify himself and his thoughts and actions, as well as the phenomena surrounding him, thus studying concepts borne in a person's language rather than patterns manifested in the person's life" (Woods quoting Lockhart).

Woods then discusses what he has found in these Tagalog documents. Individuals identify themselves in two ways: by location and in terms of relationships. Relationships were familial (like *capatid* and *kamaganac*), had to do with age (*bata't matanda* and *pinacamatanda*) or referred to shared experiences (*casimba*, *casamahan* and *cababayan*). "Location was expressed with the word *bayan*" as found in Tagalog notarial documents which would begin with, e.g., *sa bayan nang Pasig*. Woods continues to detail why the term *bayan* in the Tagalog sources was such a fluid term which "allowed its use to evolve and expand during this period" and to go through four stages. During the first stage, *bayan* was used to indicate location. Woods cites Tomas Pinpin's *Librong pagaaralan nang manga Tagalog nang uicang Castila* who gives "three ways of translating *bayan*": as a way of indicating general location without a place name; as a term equivalent to *pueblo*; and as "an attempt to match Spanish realities, such as the homeland of the Spaniards". The second stage in the evolution of *bayan* which emerged early on during the Spanish period was the use of *bayan* "in a more formal and even legal, though not political sense" ("*mga tauo sa bayan nang Malis*" found in a document dated August 12, 1626) which demonstrated "how communities identified themselves in terms of location or *bayan*". The third stage arose in the eighteenth century as seen in the Tagalog documents about the Revolt of 1745 when the people/community of Silang wrote letters and formal documents in Tagalog defending their rights to their property in behalf of the "town" (*bayan*) of Silang against the religious order claiming the same property as part of their estate or hacienda (*bayan*). Instead of references to a group of relatives (*buong camaganacan*) living in the *bayan* of Silang, what is found in the Tagalog documents is "*cami ang buong bayan nang Silang*—we are the whole *bayan* of Silang". Thus by 1745, the term "*bayan* had evolved and expanded to represent

not only location, but also the community that resided in that location and space”. The fourth stage emerged in the nineteenth century when Filipinos themselves began to think of the entire archipelago “as not only a single unit, but as a political entity...to express western or Spanish political concepts, such as *nacion* and *patria*”. “*Bayan* was conscripted to convey the idea of a national entity, and later, that national entity itself”. During this period the concept of *Inang Bayan* also emerged. Woods ends his study of *bayan* by conjecturing that it may be possible to use *bayan* in the future to refer, not only to the population living within the archipelago, but also to those in the diaspora as well,” taking off from what the late Virgilio Enriquez said: *Pilipino kahit saan, kahit kailan*”.

“*Dios Ina* (God the Mother) and Philippine Nationalism” by Nenita Pambid Domingo “traces the multiple significations of the sign ‘*Dios Ina*’ (God the Mother) beyond the Virgin Mary which are found in the literature of reform and revolution during the Spanish colonial period, the political cartoons against U.S. colonialism, the songs of the First Quarter Storm during the Marcos dictatorship, and finally, in the songs of the millenarian groups who believe that *Dios Ina* is *Inang Filipinas* or *Inang Bayan*”.

In terms of the Literature of Reform and Revolution, Jose Rizal, disgusted at the treatment of ethnic minorities at the 1887 Madrid Exposition, in a letter, referred to the country as Filipinas and invoked the metaphor of a mother who should not forget her children (both the educated *indios* as well as the people from *taga labas ng bayan*). Yet Rizal, and Marcelo H. del Pilar in *La Solidaridad* called Spain the “Mother Country”. In Andres Bonifacio’s revolutionary poem “*Katapusang Hibik ng Pilipinas*”, Filipinas “disowns Mother Spain as a sadistic, violent mother”. Because of this, Domingo says, “Filipinas becomes *Inang Bayan*” – “the mother country or mother

nation who has to look after her own sons and daughters”. Still, Bonifacio employed the “image of the hapless, pitiful mother of Rizal and del Pilar... to rally the masses to help *Inang Bayan* by joining the revolution...” In “*Taunan ng Lingap*”, Bonifacio offered a *harana/ kundiman*, a Tagalog love song, to *Inang Bayan*, which “echoes the prayers and novenas to the Blessed Virgin Mary”. After 1898, during the American colonial period, *Inang Bayan*, in the seditious play of Aurelio Tolentino entitled “*Kahapon, Ngayon at Bukas*” (1903), became “a fighting, fearless mother supported by her children”, and no longer the “helpless, hapless pitiful mother”. After the incarceration of Tolentino and the other nationalist playwrights, the image of *Inang Bayan* reverted back to that of the dejected, helpless mother. The political cartoons during the American colonial period represented *Inang Bayan* as “a fair maiden...a pauper...a maiden being serenaded by the Constabulary Commander...Filipinas giving a hero’s welcome to Quezon...Filipinas holding a ballot box...virginal Filipinas...stepping forward to independence...Filipinas, The Vision, as a goddess radiant and Filipinas, The Reality, as a molested maiden...” During the Japanese occupation, the Huks staged a play where a hogtied *Inang Bayan* pleaded with her children to untie her ropes. At the people power revolution of EDSA, “*Bayan Ko*” by Jose Corazon de Jesus became “the militant anthem of the activists”. Still the image of Filipinas was that of a “beautiful maiden wooed by foreigners ...wallowing in pain, suffering dire poverty”. Amado V. Hernandez “*Kung Tuyo na Luha Mo Aking Bayan*”, tells of the time when *Inang Bayan*’s tears would dry up and in its place would flow “the fury of fire that is the color of molten steel” and her children would respond, as activists did, by “waging a war against the oppressors to break the chains of U.S. imperialism and the Marcos dictatorship”. Domingo asserts that *Inang Pilipinas* (Mother Philippines) was a powerful image used in challenging colonial structures (“*Inang Bayan* was the

container and the contained of all the pure and ideal nationalist aspirations of the Filipino people”) and the birthing of a new nation (“the two symbols used in the process of imagining the nation or giving birth to the *bayan* were *Ina* and *Anak*”). For Domingo, the above narrative represents the evolution of *Inang Bayan* in mainstream and official Philippine history, in the space she refers to as “*loob* i.e., the seat of government—the city, the center of westernized culture and politics”.

In the space that she refers to as “*labas*” (i.e., all the territories before the Spanish colonization; then “only the mountains and the caves” during the colonial period, where the *babaylanes* were banished), there exists a different appreciation of *Dios Ina/Inang Bayan*. Domingo relates the story of one such *babaylan*, Maria Bernarda Balitaan (MBB) of Ciudad Mistica de Dios (CMD). According to the CMD, God the Father sent God the Mother (who came in the form of MBB) to the world to continue the work of saving man. In this era of the woman God—*Dios Ina*— “She speaks to her children through mediums like Suprema Isabel Suarez (CMD), Mother Victoria Vera Piedad of the Brotherhood of Mother’s Kids (BROMOKI), Apo Piniang (Josefina Lopez) and other Blessed men and women”. According to Domingo, many of these “messianic cults or ‘Colorum’ movements were articulations of the oppressed peasants who sought in their ‘messiahs’ the means of their redemption from taxes, extreme poverty and the yoke of U.S. colonialism”. In one of the songs of the CMD, “*Halina’t Umawit*”, “*Inang Pilipinas* or Mother Philippines is equated with MBB; therefore love for MBB is equated with love for *Inang Bayan*”. “To the millenarians, loving and venerating *Dios Ina* is loving and venerating the Philippines—the motherland”. In the songs of the other “nativistic cults and messianic movements”, Domingo asserts that the ideals of the Revolution were incorporated into their religious texts. This is true for the songs of the

Bathalismo Inang Mahiwaga, a *samahan* founded in 1936 “during the dark days of the Commonwealth” with General Artemio Ricarte and Agapito Ilustricimo as members. Their songs spoke of love for *Dios Ina*, “love of country and the fervent wish for *Inang Bayan* to be free”. The songs of another nativist group, Iglesia Sagrada ng Lahi, which traces its origins to Apolinario de la Cruz’ Confradia de San Jose in the 1840s merged the nationalists ideals with the religious texts of *Dios Ina*. “The pledge to die for *Inang Bayan*” is reiterated in one of the songs of Watawat ng Lahi, a group which “worships Rizal as a Filipino Christ and other Filipino heroes”. Thus, *Dios Ina/ Inang Bayan* is a metaphor not only for “the empowerment of women... but also for the Filipino nation asserting its place in the world”. “*Dios Ina* embodies the discourse of love and nationalism from the point of view of the uneducated poor, the oppressed and marginalized in society—the people at the fringes, the *labas*”. Domingo concludes that “the Mother image which was transported from the west found resonance in the deeply matriarchal Philippine soil...and became integrated into the people’s culture and experiences under two colonizers, Spain and the United States” and “in the present Filipino diaspora, immigrants and overseas contract workers take with them God the Mother in the form of amulets” and still listen to her speak through her mediums.

Ruth Jordana Pison in “Flagging the Nation in Cristina Pantoja Hidalgo’s *Recuerdo*” asserts that *Recuerdo*, a novel structured as a series of emails of a mother (Amanda) based in Thailand to her daughter based in the Philippines, “contrary to its disclaimer, embodies the axis of gender, memory and nation”. Pison’s essay probes into how Hidalgo’s *Recuerdo* imagines the nation and how women are implicated in this imagination.



“Flagging the nation” (a term Pison derives from Michael Billig) refers to even “the most mundane everyday practices” that constantly “flag” or remind us of our gender and national identities. *Recuerdo*, although “palpably personal, is very much a narrative about the Philippines...about a woman tracing her genealogy vis-à-vis the nation’s history...simultaneously flagging a homeland for herself and her children...Indeed, nation and narration in Amanda’s narrative, are deeply intertwined through the topoi of transit and travel”.

The analysis of *Recuerdo* does not stop, however, at elaborating how the novel is a flagging of the Philippine nation. The analysis also delves into women’s problematic representation/location in the discourse of the nation, to highlight that women somehow follow a “different trajectory” as they are integrated into the nation-state.

In reconstructing her genealogy through e-mails which negotiate her identity vis-à-vis that of her nation’s, Amanda is both writing social history and the history of her country. Pison explains how such writing, although dripping with nostalgia, still reveals the problematic relationship of the narrator with her nation. In dredging the past and tying this to her present, Amanda is enraged by the realization that women, whose bodies have been highly implicated in the nation’s historical formation, have actually been continuously politically disenfranchised. This notwithstanding, as Pison’s reading shows, *Recuerdo*’s female narrator is not paralyzed by this painful realization; on the contrary, she decides to lay claim to the history of the Philippines.

Thus, what Pison’s essay brings to the fore is that in the highly gendered discourse on the nation where women always find themselves in a fraught relationship with their nation, *Recuerdo* ends on a note of hope. It

insists, despite the failures of history, on the possibility of the Philippine nation. Nation and nationalism might limit women's "claim to enfranchised citizenry," but there will always be women who will not allow themselves to be hostages of the patriarchal projects of the nation and nationalism. *Recuerdo*, Amanda's "multigenerational" memoir, is precisely a narrative that presents the possibility of a better nation.

Gerardo Los Baños in "‘You Can't Handle the Truth!': Reality, Censorship and the Young Adult Novel", asserts that since YAL are "stories purposely written for readers between the ages of twelve and twenty" who are "going through a particularly dynamic stage characterized by the changing expectations, both of one's self, of others, and of the world", ... "the realist YAL story should portray both positive and negative experiences", to provide its readers "a more balanced and accurate picture of the world". Los Baños then provides a history of YAL in the West. Censorship of books for young readers arose when "YAL authors began exploring scenarios in their fiction which defied conventions" or what Tucker referred to as "the conventional opinions of the middle classes of the time", about the 1950s with the censorship of J.D. Salinger's *Catcher in the Rye*. Los Baños asserts the need for discussions on the vicarious function of YAL (and literature in general) vis a vis the reader who has to be allowed to "live" experiences, to relate to such "delicate issues of gradual maturity, budding sexuality, raging hormones, experimentation, social pressures and other problems which characterize that gray area between childhood and adulthood..."

In the last section of the paper, Los Baños talks about YAL in the Philippines, including his own experience with censorship as a YAL author. Conservative groups in the Philippines exert strong influence on the publication

and marketing of YAL, especially in choosing which YA books can be part of the high school curricula. “Institutions remain stuck in the era described earlier in this paper: an era wherein critics believed that youngsters would literally model their lives after what they read... There are no local books for YAs dealing with sex, and when violence, drugs or alcohol are inserted into a plot, it is always within the clear context of their exceptional, negative influence”. Given today’s deterioration of moral values “...a modern YAL story which intentionally avoids all mention of these cannot possibly be considered an honest portrayal of the world. Such a sanitized setting would defeat the aforementioned function of YAL: to provide the young reader with realistic expectations of his or her environment and, in turn, the ability to make the right decisions when dealing with options that involve such harsh realities”.

John Paul S. Manzanilla’s “Reading the Critical...” studies the film critical practices of the Manunuri ng Pelikulang Pilipino (MPP) and the Young Critics Circle (YCC), both academe-based groups of critics whose “penetrating hold of academic discourses in film and cultural reception” affect our understanding of film. He explains his framework for this “preliminary view on the history and historiography of Philippine film criticism” and reevaluation of their contributions to film criticism, to Philippine Studies, to interdisciplinary studies as: “To read the critical ... is to examine the ways in which the critics under study position themselves apropos art and society”. He further “makes a case for critical practice on questions of aesthetics, social relevance and (film) industry concerns”.

He concludes, however, by taking heed of the warnings of others not to concentrate only on critical practice when he says that, “By working purely in the realm of critical practice, one fails to address what the text signifies outside: what the realm of the real world

really signifies for us, what the *real* world *really* means...Our world can only profit from a critical practice that is always already involved in the social, implicative of the political”.

Teresita A. Alcántara in “Los Anglicismos en el Español Moderno” (Anglicisms in Modern Spanish) writes about *Anglicisms* which refer to the English terms or vocabularies (whether American or British English) that have penetrated the Spanish language. Her study describes how the language of Uncle Sam was able to “invade” the language of Don Quijote, without receiving any reciprocal action from the later. The Spanish language was thought to be a very stable language, an almost a perfect one. It was also believed to be the best language to use in praying to the Lord. However, it became weak and was not able to reject the massive penetration of English words.

Alcantara’s study focuses on semi-morphological observations of Anglicisms in modern Spanish, derived from Spain’s leading newspaper *El País* and celebrity magazines such as *Hola*, *Semana*, *Lectura* and *Diez Minutos*. She says that these sources were used in order to find more vivid and actual English terms employed by the present day Spaniards in their daily utterances, conversations and communications. With this linguistic phenomenon in the Spanish language, this paper also hopes that our countrymen would take this as a basis for understanding why there is an influx of “powerful” English terms in our own national language.

The paper of Roger S. Mamon, “Stochastic Modelling of Interest Rate Dynamics: An Expository Note” discusses the modelling of the term structure of interest rates, which refers to the relationship between the interest rate and the term to maturity of an underlying financial instrument such as a zero-coupon bond, a Treasury-note or a Treasury-bill. Interest rate modelling plays an

important role in economic and financial theory and has long been a topic of concern to economists”.

He adds that “the article will focus only on the two most common methods of specifying the term structure mentioned above”, but giving them a deeper treatment. “These methods are still the most popular because investment banks and institutions involved in trading have been significantly using and implementing them in financial practice. In its entirety, this paper may be viewed as a combination of a survey of major current developments of these two techniques and a tutorial of martingale-theoretic approach with emphasis on applications to term structure theory”. In particular, he says , “we shall develop a unifying exposition of the short rate/HJM joint approach, which described the techniques of obtaining equivalent stochastic dynamics of three yield curve descriptions, namely the bond price, forward rate and yield rate. Given one of these variables, we discuss how to find the other two. The short rate can be derived from any one of these and conversely under certain technical conditions, all three descriptions are also determined by specifying the short rate. By providing the general relationships amongst yield curve descriptions, we are able to link two zero-coupon bond pricing frameworks: the short rate and HJM methodologies. Whilst we show that all models are special cases of the HJM, deriving the entire set of term structure descriptions is quite an involved process. The techniques of determining the forward rate dynamics starting from a stochastic differential equation (SDE), describing the evolution of the short rate process, are illustrated using a two-factor Hull-White (1990) model. A special case of the Markov forward rate (MFR) models with deterministic volatility is considered to demonstrate the principles employed in the solution of the inverse problem, which is to obtain the short rate dynamics given the structures of the forward rate. The first attempt to establish the

necessary and sufficient conditions in the search for a connection between the MFR class of models and short rate models can be found in the work of Ritchen and Sankarasubramaniam (1995). Their method is outlined here and we add to their results that the MFR model with constant volatility implies a Vasicek short rate dynamics”.

“In general, for specific short rate and HJM models, the methods described in this work can be applied to derive a complete set of yield curve descriptions. It may turn out in certain instances however that an analytic form for these yield curve descriptions is not obtainable. If this happens, we resort to numerical procedures in estimating the fair value of a financial instrument. Nevertheless, the integral or differential forms of these descriptions are always determined by following the techniques described herein”. He adds: “The distinct feature of this paper is the simple derivation of results that only uses a martingale property and straightforward application of Itô’s lemma. The succeeding discussion must be accessible to any general reader in economics, finance, actuarial science and mathematical sciences having basic knowledge of several probabilistic concepts”.

“Pamathalaan” by Consolacion R. Alaras is a personal testament of the writer’s own spiritual journey, her awakening to the “deep and haunting reverberations of *kaloob* and *patotoo* as embedded in the Kapatiran cry of the Katipunan descendants”. It started for her in 1983 when she first “entered an unknown cave in Bulacan together with an old Kapatiran woman leader Inang Santisima” who taught her “to pray for every sacrifice in the world” for “if more and more people unite in this sacred memory and act, then the prophecy regarding Spiritual Government will not be a mere fantasy, but a true reality!” Her subsequent “encounters in the womb of the Kapatiran or Katipunan descendants became rich

and meaningful variations of the same theme: a call on the present generation to provide pure and true proof of commitment to ancestral legacies and heroic ideals. In short, a shining *patotoo* to the Kapatiran *kaloob* which culminates in a vision or prophecy called Spiritual Government or *Gobierno Espiritwal*".

This *Gobierno Espiritwal* was later replaced by the term PAMATHALAN constituted by the terms *pamahalaan* or government, *thala* from Bathala or native God, *taal* or indigenous, and *laan* or destined. Alaras further enjoins us to match the Kapatiran's three-fold process of purification, enlightenment and commitment; and asserts that these twin concepts of *kaloob* and *patotoo* are being offered for "local, national and international purification, enlightenment and commitment".

Paolo Manalo's "Areglo" poem, is his satiric take on a current "scandal" that involves national figures. It is a very clever "scribble" of one set of clauses (this is the freedom; this is the phone call; this is the President; this is the outcome) juxtaposed with a second set of clauses (we can't hear; that's unclear; we must hold dear; we must fear). Significantly, the last and only one liner in this poem constituted by quatrains is his very clear and pointed reminder that "This is the Philippines; you are here".

Ralph Semino Galan, in "Malate, My Malate", writes about his "longstanding affair with Malate"...which "alternately attracted and repulsed" him. He writes, "Malate represents for me the most appealing, as well as the most appalling, aspects of being gay in the Metropolis". "I adore Malate for providing me with the most passionate romance of my entire life; I also abhor it for being the site of that affair's extinction". What follows is a detailed description of Malate's nightscape and "dayscape," its interesting habitués (drag queens, pot-bellied stoop

shoulder alcoholics, theater directors and movie actors, dark skinned *afamistas*, and many more colorful characters), the Malate of Galan's teen years ("an enchanted forest of sorts, a place of fairy magic and homosexual sorcery"). Galan then offers us "narratives... telescoped stories of the most significant places (in Malate)...and the people who have made them so".

Gerard Thomas Burns reviews *Five Faces of Exile: The Nation and Filipino American Intellectuals* by Augustu Fauni Espiritu (2005) which is a "collective intellectual biography"... "portraits of five venerable figures in literary letters – Carlos P. Romulo, Carlos Bulosan, Jose Garcia Villa, N.V. M. Gonzalez and Bienvenido Santos". Burns offers "summaries of Espiritu's account of all five personages, as well as Espiritu's over all argument". According to Burns, Espiritu focused on the five writers' experiences of expatriation – articulated in themes of "performativity" ("a complex concept denoting one type or another of conspicuous oral discourse, inscribed within a system, such as the colonial, of unequal power relations"); "'ambivalence' with respect to the competing poles of homeland and metropole", "'the persistence of nationalism and other discourses of the nation' in these writers' self representation"; "'cultural hybridity' in their expressive work"; "the demands of patronage relations in shaping their career and political choices". Burns asserts that Espiritu has demonstrated the relevance of these themes and has also forwarded another thesis– that the experiences of these five Filipino expatriates can provide the basis for establishing "a genuinely 'transnational' perspective for Asian American intellectual history". Burns praises Espiritu's "impressive scholarship", his skillful "biographer's touch", his "clear-eyed but compassionate understanding of individual lives situated in their social, cultural, and historical contexts". However, Burns also points to the book's weaknesses–basically, its lack of



comparative perspective, e.g., these writers vis a vis “other expatriate writers from another transnational setting”; or vis a vis “non intellectual migrants” (like OCWs); or vis a vis women expatriate writers. Burns also critiques the book on specific issues as he evaluates Espiritu’s portraits of the five expatriates.

Burns ends his review by offering “some concluding reservations about the book’s overall treatment...keyed to the title, *Five Faces of Exile: The Nation and Filipino American Intellectuals*”. Burns finds the following terms problematic – *intellectuals*, a term which clearly fits Romulo but not the other four who are mainly writers; *Filipino American* “when only one of the book’s subjects took on U.S. citizenship and consciously accepted that identity, and at least two of them pointedly insisted on being known as ‘Filipino’ writers””; *exile* which “connotes, if it does not denote, a condition of forced absence from one’s homeland” yet “his subjects were technically exiles only during the Second World War and in the case of Santos (and at a stretch Gonzalez, who did in another context actually apply the term to himself) during the Marial Law period”; *Nation* which may signal the publisher’s intent “to reach a homeland audience” yet which remains a problematic term when juxtaposed against the book author’s avowed intention to foreground a “new discursive space (for) transnational Asian American intellectuals” and in the light of Espiritu’s own questioning of the terms “the Philippines” (Espiritu defies a nation-centered approach), “Filipino Americans” or “America” as “monolithic, undifferentiated, and unchanging entities”. However, Burns ends with a final compliment to Espiritu— “Perhaps the final compliment to pay Augusto Espiritu’s *Five Faces of Exile* is to acknowledge that the complexity which is its outstanding virtue appears too great to be adequately comprehended in its title”.

On August 12 and 13, 2004, University System officials and representatives from the different constituent universities of U.P. participated in a Roundtable Discussion on the University and the Culture of Excellence. Giving the lead paper was former Vice President for Academic Affairs, Ma. Serena I. Diokno. In her paper, “Academic Excellence and University Governance”, Diokno asserts the nature of the University as essentially an academic community whose purpose is “to learn, create and spread knowledge” rather than a polity (i.e., “a humongous baranggay where students, administrative staff and alumni have equal say as the faculty”, on all matters, including academic matters).

The faculty of the University as constituent members of an academic community ideally share common “values and aspirations like academic excellence, intellectual integrity, and the sharing of knowledge as our distinct contribution to the development of our country and people and the world at large”. “The model of governance that appeals to this sense of community is called collegial decision-making...where the broadest possible range of options is the desired result so that the best, wisest decision possible can be made”, she continues. Collegiality, unfortunately, has been translated, in practice, to mean “smooth interpersonal relations”, “outright *pakikisama*”, “political correctness”; and has been set against the “practice of going through channels” which should be seen instead as “some kind of review “ through which the wisest decisions collegially arrived at must pass the academic requirements and standards of the disciplines concerned. Her paper goes on to detail the numerous “tugs of war” that are ultimately the effects of the differing views on the nature of the University, between those who perceive the University as an academic community versus those who see it as a polity. What is required of us is to acknowledge the multiple demands on

us, academics, by our disciplines, our personal goals, our institutional conditions and objectives, and our social realities.

The papers of two eminent University Professors Emeriti presented during the Roundtable Discussion on the Culture of the University are also included in this volume.

University Professor Emeritus Cecilia A. Florencio's paper is entitled "Ganon sa Pinas, Gayun sa Peyup? Ganon sa Peyup, Gayun sa Pinas?"

She starts by asking the question: "*Saan ba nangyayari... ang mga sasakyang naggigitgitan sa kalye...mga empleyadong nagtutulakan...babae at lalaki na walang pakundangan ang paggamit sa selfon kahit lubhang nakaiistorbo...kampanya sa eleksyon na tinampukan ng paninirang puri... pandaraya...? Sa Pinas? Sa Peyup?*"

Both insiders and outsiders have expressed "*kalungkutan*" (sadness) and "*panghihinayang*" (regret) over changes that have happened to Pinas and Peyup – "*Kalungkutan sa maraming mabubuting sinimulan na hindi lubos na naisakatuparan at sa mga potensyal na hindi nabigyan ng pagkakataong umusbong at lumago... Panghihinayang sa ugnayan ng bansa at pamantasan na maari sana, ngunit, wari ay hindi naging isang modelo ng ugnayang nakabuti at nagpabuti sa isa't isa*". The country "lost its moral compass" while the university "lost its soul". Florencio goes on to cite studies which point to our strengths which are also our weaknesses like personalism, family orientation, flexibility and religiosity and states that the effects of these on our university, especially as regards "*akademik ekselens*" and "*akademik integriti*", "*ay maaring mabago o magbago sapagkat ang*

*kultura kung saan hinuhugot ang mga ito ay hindi naman imyutabol*". She then focuses on the factors that impact on decision making and action of academics in the university.

Florencio explores two explanations for our academic decisions and actions –"*kasi Pinoy*" and "*kasi akademiko*". Kasi Pinoy looks into cases of students and faculty members where the action taken may be attributed to "*awa,*" "*kapabayaang sa sinumpang tungkulin ng mga guro at awtoridad*", "*kaduwagan na magpataw ng angkop na parusa*" or "*pagnanais na makakuha ng pogi points*". "*Alam natin lahat ang malaking impluwensiya ng personal na konsiderasyon sa pagpasiya at pagkilos sa araw-araw na pamumuhay sa pamantasan*". Religion also has an impact on our decisions and actions as academics. Moreover, she suggests that serious study be conducted on the influence that "*mga kaugaliang Filipino*" has on the university and how these can be used and/or changed for the betterment of the University. In the section on "*Kasi Akademiko*", Florencio starts by listing the qualities of a scholar enunciated during a conference about "UP Diliman's Second Century" and those changes that have been initiated by the UP System and its constituent universities to review our guidelines and instruments involving curricula, thesis and dissertation advising, tenure, professorial chairs, collegiality in decision making, faculty promotions. Through the years, the faculty's relation to different groups outside the university has also become extremely complicated. She cites examples of cases involving a faculty member including his name in research for which he had no participation, except as coordinator of the conference in which such research was presented; faculty members who are consultants of a private organization but who used their academic unit's Foundation and used the "limited practice of profession" privilege to justify their action. What is the "proper" use

of the university's name for faculty projects, she asks. Florencio suggests that we review the kinds, levels and ways through which the university and the government can relate to each other which will be beneficial to both.

Studies should also be conducted on the role that factionalism and infighting play in the lives of the studentry, the faculty, as well as the institution itself. However, she thinks that sometimes we overemphasize the role played by infighting and factionalism and not pay strict attention to the rightness or wrongness of an action based on evidence. In this matter, legal knowledge, especially applicable to academic institutions, is also important to have. Even as we specialize in our own fields, we also need to develop our knowledge about the university itself – *“ang kaalaman tungkol mismo sa pamantasan, kagaya ng kasaysayan, diwa at mithiin; kaisipan ng mga katangitanging guro at pinuno na mababasa sa kanilang mga sinulat; mga krisis na pinagdaanan at paano trinato; kaugnayan sa bayan; at iba pa”*. We also need to pay attention to the mentoring of the next generation in the spirit of scholarship, academic excellence and academic integrity. She reminds us of our responsibilities encapsulated in TREAT (teaching, research, extension, administration and transmission). She ends with a vision of *“U.P. na walang kaduda-duda na patungo sa pagiging isang ‘lungsod sa tuktok ng burol’, tahanan ng mga Filipinong katangi-tangi ang katalinuhan, karakter, at pagmamahal sa bayan at kapuwa”*.

University Professor Emeritus Gemino H. Abad's paper is entitled “Academic Culture: A Community of Personal Quests”. Here he asserts that “Life in the university is above all the intellectual life – the life of the mind and imagination, a whole lifework that creates new knowledge and deepens humanity... One's life only begins to be lived when one has found his lifework.... That lifework

is, of course, in the very first instance, sole and individual, which is why I say: if the university is a community of scholars, it is a community of solitary personal quests”. Just what the intellectual is committed to, what questions are to be asked in wonderment, how education prepares us for the quest, the role of mystery and discovery, of wit and faith in such quest, Abad discusses in his paper. And as a retired professor, this is what he shares with us now – “The academic life properly begins with the search for one’s subject, which is one’s calling, but about which one may not be fully aware of, for some length of time while teaching and reading and doing extension service. All through one’s days and works, and routine and rout, the search – the desire for one’s own clearing – ever prods one, in the light of day and in the shadow of dream... The university is the world’s only clearing where minds meet...Every individual mind, says Wayne Booth, is constructed of efforts to make sense of the world... ‘symbolic copings’...That is the very heart of teaching, the meeting of minds – teacher and student in lively conversation– each one with his own personal construct of the world, his own style of ‘symbolic coping’...The personal quest I speak of has everything to do with our national life. Whether solitary, as individual labor in teaching and research, or collaborative in outreach programs, it is people centered...a two-way track from solitude to multitude, clearing a path through education, dispelling ignorance and misinformation and clarifying our own values in our own time and place; and then, from multitude back to solitude again, for critical reflection, reading and revision...The university is our country’s heartland”.

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