

***Korido-Komiks* into Film: Sourcing, Adapting, and Recycling the Bernardo Carpio Story**

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ABSTRACT

This paper explores the generic transformations resulting from adapting a *korido* (metrical romance) into a *komiks* story and into a film. The resulting discourse is an examination of Filipino film adaptation practices as exemplified through the film *Bernardo Carpio*, a 1951 Sampaguita Pictures production that has been faithful to the *Liwayway komiks* story authored by novelist Faustino Galauran who freely adapted from the pre-existing *korido*. The idea of sourcing and adapting is based not only on the premise that an existing text summons immediate acceptance by the viewers but also on the argument that a culture of recycling is in place and allows for certain stories to take on an allegorical implication.

An original is allowed its life, its own life, in the cinema.
– Dudley Andrew, “Adaptation”

Keywords: *Korido*, *komiks*, sourcing, adaptation, recycling, allegory

From 27 November 1950 to 26 March 1951, *Liwayway Magazine* began the publication of *Bernardo Carpio* in dual-format, with the prose version on the left side of the spread and a serialized comics version (to be referred thereon in its vernacularized spelling, “komiks”) placed on the right. This provision of space for komiks is indicative of a growing interest in a popular form which began when it was brought by U.S. soldiers to the Philippines during the Second World War (Lent 67). This has been confirmed by Soledad Reyes:

The komiks steadily supplanted the other forms of literature, as it forced the plots and characters of earlier literary types – the myths, epics, awit and corrido, novels and short stories – to conform to a new set of codes and conventions. (in Roxas and Arevalo 48-49)

Coincidentally too, the peak of komiks magazine took place alongside the so-called golden age of Philippine cinema in the 1950s. The popular following of the comics

novel as a Filipino narrative form led to its appropriation and eventual vernacularization, beginning with the Tagalization of the word; thus, *komiks* has replaced the Anglicized “comics.”

The treatment of the story in prose form is understandable because the Bernardo Carpio story has been no stranger to popular adaptation treatment, having seen quite a number of incarnations in a variety of narrative forms. Penned in the style of the serial novel by Tagalog writer Dr. Fausto J. Galauran,¹ the prose version brings echoes of previous *awit/korido* versions, at least in certain aspects of the plot and generic registers.

The 1951 film version² of Bernardo Carpio produced by Sampaguita Pictures and directed by Benjamin Resella³ and Artemio Tecson⁴ is based on the *Liwayway* prose and *komiks* versions. The close working relationship between the magazine industry and the film industry was notable in the 1950s, a decade that saw a great number of movies made out of *komiks* stories. However, the process and cultural contexts of adapting *komiks* into film are not as linear as the idea of a source text mutating into a target text. Filipino film adaptation practices in the 1950s reflected a culture of recycling and a narrative tradition that influenced the sourcing of pre-existing texts.

This study hopes to illumine film adaptations of *komiks* in the 1950s with the Bernardo Carpio story as case exemplar. It also intends to address contingent issues pertaining to how adaptation becomes a site for generic transformation for the recycling of texts, the drive towards intertextuality, and the unravelling of the romantic impulse that is at the heart of Filipino popular culture.

THE “SOURCES” OF THE KOMIKS VERSION

Bernardo Carpio, the *komiks* series, was drawn from previous *korido* versions. Damiana Eugenio (*Mga Piling Awit*) places *Bernardo Carpio* under the category of a *korido* while Reynaldo Iletto (“Bernardo Carpio: Awit and Revolution”) calls it an *awit*. Both labels, however, refer to the same thing in its English equivalent: metrical romance. According to Bienvenido Lumbera’s landmark book titled *Tagalog Poetry 1570-1898: Tradition and Influences in its Development*, “*corrido* has been used loosely by Spanish chronicles as a generic term for the Tagalog metrical romances” (52), whether they originated from the Spanish ballads or from Mexican versions. However, the *awit* may be distinguished from *korido*, according to Eugenio (and Epifanio de los Santos as well, adds Lumbera) in the number of syllables per line—the *awit* having twelve

and the *korido* eight. Furthermore, Eugenio reports that “the immediate source of the Philippine romance of Bernardo Carpio seems to be Lope de Vega’s play, ‘*Las Mocedades de Bernardo del Carpio*’ or a popular version of it” (*Awit and Corrido* 45). Supposedly, the earliest version of the romance, titled *El Bernardo la Victoria de Roncevalles* (*The Victory of Bernardo or Roncevalles*), was transposed by its Filipino translator into *Historia Famosa ni Bernardo Carpio sa Reinong España na Anac ni Don Sancho Diaz at ni Doña Jimena* (Famous Story of Bernardo Carpio in the Kingdom of Spain Son of Don Sancho Diaz and Doña Jimena) (Castro).

The story of Bernardo Carpio has been traditionally attributed to Jose Corazon de Jesus or “Huseng Batute,” but even his supposed version has undergone various mutations. In the *Historia*, Bernardo is a Spanish native, son of Don Sancho and Doña Jimena. He is raised by Don Rubio and, later, by his uncle-king Don Alfonso. Confused about his true identity, Bernardo searches for his real parents and comes into the service of Spain. Through his superior physical strength, all the enemies of the Spanish kingdom are defeated in due time. Following his successful campaigns in honour of Spain’s glory, Bernardo retires in a mythical place situated in between two mountains that continuously collide against each other. One of the supposed evidences of the “Filipinization” of this *korido* is noticeable in the episode where Bernardo Carpio, promising servitude to the Spanish king, vowed to rout all “*anito*-worshippers” (Castro 10). In the *Historia* where the pagan natives have been referenced, the action of the colonial administration of discrediting the natives has been amply sewn into the narrative.

Certain features of the original Spanish romance and the Philippine version of the metrical romance managed to influence subsequent modern *komiks* and film treatments. One such feature is the quality of orality that is found in most metrical romances. As Reynaldo Ileta informs us in his “Bernardo Carpio: Awit and the Revolution,” “Awit stories were often dramatized, or at least sung in public” (3). The said orality of *Bernardo Carpio* is affirmed by Castro (“Introduction to Bernardo Carpio”): “This oral nature of *Bernardo Carpio* accounts for the repetition not only of the key words but the recounting of episodes” (12).

In the first chapter of the *Liwayway komiks*, the evocation of orality is felt in its expository introduction: “*Narito ang kasaysayan na sa simula pa lamang ay agad nang pumupukaw ng puso at kalooban*” (Here is a story that from the very beginning stirs the heart and the soul). Drawing from the tale traditionally recited orally and enjoyed by its hearers in a communal setting, Galauran inserts an unseen narrator in this brief prologue that somehow doubles as an expository device to introduce the

late Spanish period setting of the story. The unseen narrator is directly addressing the audience, which is a residual influence of the traditional *korido*.

The prologue in the *komiks* estimates an emotional register: “[S]a simula pa lamang ay agad nang pumupukaw ng puso at kalooban” (From the very beginning stirs the heart and soul). Such evocation of feelings is linked to the extreme popularity of the poem in the 19th century (Eugenio *Mga Piling Awit*; Medina). To this, Iletto (*Bernardo Carpio: Awit and Revolution*) agrees: “So powerful was the impact of awit on the popular imagination that the average indio in the nineteenth century can be said to have dreamt of emulating chivalrous knights riding off to the Crusades or saving beautiful damsels from distress” (3).

Given this prevailing popular memory of the old *awit* and *korido*, the prologue of the film version rides on the same sentiment through a shot of a hand wiping the dust off an antiquated leather-bound book—in the cliché style of the period. The pages then begin to open and show words written in old Roman script while, beside the book, a candle burns to give illumination to the following words: “*Ang mga alamat ng ating lahi ay namumukod. Ang madulang kasaysayan ni Bernardo Carpio* (The legends of our race are distinct. The colourful story of Bernardo Carpio).

This matter of direct expository narration is another residue of the *korido*. The poet/reciter of the metrical romance is predisposed to “directly addressing his audience in turns” (Mojares 61). In addition, as Castro reports, a typical 19th century piece would also progress chronologically: “Like the other metrical romances, *Bernardo Carpio*’s structure is linear narration. It begins with the story of Bernardo’s parents, his illegitimate birth, his extraordinary childhood, his exploits, then his quest for the identity of his parents, his victory over his uncle, ending with his vanishing in the mountains” (13).

Aside from paralleling the linear unravelling of the heroic actions in the *komiks* version, the film invokes the circulating lore and hints at the tragic ending: “*Ang kabuluhan ng kanyang pagpapakasakit sa pagpigil sa nag-uumpugang bato ay siya ninyong matutunghayan sa alamat na ito*” (The value of his sacrifice in stopping two gigantic rocks from crashing into each other, you will see it in this legend).

That the audience is already familiar with the story’s denouement is indicative of the didactic tendency of this literary form. Usually, the poem begins in a “moralizing passage followed by an apology” (Mojares 62). In the case of *Bernardo Carpio*, the

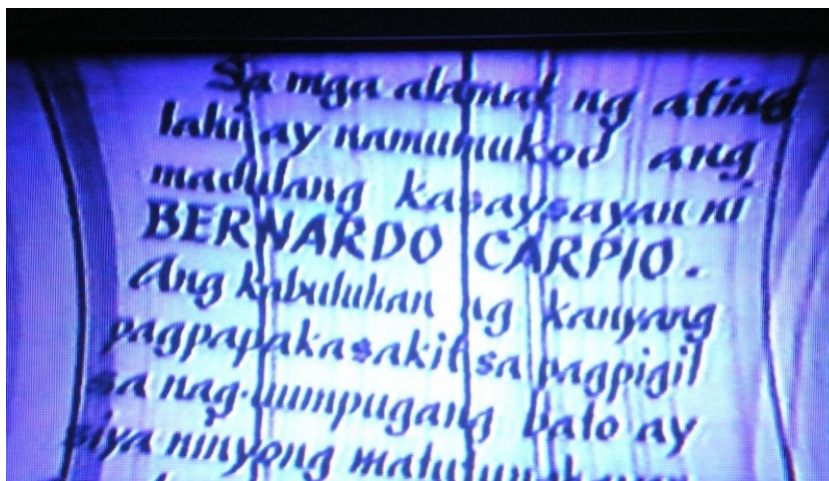


Figure 1. The prologue in *Bernardo Carpio* the film.

The film's prologue approximates the orality of the *korido* and the traditional exposition employed in the *komiks* version.

reference to his last act of sacrifice serves as an “apology” for his human flaws. In the same breath, the scene functions as a form of extolling his heroic virtues.

One of the most telling conventions of the *korido* that has influenced various reworkings in *komiks* and in film is the nature of poetic license taken as the story is being narrated. The matter of poetic license is, in fact, closely associated with the story material. *Bernardo Carpio* has no known author and is considered to be Spain's “patriotic answer to the French *Chanson de Roland*” (Castro et al. “Introduction” 9). While taking stock of the precursor stories, the Filipino *korido* version, the most popular of which is traditionally attributed to Huseng Sisiw, has appropriated Bernardo Carpio as a Filipino hero. In fact, the details that were retained in the Philippine version of the *korido* were, to Eugenio's estimation, “the most interesting and dramatic” (45).

The spin of the *komiks* has also taken liberties in Filipinizing the story. Cesar Amigo, who worked on the adaptation, turned the *komiks* series into a film script that follows the spirit of the precursor text. Although the film script religiously adhered to the basic story and structure of the *komiks*, directors Resella and Tecson recreated the static images and sometimes unimaginative and flat rendering in the *komiks* panels by taking advantage of cinema's additional tracks.

The multi-track aspects of cinema, with the addition of musical portions and spectacular scenes, enliven the linearity and sequentiality of the *komiks* panels. Interviewed by Delfin Gamboa for the October 1951 issue of *Literary Song-Movie Magazine*, *Bernardo Carpio* director Artemio Tecson has been referred to as Sampaguita's "Cecil B. de Mille" because he specializes in film epics (86). This only shows that certain stories call for certain kinds of film genres and the enlistment of the audio-visual tracks of cinema. Even with the sparse or minimal style of the *Bernardo Carpio komiks*, the fact that it has been based on an old *korido* calls for the summoning of the elements of spectacle and music to render onscreen a heroic saga that tells one of the nation's most popular foundational myths.

The setting of a metrical romance belongs to older times. In the case of *Bernardo Carpio*, the setting is the Spanish colonial years, although the exact year is not explicitly identified. The backdrop and mood in both *komiks* and film recreate the period as prior to the revolutionary period of the 1890s.

The trope of prologuing and epiloguing in both *komiks* and film somehow captures the structure of the *korido*. These are the portions where the elements of the actual (details about the Spanish colonial period) meld with the hagiographic (Bernardo's fabled origins and his extraordinary physical strength). *Bernardo Carpio* begins *in medias res* ("in the middle of things"), opening with a burglary inside a prominent Spanish home and the subsequent murder of its master and mistress that renders a young boy orphaned in one stroke. The middle part is actually the beginning of the Filipino episode; everything else before that is set in Spain. Even the young Bernardo has always been led to believe that he is Spanish.

After the murder of his parents, Bernardo has been conscripted to hard labor in a Spanish galleon. He manages to escape from the ship and eventually reaches an island where he meets a tight commune of tribal people who seem to live outside the prevailing Spanish-controlled colonial town set-up in those days. The community is governed by rajahs and princesses and their independent settlements appear undisturbed by the Spaniards. The commune has the noticeable influence of Malayan customs and rituals. Also, the people's belief in *Bathala* (native god) suggests the thriving of a pagan community that appears to have escaped the surveillance of the Spanish colonial regime.

The *komiks* texts refer to "Pilipinas" as the place where Bernardo came to settle and this constitutes a minor revision of the original Spanish story. While the Spanish *corrido* is about kings and knights, its Philippine variant features rajahs and slaves. In Chapter 1 of the *komiks* story, the issue of class is brought up. The Spaniard Don

Rubio, for instance, is deeply resentful that his young and orphaned nephew, Bernardo, is not of pure Spanish stock: “Kung bakit ako nagkaroon ng pamangking ‘Indio’ ay hindi ko malaman. Ngunit naipangako kong isasama kita sa Espanya . . .” (Why I have an *indio* nephew, I do not know. But I have promised to bring you to Spain).

Bernardo, in Galauran’s spin, is the son of a Spaniard to an *india* (native woman). He was born in the Philippines but has been raised in Spain after his parents’ murder. He is eventually sent back to his native land by accident. In the film, he spends his early years thinking he is a Spaniard. Apparently, his being a half-breed has been kept from his knowledge, until knowing the tragic murder of his parents changed his life forever. From being a “Peninsular,” a wicked twist of fate led him to being conscripted as a slave in a galleon. Moreover, in Chapter 9, the castaway Bernardo, now grown-up and fugitive, is accosted by the island girl Luningning. Their initial exchange reveals their confusion about their racial identity: “*Ang pangalan ko’y Luningning. Ako ay isang Indyo, este... isang... Pilipino. Pilipino? Iyan ang tawag sa amin ng mga Kastila. Ito? Pilipinas?*” (My name is Luningning. I am an Indio, er... a Pilipino. Pilipino? That’s what Spaniards call us. This? *Pilipinas?*) The label “Pilipino” in the latter stage of the Spanish colonization was a class category used to describe the Spaniards living in the Philippines. Therefore, the above exchange reflects authorial intrusion by making available to his characters a piece of information that is anachronistically invoked because the label has only been applied to Filipinos during the period of nationalism that followed the end of the Spanish colonialism.

The subsequent misfortunes that befall Bernardo happen on account of the sinister plot of his wicked uncle/foster father—a convention found in many *koridos*. Castro et al., speaking of the traditional *korido*, cites this convention’s function within the story: “In the metrical romance the reverse moral order, where virtue is oppressed and vice triumphs, is usually provoked by a member of the family” (5).

Exile is the next challenge of the hero. His uncle’s betrayal will drive him to a faraway Philippine island where he will “begin” his race’s story, so to speak. While the *korido* is usually a tale of adventure, featuring knights with prowess for combat and are sworn to the ideals of chivalry, it also serves to trace a hero’s beginnings. Relevant to the theme of exile is the quest motif, which is made apparent through Bernardo Carpio’s conscious search for his origins.

Another residual influence of the *korido* is the presence of a love story. Both the *komiks* and the film make a subtext of the passionate quality of Bernardo and Luningning’s love for each other. It is a love story thrown in the midst of collective

conflict and made more poignant by the amount of sacrifice they must make in the story's stirring conclusion. This kind of love is inextricable from adventure (Macey 333-334; Lumbera 53 ; Eugenio xi), and these two elements survived despite the various mutations of the genre in modern times.

Bernardo and Luningning's love is the catalyst to most of the actions and conflicts in the story. Even with a kind of love that is willing to face all odds, a love triangle is sometimes inevitable. In the story, the third member of the eternal triangle is prominent and titled—as is usual for such storylines—in the form of Prinsesa (Princess) Minda, the daughter of one of the vassals of Rajah Cayman, who presents herself as a formidable and vicious rival. The element of the eternal triangle completes the invocation of the romance genre in the story. In both the *komiks* and film, this is physically embodied by the scorned princess while, in the concluding parts, this is symbolically embodied in the sacrifice that Bernardo and Luningning will make to save the world from destruction. In both renditions, duty, sacrifice and destiny constitute the prevailing motif of the eternal triangle.

To survive the daring adventures that are forthcoming, the hero is endowed with super-human strength. In metrical romances, this usually happens through the intervention of a fairy or the spirit of his dead mother, as was the case for *Bernardo Carpio*. The hero is beset with many tribulations that serve as a challenge to his heroism. A man of many paradoxes, Bernardo is feisty and easily provoked when hurt but also quick to extend help to those in distress. Gifted with extraordinary strength, his ego is also often inflated. A significant instance shown in both the *komiks* and the film is when he challenges the lightning to try his strength and loses his powers as a result.

Sacrifice becomes the ultimate twin of the love motif in the *korido*. The lovers face the challenge of restoring peace and order in the land. Both the *komiks* and the film end the story with Bernardo Carpio preventing the end of mankind by keeping two boulders from colliding, with the loyal Luningning ever present by his side in the final scenes. The moralizing and didactic impulses of the *korido* make its appearance in the prose version of the story in *Liwayway* as an unseen narration states:

*Diyan natapos ang kasaysayan ni Bernardo Carpio.
Hanggang sa panahong ito, ang buhay at napagsapit ng [sic] lakas sa Pilipinas ay dinadalit pa, at nagpalipat-lipat sa bibig ng maraming matatanda. Hangga ngayon, si Bernardo Carpio ay nasa pagitan ng nag-uumpugang bato, parusa sa kanya ng Diyos dahil sa paghamon sa kadakilaan at kalakhan ng Lumikha.*

(So the story of Bernardo Carpio ends.

Until now, the life and end of the hero is still sung in the Philippines and is transmitted through the mouths of many old people. Until now, Bernardo Carpio is in between the two huge colliding rocks, his punishment from God for challenging His greatness and the power of the Creator.)

The epilogue signals the end of the Bernardo Carpio story but also hints that the heroic saga lives on.

FILM ADAPTATION MODE AND TECHNIQUES: THE KORIDO AS KOMIKS AS FILM

The following discussion will enumerate the ways by which the film adapted the *komiks* story in terms of the following: (1) the elements of the essential story; (2) the function of the source text in relation to the target text; (3) the mood, setting, and the *mise-en-scene* or visual arrangement; and (4) the conventions of the original *korido* that are invoked. While this section analyzes the adaptation mode and techniques employed in the film, the last subsequent section of the article (Propelling the Romance Mode) will explore the contextual and allegorical significance of adaptation as a mode of a culture of recycling.

The film employs minimal departures from the *komiks* story. The close correspondence between the *komiks* story and film may be set in contrast with the departures of the *komiks* version from the Philippine *korido* (which also departed heavily from the original Spanish *corrido*). In the Philippine *korido*, the Spanish King Alfonso opposes the secret love relationship between his sister Jimena and Don Sancho. Jimena and Sancho consummated their love and bore Bernardo but the child was taken away by the king's general, Don Rubio, who seeks Jimena's affections. In the end, Bernardo Carpio is reunited with his parents. A series of events unravel his true identity and his extraordinary physical strength earns him the role of defending Spain from her enemies and usurpers.

The original tale tackles chivalry and adventure, which is evident in its Spanish title *El Bernardo la Victoria de Roncevalles* (*The Victory of Bernardo or Roncevalles*). The Philippine *korido*, however, bears the feel of a heroic legend. This may be extended further by treating it as an allegory, as in the case of Ileto (*Bernardo Carpio: Awit and Revolution*) who notes how popular legends refer to Bernardo Carpio as the Tagalogs' "indigenous king," noting how no less than Jose Rizal mentioned it in his second novel, *El Filibusterismo* (10).

One of the film's few departures from the *komiks* is traceable in the opening scene. While the *komiks* begins in the Philippines, continues in Spain, and returns to the Philippines, the film begins in Spain. In a scene set during his childhood, Bernardo's dead mother appears before him and encourages him to one day "go back" to the Philippines. Before his mother's ghostly apparition, Bernardo was not aware of his true racial origin. Through his mother's message, Bernardo learns why his uncle has always maltreated him and why his immediate Spanish community has never accepted him as one of their kind. The film maintains the pace and the tone of the *komiks's* narrative progression. But while Galauran's prose version (written like a serial novel for *Liwayway* readers) provides the back story, it is the *komiks* version that directly connects with the film. The highlights of the prose version are almost the same details the film chose to show, including the sequences depicting the pursuit of Bernardo and Luningning by the men of Prinsesa Minda; Bernardo meeting the witch residing in the forest; and Bernardo's battle with the giant keeper of the colliding rocks.

Overall, Galauran's *komiks* version served as a storyboard and a structural guide to the film, but the film also invokes certain conventions particular to the epic and action film genres such as run-and-pursuit scenes, single combat and battle scenes. The invocation of the said conventions are evidenced by a number of battle scenes that show large-scale production designs, choreographed fight scenes, several experiments in cinematography to show the breadth and scope of the scene, and other details that can only be imagined in the *komiks* rendition.

The following figures reflect the dual-format of the *komiks* story, part prose and part *komiks*, a format informed by the heterogenous readership profile of *Liwayway* in the 1950s. The prose version of the story may also be attributed to Galauran's career as a prose writer and as one of the stalwarts of the Tagalog novel during his time. He was adept in both prose and *komiks* writing, which was indicative of the versatility of a number of *Liwayway* writers of the period that include the likes of Clodualdo del Mundo who dabbled in both literature and *komiks*.

While the remnants of the *korido* story travel from frame to frame in the *komiks* rendition in a rather episodic way—with a profusion of speech balloons containing dramatic exchanges—the images in the film work these out through evocative *mise-en-scene*, placing Bernardo with his love interest, Luningning, or his opponents, amidst natural surroundings such as seascapes, native settlements, dense forests, hills and mountains, and dark, mysterious caves.



Figure 2. Dual-format style of *Bernardo Carpio* by Galauran (prose part). The prose version is written in the format of a serialized Tagalog novel and has more details than the *komiks* version.



Figure 3. Dual-format style of *Bernardo Carpio* by Galauran (*komiks* part). The *komiks* covers only the barest outline of the events detailed in the prose version but it dictates the iconography in the film.

The use of backdrops in the film to recreate early Filipino life is impressive; the realm where the *komiks* sources is weak. The *komiks* illustrations of the backgrounds present only the barest outlines of the settings and the action. In contrast, the film features scenes taken at sea, under water, amidst dense forests, and inside dark caves. The *mise-en-scene* captures tribal life in action such as prolonged feastings (that utilizes long takes and high angle and low angle shots); ritual scenes to introduce Bernardo Carpio as a newly-discovered hero; the matchmaking of the hero with the princess; and piracy at sea, which is part of the backstory presented in the film to establish the character of the community and the period, during which trade, piracy, and foreign aggression constituted most of the concerns of the inhabitants of the various islands in what is now known as the Philippines.



Figure 4. The seascape in *Bernardo Carpio* (komiks treatment and film). The sea serves as both setting and antagonist in *Bernardo Carpio*. The sea is one of the places where Bernardo's heroic exploits are exhibited.

The virile actor Cesar Ramirez gave life to Bernardo in the film. Matching the hero's fabled strength is the beauty of Luningning, played by Ramirez's real-life wife Alicia Vergel. This picture of happiness is threatened by the jealous Princess Minda who, true to form and expectations, is played by the quintessential character actress, Bella Flores.

The *komiks* depicts the young Bernardo becoming aware of his identity as "indio" with the sudden appearance of his mother's ghost while the film shows him discovering his roots at a much later stage, when the story reaches the point where his Uncle Rubio accedes to his exile and conscription as a galleon slave. Despite the slight variation, the quest for identity motif that is found in the traditional *korido* is apparent in both renditions.

Twelve panels through some three episodes in the *komiks* depict Bernardo as a galleon slave which, on the other hand, was treated through three to four sequences in the film, including mid shots of Bernardo escaping from a sinking ship. This opportunity to escape from his tormentors through a twist in the plot is a characteristic feature of the metrical romance that found its way smoothly to the *komiks* and film reprises.

Moreover, the film was able to employ certain conventions unique to it as a multi-track medium. An example of this is the musical sequence. In an early part that depicts the life of Bernardo as an adopted member of Old Ramu's household, Luningning is shown singing to celebrate a successful fishing trip. A second musical sequence is featured as part of a performance before the court of Rajah Cayman where Luningning dances to instrumental music and depicts the story of a love triangle. Here the music and dance interlude is injected as a frame story device to refer to the actual love triangle between Bernardo, Luningning, and Princess Minda, illustrating how the musical sequences are made diegetic to the narrative. The fishing sequence, for example, alludes to the courtship between Bernardo and Luningning, while the court performance serves as metaphor for the eternal triangle—another stock convention in the traditional *korido* that subsequent narrative forms have appropriated.

The properties of cinema allow for conventions of the adventure genre such as "abductions and gallant rescues, separation and reunion, trials and performance of tasks" (Mojares 62). To capture this cinematically, the properties of the epic genre was projected by the film by employing numerous long shots, long takes, high angle shots, and low-angle shots in the battle, pursuit, and court assembly scenes.

Dissolves and montage editing are utilized in the pursuit scenes in the forest as devices to condense the time that has elapsed from the moment Bernardo and Luningning escaped Princess Minda's abode until they have reached the forest.



Figure 5. Music and dance sequences in Bernardo Carpio. Clockwise from top left: Komiks treatment of Luningning's dance; Alicia Vergel as Luningning performs a dance narrative that depicts a bitter love triangle, which is also happening in the outer story, thus serving as a story device; A tribal dance is held to celebrate Bernardo Carpio's capture.

Towards the end of the adventure, as a fitting denouement to the story of Bernardo Carpio's heroism, the film reproduces the exact images in the *komiks* panels plus a voice-over narrator to close the story. Both *komiks* panels and the film shots of the epilogue are reproduced below.



Figure 6. The final installment of Bernardo Carpio shows the hero's final act of heroism and its film rendition. The final image of Bernardo Carpio in the *komiks* was recreated in the film and became one of its iconic images.

The iconic images sketched in the *komiks* panels and recreated in the closing scenes of the film only prove that the source text has served the function of structuring the story and offering a template for the essential narrative that the film could work with. Both texts affirm the earlier *korido* source and recreate its memory of affect for the audience of the 1950s who only had little to no encounter with the *Bernardo Carpio* story.

THE SOCIAL MEANING OF RECYCLING THE *BERNARDO CARPIO* STORY

A Culture of Recycling

In the early 1950s, films based on *korido* and *komiks*—such as *Bernardo Carpio*, *Sohrab at Rustum*, *Haring Solomon at Reyna Sheba*, and *Rodrigo de Villa*—were screened in downtown Manila. At that time, the *korido* had been supplanted as entertainment vehicle by mass media forms such as radio, cinema, and magazines. As the *korido* bowed out, cinematic spin-offs of the stories they told began. These were repackaged in more palatable and popular forms such as costume dramas or period films. A great number of these materials were retold in *komiks* and retranslated into film. The transmutations from *korido* to *komiks* to films were either in terms of entire plots or a mere episode from the original strand. Brought by Spanish missionaries, peninsulars, and conscriptees in the galleon trade who plied the Acapulco-Manila route, the stories were recycled and were continuously re-appropriated for hundreds of years after these were introduced to the native society. Recycling these materials became almost a regular part of the creative repertoire of *komiks*, films, and practically all narrative forms in those times.

Recycling was not only a marketing strategy employed by production firms to sustain the profitability of film franchises (although it was an indelible product of studio management); it was also a way of generating what Stanley Fish calls “interpretive communities” (Leitch 2085) by shaping values that are hiding beneath the mask of aesthetics and/or formulaic entertainment. Recycled materials were as socially important as original scripts conceived for cinematic production. Although the culture of recycling may have existed in all cultures, Filipino adaptation practices were influenced by historical and cultural forces.

Recycling is a practice that was not exclusive to the fifties. During the Spanish and American colonial periods, Filipinos recycled stories and reworked genres that were borrowed from both foreign and local sources. Bienvenido Lumbera claims in “Popular Culture as Politics” that the introduction of *pasyon* during the Spanish

period “was eminently successful in blotting out the tradition of the native epic” (156), which preceded the *korido*. For Resil Mojares, the *korido* was the one that “replaced” the epic from popular circulation. The phenomenon was one of supplantation, without totally obliterating the traces of preceding forms.

Before foreign contact, explains Mojares, orally-transmitted narratives, folktales, ballads, and epics exhibited themes and motifs that have been “continually splitting off, recombining and amalgamating” (10). There was a native hand—perhaps a chanter or storyteller—who kept the stories in circulation. The *komiks* and film storytellers are no different from their progenitors. They have followed an unconscious urge to recycle what has been told before and to an audience familiar with the said orally-transmitted variants.

The cycle of mutations, of mixing, and of substituting of genres, may be represented by the following diagram:

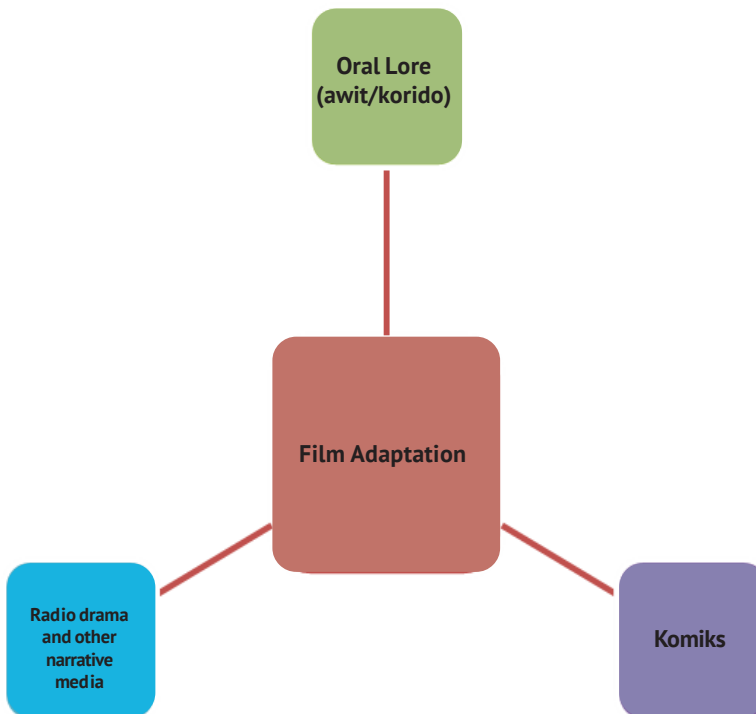


Figure 7. How Story Cycles Reconfigure Genres

The process of recycling is part and parcel of adaptation discourse. The producers determined what to recycle, guessing what the audience required. Monina Mercado's book titled *Doña Sisang and the Movies* (1977) reports how the preferences of Doña Narcisa de Leon, grand matriarch of LVN Pictures, shaped a huge part of the material that were adapted by her company during the golden years of the fifties: "Doña Sisang was particularly partial to rural romance and films based on the traditional *awit and corrido*, which is why she doted on *Ibong Adarna*, *Prinsipe Tiñoso*, and *Florante at Laura*" (16). Producers like Doña Sisang dictated the genres and subjects of the movies in the 1950s; directing the cycle of generic mutations and influencing popular taste.

Moreover, the influence of both European and Anglo-American romances in the *komiks*' storylines, in Santiago Pilar's view, was one of the determining factors in its popular reception in the fifties. English romance novels such as *Ivanhoe* melded with the Spanish *corrido*—*Siete Infantes de Lara*, for example—and captured the consciousness of the Filipinos to create what he calls the *korido* tradition. Thus:

The romantic adventure was very much alive. After all, very feudal *din ang ating ekonomiya* and I suppose nobody would really like to watch *yung mga* science fiction at that time. *Malakas ang* impact ng *Siete Infantes de Lara*.

(The romantic adventure was very much alive. After all, our economy was very feudal and I suppose nobody would really like to watch science fiction at that time. The impact of *Siete Infantes de Lara* was huge.) (Pilar)

In Danilo M. Reyes's opinion, *komiks* had been crucial in bringing back old forms of literature and re-introducing them to twentieth century audiences. In the 1950s, *komiks*, popular film, and radio were the prime purveyors of popular literature. The "interdependence of technologies," says Reyes, was beginning to reshape content. Story materials were needed to "sustain the continuous operation" of new mechanical arts. Old content has been excavated and re-introduced to a new generation: "After a while, it seems, they were dependent on big discourse like literature to draw from in terms of content. And I think gradually this is where we find *komiks* playing an integral role in interacting with other forms of media" (Reyes).

Komiks became the mediator between the old, usually oral, literatures and motion pictures. In fact, *komiks* served as transitory vehicle for the stories towards their target texts: the movies. For example, shown below is the last episode of *Bernardo Carpio*, stating in its footer section that a film version is currently in the works, indicating that filming already started while the *komiks* series was still running.

Apparently, the progression of the *komiks* story was reconfigured in anticipation of the filmic rendition:



Figure 8. The final installment of the *Bernardo Carpio* komiks in the 26 March 1951 edition of *Liwayway*, with a footer announcement of the film in the works.

This culture of recycling—so well-manifested between the *komiks* and the film, as in other narrative cycles that Filipinos grew fond of in its imaginative history—led to a number of cinematic peculiarities. One is the propensity for remakes. In a December 1, 1957 issue of *Literary Song-Movie Magazine*, Sampaguita Pictures was said to be offering remakes of three films familiar to film enthusiasts, namely *Paru-Parong Bukid*, *Nasaan Ka Irog?*, and *Bakya Mo Neneng*. Dr. Pinggot Perez, then Sampaguita executive, was quoted in the magazine, saying that: “Remakes are sure investments . . . For one thing, we do not reproduce pictures just for the love of it. They have to be hits” (23).

While Dr. Perez could explain remakes from the financial and profit aspects of filmmaking, there is another way to rationalize recycling from the point of view of narrative culture. Bryan Yeatter gives an insightful comment on the provisionality of Filipino stories that lends to this impulse to recycle. In his book *Cinema of the Philippines: A History and Filmography, 1897-2005*, Yeatter conjectures,

Filipinos are storytellers: always have been, and maybe it's this love of storytelling that has made the film medium so immensely popular in the islands. It also might account for the rather longwinded nature of so much of Philippine cinema. It sometimes seems that Filipinos hate to see a story end. (4)

Yeatter's observation of the Filipinos' propensity for narrative aperture requires an expanded theoretical anchor beyond the sphere of adaptation studies. One could only agree with James Naremore that "the study of adaptation needs to be joined with the study of recycling, remaking and every other form of retelling;" in other words, "a general theory of repetition" (15). Naremore's advice could be more fitting as, today, adaptation discourse has begun to dissociate itself from the practice of merely looking at "fidelity" to the original text or source and now favors a more contextual examination of the modes and styles of any given culture in its attempt to recycle or reappropriate old forms and story materials.

Generic Mediation

B. K. Grant defines genre films as "those commercial feature films which, through repetition and variation, tell familiar stories with familiar characters in familiar situations" (99). This cultural practice of classifying stories predates cinematic history and bears a literary pedigree that goes as far back as Aristotle. In its contemporary sense, codification serves a more important function than simply tracing patterns of plot developments and stock conventions in a story. Genres have a social function. Generic elements are made recognizable and resonate in the values, beliefs, fears, and aspirations of the audience. Film maker and historian Nick Deocampo maintains, "[That] is the whole purpose of genre, to codify. They are palatable, accessible. And there you have a direct relationship between the viewer, user, reader."

The *korido* followed the same path in the 1950s. The *korido* that was appropriated into *komiks* and then into film may then be considered a genre of its own, at least in the context of that period. It invoked forms that are deeply connected with the familiar experience of oral tradition, transforming the art from literary to social. In the original *korido*, the use of the present tense evokes a feeling that the hero being exhorted is among the living, which was recreated in the *komiks* and the film. Castro adds that "this social function of the *Bernardo Carpio* is not surprising" (11), in so far as the *korido* has "replaced the epics in the Christianized lowland" (12).

Early cinematic productions were so heavily indebted to dramatic forms, seen in the traces of *moro-moro* and *sarswela* that made their residual impact in the dramatic treatment, plot, characterization, and motif of 1950s films. Pilar ascribes the skit-like tendency of early cinema to the *sarswela*. In his estimation, the Philippines "did not develop a tradition of scriptwriting so we base the structure of our films, the structure of our narratives, on existing genres." Our early cinematic tradition was

actually based on “adaptation from the various genres that are already current in the Philippines, which is *comedia*, the *sarswela*, the *korido*, the passion of Christ” (Pilar).

Eugenio reports that it was the birth of print media that partially caused the decline of popularity of the *awit* and *korido* in their recited form. But even if the communal, improvised, and performed aspects of the *korido* lost their appeal, a new literacy appeared through the serial and episodic quality of the *komiks*. However, while *komiks* forms its own genres, film is constantly reworking its own taxonomies. This classification of films does not have to parallel the genres of *komiks*. “Very few Filipino directors have a sense of style,” National Artist Bienvenido Lumbera avers. The directors of the 1950s developed more affinity with narrative, which is shaped by the structure of the genre. Thus:

Usually *naka-depende lamang sila sa* narrative content *ng pelikula. Ang mas malaking impluwensya ay ang* narrative *na nakasulat sa nobela, ang narrative na pinakita sa komiks. Yun ang nagdidikta ng ginagawa ng* director.

(Usually they only depend on the narrative content of the film. The greater influence is the narrative in the novel, the narrative in the *komiks*. That dictates what the director will do.) (Lumbera)

The transfer from one literary genre to another requires the reconfiguration of some semantic and even syntactic elements of story-cycle in the receiving “vehicle” or media. As Altman theorizes: “Even when a genre already exists in other media, the film genre of the same name cannot simply be borrowed from non-film sources, it must be recreated” (35). Film categories do not have to parallel the genres of *komiks*. It is interesting to note that serial writers who stayed rooted in their literary careers were more certain about how to siphon previously existing genres onto the pages of *komiks*. Del Mundo Jr. takes pride in the fact that the work of his father, Clodualdo del Mundo, covered four genres: cape and sword drama, action, science fiction, and social drama—all influenced by older literatures.

The social function of film adaptation genres is based on repeatability and on memory work imaginatively reconstituted in filmic terms. The listeners of the *korido* were substituted by the readers of the *komiks*, in expectation of another receiving vehicle for film. To recall Raphaëlle Moine’s thoughts: “A genre film proffers (or imposes) genre indicators to the viewer, which the latter receives and activates by relating them to his or her memory of the genre” (89). This could not be truer in the case of remakes, which have an affinity to adaptations. Remakes allow for the evolving cultural traits of a group of viewers in a country to be treated with importance. Gerry de Leon, interviewed by *Literary Song-Movie Magazine*

writer A.N. Muñoz in 1957, offered the case of remakes as a way of identifying the changing feelings of audiences with regard to stories that have been visited over and over in cinema: “So you see it is actually the audience that bring about the change” (24).

The social roots of the *korido* genre are decipherable in the larger-than-life aura of Bernardo Carpio, specifically in his “birth” or beginnings and throughout his journey as a hero. The Bernardo Carpio of the nineteenth century was politically important to the struggles of the revolutionaries and, as evidence of this, one may reflect on the words of Simplicio Flores who rendered the *korido* for high school students in 1949: “*Sang-ayon sa ating matatanda, ang Bernardo Carpio ay siyang Ama ng lahat ng mga bayaning Pilipino, na itinago lamang ng Panahon sa dibdib ng ating mga kabundukan.*” (According to our ancestors, Bernardo Carpio is the father of all Filipino heroes, and he has only remained resting in the heart of the mountains.) (118).

In contrast, the Bernardo Carpio of the *komiks*, which became the source of the Sampaguita Pictures’s 1951 version, was the young yet naive half-breed whose initiation into life’s struggles led him to his heroic mission. It is the kind of story treatment that allegorizes foundational fictions, the romance of a nation’s beginnings, if we are going to judge by the prominent stature of Bernardo Carpio as a mythical folk hero of the Philippines.

Reynaldo Ileto, for instance, in his essay “History and Criticism: The Invention of Heroes,” said that the fabled “Bernardo Carpio mountain”—called Mount Tapusi, a cave in Montalban, Rizal—had served as a meeting ground for Katipunan members. The Katipuneros surely heard of the story of Bernardo Carpio, who is believed to be retired and in seclusion in a cave. Eugenio reports that local folks once believed that “someday, he will rise to save his people from oppression” (47).

Furthermore, the *Historia Formosa* has been read and believed to be internalized by Bonifacio, possibly guiding the code of honor of the Katipunan. This encroachment of the legend upon the real and the historical is a manifestation of the political value of popular culture. For this reason, texts like *Bernardo Carpio* have become relevant to Filipinos for the potential discourse that they contain and for the seemingly harmless generic mediations that sifted, re-interpreted, and re-introduced its meanings throughout the various eras. The genres mutated but the story’s essence has proven to be immutable and transhistorical.

By departing from the Spanish *corrido* in terms of the nationality of the main protagonist, the *komiks* story renders Bernardo Carpio as local legend. In its filmic

rendition, the epic genre is invoked. This cycle of mutations leaves an opening for the perpetuation not only of a borrowed story but also of a heroic tale that alludes to the founding of a new race. The legend owes this resolution to a mythical hero whose tragic flaw is pride but who also rose to the occasion and saved the world from destruction. To the Tagalogs, he represents someone whom they look up to as the future liberator of “Filipinas” from her oppressors. Ileto, in “Rizal and the Underside of Philippine History,” comments on the ending of the Filipinized story that the *komiks* and the film retranslations picked up: “At this point the *awit* ends, but various appendices have been added to it, not to mention the belief in Bernardo as the Tagalog king, that verify its status as a living text” (38).

PROPELLING THE ROMANCE MODE

In spite of the overt moralizing attitude evoked in the *komiks* version, the film chooses a more secular ending that is at the heart of Bernardo Carpio as popular romance. There is a shot in the film of the last page of that enormous book being closed while a voice-over narration recites how the sacrifice of Bernardo Carpio continues even as the story comes to a close. From the religious tone of the *komiks* to the iconic final images in the film, the romance mode of the *korido* reminds one that popular culture, though a casualty of mass entertainment, may also bear the promise of “allegorical mediation” (Flores).

Jameson has previously referred to this sort of mediation. If we consider *Bernardo Carpio* as an innocent romance material that adheres to the Fryean idea of romance (as a mode for society to express collective feelings), then it would be limited. Latter-day adaptations may operate “under wholly altered historical circumstances,” Jameson (131) warned, and could bear an ideological vision that looks at the story as a fragment of a past once disrupted by colonization and native resistance. Rizal and Andres Bonifacio have interpreted this before and have always advised to read beyond the essential story of the mythical “Tagalog king” and welcome the promise that he inspires among the people as deeply political in implication.

The *komiks*-to-film adaptation of the era reflects various manifestations of the romance mode, and this has a direct link to the social world. The mythical world of *Bernardo Carpio*, for instance, is a containment of a quest for an ideal world, a Utopian society. It harks back to an Edenic past. It also essays the birth of heroes. The hero of the Filipinized Bernardo Carpio is of unknown, “inferior” birth, a half-breed and a self-sacrificing exile possessing a heroic calling. He will undergo what Frye refers to as the task of a quest, which includes: “the stage of the perilous

journey and the preliminary minor adventures; the crucial struggle, usually some kind of battle in which either the hero or his foe, or both, must die; and the exaltation of the hero” (187).

True to form, Bernardo Carpio as protagonist of the romance is known by his heroic adventures. His actions to save a rajah being attacked by pirates and his love Luningning from her tormentors, and his ultimate act of sacrifice in preventing two mountains from colliding with each other, propelling the world to its catastrophic end, have earned him a rightful place in the Filipino heroic imaginary— in the nineteenth century, when both Rizal and Bonifacio were supposed to have acknowledged Bernardo Carpio’s mythical significance, and in the twentieth century, when the *komiks*-based film recycled the story for a new generation. The legend has performed two social functions that Frye calls the “wish-fulfilment dream” and a “genuinely ‘proletarian’ element in the romance” (186). As wish-fulfilment dream, the various renderings serve as a form of escape (Lent; S. Reyes). A manifestation of this wish-fulfilment is an escape to the past.

Here, Italian semiotician Umberto Eco’s ways of narrating the past may be found helpful. One way of narrating the past, according to the Eco’s formulation, is through romance. The setting in Bernardo Carpio, for instance, functions more specifically to provide a background for action. This was what Eco meant by the past becoming just a “scenery, pretext, fairy-tale construction, to allow the imagination to rove freely” (18). There is the atmosphere of a mythical time, the feel of the faraway. As Eco says, romance does not really need a historical setting. “Romance is the story of an elsewhere” (18).

Bernardo’s great powers and admirable virtues are also the source of his tragedy. His hidden pride and uncontrollable wrath matched his kind and generous spirit in equal measure. Ileto, reading nationalistic strains in the Philippine *korido*, offers that “his lack of self-control is a sign of discontinuity of his childhood experience” (“Bernardo Carpio, Awit and Revolution” 21). Ileto alleges that the folk people who got hold of a copy of this *korido/awit* or heard it sung had associated Bernardo’s lack of self-control with the absence of a father figure. Corollary to this absence, Del Castillo and Medina opine that the *korido* often tackles “the lives of orphans and disowned children” (124). In form and in metaphor, the theme of identity is deeply entrenched in the *korido*. This absentee father (Spain or colonizer) causes the identity crisis of the native people, which, of course, the Bernardo character was made to represent. This is not lost at all in the *komiks* and film renderings despite their emphases on adventure and spectacle.

As result of the theme of identity crisis, the *korido* contains a quest theme, which represents the protagonist's goal to resolve the crisis of the self. In this case, the quest theme pertains to Bernardo Carpio's search for ancestry and parental roots or, connotatively, the quest of the colonized for an understanding of the "discontinuity" of his free, nativist past. This sense of nostalgia becomes more operant as the adventure motif leads the hero to exile. *Bernardo Carpio*, the *komiks* story and the film rendition, reflects what Fanon has referred to as the tendency "toward the past and away from actual events" (225). In the fifties, there were too many of these retreats into the past in order to retrieve fragments of selves that have to be reconstituted.

There is also, as Frye has suggested, a "proletarian" basis in the romance. The characters have been marginalized by their societies and, through their pain and anguish, struggled to transcend their situation in life. As Soledad Reyes offers, popular texts may be guilty of two-dimensional characters and of employing happy endings, but they bear an element of protest by implication: "What was present as manifest content was actually shaped by the ongoing struggle present in life but absent in the texts"(37).

In the fifties, there had been no attempt to conduct reception studies that may assess the significance ascribed by the viewers on *korido* movies such as *Bernardo Carpio*. In the promotional write-ups and magazine coverage of the film back in the day, the most salient images that were highlighted consist of the final heroic act of Bernardo Carpio and the romantic scenes. These images are the agency of the romance mode. The following covers, movie stills, and write-ups respectively from *Literary Song-Movie Magazine* and *Ilang-Ilang* elucidate this point:



Figure 9. *Literary Song-Movie Magazine* Cover featuring Bernardo Carpio. The *Song-Movie Magazine* cover for May 1951 is a variant of a still photo capturing the final scene in the movie. Another version is presented in the *Ilang-Ilang* cover.

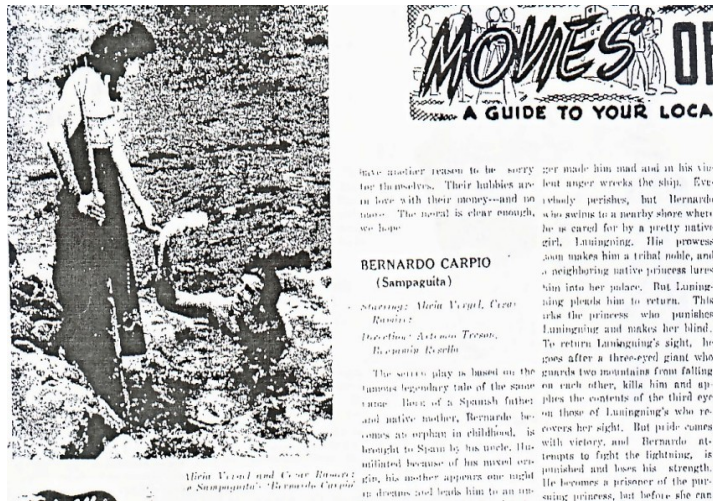


Figure 10. A *Literary Song-Movie Magazine* feature on *Bernardo Carpio*.

Movie reviews in the 1950s were not reviews in the strictest sense but extended summaries or synopses of the film's story.

By implication, the function of the *korido* in popular consciousness lies in its allegorical potential. Eugenio calls *Bernardo Carpio* a “nationalized” romance because it goes back to our origins as a nation. The film version of these *komiks* story is a visual reconstruction of a potentially allegorical vehicle. What came out is a story retold—greatly improved by the *mise-en-scene*, the cinematographic conventions pertaining to the spectacular and epical battles, the costumes and props from the Spanish centuries, and the musical portions that fill in the visual and auditory tracks anticipated in the pages of the *komiks*.

The society of the 1950s was hooked on romance not only because it was a “mechanism for escape” (Reyes 52) and a “wish-fulfilment dream” (Frye 186). There was also a possibility of an “allegorical mediation” (Flores) that connected the temporal scene of the romance with the present or the time of the telling, which is what Jackson calls “displacement of environment” (49). Jameson also identifies a displacement of meaning as part of the dialectic of the romance. The post-war world may be ascribing a political subtext to even the most obscure *korido* film. Jameson articulates this argument well in the following quote:

A history of romance as a mode becomes possible, in other words, when we explore the substitute codes and raw materials, which, in the increasingly secularized and rationalized world that emerges from the collapse of feudalism, are pressed into service to replace the older magical categories of Otherness which have now become so many dead languages. (130-131)

This dialectical view of romance—Frye’s view of romance as a mode of the history of a society’s means of expressing collective feelings and Jameson’s problematic of romance played out in a substituted, more contemporaneous environment—confounds the issue of generic transformation. The producers’ preferences may be influential but the willing co-optation of the audience could be more potent because they decide which should be recycled. This same audience may possess an idea of society that coheres with the Utopian vision of the movie, an escapist imagination and, more importantly, a layman’s role critical to what Jameson calls “vivid apprehension of what happens when plot falls into history, so to speak, and enters the force field of the modern societies” (130).

To illustrate further, Iletto reads something deeper than “wish-fulfillment” or a “proletarian” message in the Bernardo Carpio story. The story, hijacked from its Spanish original, is now rendered as a Filipino heroic legend:

The myth of Bernardo Carpio is translated into the history of the Tagalog people, which feeds into the construction of a Filipino people. Not only was Bernardo Carpio the man in the mountain who would come down to free his people from oppressors, but as Bonifacio and his compatriots in the Katipunan saw it, each lowly indio could be Bernardo Carpio. The latter’s story, well known and loved by all, was being played out on the “national” level. (“Bernardo Carpio: Awit and Revolution” 26)

Komiks and film have somehow diluted this nationalistic message throughout the decades but the subtext of liberation has not been lost entirely. This has only been displaced in the quest for commercial viability of commodities of popular culture. One day, perhaps, the myth will be retrieved from its present obscure location to assume a new role in the people’s imaginary both as a plain legend of the Tagalogs and as a national romance with all its allegorical implications.

ENDNOTES

¹ Fausto Galauran was a medical doctor who wrote prose novels and *komiks* stories for *Lidayway*. He became the head of the script and story department of Sampaguita Pictures. Some of his works were *Ang Anak sa Ligaw*, *Ang Monghita*, *Bakya mo Neneng*, *Iginuhit ng Tadhana*, and *Maala-ala Mo Kaya*. In rendering the Bernardo Carpio story in both prose and *komiks*, Galauran drew freely from existing *korido* renditions.

² There were two versions of *Bernardo Carpio*. One was produced before a huge fire destroyed the Sampaguita Pictures compound and the other was the film that was reshot after the firm’s production offices were rebuilt (Francia 102-103).

- ³ Benjamin Resella was an art director for Sampaguita Pictures who also did some directorial work. Resella shared billing with Artemio Tecson in the film *Bernardo Carpio*. He also did scenic art at the MGM Studios and Century Fox Studios during his stint in Hollywood.
- ⁴ Artemio Tecson has been credited for his films *Palasig* (1952), *Cofradia* (1953), *Ukala: Ang Walang Suko* (1954), *Taong Putik* (1956), and *Brownout* (1969) (www.imdb.com). He also wrote the screenplay for *Apat na Anino* (1959) and *Taong Putik*. Tecson was Resella's co-director in *Bernardo Carpio*.
- ⁵ Screenshots from *Bernardo Carpio* are being used with permission from Sampaguita Pictures, Inc. thru Ms. Elizabeth Nakpil.

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