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ERMITA'S ROLANDO CRUZ: A DISCOURSE DEVIATION APPROACH TO THE STUDY OF CHARACTER

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The paper looks into the value of Guy Cook's theory of discourse deviation (DD) as a tool in analyzing Philippine literature and considers how this framework for analysis may enhance and deepen the Filipino reader's experience of a text. Specifically, it shows how DD theory may be used in analyzing a particular character.

Keywords:
Philippine Literature, Discourse Deviation Theory, Character Analysis, Prostitution

Philippine Literary Criticism and the Theory of Discourse Deviation

For many years, literary criticism in the Philippines has been influenced by the West. Isagani Cruz even comments that the Philippines is being used as a garbage bin not just for obsolete products from the West, but also for outmoded ideas regarding literary criticism (Cruz 1989, 9). In a similar vein, Sedfrey Ordoñez believes that our culture has gone through intense Americanization starting in the 1900s; he also says that as a result, several Filipino critics consider the theories brought by the Americans as something that can bring changes to Philippine literature. He further comments that many of our writers consider those from the West worthy of emulating (Ordoñez 1989, 3).

Because of this enslavement to Western thought, some critics consider Philippine literature inferior to its Western counterpart. Soledad Reyes says

that when formalist critics for example, do not find certain formalist characteristics in their analysis of indigenous poetry and fiction, they quickly label the literary works of Filipinos weak and worthless. Another Western theory that brands Philippine literature as substandard, according to Reyes, is Marxist criticism. Reyes comments that although Marxist criticism considers not just the text but the society as well, it places value only on works that reveal to the people the contradicting and oppressive forces of their society. She further adds that in Marxist criticism, non-realistic works are of no consequence. She points out that because of this heavy emphasis on realism and on the clash of powers in the society, Philippine literature is once again met with much disapproval. It is after all, content with illustrating themes such as unrequited love and maternal sacrifice (Reyes 1989, 37-38).

The previous discussion shows that some Western theories are insufficient models in the analyses of local literature. They are inappropriate because they do not take into consideration the Filipino psyche. This is where Guy Cook's theory may prove useful.

Although conceptualized by a Westerner, Cook's theory of discourse deviation (DD) is a workable framework in analyzing Philippine literature. This is so because DD theory assigns literariness only to particular texts in interaction with individual readers, taking into account the psyches and schemata of those readers. The Filipino readers bring their entire identity into whatever they read. Since this identity is acknowledged by DD theory, DD theory cannot be accused of propagating Western ideals.

Cook's model, which is explained in his book *Discourse and Literature: The Interplay of Form and Mind,* draws on important concepts from schema theory, discourse analysis, Artificial Intelligence (AI) text theory, and literary theory, and uses these insights in coming up with a framework that explains how literature can interact with and change a reader's "mental representations of the world" or knowledge about the world. These mental representations (also called schemata) play a role in the processing of a text, but Cook argues that literary texts can also "rebound upon" schemata by refreshing and altering them. This refreshing and altering of mental representations by breaking them down, reorganizing them, or building new ones is in fact, according to Cook, one of the functions of literature (Cook 1994, 10). He further explains that the literariness of a work lies in discourse deviation—the dynamic interaction

between the linguistic and text structural features of a work on the one hand, and a particular reader's schemata on the other, an interaction whose overall result is to bring about a change in that reader's schemata (Cook 1994, 182).

Because different readers have different interpreting schemata, this leads to different interactions between language and text structure, and mental representations. For this reason, DD theory does not assign literariness conclusively to a given text, but only to a certain text in interaction with a particular reader (Cook 1994, 182). Although Cook's framework assumes the analysis of a text as valid for only one reader, it is likely that the analysis will also "hold true for other readers whose experience of language and the world is sufficiently similar" (Cook 1994, 213-214).

In DD theory, there are three levels of schemata that a reader may bring into a reading of a text: language schemata (knowledge about linguistic features such as vocabulary, grammar, and syntax), text schemata (knowledge about different types of texts such as novels, short stories, and poems), and world schemata (knowledge about the world and how it works). There are also three different types of schemata under these levels: scriptlike schemata (images or stereotypes that come to mind given a certain situation or text), plans (specific courses of action for a given situation), and themes (the motives behind scriptlike schemata and plans). Scriptlike schemata, plans, and themes may be attributed not just to the reader but to a character or to the author of the work as well. DD theory states that discourse deviation occurs when linguistic or text-structural deviation interacts with a reader's existing schemata to effect cognitive change or schema refreshment. There are three ways for a reader's mental representations to be refreshed: Existing schemata may be destroyed, new ones may be constructed, or new connections between existing schemata may be established (Cook 1994, 191-198).

The Schemata of *Ermita* and the Character of Rolando Cruz

Ermita is a novel in English written by Philippine National Artist for Literature Francisco Sionil José. It discusses different issues plaguing contemporary Philippine society: prostitution, corruption, and colonialism. Set amidst a background of figurative putrefaction, the novel chronicles the life of Ermita "Ermi" Rojo, a prostitute, and the lives of the people around her. Although written in English, the novel, including its language, is very much Filipino. Like other samples of Philippine literature in English, *Ermita* colonizes

a foreign language and makes it her own. Writing about this subset of Philippine literature, Gemino Abad comments, "the culture and experience from which the literary works arise are our own history as a people…these works show how English as a medium of expression operates to shape our own thoughts and feelings" (Abad 1999, 96). Indeed, studying Philippine literature in English in general, and *Ermita* in particular may help us to better understand our culture.

Ermita, as a geographical location, is the red-light district of Manila City. As such, it evokes images of sleazy bars and restaurants replete with women involved in the flesh trade. The novel builds up the expectation that it will revolve around the kind of prostitution the character Ermita practices: sexual commerce. *Ermita* goes against this expectation by revealing that prostitution can take other forms. In a lecture that José delivered during a class in language and literature at the University of the Philippines, Diliman in 2002, he said, "*Ermita* is not just a statement about prostitution; these fallen women are not the real prostitutes. It is a statement about our country's moral prostitution."

Rolando Cruz is a character who epitomizes this kind of prostitution. Formerly an idealistic person determined to help solve the country's moral problems, he becomes a public relations specialist who sells sensitive economic information about the Philippines to foreigners. Guilt-ridden because of his brand of prostitution, he takes his own life towards the novel's end.

A Discourse Deviation Analysis of Character

This paper examines three extracts from *Ermita* that show Rolando Cruz in different stages of his life. In the analyses that follow, I will detail the relations between each excerpt's formal features and my own schemata as a reader, show how the interactions between the two lead to discourse deviation, and illustrate how discourse deviation ultimately changes or refreshes my own mental representations of the world.

Extract 1

The novel starts with a single sentence written by Rolando Cruz. Written for a college paper when he was just nineteen, this one-sentence paragraph in the prologue of *Ermita* sets the backdrop for the rest of the novel:

> "TO THOSE who want to lift this nation from the dungheap of history, the past does not matter — only the present, the

> awareness of the deadening rot which surrounds and suffocates us, and what we must do to vanquish it." (1)

Because the short extract opens and closes with quotation marks, it shows that the third person narrator is directly citing Rolando Cruz. This line is not just hearsay on the narrator's part, but concrete evidence of Rolando Cruz's desire to help the nation progress. One obvious subject that the extract has is societal decay, implied by the words "dungheap" and "rot." Dungheap is an unfamiliar term because it is a neologism. What is common (and part of my language schemata) is *dunghill*. But instead of *hill*, *heap* is used. The use of the word *rot* likewise changes my schema but in a different way. My knowledge of the world dictates that rotting is a passive, inevitable process, yet in this text, rotting takes on an active role as it deadens, surrounds, and suffocates. Indeed, it is not just a natural occurrence that we passively observe, but an enemy that we need to fight against and defeat.

Another formal feature of a text is syntax or sentence structure. In this extract, the use of the complex sentence reflects the intricate thoughts of the character who wrote it. The single-sentence paragraph begins with an adverbial modifier followed by a single main clause—"the past does not matter"—after which is another adverbial modifier. This sentence, also called a periodic sentence, is more difficult to understand than a sentence that begins with a main clause followed by adverbial modifiers. In this difficulty lies a deeper purpose: that of conveying the complexity of Rolando Cruz's thoughts, thoughts befitting someone "lofty of vision."

The formal features mentioned bring to mind several stereotypical images (also called scriptlike schemata). The excerpt is described as a piece written for the *Philippine Collegian*. It therefore evokes a schema for the text structure of the University of the Philippines's school paper. Articles found in the *Collegian* are progressive, if not radical. In the excerpt, both word choice (several emotion-laden words are used) and sentence choice (the structure is complicated) are characteristic of the articles found in the opinion pages of a newspaper.

The words dungheap and dunghill also evoke different scriptlike schemata. Both words bring to mind images of filthiness and degradation. Despite this similarity, the second words in the compound terms mentioned have different stereotypical elements. "Heap" possesses connotations of buildup and accumulation. These connotations are absent from "hill," which is normally

seen as just a naturally occurring land formation. In using "dungheap," José shows a picture of the accumulation of moral degradation over time.

A third scriptlike schemata evoked by this excerpt is that of changing the nation by lifting it from the corruption of which it has become a part. This is given through the perspective of the character Rolando Cruz, who at this time is a teenage activist. Rolando Cruz has several plans or courses of action in mind in order to achieve this change: Forget the past, focus on the present, be aware of the deadening rot, and know what to do to vanquish the deadening rot. All of these give credence to the interpretation that the Rolando Cruz of the prologue is a radical student, and his life goal is driven by his wanting to lead the country to progress.

The formal features and schemata enumerated are in dynamic interaction. My schemata as a reader are what I used to make sense of the text, but the text, at the same time, has an effect on my schemata. The text changed my view of the process of rotting. It is not something that just happens. It is an active process that deadens, surrounds, and suffocates. But it can also be fought against. It should be fought against.

Extract 2

This extract reintroduces Rolando Cruz who, after the prologue, has not been mentioned until this part. Found nine chapters after the prologue, it contains Rolando Cruz's first conversation with Ermi on her first night at Camarin, a whorehouse masked as a first-class restaurant. This conversation occurs more than two decades after he wrote the *Collegian* article:

> They were finished with their dinner, the preliminary niceties of getting to know each other, and were having their dessert, ice cream and apple pie for Ermi and Irish coffee for Rolando Cruz. He had a kindly face, a wide forehead and eyes that seemed to follow her every gesture and probe into the crevices of her mind. He grinned. "In my business — did Didi tell you I am in public relations?"
>
> Ermi shook her head. "She told me you are the best person to meet on this, my first night at Camarin. That is some recommendation, isn't it?"

> "Oh, Didi," Rolando Cruz sighed, drawing away and glancing at the mahogany ceiling, the cartwheel lamp ablaze above them. He turned to the girl again. He was loquacious and confiding."Public relations, that's more like it. My little outfit provides economic intelligence, information for foreign investors —Americans, Japanese — any of the multinationals interested in investing here. I tell them how they can avoid taxes, who they should and shouldn't bribe. You know, the information that is not usually public. The truth, my dear, is that I am also a pimp. I should be getting a commission from Didi, you know, but I get that in other ways, like the opportunity of meeting someone like you. In my business, I get a lot of visiting firemen from all over — New York, Tokyo, Frankfurt, Zurich — you know, the financial centers. I see to it that their sexual appetites are also taken care of …" (100)

Part of the setting of this conversation is a "cartwheel lamp ablaze" above Rolando Cruz and Ermi. The word "ablaze" connotes images of an intensely burning fire, or at the very least very brilliant light. Nothing can remain hidden under such brightness. This is a very fitting image for Rolando Cruz's ensuing revelation. He says that he is involved in public relations. Those involved in this kind of business look after the interests of private companies instead of the interests of the nation. Evidently, the Rolando Cruz of this excerpt is not the idealistic nineteen-year-old of the prologue, but a much older one. Although possessing "a kindly face," and described as "loquacious and confiding" (stereotypical characteristics of someone who is easily trusted and also usual characteristics of someone involved in public relations), Rolando Cruz calls himself a pimp. Pimps sell prostitutes. They make a lot of money out of propagating sexual immorality. The word pimp becomes unfamiliar because this extract provides a different perspective from which to look at it. Rolando Cruz admits to being a pimp right after disclosing that he sells qualified information to multinationals wanting to do business in the Philippines. Clearly, he sees what he does as pimping. Because Rolando Cruz mentions it after his previous revelation, getting girls for "visiting firemen from all over" seems to be just an afterthought. Even in describing dire circumstances, José injects humor. Firemen spray huge amounts of water when there is fire; Rolando Cruz's clients spray huge amounts of some other kind of liquid when they are on passionate fire. But his task of getting women for his clients is almost noble in comparison with his other kind of pimping. In selling "economic intelligence" to foreigners, he is the worst kind of pimp for he is selling his own country.

The former activist with visions of lifting the nation from putrefaction is no more. Rolando Cruz himself is now contributing to the moral decay, which he so strongly wanted to vanquish.

Compared to what Rolando Cruz says in the prologue, his sentences in this excerpt are more straightforward and lacking in complexities. Obviously, the main reason behind this is the difference in register. The previous extract is part of a newspaper column; the present one is a conversation. Written works are often more formal compared to conversations. There is, though, a probably deeper reason for this change in form. Rolando Cruz is no longer talking about his visions or his ideals; he is disclosing truths about himself. He is no longer in need of complicated structures to give vent to the intricacy of his thoughts. All he needs are simple structures to express the simple truths of what has happened to him.

The interactions between my schemata and the formal features of this extract lead me to make a conclusion about how Rolando Cruz views the world. His plans of selling economic intelligence and women to his clients reflect his life theme of wanting to live a comfortable life. What could have motivated the idealistic Rolando Cruz to give up his convictions and turn into a pimp? My knowledge about the world dictates that people give up something when something seemingly more important comes up. At some point in his life, this is what happened to Rolando Cruz. The comfortable life became more important than his moral principles, and so he gave them up for the other. He gave precedence to material comfort over moral convictions.

This extract leaves my schema altered because it provides a different way of looking at the word pimp. Pimping is not just an activity that entails selling women to satisfy the sexual cravings of clients; it can also involve something much worse—the selling of principles and moral convictions to propagate immorality, whatever form that immorality may take.

Extract 3

This excerpt is the epilogue of the novel. It is a text from Rolando Cruz's journal, written in the form of a letter to Ermi. Rolando Cruz pens this entry months or perhaps even weeks before he takes his own life. Because this is a long extract, the paragraphs will be interspersed with commentaries:

> *DEAR ERMI, it's been exactly two years since you left for the gilded sanctuary of America, and I have mistakenly thought that those two years would help banish my ennui, and this deadening sense of loss which I am sure now would have no end.* (320)

The very first thing that a reader will notice in this extract is how the entire epilogue is typed in italics. My schemata dictate that italics are used when one wants to emphasize something. In italicizing the entire epilogue, José is, in a way, highlighting the content of the epilogue. The italicized texts foreground the thoughts of Rolando Cruz. Rolando Cruz's name becomes all the more meaningful in the epilogue. Cruz is a Spanish surname meaning "cross"—something that represents a heavy burden. Reading the epilogue shows exactly the kind of burden Rolando Cruz has had to carry. A term to note in the first paragraph is "ennui," a word much stronger than mere boredom as it connotes world-weariness. Rolando Cruz is tired of living. He does try to get out of his rut, but he fails.

In the prologue, the young Rolando Cruz talks of vanquishing the "deadening rot." Here, it is a "deadening sense of loss" that he also tries, but fails, to get rid of. He feels a deadening sense of loss because neither he nor anybody can get the nation out of the deadening rot. The first paragraph shows a compound-complex structure with several subordinate clauses: "since you left," "that those two years would help banish my ennui," "this deadening sense of loss which I am sure now would have no end." Again we find shades of the old Rolando Cruz.

> *I am now in Tokyo, writing this down in the guestroom of Kenichi Yoshihara, a Japanese friend I met many years ago in New Haven. Like my other "letters" to you, you will not get to read this. It is as much reminder to me, pouring out as I do these feelings by which act I may relieve the many permanent hurts I have inflicted upon my own being.* (320)

This paragraph states that Rolando Cruz met his Japanese friend in New Haven. Although technically just a city in the United States, New Haven as a phrase connotes images of peace and refuge. It is a very fitting place for Rolando Cruz to have met his friend, for it is his friend who gives him refuge in Japan. Rolando Cruz also describes another kind of "refuge" for him—writing letters to Ermi in his journal. A letter is meant to be read by the person to whom it is addressed. Generally, a letterwriter's plans may include narrating events,

expressing feelings, and sending the letter. But instead of sending the letter, Rolando Cruz has another plan: relieve permanent hurts. People usually write in journals in order to have a record through which they may relive their memories. Rolando Cruz's relief from pain comes from reliving his pain—it is either Rolando Cruz really believes in this paradox, or he is a masochist, deriving pleasure from his pain. Another possibility is that in relieving and reliving his pain through writing in his journal, what Rolando Cruz has to do becomes clearer to him.

> Ah, the Japanese! I have always admired your father's people although I fought them bitterly, doggedly, and even hated them so much to wish in 1945 that the whole of Japan — not just Hiroshima and Nagasaki —be atomized.
>
> I knew them as soldiers — not the Hollywood imbeciles who rushed, screaming Banzai before the snouts of American machineguns. Out there in the hostile fastness of the Cordilleras, they were tenacious fighters whom we all feared. They were capable of sacrifice and that easy discipline which has now made their country so prosperous as never before.
>
> Let me tell you how it was when I first came here in the fifties. There were no accordion tubes then which emptied the passengers into the comfortable recesses of airport terminals. From the Boeing Strato-cruiser, I stepped out into a cold March afternoon and the view of Tokyo from Haneda airport was a vast open space, low buildings, most of them wood. Though the war was ten years over, the Japanese were still poor and the tall buildings of glass, stone, and steel which Tokyo has a surfeit of today were yet to be built.
>
> *Battered as we were by World War II, Manila nonetheless was the city in Southeast Asia. We Filipinos seeking commercial sex went to Tokyo. Now we send thousands of our women to work everywhere as prostitutes, housemaids. And so I ask the same tired question: what has become of us?* (320-321)

This part of the excerpt begins with an interjection from Rolando Cruz—a strong outburst of emotion about the Japanese. The next sentence starts with a main clause— "I have always admired your father's people"—followed by a lengthy subordinate clause. This is a loose sentence structure. Unlike the

periodic sentence, whose main clause ends just before the period, a loose sentence begins with a main clause followed by lengthy subordinate clauses or adverbial modifiers. Loose sentences are direct to the point; thus, they are used for expressing strong convictions. Rolando Cruz is certain of this: The Japanese have good virtues even if they had been brutal during the war. They have good virtues even if he had hated them enough to wish all of them dead. These paragraphs provide a picture of the Japanese—"tenacious fighters… capable of sacrifice and easy discipline." Although they were poorer than the Philippines during the 1950s, their traits have made them one of the most prosperous countries in the world today. Sadly, the opposite is true for Rolando Cruz's home country. With nostalgia, he remembers the "glory days" of the Philippines, when Manila was "the city in Southeast Asia." He mentions that Filipinos used to go to Tokyo for commercial sex, not because he is proud of it, but because he wants to show how rich Filipinos used to be. The question he posts in this part of the epilogue is answered in the next paragraph.

> I shouldn't ask because, at least, I know what happened to me, to both of us. I have been your friend, your confidante, your father, and in all such roles, I have loved you, tried to be a mirror of yourself and of the reality, past and present, around us, as I have known it. I have loved you, too, as a man and with this love, I tried to cast aside the reality of what you are, hoping that you would no longer be what you are. But even if you do succeed — and I pray that you will— in recovering the pristine self, it will not be so for me, not because it is too late for me to change, but because the reality as I see it is beyond changing. In saying this, I am being honest again, unlike how it was with the many untruths I have uttered and lived with. I hope that you have always been honest with yourself, too, even if you have lied to others including me, because once you delude yourself, then your eyes are blinded and you can never see and find redemption the way I think I will.
>
> *Nakano. Ogikubo, Nishi-Ogikubo —these names are familiar to me now. They are way stations to this very fine house where I have been living, thanks to Ken. His father owns a steel mill and his house —manorial in proportions as far as Tokyo goes— has a wide lot, part of it planted to vegetables. The property is worth millions; land prices in Tokyo are really atrociously high, and Ken can sell this lot and house which he inherited but prefers to work, taking the subway like most Japanese do, to be crushed in the morning rush. A*

> *month here, most of it spent walking around, has simply passed and while my body is tired, my mind is ever fresh in that it functions only too lucidly; all the more from this distance am I assured that there is no way out for me personally, and, alas, for my country.* (321-322)

The phrase "at least" indicates that Rolando Cruz is not like the others who deny their contribution to their country's corruption and prostitution; "at least" he knew what has happened to both Ermi and himself. This part of the epilogue contains contrasting thoughts. Rolando Cruz believes that Ermi can still recover her purity, but that he cannot because "reality is beyond changing." Yet the end of the paragraph shows that he also believes he can "find redemption." If he believes reality to be beyond changing, how can he find redemption? Another interesting paradox is that despite the many "untruths" he has uttered and lived with, he has always been honest with himself. He has never deluded himself into thinking that he is no prostitute, that he is just a man trying to earn a living. Yes, he has lived with untruths, but he has always been truthful with himself. This is the reason he can still find redemption. It is impossible to change reality but he does know of a way out of it. This idea, however, is contradicted by the last sentence of paragraph two: "all the more from this distance am I assured that there is no way out for me personally, and, alas, for my country." How do we put together his seemingly irreconcilable thoughts? Rolando Cruz has supposedly been murdered, but Ermi is certain that he committed suicide. This excerpt supports Ermi's claim. The only way to make sense out of the discordant thoughts here is to conclude that Rolando Cruz did commit suicide. There is no way out for him or his country because reality is beyond changing; thus, the only recourse he has left is to kill himself. Rolando Cruz's cross has become too heavy for him to bear.

> I can see my own passing, my country dying slowly, and no one can stop it, or at least delay it till that time comes when a cure may finally be found. The fissures that divide us, isolate us from each other are insidious and deep — the warlords, an army without vision, a government of men who in their greed think only of themselves, a people grown obsequious and pliant, vegetables without a sense of outrage. How then can we protect ourselves from our leaders and most of all, from ourselves?
>
> *On the day before I left Manila, I passed by Camarin. It is still there, happily flaunting its commerce, attracting big men the way putrefaction attracts*

> *flies. Indeed, the many cars parked in its environs are like big, fat flies, pregnant with maggots. I walked around Mabini as I often do in the early evenings before I retire to that lonely apartment and I hurtle back, not to the elegant Ermita before the war, but to the Ermita of the recent past — the quiet ruins, the shaded streets, the meager traffic, and now — all over this once placid enclave, the discordant sounds of the flesh trade, the dazzle and, yes, the slow conquest of permanent decay, more devastating than what war did. War may have leveled Ermita and it could have been rebuilt, but what is being destroyed now is not just a place but a nation because its people have lost their beliefs and all they have now is a price.* (322)

Rolando Cruz is very definite in his statements in this paragraph. His use of loose sentences leaves no room for doubt about his convictions. He does not just say he can see his country "dying slowly"—he gives evidence to support his claim. The word "warlords" connote belligerent military leaders who have seized power. But there would not have been warlords in the first place if there had not been an army to support them. The army supports the warlords because it has no vision. Perhaps the army has no vision because the men in government, concerned only about themselves and the satisfaction of their greed, have no way of motivating them. Despite all these forms of prostitution, the people remain silent. "Obsequious and pliant," Rolando Cruz calls them. They just go with the flow, instead of going against it. In their submissiveness, they are like vegetables, living men and women who might as well be dead. In the end, the Filipino people have only themselves to blame for the dismal state that they find themselves, and their country in. That is Rolando Cruz's point, a point which he echoes in the second paragraph. He talks of Camarin and the flesh trade, of how "the many cars parked in its environs are like big, fat flies, pregnant with maggots." This description seems to symbolize corruption giving birth to corruption. Yet that kind of prostitution is nothing compared to the death of a country in the hands of her own people.

> Now, in the gleaming innards of this giant rail station called Shinjuku, I tarry and wander around. I cannot seem to find my way as yet and God knows how many times I have been through these stations. Perhaps if I read Japanese, it would be different. But then, even the natives get lost here.
>
> Coming from another part of this great city, I lose all sense of direction and going back to Nishi-Ogikubo becomes a mindboggling

challenge. But I remember my platform — Numbah Six — the JNR ticket checker says. And the orange train, that after Shinjuku is Nakano, then onward to home.

Waiting for my train, I feel submerged in a miasma of people. I disappear and yet I know I am here, perhaps unique because I am not Japanese. I have yet to meet a countryman here and the Malay types I've seen in the streets or in Keto and Odakyu department stores turn out to be Malaysians or, maybe, Indonesians.

Living alone for so many years, I have known what loneliness is, and that despair when you are in a happy crowd and yet not one among those milling, shoving hundreds is your kin. My dear Ermi, you have told me once how you have known loneliness, too, and where you are, I hope and pray that you be not lonely anymore, that you don't suffer this fate I have willfully chosen for myself.

In my train finally, a huge wave of homesickness overwhelms me. All around, the prosperity, the glitter, the happy mood of a great metropolis, and I think of home, of the misery that has beset all of us, and here in Shinjuku, I now succumb to a terrible sense of loneliness. The tears gather and roll down and I turn away to face the door, conscious now of what has happened and ashamed to show these calm, stoic commuters — your father's people — that among them, there is this one foreigner who cannot hold back his emotion. (322-323)

This part of the extract describes Rolando Cruz's feelings of loneliness, and his helplessness at being lost in a foreign country. He says that he cannot seem to find his way "as yet" even if he has been through the railway stations many times. The phrase "as yet" means that Rolando Cruz knows he will eventually find his way, as he always does. Curiously, even if he has been through those same stations several times, he still gets perennially lost. This situation very much represents how Rolando Cruz's life turned out. He knows what he has to do to find redemption. He has probably gone through the steps many times in his head. Despite this, he still finds himself not knowing what to do. Yet, he has the quiet conviction of a lost person who knows he will find his way out in the end, as he always does.

> If they wonder why I am crying, I do not. I cry not for myself. I am comparatively comfortable, with a steady income. I have friends, a good education, and I can flaunt my Ph. D. anytime.
>
> For whom then are these tears?
>
> *I cry because I have a beautiful country which has been ravaged by its own people. I cry because I know in the days to come there will be more violence, anarchy, sadness, and frustration among us. I cry because I see the opportunities wasted and lost and the many yet unborn who will have to suffer and pay the cost. I cry because here in Shinjuku I am lost.* (323)

The tone of the epilogue is very similar to the tone of the prologue—they both have complex structures and emotion-laden words. The only difference is that the idealistic Rolando Cruz of the prologue still sees a way out of the dungheap; the defeated Rolando Cruz of the epilogue sees no way out of the deadening rot which is his country. In the end, all he can do is cry because of the corruption, the prostitution, the malaise that the Philippines is suffering under her own people. The last sentence of the novel starts with a main clause followed by a subordinate clause, another loose sentence, indicative of certainty and confidence. Indeed the novel could not have ended with more finality: "I cry because…I am lost."

The entire epilogue reiterates the main point of the novel: Prostitution is more than just sexual commerce. Prostitution is giving up beliefs and principles in order to live the good life. Many Filipinos are guilty of this, even if they do not know it. In remaining quiet, even submissive, amidst corruption and societal decay, they are putting their comfort ahead of what is best for their country. The epilogue does not effect any new changes in my mental representations of the world as a reader. Instead of refreshing my schemata, it strengthens the existing schemata that have been previously constructed. This is just fitting because this is the conclusion of the novel. Part of my schema for conclusions is that it should not contain any new arguments, but rather summarize, consolidate, or reinforce the points raised in other parts of the work.

Ermita shows three types of Rolando Cruz: the nineteen-year-old student activist who has lofty visions for his country, the public relations man who values comfort over convictions, and the remorseful Rolando Cruz of the epilogue who can find no way out for his beloved country. During these stages

in his life, Rolando Cruz has different goals. As a student, he wants to lead the country to progress. As a public relations specialist, he wants to see to his own comfort at the expense of his country. As a remorseful man in the last stage of his life, he acts on the knowledge that there is nothing he or anyone can do for his country. It is Rolando Cruz who ties the whole novel together. Since the novel not only begins and ends with him but also talks of how he gives up his principles for the good life, we may conclude that he is actually the character who best represents the novel's central theme. Because Ermita Rojo just serves as a background for the bigger kind of prostitution, she is not the most important character in the novel. Rolando Cruz is.

Conclusion

There are several reasons that make DD theory appropriate and viable in the study of Philippine literature. Rosalina Bumatay-Cruz's article "A Cognitive Approach to the Study of Language and Literature within a Sociocultural Context" concludes by saying that: "the Filipino learner can become more globally competitive if in the reading of any text s/he can not only bring interpretations of language, literature, and culture, but also examine or polish the ways by which s/he arrives at such interpretations" (Bumatay-Cruz 1999, 212).

DD theory is a framework that does exactly what Bumatay-Cruz suggests. This theory may help Filipino readers better understand the mental process involved in their interpretation of a text. They will not just be able to come up with an alternative reading of a text, but also be able to recognize how they were able to come up with their interpretation. The analyses of the extracts also confirm the value of DD theory as a tool in the study of Philippine literature because they show that DD theory is culturally sensitive. Since it considers the different interpreting schemata that readers bring into their analysis of a text, it shows a respect for their conventions and traditions, which are rooted in their culture. In using DD theory to evaluate Philippine literature, the critic does not disregard the cultural beliefs and practices of Filipinos, but rather emphasizes the role they play in the understanding and interpretation of a text. Thus, a DD reading of a text can give the Filipino readers a distinct identity by making them more aware of their unique experiences as a people.

Recommendations

This study concentrated on how discourse deviation may enrich the reading of a Philippine novel. In particular, it showed how DD theory may be applied in the analysis of a specific character. I recommend that Cook's discourse deviation framework be used by future researchers in evaluating other genres such as drama and poetry. The analysis done for this study also focused on a single work in order to establish how DD theory enhances and deepens the reading of that specific text. Future researchers may try applying the theory to different works by the same author to establish whether or not there is a pattern in the schema refreshment effect of that author's works. Future researchers may also use DD theory in comparing the works of various authors to find out what it is that makes their works an avenue for cognitive change.

I also propose that language and literature experts conduct a reading course in discourse deviation to provide those in the field an alternative way of reading and reviewing literary texts. DD theory may also be used as a supplement to the other theories they employ in their analysis of literature.

Those in the field of basic language education (specifically reading education) may also benefit from this theory because through it, they may teach their students how to understand the cognitive processes involved in analyzing a text (whether it is a single sentence, a paragraph, or an entire composition), thus training their students to think critically. But DD theory may also have a more personal effect on language educators. I mentioned earlier that DD theory is a culturally sensitive theory. This is also true in the microcosm of the language classroom. Since different students may have varying interpretations of a text due to having different schemata, using DD theory may help language teachers be more understanding and appreciative of the nuances that their students have.

Those in the field of literature teaching may also discuss DD theory as a complementary approach to other theories used in literary criticism. Since DD theory is a conglomeration of formalist, structuralist, and stylistic criticism, all taken in the light of schema theory, literature teachers may use their students' DD analyses to evaluate their students grounding in the other theories used in literary criticism.

A final recommendation I have is for experts from other disciplines to appropriate the methods of DD theory in reading in their own fields. DD theory may be used not just in the analysis of literature, but also in the analysis of philosophical and historical texts.

Note

This paper contains selected texts from my unpublished master's thesis titled "Mind over Matter, Matter over Mind: A Discourse Deviation Approach to F. Sionil José's *ERMITA*" (2007). It was also presented in part at the 33rd Annual Conference of the Philosophical Association of the Visayas and Mindanao in 2010.

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