



Locating the Nation in a Sampling of Works
from Selected “21st Century Philippine Literature from the Regions”
Textbooks of the New Senior High School Curriculum:
Nation, Pedagogy, Policy

Jeanette S. Perez-Grajo

*Research Center for Culture, Arts and Humanities
The Graduate School
University of Santo Tomas, Manila
jjpgrajo@ust.edu.ph*

Abstract: Literature builds nation; nation breeds literature. It is not difficult to locate nationhood in the face of a globalizing world where foreign is distinctly recognizable against the background of local or domestic. But locating the notion of nation in an archipelagic country with 130 ethno-linguistic groups is not an easy feat. This study analyzes the theoretical and conceptual interconnection between and among “nation,” “cultural policy,” and “pedagogy.” It reads selected texts in published K12 textbooks by locating the nation as integrative, regional or diverse, and diasporic or global. It brings light to the contrapuntal issues that confront 21st century Philippine literary education as it globalizes, as it preserves the nation, and as it accommodates diversity, while highlighting difference. Facilitated by technologies, regional literature competes against the issue of national consciousness in the limited curricular space of K-12. This very fertile *sitz-im-leben* ... past, present, and the challenges of the future, point to the necessity of having a well-defined and robust policy, on which a literary curriculum shall be aligned. Between 2016-2017, there are five Literature textbooks published for senior high school. Out of the 29 short stories, plays, and excerpts from novels surveyed, only 5 deal with the notion of nation as integrative, 9 with nation as diverse, and 5 with the diaspora themes.

As the Philippines marches into the 21st century, its primordial necessity is to define its identity as a nation. It is in knowing its real self, apart from colonizers and oppressors, that could project itself as to who it wants to be in the future. It is in honoring its identity as a nation that could earn the impetus to do away with anything and everything that alienates itself from its best self.

Key Words: nation; regional literature; integration; diversity; diaspora;
21st Century Philippine Literary Education

1. INTRODUCTION

Natio quaerens intellectum (nation seeking understanding). Seventy years ago, the Philippines proclaimed to the whole world its

sovereignty. Seventy years hence, the Philippines is a nation still searching for its identity. Freedom from foreign domination has always been a story written in blood, forged in the passion of fiery speeches in hallowed chambers and sacred battle

Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019



grounds, consecrated in the flag, immortalized in literature. Binaries and tautologies could spot who a person is not, without a sigh of difficulty. But where there is no dialectic of painful contrapuntal forces and the grave risk of forfeiting one's freedom, could the Filipinos determine who they are as a nation? The subject of Filipino-ness has always been a staple of social science, academia, literati, and street parliaments. What really defines Filipino, or better yet, how should the notion of Filipino nation be defined?

For the purposes of the current research, the notion of nation is hypothesized as the consciousness of being one people standing up for a collective aspiration forming a common identity distinct from other nations. Nationhood transcends ethno-linguistic aggrupation, race, age, gender, religion, economic stature, and political affinities.

Unifying and strengthening the Filipino's notion of nation can only happen when the whole of society works for it, both formal and informal pedagogies. Formal remedies will include laws and statutes, and institutional programs and projects, that are framed towards promoting a brand of nationhood that majority agrees to embrace or abide by. Informal pedagogies include tangible objects like statues, parks, logos, symbols, songs, memes, that spark interest, admiration, respect, ownership, and following. Within the formal bounds, education shines as the most influential tool for inculcating such a brand or molding a notion of nation that cuts across generations.

Half a century after the promulgation of the Rizal Bill, towards the end of term of President Benigno Aquino Jr, an innovation in the Philippine Educational System was introduced. This is the K-12 program that requires one year in Pre-school and additional two years in High School. A new curriculum has been engineered hoping to respond to the need for a global-Filipino citizen. Among other reasons, the necessity to upgrade the Philippines with the global standards of 12-year education has been cited as a compelling necessity for global competitiveness of the Filipinos. While the reasons are emotional to parents and debatable among academic and development planners, they all agree that intrinsic to the global competitiveness of the contemporary Filipino is a strong concept of nationalism, a sense of

nationhood. Towards this end, the K-12 curriculum is embedded with themes of love of country and nation-building, especially in the field of literature.

2. MAIN CLAIMS

The building of a nation, nationality, and nationhood has been the subject of research and investigation by many theorists. These studies often begin with the definition and history of a nation. The world continuously evolves; from the empires of the past to the nations of today. The idea of *nation* has been influential, regardless of its system of governance. The notion of nation has survived hundreds of years due to some factors which include among others "their perceived efficiency in the perpetuation, protection, and integration of a historic culture, ethnicity, and/or language" (*Seshan 1-2*). Therefore, if an empire can be regarded more as a geopolitical entity, nations in contrast, are connected or linked for sharing a common history and culture. Therefore, it can be theorized that the concept of a nation is the effect of the people becoming more aware of the need for independence, and their right to preserve their history, culture, ethnicity, and language.

The argument for a puritan culture, void of vestiges of foreign influences has become a utopian classic. Contrary to Virgilio Almario's theory of uniqueness, "other than the undiscovered and therefore undocumented, which is good as saying non-existent to the known world, no aboriginal tribe nowadays is free from any shade of external influence" (*Martinez-Sicat 4*). As civilization progresses, technology has shrunk the globe and created a concept of global village, where everyone is inter-related. As such, the current study identified alternative views to the uniqueness theory, these are notion of nation as **integrative, diverse or hybrid, and diaspora or global.**

While it is already a given that literature and education are the conventional seed beds for nurturing nationalism, the current study unearthed the ferocity of the silent battle for the limited curricular space in the education arena and the continuing search for the appropriate and effective pedagogies across generations of teachers and learners that ensures the lamp of nation, nationalism, and nationhood is lighted constantly and perpetually.



3. PRESENTATION OF ARGUMENTS

The current study looked into the current K-12 Literature texts and searched for the theme of Filipino Nation. The notion of nation used in the study builds on the previous works of respected authors like Benedict Anderson (*Imagined Communities*), Frantz Fanon (*Wretched of the Earth: Colonization and Decolonization*), Homi Bhabha (*Narrating the Nation*), Caroline Hau (*Necessary Fictions*), Epifanio San Juan Jr. (*Learning from the Filipino Diaspora: Lessons of Resistance and Critical Intervention*), and Fredric Jameson (*National Allegory*).

Notion of Nation as Integrative

Most critics concur that an integrative nation is one “whose vital elements of the nation, without prejudice, are seamlessly incorporated” (*Elemental 9*). The different parts of the nation act like the parts of a body, they all have specific functions and purposes, and they all work together for the whole. They are not the same, nor do they have equal functions, but they are all necessary because when they are in their respective places, they are all equally important. The term “corporatism” is a concept which is applicable in this case; in fact, corporatism comes from the Latin *corpus* which means *body*. Integral nationalism on the other hand, is also opposed to individualism, as “individual lives don't mean much if they don't relate to lives of other individuals in some way” (*Elemental 9*). As a part of a well-structured nation, man must have a well-defined purpose in life and a greater sense of security. The nation is more important than he is, but he as an individual is more important if he is alone.

In the Senior High School textbooks surveyed in this study, this is exemplified by Merlinda Bobis' *Lengua Para Diablo*; a typical story of a family mired in poverty and misfortune. The narrative portrays a nationalist project, courageously revealing the unusual and uncomfortable world of the loser, not the usual valorized protagonist. The family in the story is

skillfully made by Bobis to represent the nation in a seemingly lost helpless state.

The author calls on the readers to examine the sorry state of the nation that is now being oppressed, no longer by a dominant colonial force, but by our very own individualistic mentality. Like a family, we need to think and act like one body. The author invites the readers to continue nagging ourselves that we may wake up from the comforts of individualism and the spell of indifference for us to keep building the nation.

For Hans Kochler, founder and President of the International Progress Organization and supporter of the theory of Wilbur. “a culture can only realize itself and reach a state of maturity if it is able to relate to other cultures and life-worlds in a comprehensive and interactive sense, a process one might also characterize by reference to what we have termed the “dialectics of cultural self-comprehension” (*Kochler 1*). The strength of a people or nation depends on the ability to interact with other communities in a complicated, multidimensional manner, which also includes the ability to see oneself through the eyes of the other. In the absence of such interaction, a community will be in dearth of the necessary skills to struggle and to succeed in today's fast-changing global milieu.

Notion of Nation as Hybrid

Threshing what is organic in all that we consider national culture reveals that foreign elements are assimilated, practiced, and used in the Philippines in a way that is peculiar from its original source. Gemino Abad postulates that “foreign elements have been acculturated or Filipinized as part of its own identity” (Martinez-Sicat 4). Filipino-ness is a marriage of indigenous and foreign elements bringing to life a nation with its own unique personality compared to its parents. Such marriage of cultures in literature is labeled hybridity.

Homi K. Bhabha developed his concept of hybridity from literary and cultural theory to describe the construction of culture and identity



Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019

within conditions of colonial resentment and impartiality. In socio-cultural milieu, hybridity is used as an explicative term and as an instrument in creating a discourse of 'racial mixing' which at the end of 18th century was shown as unique. During this era, the kind of hybrid being referred to, was mainly denoting to the inter-marriages of 'black' and 'white'; their off-springs were categorized as the hybrid results.

On the other hand, Belanger talks about Hyphenated Identities and Acculturation, which can be examined in terms of attitudes or other mental dispositions. Psychological research has produced valuable findings on acculturation and identity, and it is clearly important to understand the cognitive and emotional correlates of cultural change and adaptation (Belanger 142). As Marwan M Kraidy states: "hybridity requires a relational, procedural, and contextual approach to hybridity from a critical perspective- his hybridity such as particular localized practice, as opposed to a singular hybridity conceived as an all-inclusive socio-cultural order" (Kraidy 316).

Our two latest Filipina Miss Universe title holders also hold hyphenated nationalities; a Filipina-German and Filipina-Australian. Internally, some home-viewers contend they are not pure Filipinas as evidenced by their family names. But when they are juxtaposed to all other contestants of different nationalities, no one argues they are not Filipinas.

In the Senior High School textbooks covered by the study, F. Sionil-Jose's "Tong" appears to exemplify this notion of nation. On closer reading, the short story reveals itself as a national allegory that bears nuggets of nationhood masterfully embedded by the author. The story points out the fact that the presence of class distinctions and class struggles among the Chinese-Filipinos is a cultural diversity that is deeply embedded in the history of each people. In the end, unity in diversity is a dialectic that will permanently challenge every generation of Chinese and Filipinos struggling to narrate, imagine, or weave a common nation of its own in the Philippines.

Notion of Nation as Diaspora

Diaspora is an encompassing term that denotes people who are dislocated from their native land through migration, immigration, or exile. As a movement, diaspora can be explained as an extension from a distinct geographic setting that is unavoidably connected to the birthplace of the diasporic citizens. The crossing of border as geopolitical experience and reality encompasses scattered population that interconnects pluri-locale diasporic cultures. Diaspora implies a dislocation from the nation-state or geographical location of origin and relocation in one or more nation-states, territories, or countries (Briziel 203).

The importance of a literature of immigration springs from the immigrant's continuous engagement with the host country. Because of this engagement, "an immigrant literature is able to bring scrutiny to the deepest acknowledged and unacknowledged beliefs and practices of the host country even as it captures the wrenching experience of relocation in an alien country for the immigrant." (Sankar 1).

According to Judith Shuval (2002) "before the 1960's, immigrant groups were generally expected to shed their ethnic identity and assimilate to local norms. Groups that were thought unable to do it, weren't admitted, eg. Chinese to Canada, non-whites to Australia" (Berthomiere 25 as qtd in Shuval).

During the 70's, the notion of diaspora appeared radically to depict migrant groups: migrants preserving their ethnic tradition, a strong feeling of collectiveness" (Berthomiere 26 as qtd in Bruneau, 1995; Dorai et al., 1998; Shuval, 2003). So, it is only during the 80's that the concept of diaspora has identified a period of growth and development. However, some authors as such Alain Medam (1993) or James Clifford (1994) "expressed their disinterest in the concept because in most researches the concept was quoted just to describe a phenomenon characterized only by the dispersion of a population originated from one nation-state in several "host countries" (Berthomiere 26).



Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019

In 1999, Daniel Dayan emphasized that “it was not appropriate to reduce the research field of media and migration only to the issue of integrating migrants through mass media in a hosting national society” (Hepp et al 2). In his reflections on the status of media for building a diaspora community, he argued that “beside a “big” mass media, “small” media of personal communications – like the telephone, letters, family videos etc. are especially important for the cohesion of diasporas” (Hepp et al 2). Almost ten years later, Bailey, Georgiou and Harindranath (2007) used the concept of “diaspora media cultures” to describe just such a mediated cohesion of diasporas. However, in their view, these media cultures are not so much the media cultures of the “small” media, but much more the media cultures constituted by the various offers of mass media addressing different members of a diaspora” (Bailey et al 1-8).

Epifanio San Juan Jr., in his lecture, cited the reasons why the historical phenomenon of the diaspora (like the OFW as contemporary reality) can be useful in revitalizing literary/cultural studies in the Philippines. He posits that the readers can argue on how a critical pedagogy can be developed by way of reflecting on the problems of the OFWs (San Juan 12).

Further, San Juan articulated that “diaspora unsettles what is taken for granted, deemed natural or normal, customary, respectable. “It eradicates habitual conformism, fidelity to stereotypes, fixated on group-thinking. What migrants, expatriates, refugees, and exiles have in common is their distance from the homeland, the natal surroundings, the taken-for-granted habitat” (San Juan 12). He further emphasized that the Filipino diaspora is “not a stage for compounding dreams and fantasies; nor it is a transcultural or transgendered dilemma but, rather, a labor capitalist dialectic with a classic class-conflict matrix” (San Juan Jr. 15).

San Juan’s objective of presenting this framework of the Filipino diaspora is to re-orient our concept and awareness about our individual responsibility in the society. It is to introduce a re-thinking about ourselves as a people and as citizens of a nation state with a specific history. It is to

ignite a conscientization of our minds and souls (San Juan 17).

In the Senior High School Textbooks covered by the study, Macario Tiu’s NANKING STORE appears to portray the quotidian dynamics of Chinese people in Davao. While the author narrates an ordinary Chinese story, the whole short story is also an allegory to nation and nation-building symbolized by the promising couple, Peter and Linda. They lived in a house in Bajada, given as matrimonial gift by Peter’s family. Here we could imagine migrants dislocating (*bajada* means going down) from the comforts of family, home, and country with a start-up fortune. They will be faced with enunciation and differentiation in their new-found land. In the story, the author made use of distinctions, Chinese and Visayan; the *self* and the *other*. Mundane and depressing as it seems, as well as exclusive to people of Chinese descent, the author invites the readers, especially the non-Chinese and hegemonic Filipinos, to look closer into the struggles of these people in diaspora, who are no different from the local people.

Policies that Nurture or Defeat Nation

The current innovation in the Philippine Basic Education, the *Enhanced Basic Education Act of 2013*, famously known as the K-12 the curriculum entails a revision of teaching Literature in Senior High School.

The “21st Century Literature from the Philippines and the World” is a core subject which is offered in Grades 11 and 12 in all tracks for a total of 40 hours. This course aims to engage students in appreciation and critical study of Twenty-first Century Literature from the Philippines and the World encompassing their various dimensions, genres, elements, structures, contexts, and traditions. Based on its course description, this course is the “study and appreciation of the literature of the region where the school is located in relation to the literature of the other regions in the country” (*K-12 Senior High School Core Curriculum-21st Century Literature from the Philippines and the World, 2013*).

Competing in this limited curricular space



Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019

are two immense subjects: *Philippine Regional Literature* and *World Literature*. While experts and teachers enflame the competition, Resil Mojares sees Philippine Literature as a constituent of World Literature. To conceive of a national literature apart from the world is not possible. The very idea of a “national literature” is a product of both “nationalizing” and “internationalizing” factors: the propulsion to assert diversity based on a claim to a distinct culture, history, and identity; and at the same time the recognition that this literature can only grow through a vital dialogue with the rest of the world. (Mojares 213-214).

The views of Mojares were supported by Joselito Zulueta, a writer and Literature professor who reveals: “I disagree with those who claim that fusing *World Literature* and *Philippine Regional Literature* in a single class is ‘pedagogically impossible’. In fact, I think it is pedagogically desirable” (Zulueta, 1).

Another issue affecting the propagation of notion of nation is the economics of publishing that determine the choice of literary works and quality of print. The issue of producing and choosing the appropriate K-12 Literature textbooks for the Senior High School students is still a primordial concern of educators due to a very limited number of textbooks to choose from. As of school-year 2016-2017, only four Philippine publishers have produced textbooks that will be used in SHS.

The Question of Pedagogy

For Dr. Isagani Cruz, the primordial concern is not only the lack of textbooks but the readiness of the teachers to teach a totally different type of curriculum that uses the spiral progression method. According to Cruz,

One of the daunting challenges facing teachers today is multiple disciplinarity. Practically all teachers have been trained in a single discipline or, at most, a single set of similar disciplines. No one has really been trained to handle a class that needs

advanced knowledge in political science, mathematics, and poetry (*Philippine Star* 2013).

Richard Florida supports the argument of Isagani Cruz in his book “The Rise of the Creative Class”. Florida stresses that our teacher education curriculum is terribly outmoded, including the trainings given to in-service teachers. As Florida says, “we need to stop blaming teachers for problems created by an outmoded system” (*Florida* 2004).

“*Rethinking Cultural Policy*” (2004) by Jim McGuigan, is filled with pioneering perceptions and ‘discomfited queries’, demonstrating a challenging involvement in current cultural policy debate and at the same time serves as a very valuable instructional aid. McGuigan’s persuasive approach is an engrossing criticism on the ‘economic purpose’ that has come to govern cultural policy. McGuigan’s work proposes “not merely to understand the world, but to change it” (*McGuigan* 5).

4. REPORT OF OPPOSING OR DIFFERING VIEWS

Searching for differing opinions in this study proved to be difficult. Partly because of the scarcity of work on the subject matter; and the few available are focused on different dimensions of the topic. The challenge to the claims did not come from other theories on nationhood from other countries, but locally in the form of definitions.

To whom does *Filipino* refer to? As an archipelagic country of at least seven thousand islands with a multitude of ethno-linguistic groups, the question of Filipino culture could ignite impassioned debates that reveal division and regionalism. “Whose culture are you referring to? Whose history is it?” The issue of Pilipino as a national language generated strong reaction from the much larger Cebuano-speaking community, while the wide-spread Ilocano community quietly waits to posit its own argument. Even the detractors of the historic 1986 People Power argue that it is just a Manila-event. While still grappling



Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019

for answers, a new stage opens up to challenge, if not complicate, the notion of nation. This is the strong and continuous rise of literature from Filipinos in the region and from the diaspora.

While on one end this could be viewed as “polarization of the north, south, and center; of the outside and inside” (Tabora, SJ 1). On the other end, it can also be taken as a shining indicator of a nation seeking to understand the common thread that connects and unites them together as one. While this issue of integration is solved by the concept of nation as regional or diverse (hybridity), this continuing internal debate is a healthy sign that the Filipino is continuously attempting to know itself; a positive assurance that this Filipino nation is very much alive and will live to see the future.

5. CONCLUSION

As the Philippines races against time in the 21st century, its primordial necessity is to define its identity as a nation. It is in knowing its real self that could rise itself from the rubbles of missed opportunities and wasted chances. It is in accepting its true self, apart from colonizers and oppressors, that could project itself as to who it wants to be in the future. It is in honoring its identity as a nation that could earn the impetus to do away with anything and everything that alienates itself from its best self. Experts agree that building such a consciousness happens most effectively in education, formal and informal alike.

While K-12 is the easiest subject to reckon with in reality it happens most effectively in a systematic and systemic fashion, involving the whole of society. What the press presents informs our youth (generation X, Y, Millennial, Z). The enduring statues and eternal symbols we erect in the streets represent the values we sacredly uphold. It is the continuing discussions in schools and political chambers, tv and radio shows, daily papers and blogs, homes and streets that brings to the forefront of consciousness the necessity to have a national identity and the imperative to formally acknowledge such above and beyond the pragmatic demands of daily mundane needs. Dynamic as its very nature is, nation, nationality, and nationhood may be acknowledged not as a

definitive state of being or specific locus, rather a continuing journey or process of affirmation and confirmation of oneself embracing a belief, idea, or principle of what a Filipino is at a given point in history and cultural environment, local or abroad, that unites with others forming an imagined community.

While the Filipino fast become international, he/she continue to define the national character he/she represents. It could be a singular (integrative) representation. At times, it is diversified representation that reveals a distinct Filipino character in the intricate weaving of cultures that form hyphenated identities (hybrid). As Filipinism goes beyond the shores of the orient, the diasporic character represents not only the conventional Tagalog symbolism of the Filipino homeland, but also the prolific multi-faceted culture of the 130 ethno-linguistic groups of the archipelago. Facilitated by media technologies, regional literature spreads like wild fire.

All these pieces contribute to national consciousness. This very fertile *sitz-im-leben* ... past, present, and the challenges of the future, point to the necessity of having a well-defined and robust cultural-educational policy, on which a literary curriculum is based, and ultimately literary pieces are aligned.

Truly, it is literature that records the engagements of nation, it is also the mold that shapes the nation.

6. REFERENCES

- Anderson, B.(1991). *Imagined Communities: Reflections on the Origin and Spread of Nationalism* . New York: Verso.
- Bailey, O., Myria, G., & Ramshwani H.(2007). "Exploration of Diaspora in the Context of Media Culture." *Transitional Lives and the Media: Re-imagining Diasporas*. New York: Palgrave Macmillan, 1-8.

Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019



- Bhabha, H.K. (1994). *The Location of Culture*. London: Routledge.
- . (1990). *Narrating the Nation*. New York: Routledge.
- Bobis, M. (2016). "Merlinda Bobis." *Biography* 2016-2020.
- Bohaker, H. and Iacovetta F. (2009). "Making Aboriginal People 'Immigrants Too'." *The Canadian Historical Review*, 427-461.
- Briziel, J. et. al. (2003) *Theorizing Diaspora: A Reader*. Oxford: Blackwell.
- Brubaker, R. (1994). "Rethinking Nationhood: Nation as Institutionalized Form, Practical Category, Contingent Event." *Sociological Abstracts* 3-14.
- Chu, R, Hau, C. (2013-2014). "Region and Microhistory: Writing the Chinese Diaspora in the Philippines." *Kritika Kultura*, 299-306.
- Cruz, Isagani. "The K-12 Curriculum." *Philippine Star* 9 May 2013.
- Elemental, P. "Integralism or Integral Nationalism, is an Ideology according to which nation is an Organic Unity." *Debate Fascism* n.d.: 9.
- Fanon, F. (2004). *The Wretched of the Earth*. New York: Grove Press.
- . "Toward the African Revolution Political Essays." *Monthly Review Press* 31-44.
- Florida, Richard. *The Rise of the Creative Class*. New York: Basic Books, 2004.
- Hau, C. (2004). *Necessary Fictions*. Quezon City: Ateneo de Manila University Press.
- Hau, C. (2004). *On the Subject of the Nation*. Quezon City: Ateneo de Manila University Press.
- Hepp, A, Bosdag, C., & Laura Suna. (2012). "Mediatized Migrants, Media Cultures and Communicative Networking in Diaspora." al, Andreas Hepp et. *Migrations, Diaspora, and Information Technology in Global Societies*. London: Palgrave., 1-22.
- Kochler, H. (2012). "Intercultural Relations." *UN Chronicle*
- Kraidy, M. M. (8 January, 2018). "Hybridity in Cultural Globalization." *Communication Theory*, 316-339.
- Lacaba, J. (25 November 2012). "Martial Law Files: A History of Resistance." *Wordpress.com*.
- Lacuata, M.J., Urquiola, L.L. (2017). *VOICES: 21st Century Literature from the Philippines and the World*. Quezon City: Abiva Publishing House.
- Martinez-Sicat, M. T. (1994). "Imagining the Nation in Four Philippine Novels." *Philippine Studies* 4.
- Mcguigan, J. (2004). *Rethinking Cultural Policy*. United Kingdom: McGraw Hill.
- Mojares, R. (2015): "Inside Out, Outside In." *Kritika Kultura* 24 239.
- Padilla, E., Lopez, F.M. (2017). *TEXTSCAPES: The 21st Century Literary Landscapes of the Philippines and the World*. Manila: Innovative Educational Materials Inc.
- San Juan Jr., E. (2000). *Beyond Postcolonial Theory*. New York: Palgrave Macmillan.
- . "Postcolonialism and the Question of Nation-State Violence." *Denver University Law Review* 887-905.
- .(2001). "The Filipino Diaspora." *Philippine Studies*, 49:2.

Presented at the 12th DLSU Arts Congress
De La Salle University, Manila, Philippines
February 20, 21 and 22, 2019



- Seshan, M. (2017). "The Notion of a Nation."
Academia, 1.
- Tabora, J. SJ. (29 January 2015). "Mamasapano,
the President, and the Bangsamoro Basic
Law ." tabora sj.wordpress.com: 1.
- Uytioco, M. T. A. (2016). 21st Century Literature
from the Philippines and the World.
Manila: REX Book Store.
- Zulueta, J. (30 September 2013). "Writers,
Scholars Protest DepEd's Downgrading of
Literature Curriculum." Philippine Daily
Inquirer.