Kundiman and Catastrophe: The Torrential Aesthetics of the Folk Kundiman

ISA LACUNA

ABSTRACT

The *kundiman* has been hailed as the Tagalog region's typical love song, and holds a special and enduring place in the Philippine popular imagination. While it is often interpreted for its nationalist and political overtones, less noticed perhaps are the kundiman's articulations of weather-knowledge, of which there are many references of interest to ecocritical scholars. This essay analyzes the catastrophic intersections among historical, political, and literary storms through re-readings of the folk kundimans in Wenceslao Retana's *El Indio Batangueño*, Manuel Walls y Merino's *La Musica Popular de Filipinas*, and Jose Rizal's poetry and prose, and argues that there is a torrential aesthetic of slippage that still very much informs contemporary discourses regarding the intertwined nature of climatic, social, and political catastrophes.

Keywords: kundiman, catastrophe, talinghaga, environmental tropes, nineteenth-century Philippine literature

> The refrain moves in the direction of the territorial assemblage and lodges itself there or leaves. In a general sense, we call a refrain *any aggregate of matters of expression that draws a territory and develops into territorial motifs and landscapes* (there are optical, gestural, motor, etc., refrains). In the narrow sense, we speak of a refrain when an assemblage is sonorous or "dominated" by sound—but why do we assign this apparent privilege to sound?
>
> — Deleuze and Guattari, *A Thousand Plateaus: Capitalism and Schizophrenia*

Intentions: A Rehearsal

Hailed as the Tagalog region's typical love song (Walls 1892, 36; Francisco 1957, 11; Hila 2004, 27), the *kundiman* received popular and institutional attention across the islands during the late nineteenth

and early twentieth centuries. This is not to say, however, that the kundiman's significance is confined to those periods, though there is an undeniable difference between how it is currently understood and how it was previously regarded. Contemporary perceptions of the form can be found in a variety of musical and artistic media in Philippine popular culture, and references to it can be found in Silent Sanctuary's *Kundiman* (2007), Lav Diaz's *Hele sa Hiwagang Hapis* (2016), UP Playwrights Theater's *Kundiman Party* (2020), and most recently, Solenn Heussaff's latest art exhibition *Kundiman* (2021) and Adie's *Paraluman* (2021). While a variety of divergences can be found among all the abovementioned artistic genres, all nonetheless hail the kundiman in their interpretations of the theme which the form is most commonly associated with: love for a person or a people. That this theme remains so clear and consistent, despite the many historical and contextual changes that have occurred throughout the Philippines since the kundiman was first recorded in 1799, attests to the signifying weight it continues to carry within the Philippine popular imagination.

Part of a larger scholarly work, this essay probes a literary history of storm tropisms in Philippine arts and letters, and intends to help theorize culturally grounded perspectives on catastrophic weather in the archipelago. The nineteenth-century kundiman is one form that shows a very strong descriptive aptitude for atmospheric disturbances, and this essay elaborates on the ways in which the song form composes a very distinct *torrential aesthetic* through the ironic logic its very name indicates. More than simply being a formal feature, the torrential aesthetic this essay describes advances a native modality of sense-making which runs counter to common assertions of shallow melodrama with which the kundiman is often saddled. I hold that instead of simply being a performance of histrionics, the kundiman, with its singers and listeners, display disposition open to and welcoming of paradox, reflecting the complexities of the latter's everyday lived experiences.

My second intention is to contemplate the contours of the kundiman's anthropocentrism, an issue of prominent concern in the environmental humanities. While this study does not deny that there are always frictions extant between historical texts and present-day theory, it also attempts to grapple with the possibilities which these frictions might possibly provide for contemporary political and ecocritical debates. Undeniable limitations exist in the kundiman's environmental imagination, given its historical expressions as a form, but these limitations need not fundamentally proscribe ecological sense-making. For example, one finds the kundiman's understanding of atmospheric catastrophe to be cross-dimensional, or as an event whose eruption cuts through and connects multiple spheres of

existence, such as the historical, the political, the socio-cultural, and the environmental simultaneously.

This essay hopes that its exploration of the kundiman's worlding and weathering is able to show how a historical musical form displays a signifying abundance that not only contributes to literary and musical genre studies, but also compellingly illustrates the entangled connections between the Philippine arts and their respective atmospheres.

A Brief History of the Form and its Context

Truly strange climates, both real and imagined, characterized the end of the long nineteenth century in the Philippines, and this strangeness can be seen in some ways in the literature produced about it. Alongside the sacred literature revolving around Christian doctrine, secular literature in the Tagalog region was also experiencing its own synthesis of Spanish influences on native literary forms and gaining traction in fractured but palpable degrees across the islands. The themes of love, suffering, and catastrophic *panahon*[1] developed on a temporal rhythm different from that of the pasyon, but as the Church's sphere of influence began to come under heavy fire from the rising class of educated, native-born elites—and as Manila was opened further to global trade, education, and tourism—non-religious literary and musical forms began rearticulating these recurrent themes and placing them into new configurations of romance. Both secular and sacred genres adapted to the myriad number of foreign influences in playful and inventive ways. The nineteenth-century kundiman, in particular, seems to display both the repetition and drift of these thematic concerns, especially through the consistently allegorical nature of weather in its songs.

From a historical perspective, various scholars have traced the kundiman's significance to its association with the revolution against Spain and the Philippine-American War (Dery 2003; Hila, Santos, and Tan 2018; Castro 2011), and some of the most well-known personalities involved with the turbulent Philippine fin de siècle flirted with the idea of composing their own kundimans. Rizal wrote two; so did Isabelo de los Reyes (labor leader, folklorist, and founder of the Aglipayan Church) and Lope K. Santos (author of *Banaag at Sikat*, one of the most influential social realist novels in the Philippines).[2] After the abrupt and violent transition of the Philippines from Spanish to American rule, early graduates of the newly founded University of the Philippines (U.P.) Conservatory of Music, such as Nicanor Abelardo (1893-1934) and Francisco Santiago (1889-1947), exhibited renewed interest in the kundiman and elevated it from folk to art song. With the passage of a few more decades and the introduction of film to the Philippines during the twentieth century, kundimans then became

part of sarswela-inspired cinema, and became the titular feature of a genre called kundiman melodrama (Africa 2016).

The kundimans of interest to this study are called the folk kundimans, or all those compositions written before the institutionalization of music brought about by the American occupation. José Buenconsejo has identified the nineteenth-century kundiman's characteristics, such as its usual deployment of the binary mode in triple meter, the dodecasyllabic quatrain for the lyrics, the song-like character of its melody (as opposed to the chant-like monotone used to sing the pasyon), and the accompaniment of the song with a string instrument, usually a guitar (2017, 44-46). Felipe de Leon, Jr. (n.d.) adds that "the kundiman is a tenderly lyrical song in moderately slow triple meter with melodic phrases often ending in quarter and half note values." Contemporary composer Florante Aguilar (2020), who specializes in the harana (another Tagalog love song genre), notes clear lyrical and musical distinctions between the two. "[W]hen you hear the danza rhythm played on guitar combined with lyrics that place the haranista in the act [of courtship], using archaic Tagalog, that's a dead giveaway that you are listening to a true harana . . . [in contrast] the kundiman is in 3/4 time, starting in minor key, switching to major key in the middle, uses archaic Tagalog, with the subject matter that revolves around being heartbroken." Ramon Santos (2005, 16) has also noted that nineteenth-century kundimans tend to exhibit tune formulas, which later kundimans tended to rework with a creativity influenced by their composers' Western classical training.

Aside from these structural analyses of the musical form, de Leon, Jr. also analyses the kundiman in terms of its content, spending more time interpreting the hyperbolic figurations and dramatizations in the lyrics than most. In particular, he disagrees that the song's main thematic concern revolves purely around heterosexual courtship. "The kundiman, contrary to popular opinion," as he so provocatively states, "is not the quintessential Filipino love song." For him, while usual interpretations tend to describe the kundiman as a courtship narrative (with the melancholy and suffering involved being its most well-known characteristics), its true significance lies in the many ways it is open to ambiguity, creating an interpretive space from which a Philippine philosophical and social consciousness might be construed. The kundiman might, in fact, be better suited to analyses focused on the development of Philippine national identity and heroism (de Leon n.d.; Hila, Santos, and Tan 2018):

> The authentic kundiman is not merely about love. Instead it inspires a selfless and spiritual attitude and evokes intense longing . . . not only with a romantic partner, but also with a parent, child, a spiritual figure, the motherland or an ideal or cause . . . The kundiman's development is closely related to the Filipino concept of *pakikipagkapwa* . . . The kundiman also show gestures that reflect actual feelings and emotions rather than empty histrionics and purely theatrical movements. It has a sustained, flowing melodic line and a highly flexible tempo, sensitive to the nuances of feeling and thought. It reveals the creative living presence of a soul, and inspires genuine connection between the performer and the listeners—in the process of attaining the sublime Filipino ideal of shared being or *pakikipagkapwa.* (de Leon n.d.)

Historically, writers in *la oceania española* started taking note of the kundiman as early as 1799 (Zuniga [1893] 1973, 74, 83), and with the rise of interest in the manners and "tipos del pais" ("country types") to be found in the Spanish colonies, the costumbrismo perspective instantiated a plethora of studies and commentaries regarding Philippine music, art, and literature from both foreigners and natives alike. Traces of the kundiman can be found in other art genres throughout the nineteenth century, such as in Jose Honorato Lozano's watercolors in 1847, Karl von Scherzer's *Narrative of the Circumnavigation of the Globe* (published in English in 1862),[3] and Diego C. Perez's *Recuerdos de Filipinas y sus cantares*, which was presented at the 1887 Philippine Exhibition in Madrid. However, lengthy written expositions on the kundiman only began with Wenceslao Retana and Manuel Walls y Merino, whose works are frequently cited by music historians to describe the genre's folk setting, content, and style. In *La Musica Popular de Filipinas*, Manuel Walls y Merino recounts the general characteristics of the folk kundiman as he had seen it performed:

> No ya ante el castillo cuyos almenados torreones se destacan en lo obscuro de la noche y cuyos puentes levadizos le hacen inaccesible al enamorado caballero que, *desafiando las inclemencias del tiempo*, ha cruzado valles y pueblos hasta llegar al pie de la ventana sobre la cual, y como vigilante de su adorada, se eleva gigantesco blasón en mil cuarteles dividido y surmontado de corona nobiliaria, que pregona la alta alcurnia de la dama. No es ante el castillo feudal que se eleva sobre encumbrada roca ante quien se tañe y canta el Cundiman. La endecha amorosa filipina se pierde en los bosques frondosísimos de sempiterna verdura y seculares árboles, ó en tranquila playa que las olas lame, ante una choza de caña y ñipa, habitada por graciosa morena achatada, cuyo seno incitante inspira al cantor los más eróticos cantos... El baguntauo no la escribe una carta en satinada cartulina; coge la guitarra y, en cuclillas, dirige á su amada *una lluvia de ternezas sin cuento y á veces sin sentido*; pero se considera el hombre más feliz de la tierra si la dalaga responde á los ecos quejumbrosos de su excitada fantasía. Y si es de posibles el zagal, alquila la banda del pueblo y la obsequia con el correspondiente tapan (serenata).

> Este canto tiene el título de Cundiman, por ser ésta la palabra [aunque] con que solían empezar todas las coplas antiguas.

> It is not before the castle whose crenelated towers stand out in the dark of night and whose drawbridges make it inaccessible to the enamored knight who, *defying inclement weather*, has crossed valleys and villages to reach the foot of the window above which, as the guardian of his beloved, a gigantic coat of arms rises with a thousand barracks, topped with a noble crown that proclaims the high rank of the lady. It is not before the feudal castle that rises on a towering rock before which the Cundiman is sung and played. The Philippine love song loses itself amidst lush forests of everlasting greenery and ancient trees, or on a quiet beach lapped by waves, beside a hut of cane and ñipa, which is inhabited by a graceful brunette whose inviting bosom inspires the singer to sing the most erotic songs . . . The *baguntao* does not write his letters on satin-like cartolina; [instead] he gets ahold of his guitar, and squatting, directs toward his beloved *a torrent of endearments without story and sometimes without sense*, but it makes him feel the happiest man on earth if the lady responds to the meanings of his excited fantasies. If he is a man of means, he rents the town's music band.

> This song is called the Cundiman, as this is the word ("although") with which all the old coplas used to start. (Walls y Merino 1892, 37) [my translation, with Marta Perez; emphasis mine]

Wall's description makes two significant rhetorical maneuvers. The first is the comparative moment initiated by the phrase: "It is not before the castle." The whole description floridly juxtaposes an absent medieval Europe with the picturesque otherness of the present tropical setting. In Walls y Merino's imagined Old World, the nobility of love is proven through the surmounting of barriers, be they spatial, architectural, social, political, or climatic. All these obstacles, however, are missing in the Philippines, whose women are as beautiful as the colony's terrain and weather patterns. The turbulence herein does not appear in a geographic-literal but in a lyric-metaphorical vein, in *a torrent of endearments lacking both story and sense*. Walls y Merino is not the first to make such statements about the kundiman and its performers. Jose Honorato Lozano, describing both the kumintangs and kundimans he had seen, recounted the exaggerated movement of the dancers, observing that they were so over-acted that they either gave the impression of death or possession. "[T]he dances themselves are a kind of pantomime between the ones who sing and the ones who dance, with the latter striving to perform the words that the former pronounces through their actions, but [they dance] with such abandon, or with such languor, that it seems that they are either going to die, or that they are possessed by a great feeling" (1847, 80).

Lozano and Walls y Merino's statements are both fascinating invitations to look into the double-entendres implicit within all negative reviews of native and postcolonial poetics, or in another way, the inevitable deterritorialization which the understanding of the kundiman instigates (Deleuze and Guattari 1987, 326). These assertions of supposed non-sense, to my mind, cannot help but claim the presence of *talinghaga*,[4] or the varied connections regarding life made within and by literary and artistic discourses. Walls y Merino confuses alternative articulations for absences. The problem is not that there are no stories and there are no senses; it is that there are many, and they are all infinitely linked together.

This brings us to the second notable maneuver of Walls y Merino, which provides a clue for clarifying the problem that he raises. The nature of the kundiman's logic is partly advanced by the name of the genre, the literary modality the name insinuates, and the kundiman's deployment of its own lyrical rhetoric. Many have made the connection that "kundiman" might be a protraction of the phrase "kung hindi man," or "if it were not so" in English, or "aunque" ("although") in Walls y Merino's Spanish. All three phrases reflect the irony of performing a song for courtship under the sign of its possible frustration. The lover sings of his desire for reciprocation, and yet he does so without losing sight of the possibility that all his endeavors might be in vain. In comparison to the harana, which courts self-reflection by referencing the setting of its own performance, the kundiman engages in meta-modality by proposing the conditions of its own narrative victory and defeat, resulting in a "torrential" melodrama whose tropic history can be connected to literature as far back as the oldest Tagalog pasyon.[5] The nature of the "torrent," in this case, is one of seamless and undifferentiated contradictions that flow endlessly into one another, producing an inundated mood that registers to many as a strange and simultaneous mix of the "erotic and gloomy" (Molina 1978, 2026). We might understand this incongruity as the manner in which the poetic elements and the genre's name compound each other's contradictions. Moreover, to my mind, this incongruity is a decisive gesture—the kundiman does not entertain paradox coincidentally. As Walls y Merino has noted, all kundimans used to begin with the reiteration of this logic ("cundiman is the word . . . with which all the old coplas used to start"), and Santiago has claimed it is as one of the kundiman's possible genealogical origins (1957, 11). The history of the phrase's usage suggests, if it does not completely reveal, a native recognition and commitment to the torrential aesthetic of contradiction in the folk kundiman.[6]

These elemental complexities are observable in the first kundiman fragment transcribed in Wenceslao Retana's *El Indio Batangueño* (1888).

Aco man ay imbi, hamac isang duc-ha	Though I am lowly, one of the poorest
nasinta sa iyo, naghahasic ng̃a	who loves you, spread open—
di baquin si David ng̃ una ay aba	I look to David who was a simple man
pastor ay naghari ng̃ datnan ng aua	Before grace turned a shepherd into a king.
Estribillo:	Chorus:
Hele ng̃ cundiman	The lullaby of the kundiman
hele ng̃ cundang̃an	the lullaby of understanding
mundo palibhasa,i, taling̃haga lamang	because the world is only a talinghaga
ang mababa ng̃ayon ay bucas marang̃al.	where the humble today is dignified tomorrow.
Sa lahat ng hirap sintang dala-dala	All the suffering I lovingly carry
salang̃ cumilos isip co,i, icao na	it is a mistake to leave when I have decided on you
aco,i, mananaoag na hahanapin quita	I profess to search for you
hindi pala Neneng palapa ng bung̃a	Neneng, the stalk does not guarantee the fruit.
Estribillo:	Chorus:
Hele ng̃ cundiman	The lullaby of the kundiman
hele ng̃ cundang̃an	the lullaby of propriety
cundang̃an ng̃a icao ang may casalanan	virtue tells me you are at fault
tataghoy taghoy na,i, di mo pa paquingan.	if I lament and you do not listen.
(Retana 1888, 31-32)	[translation mine]

The largest thematic contradiction at play in the lyrics is the bridging of opposites by the endless and ever-turning momentum of cyclical panahon, a movement we can find once again in earlier texts such as the pasyons. Particularly, verses 1920 to 1921 of the *Casaysayan ng Pasiong Mahal* describe the world's temporal rhythm as one that follows a binary structure, and indicate that all worldly experiences can be understood as recurrent alternations between positive and negative circumstances. All joys have a corresponding sorrow, and even wealth is connected with moments of poverty (Javellana [1882] 1988, 105).

This logic is translated in the Batangueño kundiman through the example of David's transition from shepherd to king, and the way "the humble today is dignified tomorrow." Yet even as the song declares this shifting from pole to pole as inevitable and natural, a sense of difficulty charges through the aphorism, indicating an atmosphere of mystery surrounding this expected turning of world. For while this movement can be trusted to happen eventually, it can neither be foreseen nor planned. This is the manifestation of catastrophic panahon that waters the agricultural paradigm of courtship, which in turn produces the unexpected fruit that grows in spite of its own stalk. Here we have a native utterance regarding the nature of ambient surprise, a perspective that is able to imagine a "something more" that surpasses the ground of material conditions, or the overdetermined practicability of its own possibilities.

In another way, we might understand this logic in philological terms: the Batangueño kundiman illustrates the connection and passage between "strophe" and "catastrophe."[7] And the most delightful part about this song fragment is that there is no difficulty in the acceptance of mystery, though mystery in itself might be experienced as frightening in some ways. As it says, cata/strophe is *only* the talinghaga of the world ("mundo'y palibhasa talinghaga *lamang*"), where "only / lamang" functions not as the reduction of sense to a single, understandable paradigm, but as apprehension of the sublime movement of time without the pathos of terror. This acceptance of mystery is so commonsensical that it does not take the form of the intellectual treatise, but the humble lullaby (*hele ng cundiman*).

The torrential in its elemental and its verbal sense is made more apparent in the supplemental footnote in the succeeding stanzas.

Hayo na,t dimoguin ang bato mong puso	Come and soften your heart of stone
sa pait nang aquing luhang tumutulo,	in the bitter stream of my falling tears,
nang ang mailap mong aua,i nang umamo	so that your elusive favor might be tamed
sa ualang hanganang tapat cong pagsuyo.	by the endlessness of my constant adoration.
Bucsi aquing irog ang pinto ng habag	Open, my love, the door of your mercy;
saguip ang lulubog sa laot ng hirap,	save the one sinking in a sea of torment,
at yaring puso cong aapu-apuhap	and this floundering heart of mine might
sa dilim nang dusa,i quiquitang liuanag	in the darkness of suffering see light.
Hayo na ñga't, iyong agad ipariñgig	Come, and now if you would just let me hear
ang auit na oong gagao-in cong lañgit	the song of "yes" which I will turn into heaven
ay maguing sa tua ang itinatañgis.	and which I shall loudly sing even in joy.
(Retana 1888, 32)	[translation mine]

Shades of pasyon-logic can be seen here once more, this time in the similar relationship that the Virgin Mary and the Kundiman Singer have with the waters of (many) terrifying passions.[8] Both lovers speak of emotion in the midst of the enormous aquatic, and the beloved/listener's mercy might be appealed to only through a deluge of tears. Sympathy is, after all, what softens hearts of stone, and sympathy cannot be instantiated if the listener purposefully decides to become deaf to the kundiman's sentiments ("cundang̃an ng̃a icao ang may casalanan / virtue tells me you are at fault"). This in itself hints at the form of the true tragedy in the kundiman: neither rejection (the listener is not denied the right to dismiss the courtship) nor the emotive sea of torment that is the setting of love is feared, but the arrest of talinghaga's movement through determined deafness to it. Catastrophe results from the other's refusal of the *chance* for things to be overturned. What the courtship desires to do (and the only thing it has ever set out to do) is to arouse a change of heart.

The Revolutionary Kundiman: The Rizaline Divergence

The song form was already metamorphosing even as Retana and Walls y Merino were still occupied with the typification of the genre, ahead of the publication of their works. The first distinctively revolutionary kundiman was sung as early as the Cavite Mutiny of 1872, shifting the initial object of love from literal maiden to the highly figurative motherland, and twisting the paradigm from one of courtship to that of revolution (de Leon 1969, 11; Hila 2004, 27-28). The sudden transformation is perceptible—while the kundiman still speaks of courtship, it was now not only *just* about courtship. "What differentiates revolutionary kundiman from their love song brethren is the coded symbolism ... Erotic love becomes transcendent from the mortal realm. The profane is transformed into the sacred, and … since the end of the nineteenth century, no music has been as expressive of the Filipino struggle for freedom than the kundiman" (Castro 2011, 183-184).

This change in the kundiman's character and topic is highly visible in the novels and the poetry of Jose Rizal. In the *Noli Me Tangere* (1887), the kundiman is mentioned four times, but nowhere is it more poignantly instructive than in the encounter between Doña Consolacion, the ensign's wife, and the newly insane Sisa. The doña, whose highest aspiration is to become "yorofean," and whose daily life is marked by various brutal altercations with her husband, had heard Sisa singing the kundiman in the street, and decided that the poor woman could provide her much-needed entertainment for the rest of the day. Sisa is then forcibly brought to Consolacion's room and made to sing.

> Doña Consolacion at first listened with mocking laughter, but the mirth gradually disappeared from her lips. She became attentive, then serious and somewhat pensive. The voice, the meaning of the words and the song itself, impressed her. That arid and dried up heart was perhaps thirsty for rain. She understood the song well: "The sadness, the cold and the moisture falling from heaven wrapped in night's mantle," according to the kundiman, seemed to descend on her heart as well; and "the withered faded flower, which showed its beauty off during the day, desirous of applause and full of vanity, in the evening, after sunset, repentant and disappointed, makes an effort to raise its withered petals to heaven, asking for a bit of shade in which to hide itself without the mocking of the light which had seen it in its glory, without seeing the vanity of its pride, and a bit of dew to weep over it. The night bird leaves its lonely retreat, the hollow of an ancient tree trunk, disturbing the forest melancholy . . ."
>
> "No, don't sing!" exclaimed the *alferez*'s wife in perfect Tagalog, standing up all agitated, "don't sing! Those verses hurt me!" (Rizal [1887] 1997, 264)

Rizal's short literary exposition ties him clearly to both Walls y Merino and Retana. Present here is the figuration of a listening arid heart, the watering of the soul with tears, wondrous fauna, and the figure of the "mad" kundiman singer. But, in particular, note that Rizal takes this trope and runs away with it completely. While the Spanish are still endeavoring to describe the torrent of the kundiman-singer's emotive sentiments as senseless, Rizal abandons any mediation altogether and embraces the overflow without qualification. Sisa is not performing something mad-like—she is literally an insane person singing. Yet what sets Rizal apart from the other two is his intimate familiarity with the spirit of the kundiman and his understanding that outside of its formal characteristics, the song has a purposeful and distinctive effect.

The narrative setting he had constructed is quite unlike anything that Walls y Merino or Retana have described in their own exegeses. But, for another, even without a male lover present, outside the courtship paradigm, and between two women who had been driven to varying degrees of lunacy by the brutalization governing their lives, the kundiman is still able to produce its intended result. Rizal understood that a kundiman is a kundiman because it could trigger that which the Batangueño lover had been singing for since the beginning: an interior transformation.

While Rizal's sensitivity to the poetic energy of the kundiman is implicit in the way he handles its presence in the various scenes in the *Noli Me Tangere* where it figures, his attention to its torrential atmospherics and weather aesthetics is more apparent when he commits himself to actually writing one. In 1890, he wrote a poem titled "Kundiman," and therein he explores the form in a time when, as Nick Joaquin observes, his poetics begin to take on the grim weariness that characterizes much of his middle period poetry (1976a, 14-15).

Overarching thematic similarities with the older kundimans and the pasyon can still be found embedded in the work. From the familiar aesthetic he keeps the notion of catastrophic panahon and the cyclical nature of time (the overturning of the world is tinadhana / destined). The mournful singer is also still visible in Rizal's poem, with the persona remaining ever hopeful for a form of rescue. Finally, Rizal re-enacts the Marian and Messianic barter from the pasyon, reiterating the idea that salvation has a transactional quality—that life can only be bought at the expense of other lives willingly offered.

Tunay ngayong umid yaring dila't puso	Now truly mute are tongue and heart
Sintay umiilag, tua'y lumalayo	Love eludes while joy departs
Bayan palibhasa'y lupig at sumuko	The homeland has been conquered and defeated
Sa kapabayaan, ng nagturong puno.	Neglected by those who have sworn to lead it.
Datapwa't muling sisikat ang araw	But the sun shall rise again someday
Pilit maliligtas ang inaping bayan	The abused nation will be saved in whatever way
Magbabalik mandin at muling iiral	It will return and once again be known
Ang ngalang tagalog sa sangdaigdig.	The Tagalog name, across the whole globe.
Ibubuhos namin ang dugo't babaha	We shall pour out our blood like a flood
Matubos nga lamang ang sa amang lupa	If the fatherland's rescue can with this be bought
Hanggang di sumapit panahong tadhana'y	But while destined panahon has yet to be
Sinta'y tatahimik, tutulog ang nasa.	Love shall be quiet, and desire shall sleep.
(Rizal 1976 [1890], 138)	[translation mine]

Christian readers are familiar with the masculine logic of salvation that revolves around the figure of Jesus Christ, whose body must be offered for the redemption of mankind in accordance with the will of his Father. The Virgin Mary's feminine barter in contrast, an episode which Javellana (1990, 69-72) notes is a unique addition by Gaspar Aquino de Belen, can be found in her attempts to trade her life for her son's, even at the risk of circumventing divine mandate.[9] Rizal's kundiman draws from both sentimental trajectories but gravitates more toward the potential rebelliousness which the Marian only proposes but does not pursue. Like the Virgin, Rizal's barter consists in the offering of his own body in exchange for a release from present bondage, but without the eventual submission which the Virgin's narrative is usually moderated with.

The articulation of the flood trope however, is where Rizal really differentiates himself from the old tradition. While he generally upholds the conventional narrative structure of romance and embodies all the limitations this mode entails (Scott 2004, 58-97), he nonetheless modifies the previous trajectory of panahon's ecology by veering it away from divine will (whose justice can only be found in the afterlife) and, instead, uses it as an atmospheric indication of a people's lived desire for political liberation. While the logic of panahon in the pasyons supposes that catastrophe is instigated by the grace of the divine—and whose movement the Marian contends with through the dramatization of sorrow in an environment which approximates her feelings—in Rizal, power descends from heaven and enters the blood of man himself. The flood-of-blood is weaponized to bring about the overturning of the political world that has caused so much grief in the first place. Rizal's kundiman, his "if it were not so," is the politico-poetic equivalent of the exclamation: *Come hell or high water!*, in defiance of adversaries, the empire, and the myriad of oppressions prevalent in the Pacific colony. This kundiman's intent is explicitly subversive, and the singing persona understands all the

political implications such a statement invites. It is this dedication to transgressive personal social agency that overwrites prior figurations of the earlier kundimans' sinking hearts, and places Rizal's kundiman in particular contradistinction to the pasyon's Marian story cycle. Not only is there no eventual sublimation or softening of seditious intent, but the native heart, no matter the deluge (of tears) it calls forth, refuses any kind of floundering, and is stalwartly dedicated to bringing about what before only heaven's regard could move. The importance of this shift of panahon from biblical time to a socio-political time is difficult to overstate, for discernible from the deployment of atmospheric tropes is the movement from one signifying center to another. The presence of suns and storms, previously made consequential by their relation to the Christian sacred, now revolves around a different set of subjects and aspirations: those that are secular, earthly, and vehemently desirous of action in relation to the people's lived experiences and colonial predicaments.

Yet, even when he had believed with fervent devotion in the power of any person, regardless of race, to change the panahon of destiny, Rizal returns to the kundiman's tradition once again by way of the same old fascination with love and its endless contradictions, three of which are highlighted by this lyric. The first and most obvious one can be seen in the fluctuating tonality of the song. After all the thunderous and torrential indignation built across all three sets of verses, the poem closes softly, and in subdued fashion, with the quiet slumber of desire in the last two lines, mimicking perhaps the kundiman's own constant shifting between the major and minor modes.[10] Once more we find here another change of heart, but this time, it is not a turning toward the object of affection. Instead, it is a slow turning away from it. No matter the force of the persona's desire for what they want to be so, this persona nonetheless imagines a world where desire barely suffices. Kundiman, indeed.

The second paradox brings Rizal closer once again to the Marian equivalent. In the pasyons, love allows the Virgin a kind of audacity that is necessary for one to decide to barter with not just a higher power, but with God the Father and the Son themselves. Love is the impetus for what, if it had been by anyone else, may be viewed as an act borne of unbridled pride. Love prompts Rizal's kundiman to commit a similar excess. The torrent brings Rizal's kundiman close to the sin of Judas: treachery. To love patria in the most faithful way, in the way that had allowed Rizal to imagine the modern Philippine nation, is to apprehend that love is always only a few steps away from the betrayal of divine/colonial power.

The metaphoric catastrophe[11] of love-as-flood is treason, or as Javier G. de la Serna puts it, *patriotismo salvaje* (Retana 1907, vii). In very subtle yet cruel reflection from art to politics, the second kundiman

Rizal had written was one of the documents used to convict him of sedition during his trial. "En El Bello Oriente / Sa Magandang Silangan / In the Beautiful East," Rizal's other kundiman, made clear to Spanish authorities that Rizal was the principal organizer and soul of the rising revolutionary movement in the Philippines (de la Costa 1961, 94).

Kundiman and Catastrophe

Nineteenth-century kundimans were never particularly interested in literal or realistic renderings of the weather or climatic catastrophe, and this is a characteristic that recurs in the texts I have found so far. From the first native-written poem in 1704 ("May Bagyo Ma't May Rilim / Though There is a Storm and Darkness"), through the pasyons, the kundimans, and through the Rizaliana, storms, torrents, floods, and catastrophic panahon are often figured in a very hyperbolic and allegorical manner. To say something about the weather usually meant writers and singers were also speaking about something else, something more, or something entirely different altogether. While the exact reasons and their particular effects are many and varied, it would be irresponsible (if absurdly short-sighted) to exclude the significant role that colonial politics played in this matter. Censorship was a widely (if sometimes arbitrarily) enforced policy, exercised by the colonial state with the Comision Permanente de Censura in 1856, and thereby resulting in abridgments of free expression for a variety of politico-religious parties across the islands (Mojares 1983, 108-110; Lumbera 1986, 93; Javellana 1990, 13; Jurilla 2008, 26-32). It is small wonder that calculated elusiveness or ambiguity—which was so much a part of navigating Philippine colonial reality during the Spanish regime—characterizes much of the literatures of the period. Sinta'y umiilag or love eludes, says Rizal, and along with it, so does the weather, it seems. However, the eventual mastery of torrential slippage, of double-speaking allegory, was not without its own productive consequences.

Lucilla Hosillos' (1984) reading of *Florante at Laura* shows how fictional Albania (so full of anachronisms and frenetically borrowed tropes that the Europe it described held almost no resemblance to its actual counterpart) was able to conjure a colonial critique of Spanish governance in the islands without ever explicitly mentioning that it was such, a strategy that had allowed it to become one of the most famous *awits* of its time (Agoncillo 1956, 19-20; Jurilla 2008, 30). Today, *Florante at Laura* is celebrated as one of the earliest progenitors of anti-colonial thought in the Philippines, predating the more well-known and more overt political critiques of the the late nineteenth-century ilustrados and Katipunan intellectuals. In a parallel argument from the field of visual art, Patrick Flores (2011) describes the merits of Juan

Luna's *Spoliarium* and reiterates that the artistry and significance of the painting lies in its ability to traverse geographical and temporal distances through allegory or, in his more graceful phrasing, the painting's ability to show the everyday elsewhere: "This distance in history is paradoxically the painting's source of intimacy … Its estrangement is its immanent critique." The kundiman exhibits this same proficiency, and weather tropes are part of this remarkable discourse of mis-direction, serving as both mask and the masked object of language (Deleuze and Guattari 1977, 84-88). And mis-directions, the long-winding detours, are not incompatible with contemporary ecocritical discourse. The genre demonstrates that the more things drift away, the closer they come to returning *somehow*. In more concrete terms, while the torrential aesthetic of the kundiman brings us away from the materiality of weather or the deluge, it nonetheless brings us to an elsewhere where metaphor and allegory speak about the infinite facets of catastrophic reality (historical or contemporary) that would otherwise remain unexplored without the discursive detours of the genre.

This figuration of productive estrangement and detours informs how we might approach the complicated relationship between the folk kundiman and ecocriticial discourse. If, as Judith Butler (2021) says, the challenge of contemporary theory is to imagine a world whose future "depends on a flourishing earth that does not have humans at its center . . . [where] water and the air must have lives that are not centered on our own," then the kundiman struggles to meet this particular specification. The non-centrality of humans—and the separate lives of air, water, and weather—are ideas that the nineteenth-century kundimans in this study had yet to imagine, and owing to the historical juncture in which they were conceived, it would be anachronistic and presentist to hold them to such anti-anthropomorphism. This is a limitation of the kundiman but it need not hinder ecological sense-making. Tagalog environmental thought cannot escape the contours which for the most part distinguish it as it navigates its own history; and we need to understand its own particular historical nuances if we desire to discern or define the ways in which they demarcate its own present discourse and its future critical possibilities.

In the case of the folk kundiman, catastrophic panahon is a metaphor for aspects of the human beloved, alright, and the non-human is deployed to underscore the importance of particular human actors. But Tagalog kundimans engage this aesthetic structure with realizations regarding nature that can only arise through the love of another, and conversely, that it is only through the care of the beloved that nature signifies even more than it already does. One necessarily cascades into the other, and cannot be dissociated, and there is value

in this kind of thinking because it can be used to critique the ways in which a concern for the environment is sometimes pitted against that of social welfare in political debates.

In our time, this kind of divisive tactics can be found in the Philippine government's rhetoric as it attempts to steamroll the Public Utility Vehicle Modernization Program (PUVMP) to reach its promised target emission cuts for the United Nations (Westerman 2018; Beltran 2020; Francisco 2021; Ranada 2021), and in its justifications for the recent proposal to build a mega facility in Nayong Pilipino. The official statement of Sec. Carlito Galvez, Jr. of the National Task Force Against COVID-19 summarizes the logic of this kind of polemic quite well; he states, creating an illusory divide between human and environmental needs: "We believe it is inappropriate for the NPF [Nayong Pilipino Foundation] to equate the fate of 500 Ipil-Ipil trees with the lives of hundreds of thousands if not millions of Filipinos," (@ntfcovid19ph, May 9, 2021). When environmental and social concerns are argued in these terms, to my mind, it is not simply anymore about the human versus the non-human, but about the long history of blatant *inhumanity* that is as old as the Philippines' colonial trauma, which keeps getting resurrected every time wielders of power attempt to disguise either their own ignorance, or (even worse) their own self-interest, in openly manipulative divisive rhetoric.

It is reassuring to find that many commentators have already pointed out that the current government is constructing false choices to avoid its over-arching mandate to safeguard the safety and welfare of all the people under its protection (Cabico 2020; Mejia 2021; La Viña 2021). People should not be made to choose what catastrophe they are willing to suffer, in the same way that immediate social solutions need not be contradictory to long-term environmental goals. Yet Galvez, and people who think like him, remain evident reminders of the concrete challenges Philippine ecocriticism faces at present.

The kundiman contributes to this larger intellectual movement by describing catastrophe as a cross-dimensional event that takes place—and does not differentiate among—the political, the historical, the socio-cultural, and the environmental terrains of existence. Following Amitav Ghosh's proposition of the catastrophic intersection (2020), catastrophes are better understood through a network of developments rather than as disparate events and singular events, and they resonate and compound each other in one long history of crisis that generally describes many aspects of the Philippine experience. In other words, life in the Philippines can be described as one slow slide from one crisis to the next, both environmental and colonial, both ethical and judicial, both imposed and self-inflicted, both on a personal and social level. Marked by limitations both from within and without, the kundiman as a lived paradigm proposes a conception of

ourselves as the miraculous fruit that springs forth despite all these overdeterminations. History and literature show that that we have adapted and risen to challenges even when the odds were not in our favor, and that we are capable of imagining a liberative and critical future even when it seems most impossible.

We have, and still continue, to imagine our order of things through the Kundiman: as *if it were not so*.

END NOTES

This essay is part of a dissertation whose writing was supported by the Australian Government's Research Training Program and the University of Western Australia's Postgraduate Award. The author would also like to express her immense gratitude to Dr. Marco Stefan Lagman and Christian Benitez, who commented on early drafts of this essay, to Professor Oscar Campomanes, Guest Editor of this issue of the journal, and to the reviewers who provided such incisive commentary as to greatly improve the historical content and argument of this essay. As always, I am humbled and thankful to have had the opportunity to work with scholars like them.

1. "Panahon" is often used to refer to both "weather" and "time" in Filipino, similar to the French "le temps." The term is defined by the *U.P. Diksiyonaryong Filipino* (*UPDF*) as "*ang sistema ng mga pag-ka-kasunod-sunod ng relasyon ng anu-mang bagay o pangyayari sa iba, gaya ng nakaraan, pangkasalukuyan, at panghinaharap; ang habà o tagal na ipinalalagay na kasáma ng kasalu-kuyang búhay, gaya ng kaibahan ng búhay mula sa dáratíng at sa búhay na walang-hanggan*." In other words, time is defined as seriality. *UP Diksiyonaryong Filipino*, s.v. "panahon."
2. Rizal wrote two poems which share the title of "Kundiman," and both were written between 1889 to 1891. The kundiman featured herein, which we might call "Tunay," for now, is according to Jaime C. de Veyra, undeniably Rizal's, though dating seems to still be rather vague given that unlike the other poems, "Tunay" is only given a locational year as opposed to a complete date like most of the other poems in Rizal's oeuvre. The other kundiman, more well-known as "En El Bello Oriente / In the Beautiful East / Sa Magandang Silangan," (c.1889-1891) is surrounded by more controversy, given that during Rizal's trial, he had explicitly repudiated authorship of it, and which has been attributed by some to Pedro Paterno. Presently, both have been accepted as Rizaliana, although they seem conflated with each other in some references to Rizal's kundimans. Compare, for example, the 1962 edition of Jose Rizal's poems by the Jose Rizal National Centennial Commission (which includes both "Tunay" and "Sa

Magandang Silangan" but both titled "Kundiman" and the latter in the Appendix) with Nick Joaquin's 1976 translations of Rizal's poems and plays (which ignores "Sa Magandang Silangan" altogether). See Kalaw 1930, 148; Rizal 1946, 136-138; de la Costa 1961, 91 and 149; Rizal 1962, 164 and 181; and Rizal 1976, 139 for the aforementioned sources. Of the other writers, Isabelo de los Reyes wrote one of the five "Jocelynang Baliwag" kundimans we have access to today; and Lope K. Santos authored "Ang Aking Kundiman / My Kundiman," in 1904. See Dery 2003, 90-94.

3. The kundiman is said to be in one of the appendices to Scherzer's *Narrative* but I have not been able to see it in any of the copies I have found. The University of Vienna seems to have been able to access the musical notation however, and is currently hosting a piano rendition of the kundiman (along with its lyrics and musical score) on their website. See ("Condiman" 1998) for the piano rendition of Stephen Ender. Scherzer's very brief description of the kundiman describes very positive impressions of the kundiman which he often heard being sung around the town of San Miguel. "[W]e repeatedly heard the sweet plaintive notes of the native women singing Tagal ditties, which for pathos and thrilling tenderness surpassed all we had heard or read of the talents of the colored races for song and melody" (1862, 348).
4. The popular translation of the term, both in the *Vocabulario de la lengua Tagala* (VDLT) and the *U.P. Diksiyonaryong Filipino* (UPDF) is tied to its root, "hiuaga" or "miracle." In *Tagalog Poetry*, Bienvenido Lumbera describes talinghaga as the native Tagalog form of metaphor, a poetic maneuver that attempts to describe, by way of parallels with nature, the unnamable or indescribable complexities of human experience (1896, 12-13).
5. By meta-modality I mean that the kundiman has self-awareness of its discourse as fantasy, hence the self-irony in its nomination as "kung hindi man." The torrent as a trope for suffering can be located in Gaspar Aquino de Belen's *Mahal na Passion*. "Man's sorrow and pleading / may be like these: stream, river, seas / but these have not yet reached the measure / of that pain of yours, Jesus" (Aquino de Belen [1760] 1988, 193). A *shagi* is a "bamboo pack frame with shoulder straps to which a load is tied" (Ameda, et al. 2011, 471)
6. A curious but tangential historical aside on the intertwined nature of kundiman logic and its origins: one of the oldest kundimans, the *Kundiman de 1800*, provides the stock tunes and phrases for later kundimans such as Bonifacio Abdon's *Magandang Diwata / Beautiful Spirit*. However, various scholars have uncovered that the most famous version of the *Kundiman de 1800*'s lyrics were in fact, completely fabricated. Francisco Santiago, who is known in the Philippines as the Father of the Kundiman Art Song, had been in such a hurry to include the song in his book with Emilia Reysio Cruz that he had plagiarized the melody and invented new lyrics to the old tune, which is now popularly known as the *Awit ng Pulubi* or *The Beggar's Song*. *Awit ng Pulubi*, despite its dubious origins, still displays the kundiman's torrential contradictory aesthetics in its lyrics, which in summary, is about the miraculous inhabitants of two small towns, whose mute residents sang, whose cripples danced, and with an elder who cooked fire in a paper pot warmed by cold water. In a surprising turn of events, Santiago had remained faithful to the genre's spirit, even at his most unfaithful, his least fatherly, so to speak. Perhaps this is part of the reason why the song still remained popular amongst its listeners. It made sense to its audience, even at its most senseless. A paradox, to be sure, but the kundiman *is* the genre of paradoxes anyway. Moreover, does not this small incident in history exhibit for us the very meaning of metaphoric catastrophe and its connection with *l'avenir*, Derrida's futurity which cannot be anticipated, that which somehow arrives because of catachrestic passage through the detouristic voyage of infinite drift? (See Molina 1978, 2026) and (Derrida and Malabou 2004, 209-210).

7. *Oxford English Dictionary* (*OED*), s.v. "catastrophe." "Etymology: [From the] Greek καταστροφή overturning, sudden turn, conclusion, < κατα-στρέφειν to overturn, etc., < κατά down + στρέφειν to turn."
8. Verse 693: "Depart, you dove / from Noah's harbor / and when it returned / the water was still as great as / your [Mary's] many Passions." (Aquino de Belen [1760] 1990, 147). According to Leaño, the Ibaloys "in the past ate camotes and *gabi* more than rice because they sold the rice or *palay* instead of eating it" (1958, 208).
9. The exact location of this scenario can be found in verses 680-724 in the *Mahal na Passion* (Aquino de Belen [1760[1990, 146-149) and its analogous reworking in verses 1766-1828 of the *Casaysayan* (Javellana [1882] 1988, 100-102). In his introduction to the former, Javellana's notes that there is no comparable verse in Juan de Padilla's *Retablado de la vida de Christo*, proposing that this is a wholly original Tagalog understanding of the Madonna and child relationship. This particular study finds the verses in question fascinating not only for their originality but also for their figuration of an adoration that is particular to a storm setting. The dialogue finds the solar Jesus ("O Poon co,t, sinta,t, liag, / o arao con maliuanag" or "Oh my Lord, my beloved, my dearest / oh, my shining sun") attempting to assuage the raging torrent of his mother's misery ("ang dalamhati nonohos / lalo na matoling agos"), but before she cedes to his requests to appease her heart, she gen-

tly but strikingly *remonstrates him* for trying to soothe her pain. "Bongso aco ma,y, mayhapis / houag mong icaiiyt" or "My child though I suffer / do not deny my sorrow," she begins, and then goes on to say that while his mother is like the wretched caught in the storm, nonetheless "Dito, quita iniibig / nang sinta cong ualang patid" or "This is where I love you / with a love that cannot be broken"). It is a striking moment of rebelliousness on behalf of the Virgin Mary which is often overlooked, and the storm's presence as mood and setting plays a role in the articulation of such defiance.

10. In terms of narrative linkages, this transition also brings to mind parallels between this narrative and the Tagalog legend of Bernardo Carpio, since both feature singularly magnificent and heroic characters whose stories conclude in sudden and unexplainable immobility.
11. Reading Derrida's *The Post Card*, Catherine Malabou describes "metaphoric catastrophe" as the infinite drift of meaning in all of language ((Derrida and Malabou 2004, 206-210). The exact section in Derrida is a letter speaking of the "abuse" that comes with using the postal system as a metaphor for language and meaning. "… to speak of post for *Geschick*, to say that every *envoi* is postal, *that the destinal posts itself*, is perhaps a 'metaphoric' abuse, a restriction to its strict sense which does not permit itself to be narrowed into this sense … For finally, one would have to be quite confident of the use of "metaphor" and its entire regime (more than he himself was, but there we would have to see … there is also what I-call, citation, 'the metaphoric catastrophe') in order to treat the figure of the post this way…. For to coordinate the different epochs, halts, determinations, in a word, the entire history of Being is perhaps the most outlandish postal lure. There not even the post or the *envoi*, there are *posts* and *envois*. And this movement … avoids submerging all the differences, mutations, scansions, structures of postal regimes into one and the same great central post office… In a word … as soon as there is, there is *différance*… and there is postal maneuvering, relays, delay, anticipation, destination, telecommunicating network, the possibility, and therefore the fatal necessity of going astray, etc. There is strophe (there is strophe in every sense, apostrophe and catastrophe, address in turning the address [always toward you, my love], and my post card is strophes.)" (Derrida 1987, 64-66).

REFERENCES

Africa, Antonio. 2016. "Expressions of Tagalog Imaginary: The Tagalog Sarswela and Kundiman in Early Films in the Philippines (1939-1959)." *UNITAS* 89 (2): 1-70.

Agoncillo, Teodoro. 1956. *The Revolt of the Masses*. Quezon City: University of the Philippines Press.

Aguilar, Florante. 2010. "The Difference between Harana and Kundiman." *FloranteAguilar.com*, 09 November 2010, https:/ floranteaguilar.com/harana_kundiman_difference/.

Aquino de Belen, Gaspar. [1760] 1990. *Mahal na Pasion ni Jesu Christong Panginoon Natin na Tola / The Holy Passion of Jesus Christ Our Lord in Verse*, edited by Rene B. Javellana. Quezon City: Ateneo de Manila University Press.

Beltran, Michael. "Philippine Jeepneys Won't Go Down Without a Fight." *The Diplomat*, 04 December 2020, https://thediplomat com/2020/12/philippine-jeepneys-wont-go-down-without-a-fight/

Buenconsejo, José S. 2017. "Print Music Commodification and the Costumbrismo of Diego C. Perez's "Recuerdos de Filipinas y sus Cantares," (1886)." In *Philippine Modernities: Music, Performing Arts, and Language 1880 to 1941*, 17-58. Quezon City: University of the Philippines Press.

Butler, Judith. 2021. "Creating an Inhabitable World for Humans Means Dismantling Rigid Forms of Individuality." *Time 2030*, 21 April 2021. https://time.com/5953396/judith-butler-safe-world-individuality/?fbclid=IwAR3oFx6ipy7g3hApISyvkJjc8e5lCeb XgawidAjlbgebkb87M0zLfZLaPUQ.

Cabico, Gaea Katreena. 2021. "Green group says Nayong Pilipino urban forest a 'critical safe space' in Metro Manila." *PhilStar*, May 11, 2021. https://www.philstar.com/headlines/2021/05/11/2097491 green-group-says-nayong-pilipino-urban-forest-critical-safe-space-metro-manila.

Castro, Christi-Ann. 2011. "Reviving the Spirit of Revolution: Songs of EDSA." In *Musical Renderings of the Philippine Nation*, 167-192. Oxford: Oxford University Press.

Costa S.J., Horacio de la. 1961. *The Trial of Rizal: W. E. Retana's Transcription of the Official Spanish Documents.* Quezon City: Ateneo de Manila University Press.

Deleuze, Gilles and Felix Guattari. 1977. *Anti-Oedipus: Capitalism and Schizophrenia*. Translated by Robert Hurley, Mark Seem, and Helen Lane. New York: Penguin Books.

________.1987. "1837: Of the Refrain." In *A Thousand Plateaus: Capitalism and Schizophrenia*. Translated by Brian Massumi, 310-350. Minneapolis: University of Minnesota Press.

Derrida, Jacques. 1987. "6 September 1977." In *The Post Card: From Socrates to Freud to Beyond*, 64-67, translated by Alan Bass. Chicago: University of Chicago Press.

Derrida, Jacques and Catherine Malabou. 2004. "The "Metaphoric Catastrophe" (Heliopolis)." In *Counterpath: Traveling with Jacques Derrida*, 206-218, translated by David Willis. Stanford: Stanford University Press.

Dery, Luis Camara. 2003. *Awit Kay Inang Bayan: Ang Larawan ng Pilipinas Ayon sa mga Tula't Kundiman na Kinatha Noong Panahon ng Himagsikan / Songs for the Motherland: A Portrayal of the Philippines in the Poems and Kundimans Written during the Revolution*. Manila: De La Salle University Press.

Ender, Stephen. "Condiman." 1998. Transcript found by Johann Stockinger. University of Vienna. https://www.univie.ac.at Voelkerkunde/apsis/aufi/condi1.htm.

Flores, Patrick D. 2011. "Everyday, Elsewhere: Allegory in Philippine Art." *Contemporary Aesthetics* Special Volume: 3. http://hdl.handle .net/2027/spo.7523862.spec.303

Francisco, Mikael S. 2021. "Jeepney modernization: Road paved with difficulties, debt, danger." *ABS-CBN News*, 07 January 2021. https:/ news.abs-cbn.com/spotlight/01/07/21/jeepney-modernization road-paved-with-difficulties-debt-danger

Ghosh, Amitav. 2020. "Future or Past? Climate Change as Seen from the Global North and South," Zoom presentation, 30 September 2020, *Institute for Religion, Culture, and Public Life*.

Hila, Antonio C. 2004. "The Kundiman: from Folk Song to Art Song." In *Music in History, History in Music*, 27-36. Manila: University of Santo Tomas Publishing House.

Hila, Antonio, Ramon Santos, and Arwin Tan. 2018. "Kundiman." *CCP Encyclopedia of Philippine Art*. Last modified 2018. https:// epa.culturalcenter.gov.ph/5/35/782/

Hosillos, Lucilla. 1984. *Originality as Vengeance in Philippine Literature* Manila: New Day Publishers.

Javellana, René B., ed. [1882] 1988. *Casaysayan ng Pasiong Mahal ni Jesucristong Panginoon Natin na Sucat Ipag-Alab nang Puso nang Sinomang Babasa*. Quezon City: Ateneo de Manila University Press.

Jurilla, Patricia May B. 2008. "A Survey of Philippine Book History." In *Tagalog Bestsellers of the Twentieth Century: A History of the Book in the Philippines*, 17-56. Quezon City: Ateneo de Manila University Press.

Kalaw, Teodoro M. 1930. *Epistolario Rizalino, Tomo Primero.* Manila: Bureau of Printing.

Leon, Felipe de. 1969. "Poetry, Music and Social Consciousness." *Philippine Studies*, 17 (2): 266-282.

Leon, Jr., Felipe de. n.d. "The Diversity of Philippine Music Cultures." *Himig Collection: Filipinas Heritage Library*. https://www filipinaslibrary.org.ph/uncategorized/the-diversity-of-philippine-music-cultures/.

__________. n.d. "More Than A Love Song." *Himig Collection: Filipinas Heritage Library*. https://www.filipinaslibrary.org.ph/himig more-than-a-love-song/

La Viña, Tony. 2021. "OPINION: Gaslighting in the Nayong Pilipino controversy." *Rappler*, 17 May 2021. https://www.rappler.com/ voices/thought-leaders/opinion-gaslighting-nayong-pilipino controversy.

Lozano, Jose Honorato. 1847. *El Cundiman*. Watercolor, 217mm x 300mm. Biblioteca Nacional España, Madrid, Spain. http://bdh. bne.es/bnesearch/CompleteSearch.

Lumbera, Bienvenido. 1986. *Tagalog Poetry, 1570-1898: Tradition and Influences in its Development.* Quezon City: Ateneo de Manila Press.

Mejia, Gab. 2021. "Urban forest or vaccine facility: Why can't we have both?" *The Manila Times*, 14 May 2021. https://www.manilatimes.

net/2021/05/14/opinion/columnists/urban-forest-or-vaccine-facility-why-cant-we-have-both/872826

Molina, Antonio J. 1978. "The Sentiments of Kundiman." In *Filipino Heritage: The Making of a Nation, Volume 8: The Period of Armed Struggle (1896-1900) Night of Heroes*, edited by Alfredo Roces, 2026 2029. Manila: Lahing Pilipino Publishing Inc.

Mojares, Resil. 1983. *Origins and Rise of the Filipino Novel: A Generic Study of the Novel until 1940*. Quezon City: University of the Philippines Press.

National Task Force Against COVID19 (@ntfcovid19ph). 2021. "Statement of Sec. Carlito G. Galvez Jr. National Task Force Against COVID-19 Chief Implementer and Vaccine Czar on the Establishment of the DOT-ICTSI Mega Vaccination Site at the Nayong Pilipino 09 May 2021." *Twitter*, 09 May 2021. https://twitter.com/ntfcovid19ph status/1391340114962526208

Perez, Diego C. 1900. *Recuerdos de Filipinas y sus cantares [Musica notada]: gran potpourri para piano.* N.p. http://bdh-rd.bne.es/viewer vm?id=0000109553&page=1.

Ranada, Pia. "PH to reach target emission cuts through PUV modernization, energy efficiency." *Rappler*, 23 April 2021 https://www.rappler.com/nation/philippines-plans-reach-carbon greenhouse-gas-emission-cuts-puv-modernization-energy efficiency.

Retana, Wenceslao. 1888. *El Indio Batangueño: Estudio Etnografia* Manila: Tipo-Litografia de Chofre y Cia.

Rizal, Jose. 1884. "Brindis." Malacanan Palace, Presidential Museum and Library. http://malacanang.gov.ph/4071-jose-rizals-homage to-luna-and-hidalgo/.

_______. 1946. *Poesia de Rizal*. Compiled by Jaime C. de Veyra. Manila: Bureau of Printing.

_______. 1962. *Rizal's Poems,* Volume 3, Book 1, translated by Encarnacion Alzona. Manila: Jose Rizal National Centennial Commission.

_______. 1976a. *The Complete Poems and Plays of Jose Rizal*, translated by Nick Joaquin. Manila: Far Eastern University.

_______. 1976b. *Political and Historical Writings*. Manila: National Historical Institute.

_______. 1997 [1887]. *Noli Me Tangere*, translated by Ma. Soledad Lacson-Locsin. Honolulu: University of Hawai'i Press.

Santiago, Francisco. 1957. *The Development of Music in the Philippine Islands.* Quezon City: University of the Philippines Press.

Santos, Ramon P. 2005. "Nicanor Abelardo: Filipino Classicism in the Art of Music." In *Tunugan: Four Essays on Filipino Music.* Quezon City: University of the Philippines Press.

Scherzer, Karl von. 1862. *Narrative of the Circumnavigation of the Globe by the Austrian Frigate Novara*, vol. II, 281-354. London: Saunders, Otley, and Co.

Scott, David. 2004. *Conscripts of Modernity: The Tragedy of Colonial Enlightenment*. Duke University Press.

Walls y Merino, Manuel. 1892. *La Musica Popular de Filipinas.* Madrid: Libraria de Fernando Fe.

Westerman, Ashely. 2018. "A Push to Modernize Philippine Transport Threatens the Beloved Jeepney." *NPR*, 07 March 2018. https://www.npr.org/sections/parallels/2018/03/07/591140541/a-push-to-modernize-philippine-transport-threatens-the-beloved-jeepney

Zuniga, Joaquin Martinez de. (1893) 1973. "Descriptions of Tanauan, Lipa, customs." In *Status of the Philippines in 1800*, 70-84, translated by Vicente del Carmen. Manila: Filipiniana Book Guild.