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著者	CRUZ Isagani R.
journal or publication title	KYOTO CONFERENCE ON JAPANESE STUDIES 1994 III
volume	.non01-03
page range	128-140
year	1996-03-25
URL	http://doi.org/10.15055/00003548

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Isagani R. CRUZ
De La Salle University

In 1991 Motoe Terami-Wada did a study of "Japanese Images of Prewar Filipinos," focusing on Japan-related images found in a sample of 2,017 Tagalog short stories published in the weekly magazine *Liwayway* from 1922 to 1941. Although she also studied print advertisements, census figures, newspaper articles, and other such non-literary material, Terami-Wada's conclusions were mainly drawn from this sample of short fiction by popular Tagalog writers.

She concluded that: "The expatriate Japanese man was rather rough, not refined in manner especially toward women. He was either an owner of a tea house, barbershop, *halo-halo* [local sweet] parlor or bazaar, or an *apa* [ice cream cone] vendor. On the other hand, the Japanese male in Japan was romantic, always thinking of his missing lover. Or he was manly and brave, to the extent that he would set his concubine free upon learning of her true love. He was also a sports lover and practiced fair sportsmanship.

"The Japanese expatriate woman was either a *yaya* [nanny] or a geisha [regarded as a prostitute], holding a rather low social position in Philippine society. Meanwhile, the Japanese female in Japan that the Filipinos come to be acquainted with was also engaged in the entertainment business, such as singing. The Japanese woman, whether in Japan or in Manila, was always attractive, alluring, charming, and usually demure.

"However, both the Japanese male and female were poor speakers of the English language.

"Japan was a beautiful country to be visited for pleasure trips or for honeymoons. It was likewise a place for pursuing higher studies especially in medicine or engineering. She was a progressive country with many modern buildings and big department stores. Japan was also militarily aggressive and had invaded China."

In 1992 Terami-Wada extended her study to the postwar period in "Postwar Japanese Images in *Liwayway* Short Stories and Serialized Novels, 1946-1988." In this second article, she added serialized novels to her corpus of texts, taking individual chapters of novels as short stories. Taking a sample of stories distributed over five-year intervals, she discovered that changes in perception of Japan and Japanese had occurred.

After the war, she concluded, "about half of the stories which appeared in *Liwayway* in 1945-1946 are about the Japanese occupation. . . . The Japanese who appeared in these stories are all soldiers who are 'cruel murderers as well as shameless animals who rape women.'"

Nevertheless, she discovered that, "even while the wounds of war were still open and fresh, it is a fact that serialized novels already depicted 'good' Japanese."

"On the other hand," she continued, "the image of the Japanese, especially the male, as *'sakang* [bowlegged], *singkit* [slit-eyed], *salbahe* [inhuman]' and sex animal remained even up to the 1960s.

"In the latter part of the 1960s and in the 1970s, there were already Japanese depicted as victims of the war, just like the Filipinos. . . .

"Japanese soldiers are referred to *en masse* are always portrayed in the derogatory manner stated earlier. Eventually, the word *'Hapon'* and its derivative *'Ponjap'* came to refer to someone who is apt to betray, a spy or a person representing an oppressive institution such as the police or army.

"In the 1980s, Japanese atrocities are still written about. The same image of Japanese soldiers continues.

"The image of the Japanese women held during the prewar period remains the same after the war. . . . The image of the Japanese woman as a *geisha,* as an entertainer, persists. . . .

"In the 1980s, the image of the Japanese male shifts from the ugly, cruel soldier to tourist, entertainment recruiter, or Yakuza.

"Japan is seen as a country where Filipinos can go to work. Japanese products such as cars and electronic appliances are referred to, thus alluding to Japan as industrially advanced and wealthy."

Terami-Wada limited herself to one magazine *(Liwayway),* one literary form (short fiction), and one language (Tagalog). (She included a 1969 story originally written in Iluko, but she studied only the Tagalog translation published in 1970.) She did not study Tagalog fiction published in other magazines and newspapers, such as *Malaya,* which featured, for example, Paulina Flores-Bautista's "Sandaling Malaya" ["Temporary Freedom"] (1946), a story of a man who accumulated untold wealth selling overpriced goods to Japanese soldiers *("kayamanang ndnggaling sa kagutuman at kasibaan ng kanyang kasangbayan at sa kahangalan ng mga Hapon. Murang-murang nabili sa mga kasangbayan, at sa mataas na halaga ipinasa sa mga Hapon").*

Even within the period she studied, there remains a lot of territory to cover for those who wish to find images of Japanese in Philippine literature. Texts written in English, Chinese, and Philippine vernacular languages other than Tagalog, for example, as well as texts in Tagalog which were not published in *Liwayway* , have not yet been read for their Japanese images. There also remains a need to study the images of Japanese before the twentieth century. As early as the seventeenth century, Filipinos were already travelling to Japan, often with disastrous results (Lorenzo Ruiz, for instance, was tortured and executed at Nagasaki in 1637). Surely, there were reverberations of these dramatic experiences in literature. Finally, Terami-Wada restricted herself to popular literature, except for novels of Edgardo M. Reyes, Efren R. Abueg, Lualhati Bautista, and other literary figures, that first appeared in serial form in *Liwayway.*

For example, the English war stories of T. D. Agcaoili (1949-1956), collected in *Collected Stories, volume 2: Stories of War* (1994), should make interesting subjects for analysis. One story, "Tenderness" (1949), shows Japanese soldiers as extremely cruel, gang- raping two women, starving an old man to death, and torturing a 15-year-old boy (45-50). Another, "The Nightmare" (1949), depicts in detail a torture chamber operated by Japanese intelligence officers.

Also at least partially set during the Pacific War are the English novels of Stevan Javellana (*Without Seeing the Down,* 1947) and Edilberto K. Tiempo (*To Be Free,* 1963). Incidentally, Javellana's novel, according to the *CCP Encyclopedia of Philippine Art* (1994) is critically acclaimed as "the most artistic and compelling narrative of the Filipino war experience" (9: 449).

There is Amado V. Hernandez's 5,526-line Tagalog narrative poem *Bayang Malaya [Free Country]* (1955), which follows the fortunes of peasant leaders before the Pacific War who become guerrilla leaders during the war and mass movement leaders against the reconstituted Philippine political elite after the War.

There are the 1945 Tagalog war stories of Genoveva Edroza Matute (collected in *Piling Maiikling Kuwento, 1939-1992 [Selected Short Stories, 1939-1972],* 1992), which depict the cruelty of Japanese soldiers during the Pacific War, such as "Bughaw pa sa Likod ng Ulap" ["It's Still Blue Behind the Clouds"] (1945).

There are the war novels written in Tagalog, such as *Kung Wala na ang Tag-araw [When Summer is Gone]* (1970) by Rosario de Guzman Lingat. Critic Soledad S. Reyes, in her *Nobelang Tagalog, 1905- 1975: Tradisyon at Modernismo [The Tagalog Novel: Tradition and Modernism]* (1982), admits that, relatively speaking, there were very few novels in Tagalog about the Pacific War. In these novels generally, however, there was hatred for the Japanese — *"Sa malaking bilang ng mga nobela ay mababakas ang malaking pagkapoot sa mga Hapon"* ["In a large number of the novels may be seen tremendous hatred for the Japanese"] (115-16). She cites as an example Jose Gonzalez's *Panagimpan [Dream]* (1957), in which *"iisa ang kulay ng mga Hapon bilang kaaway ng bayan. Sila ang pumalit sa kinamumuhiang Kastila sa mga naunang nobela"* ["There is only one view of the Japanese as enemies of the nation. They replaced the hated Spaniards in the earlier novels"] (114). In Susana de Guzman's *Intramuros* (1946), the Japanese are shown as brutes during the liberation of Manila (115). In Pedrito Reyes's *Fort Santiago* (1945), the villain is a cruel Japanese officer (116). Examples of other Tagalog novels dealing with the Pacific War that are worth studying for their images of the Japanese are Nieves Baens del Rosario's *Erlinda ng Bataan [Erlinda of Bataan]* (1971), Adriano F. Laudico's *Anghel ng Kaligtasan [Angel of Salvation]* (1946), Pedrito Reyes's *Kulafu: Ang Gerilyero ng Sierra Madre [Kulafu: The Guerrilla of Sierra Madre]* (1946), Simeon Arcega's *Ang Ina ng Tao [Mother of Humanity]* (1946), Gregorio Cainglet's *Salita ng Diyos [Word of God]* (1946), Alberto Segismundo Cruz's *Ang Bungo [The Skull]* (1946), Susana de Guzman's *Bagong Buhay [New Life]* (1945), Jose Domingo Karasig's *Ang Panyolitong Sutla [The Silk Handkerchief]* (1946), Juan Evangelista's *Luntiang Dagat [Green Sea]* (1946), Aurelio Navarro's *Hiyas ng*

Silangan [Pearl of the Orient] (1947), Mateo Cruz Cornelio's *Hanggang Piyer [Left Behing at the Pier]* (1947), and Francisco Vasquez's *Mga Pugot na Ulo [Cut Heads]* (1946).

There are more literary pieces that are worth recalling as examples of what could still be studied. For instance, there are the war stories of Cebuano writer Marcel M. Navarra. In the beginning of the short story "Usa Niana Ka Gabii" ["One Evening"] (1948), for example, one of the characters has a dream and relates it to his wife. Even in English translation, the power of the Cebuano prose comes through: "A Japanese had entered our house. That was the start of the dream, Onyang. You were in the kitchen cooking. The moment he laid eyes on you, he nodded his head approvingly. His lustful and menacing smile could not hide his evil intentions. Then he confronted me. He leered at me and asked me if I was a soldier. I answered no, sir, just a lowly civilian. Then he motioned me to get out of the house. Because I dilly-dallied, he approached me and slapped me. Without intending to, I parried his blow. He grabbed my arm then hurled me backwards. He chased me, then beat me up. He grasped my neck and strangled me. It was a good thing you woke me up. My goodness, Onyang, what a nightmare! It seemed so real!" At the end of the story, the dream actually occurs in real life — the couple are massacred by the Japanese (Navarra 261-66).

There are the popular English stories of Maximo Ramos, such as "Air Duel" (1991: 89-95) and "Plane Crash in the Ricefield" (1991: 119-128), which portray Japanese pilots and soldiers as totally inept.

Japanese people, particularly soldiers, fleet in and out of the scenes of Bienvenido N. Santos' novel *Villa Magdalena* (1965). One descriptive passage reveals the spirit in which the writer views the Japanese, as he allows one of his characters to experience Tokyo for the first time after the Pacific War: "Tokyo was a surprise: the fall air, cooler than the mountain chill of Baguio evenings in a summer month, the pace, the grace and the beauty of the little people walking briskly through the long and broad avenues lined with skyscrapers. But not the color and the lights, brilliant now in the half glow of the dying day. This I had been told to expect, and this I saw with the speechless wonder of one for whom these things had until now been unfamiliar. . . . Yet on the surface of these thoughts rode other ghosts that held in the cage of their ribs a deeper grudge: Tokyo had not suffered like my city. Vainly I searched for scars where it had truly hurt. All I saw were the bright lights in the dying day, all I felt was the chill of autumn on my face" (Santos 1986: 214).

Santos is a particularly good subject for research in the area of Japanese images. He wrote many of his classic short stories while in the United States, marooned there by the Pacific War. One of his most famous stories, "Scent of Apples" (1948), begins with the pregnant sentence: "When I arrived in Kalamazoo it was October and the war was still on." The Japanese are omnipresent in Santos' stories as a presence never to be ignored, yet always to be avoided. Later in the story, for instance, the narrator summarizes the talk he has given at Kalamazoo: "Earlier that night I had addressed a college crowd, mostly women. It appeared that they wanted me to talk about my country; they wanted me to tell them things about it because my country had become a lost country. Everywhere in the land the enemy stalked.

Over it a great silence hung; and their boys were there, unheard from, or they were on their way to some little known island on the Pacific, young boys all, hardly men, thinking of harvest moons and smell of forest fire" (Santos 1993: 21-22).

Thus, it should similarly be interesting to analyze Santos's novel *The Volcano* (1965), much of the story of which is set during the Pacific War.

There is a need to extend the study of images of Japan in Philippine literature to non-fiction such as poetry and essay, as well as to non-written literary arts such as the screenplay and the teleplay.

There is a lot of material to be uncovered in poetry, for example. Leopoldo Max T. Gerardo's "Stairway to Hiroshima" (1962) uses an inanimate stairway as a speaker, in order to highlight the impermanence of human life. Says the stairway: "In my highness, accustomed to winter/And sun, I have stood alone" (Abad 326). Leonidas V. Benesa's "Ryoan-ji at 6 PM Kyoto" (1975) identifies Zen with Japan: "And breathless am become/this zen garden" (Abad 194).

Cirilo F. Bautista's *The Archipelago* (1970) has several references to Japan, because the protagonist of the epic poem — Jose Rizal — stays for a time in Japan. In one of the most moving passages of the long poem, Bautista describes a Japanese waitress: "There is not much between a temple and/an hotel The same eye that arranges/rocks in the garden is the slender hand/upon this table making bright changes/with the cutlery So that one descends/dazed after an autumn night of foreign/air to a face monolingual whose scents/recall the rocks and the downfall of men/In her teeth I see a samurai shaved/tensed to protect the honour of her smile/but I command her I am the sacred/guest who calls her movement if for a while/She does not speak English To her alone/words are dumb to match her meaning She is/all without language without stone/her ritual is the whiteness of the flesh/Whirled in her fingers is a temple urn/not decanter butter wineglass or such/She is clothed in godhood at every turn/Her silence is the fulfillment of speech" (Bautista 43-44).

What I would like to do in this paper is not to present the final results of a comprehensive study, but to point out directions for further research. Covering the vast field of contemporary Philippine literature, as well as the areas not studied by Terami-Wada in her pioneering research, entails a lot of money (which I do not have) as well as time (which I could have if I had the money, and which I therefore do not have either).

My project builds on and continues the work of Terami-Wada. Since she covered short fiction from 1922 to 1988, I have decided to cover mainly texts originally published from 1988 to 1994. Because the number of texts dealing in some way with Japan or the Japanese is unmanageable, I have chosen merely a purposive sample.

My paper does not deal with non-literary material. This is a regrettable but inevitable limitation, since the amount of political, historical, journalistic, and other such commentary on the Japanese even within the period of the study is enormous. For example, Gustavo C. Ingles's *Memoirs of Pain: Kempei-Tai Torture in the Airport Studio, Fort Santiago, And the Old Bilibid Prison, to Redemption in Muntinlupa* (1992) paints a highly negative portrait of Japanese,

seen from the eyes of a prisoner of war.

My paper also does not deal with literature written by non-Filipinos. For example, I do not discuss Kyoshi Osawa's five-volume autobiography — *A Japanese in the Philippines* (1981), *Dreams are Endless: Living as I Wish, Entrusting Everything to Fate* (1994), *The Japanese Community in the Philippines: Before, During, and After the War* (1994), *The Way for the Philippines and Japan is One: The Philippines will be Strong Again* (1994), *Go South, Japanese* (1994).

Following the spirit of Terami-Wada, I have included popular literature. In the nineties, the magazine *Liwayway* no longer functions as the main outlet for literature written in Tagalog or in its newer dialect called Filipino. Instead, readers have devoured pulp novels sold anywhere from five pesos to thirty pesos.

Nevertheless, I would like to point out that Japan functions as an important image in several works of what is sometimes inaccurately called "mainstream literature," namely, full-length novels, poems, and short stories.

In Ninotchka Rosca's *State of War* (1988), which goes through 400 years of Philippine history, there is hardly any notice made of the Pacific War, except for a mention that one of the principal villains made a fortune during the hostilities, occasioning a typical Rosca outburst about Ferdinand Marcos' incredible corruption: "This was the time of reconstruction; fortunes were being made. A handshake across a desk, a whispered introduction, cash under the table and so forth. . . . The most tenuous of agreements sufficed because capital was pouring in from across the seas, War Rehabilitation Funds from the great North American nation, funds whose disposition and distribution depended on the signature of one — two, at the most, perhaps — man, sending the clever and the sly scurrying to acquire heroic pasts, twenty-eight medals apiece, or sagas of having fought the Japanese Imperial Army, as well as losses in the form of houses, factories, plantations, all catalogued in detail in their nonexistence" (127).

The experience of Filipinos during the war functions as a metaphor for the current experiences of rebel writers in the hands of the Philippine military. Often called "Japs" by these writers, Philippine government soldiers are stereotyped as excessively cruel, fanatically protective of the land-owning class, and invariably defeated by the superior intelligence of peasant warriors.

It must be mentioned, however, that the practice of using "the word *'Hapon'* and its derivative *'Ponjap'*. . . to refer to someone who is apt to betray, a spy or a person representing an oppressive institution such as the police or army," as Terami-Wada put it, has become less common today. Formerly, as Terami-Wada discovered, it was true that anti-government soldiers, for example, continued to use vernacular translations of the word "Japanese" to refer to their enemies. This was an offshoot of the history of the Philippine peasant revolutionary movement, which started as a guerrilla movement known as the *Hukbo ng Bayan Laban sa Hapon* [People's Army Against the Japanese] (HUKBALAHAP, later shortened to Huk) during the Pacific War. After the War, guerrillas belonging to this large underground group refused

to disarm, claiming that the oppressive conditions prevailing during the War were not going to be removed by the elitist, capitalist, and wartime collaborators who took power after the Americans left the country in 1946. The Huks, which soon became the first Communist Party of the Philippines, were defeated by Ramon Magsaysay with the help of American Central Intelligence Agency (CIA) operatives. Today's communist rebels are not direct descendants of the first Communist Party, but belong to a second and younger Communist Party organized by poet and political philosopher Jose Maria Sison. Although the two Communist parties are historically and ideologically distinct from each other, the word "Japanese" did not cease to retain its connotation as "the Enemy" and was thus applied to government soldiers fighting the rebels.

Today, communist and other types of rebel writers seem less inclined to use what to them are clearly politically incorrect stereotypes. Thus, the connotation of the word "Japanese" as "the Enemy" has apparently been displaced. In Ruth Firmeza's novel *Gera* (1991) and in the short stories anthologized in *Magsasaka, Ang Bayaning Di Kilala: Ang Magsasakang Pilipino sa Bagong Panitikan at Sining sa Kanayunan [Peasant, Unknown Hero: The Filipino Peasant in New Literature and Art in the Towns]* (1984), for example, soldiers are no longer generally referred to as Japanese.

The war has never left the consciousness of Filipino writers. For example, Erlinda Acacio-Flores's short story "Talk of Rainbows" (1994), set in Hawaii, describes the character Wilfred in this way: "His nose was like Patria's, a Filipino nose, small. His eyes were like his father's eyes, Japanese eyes. When would Japanese eyes cease to cause this twinge in her heart? When the Japanese Imperial Army had gone on rampage in Manila in World War II, she was only eight, and she saw the slant-eyed soldiers kill her own parents.

"Now, here was her own daughter, married to someone born and bred in Maui, an American of pure Japanese ancestry. It was good that Wilfred smiled so often, for then he looked somewhat different from the grim Japanese soldiers of her memory.

"And here was this grandson, not really Filipino, not really Japanese, talking like an American child, for that was what he really was" (26).

In C. Velez's war story "Endurance" (1994), the Japanese are portrayed as inhuman monsters: "Two days ago, four Japanese soldiers on the run had arrived in the town. They had taken what little food the few townspeople had left, some sweet potato, vegetables, a little salt, wormy rice. They had taken a scrawny chicken Rosita was hiding under the house and had slapped her when she protested. Then they had gone to the old priest, who was practically the only man left in town except for the small boys, and demanded that he produce the flour and wine the soldiers were sure he had hidden somewhere. The priest had invited them to search the whole chapel and the small room at the back of it where he stayed. The search had produced nothing but a bloody nose, bruises and a swollen lip for the old priest. Not satisfied with beating up an old man, who had cried out and groaned but had not pleaded for them to stop, the soldiers set fire to the wooden chapel and watched with taunting expressions as the structure burned" (19).

In Lina Espina-Moore's war novel *The Honey, the Locusts* (1992), even the Filipino characters sympathetic to the Japanese are not that sympathetic. An interpreter named Gus, for instance, is forced to admit to himself after two years of working for a Japanese general: "Gus had no doubt that the people hated and feared the Japanese. But it was not until he was back among his own that he found out how he really felt about the people he worked for" (95).

Japan as a literary icon is a land of fulfilled and unfulfilled promises in short stories and other texts that feature as characters Philippine women who go to Japan as "Japayuki," i.e., cultural dancers, domestic helpers, or prostitutes. In some of these texts, the trip to Japan enables the female character to attain some degree of financial security, allowing her to make decisions about her life (particularly her love life) without economic considerations. In other texts, however, the Japanese experience is traumatic, often leading to socially unacceptable pregnancies that alienate the female character from traditional Philippine values.

Feminist poet Ruth Elynia S. Mabanglo, for example, protests in "Mula sa Japan" ["From Japan"] (1987) that those who go to Japan for fame and fortune find the chrysanthemum illusive: *"Ang krisantemo pala'y sadyang mapagkait,/Matutuyot ka sa tinig ma't panaginip"* ["It turns out that the chrysanthemum does not give its scent so willingly/Your voice and dreams will fade"]. The smalltown girl with the golden voice, expecting to find a singing job in Japan, finds herself instead a prostitute: *"Ang totoo, ang totoo, mangungumpisal ako,/Parang isang geisha ang papel ko rito./Anong inam sana kung totoong geisha"* ["The truth, the truth, I shall confess/I am like a geisha here/But it would be fine if I were a real geisha"] (36).

In Ricardo S. Sayas's poem "Basahang Birhen" ["Rag Virgin"] (1994), for example, the Philippine woman who goes abroad to become a prostitute is symbolized by the Japayuki or Filipina who works in Japan:

Saan man sumuling ang tungo ng Pinay,
batbat ng aglahi at katatawanan;
mapa-Silangan man
o mapa-Kanluran,
kung si Japayuki'y hamak na utusang
tatadyakan muna bago kubabawan.

[Wherever the Filipina may go, butt of insults and jokes, either to the East or West, the Japayuki is a contemptible slave, beaten up first before being raped.]

Because of the large numbers of Japanese men who used to come to the Philippines on so-called "sex tours," Japan also functions in literary texts as the country of the Other, i.e., as the homeland of the marginalized characters in stories set in Ermita and other exploitation centers. When local color is needed to make a beerhouse scene realistic, for example, writers often use Japanese men as the paying customers who people the background. As background characters, these men therefore lose their individuality and recede into the realm of the Other (as that word is used in current critical discourse).

As a symbol, Japan serves as a convenient and often effective reminder to Philippine readers of their habit of forgetting their past. Most Filipinos today do not remember or do not

want to remember the Pacific War; in fact, most Filipinos today were born after that war. As a result, little emotional resentment is felt against the Japanese as a nation or as a people. But writers with a sense of history use the Japanese war experience, particularly the Japanese use of Philippine comfort women, to provide psychological conflict in their fiction or poetry.

Irene Sunico Soriano's poem "Women in Provinces Howling" (1994), for example, focuses on the Pacific War's comfort women:

You who wanted to be a doctor,
butchered, battered, beaten
stripped naked, centered
legs apart.

You who were waiting to be
asked to their first dance,
cornered, fondled, sored
thrown across a table
mutilated.

You with children learning
their first words,
picked on, kicked, slapped
by men with guns in
green uniform.

KURA! KURA! KURA!

You who were promised factory jobs
hauled in boats, shipped out to
new countries, to stations
full of men,
Kizo! Hai!
no stopping,
Yoneo! Hai!
no resting,
Yano! Hai!
just pumping,
Kitano! Hai!
performing,
Homma! Hai!
moaning rhythms
that go on and on and on and on.

Here and now.
Each
face,
each
black
eye,
each
green
uniform,
each
groan,
nudge,
such
and
shiver
must come forth.
No room here for shame or decency,
there are 49 years of evidence to be prepared.

In Jose Luis Tolentino's short story "The Last Hero of San Jose" (1994), a traitor reveals how he saw Japanese soldiers erase a whole town from the map: "'The soldiers came,' he continued. 'Like a horde of demons, they descended on San Jose and they had never looked as menacing, as terrible as they did then'.

"'That morning they forced us out of our homes. They took our food and our livestock, and in a mad rage set fire to the fields. It was a terrible day. The children wept, and even the brave trembled from the wrath and the retribution.

"'The soldiers lined us up at gunpoint and asked where the fighters were. No one in San Jose would speak. The swords of the enemy sliced the air, tugging at our own courage and resolve. Still no one said anything. The fighters would not be betrayed.

"'Finally the soldiers started shooting. Swords and bayonets pierced into the flesh of patriots already dead. Still the enemy asked where the fighters were, but still no one in the viallage spoke. One by one the heroes fell, both men and women. Even children fell, the brutality and savagery sparing no one'" (25).

Lourdes Vidal's novel *Sa Harap ng Unos [Facing the Storm]* (1991), a story of a sexual relationship between an American soldier and a Filipino woman, is set during the Pacific War. Interestingly, the Japanese characters in the novel have no negative qualities. In fact, it is the Americans who are portrayed as villains.

In Joi Barrios's novel *Ang Lalaki sa Panaginip ni Teresa [The Man in Teresa's Dream]* (1991), the Japanese are associated in dreams with Spanish colonizers.

Most fruitful for research into images of the Japanese is F. Sionil Jose's fiction, which often has something about Japan, such as the Japanese name of the key character Narita in

Three Filipino Women (1992). A whole chapter in the novel *Viajero [Traveller]* (1993), for example, is devoted to the imagined monologue of a Philippine general who became a hero during the Philippine-American War at the turn of the twentieth century — Artemio Ricarte. The character Ricarte thinks of Japan before the Pacific War: "Japan had always fascinated me. It could very well be the nation we aspire to be. Look at the land — it is also an archipelago. And look at its history — for so many centuries, their warlords fought one another. But more than us, they were able to shut off the West for so many centuries and were thus able to evolve the basic characteristics which they now have — the social cohesion, the discipline and, most important, a sense of nation" (144).

That fascination extends to other Filipino writers who have visited Japan. For example, poet Virgilio S. Almario describes Tokyo this way in a poem entitled "Sa Takebashi Kaikan" ["At Takebashi Kaikan"] (1985): *"Marahil, sadyang nakalulula sa simula/Ang tanawin mula sa pugad ng mga bathala"* ["Perhaps, the view from the nest of the gods makes one dizzy"].

In fact, some of the most beautiful images of Japan are found among young poets who not only have been to Japan, but have no memory of the war. For instance, Marjorie M. Evasco, has a poem entitled "Origami" (1991), where Japanese sensibility meets Filipino. The poem is worth quoting in full:

This word unfolds, gathers up wind
To speed the crane's flight
North of my sun to you.

I am shaping this poem
Out of paper, folding
Distances between our seasons.

This poem is a crane.
When its wings unfold
The paper will be pure and empty. (De Ungria 64)

Why does Philippine literature use Japan in these recognizable ways?

A tentative answer would involve a critical hypothesis, namely, that Philippine writers traditionally rebel against received or conventional wisdom. There is an anti-realist stream in Philippine literature which subverts or deconstructs the mainstream realist tradition.

Thus, although the actual number of Japayuki is insignificant in terms either of the entire Philippine population or even only of the overseas Philippine population, Japan looms large as a foreign destination for Philippine fictional characters. Although there are no actual major similarities between the Philippine military today and the Japanese military during the Pacific War, the stereotype of the Japanese soldier as created and propagated by American-oriented war films deconstructs even realistic rebel fiction. The actual relationships of Japanese male tourists with Philippine female prostitutes do not influence the use of Japanese

men as marginalized characters in fiction. Although the Japanese experience of four years was negligible in the history of Philippine colonization (with four hundred years of Spanish and half a century of American domination), it is the Japanese period that serves as a reminder to Filipinos of their non-independent past.

In summary, in Philippine literary texts since 1980, Japan is viewed variously as a land of fulfilled and unfulfilled promises, as a metaphor for the human rights abuses of the military, as the homeland of the Other, and as a symbol of a suppressed past.

What can be concluded from a critical study of the image of Japan in Philippine literature written in foreign and local languages is that Japan functions like the Orient in Western Orientalist or post-colonial studies. Japan is the Other of Philippine fiction. Japan is a fiction for Philippine literature. Japan is a literary image independent of the reality that is Japan.

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