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## **Daluyong, by Francisco**

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However, perhaps that would be to ask for a different book than Scott intended to write. As it is, we have here a work of careful scholarship, which has made a major contribution to the historiography of the Revolution. It makes clear that all generalizations made till now by historians of the period still need verification from similar regional studies based on the documentation here and in the United States. Though historians have made use of Record Group 395 in the U. S. National Archives before, as well as of the Philippine Revolutionary Records in the National Library here, no one has so effectively combined the two major sets of records before on such a large scale.

This important book is accompanied by useful maps of the Ilocos provinces and of Vigan itself. An appendix contains the originals of some of the more important Ilocano documents used in the text.

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DALUYONG. By Lazaro Francisco. Quezon City: Ateneo de Manila University Press, 1986. 340 pages.

*Daluyong* was the last novel of Lazaro Francisco, and was serialized in the popular magazine *Liwayway* in 1962. A few weeks before its publication, the following quotation appeared in *Liwayway* to announce the novel's imminent publication:

Sa dagat magsisibangon  
Matataas na daluyong —  
Kagitla-gitlang ugong  
Ang lupa'y malilinggatong  
Halos tabunan ng alon.

These lines taken from the *pasyon*, image nature's fury as it threatens to annihilate the world.

It is unfortunate that this quotation did not appear in the reprint of the novel that the Ateneo de Manila University Press published last year, for these images of violence and death provided the counterpoint to the images of grace and reconciliation which shaped the *pasyon*, a religious text that has been inscribed in the people's consciousness. In the context of Francisco's long and distinguished career as a committed writer, this allusion to the apocalypse could have helped explain the novelist's increasingly pessimistic view on the possibilities of change in an unjust system.

*Daluyong* is a sequel to *Maganda Pa ang Daigdig*, but unlike the earlier work whose title suggests a hearty optimism rooted in an idealized view of the world, this novel bares a world wracked with violence from which there is little possibility of escape. Once again, it is Lino, the ex-guerrilla fighter and the protagonist in the earlier novel, who plays a pivotal role in *Daluyong's* narrative. Through the combined efforts of Padre Echevarria and Miss Sanchez, the priest's niece, Lino succeeds in overcoming a pervasive sense of despair that has its roots in his experience as a victim of society's injustice. As the novel opens, Lino receives from the priest the title to a small piece of land which is his last chance to free himself from an oppressive tenancy system. He leaves his son in the care of Miss Sanchez who he knows has long been in love with him, and who in the absence of the boy's real mother, has showered the boy with love. Their basic class difference, however, has led Lino to believe in the impossibility of any lasting relationship with Miss Sanchez.

Although an important strand in the narrative, the love angle appears as merely another element that focuses the reader's attention on the novel's main problematic: what should concerned individuals do in a society dominated by a powerful clique? The righteousness of Lino's cause becomes more clearly delineated when contextualized against the greed and duplicity of Don Tito, a landowner who sees nothing wrong in the exploitative agrarian system, and his son Benog, an American-educated lawyer who decides to throw his hat into the political arena. Guns, goons and gold become a necessary part of Benog's election campaign.

For the landowner and the politician who represent two of the most powerful institutions in society, Lino's life symbolizes the ideal — the landless individual who is given his land and in the process regains his dignity and self-respect. Lino signals the possibility of changing a corrupt system lorded over by the likes of Don Tito and Benog. As a ploy to make Lino beholden to him and his father, Benog asks the former to be his bodyguard, for Lino's courage is quite well-known in the community. Lino pleads for more time to think about the offer as he readies some countermeasures to alert the people to the machinations of both father and son. Violence finally erupts with the murder by Benog's goons of Bidong, Lino's friend. A series of killings follows until the armed goons of Don Tito are defeated by Lino and a trusted friend.

As the novel ends, Don Tito and Benog are deprived of their private army, while Lino is declared innocent of any crime. Miss Sanchez succumbs to the effects of unrequited love, but only after making Lino promise that he will marry Huli, a woman Lino has learned to like and respect because of her courage and compassion.

The novel's ending is deceptive, for on the surface it seems to be saying that the good are vindicated while the evil are punished. Yet it is quite clear that there is no transfigured world after the holocaust; the likes of Don Tito

and Benog are still firmly entrenched in their position of power while the majority of the people still languish in misery.

The novel appears to state unequivocally that it is not enough to have generous and well-intentioned landowners such as Padre Echevarria to effect any radical change in the people's lives, nor is it sufficient to possess courage and deep conviction on the rightness of one's acts, as in the case of Lino, in order to bring about change in the hearts and minds of the poor. The process of change, which is clearly depicted in *Daluyong*, is bound to be slow and painful, stymied at every turn by powerful landowners and their fellow conspirators. The victory is temporary, because there is no assurance that more powerful enemies will not appear to abort the moves of the enlightened ones from both lower and upper classes.

In this last novel, Francisco returns to the theme that preoccupied him in *Ama* (1929), his first novel — the pressing need for change in the tenancy system. But whereas Francisco effected a full reconciliation between the oppressed and their oppressor in the novel of his youth, that naivete has given way to a tougher and thus less romantic stand in *Daluyong*. The problems besetting the farmers are complex, but they must be addressed now for, as the novel has graphically shown, time is running out. The restlessness of the poor cannot be stilled and the mounting pressure to resort to arms is a terrifying but real alternative.

Perhaps this is Francisco's legacy to the people: he has pioneered in employing fiction not merely to mirror facets of the human condition but to expose it in all its brutality and violence. In the process, he has affirmed the possibility of creating an alternative world, glimmers of which are found in the text. More than a quarter of a century after *Daluyong* was first published, the tenancy problem which the novel sought to depict, still haunts the consciousness of many Filipinos, especially those who have been its victims. *Daluyong* remains a gripping text that compels the reader to view socio-political realities from a definite ideological perspective.

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CHOICE OF TECHNOLOGY IN FORESTRY: A PHILIPPINE CASE STUDY. By Jan Laarman and Klaus Virtanese. Quezon City: New Day Publishers.

This is a short study (115 pages) prepared for the International Labor Office of Geneva, with the framework of the World Employment Programme. With copious help from graphics and sketches, the very readable book takes a close look at the missed opportunity of larger employment in forestry.