



“
Aling pag-ibig pa
ang hihigit kaya
sa pagkadalisa
at pagkadakila
gaya ng pag-ibig
sa tinubuang lupa?
Aling pag-ibig pa?
Wala na nga.
Wala.

(“Pag-ibig sa Tinubuang Lupa”)

SPECIAL PROGRAM IN THE ARTS

Creative Writing





SPECIAL PROGRAM IN THE ARTS

Creative Writing

QUARTER 1 MODULE 1

BERNARDO MIGUEL O. AGUAY JR.

Writer

Emergence and Development of Literature

Lesson 1 : Literary Practices in the Philippines

Introduction and Objectives

Hi! Welcome to your next level in Creative Writing Class. This is going to be another year of updating your knowledge in writing and at the same time upskilling you on the different literary genres assigned for Grade 9 students.

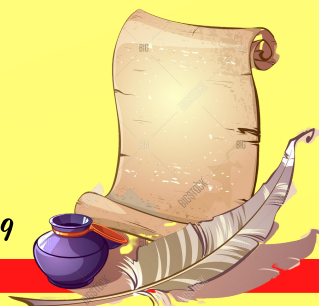
If you still remember, during your last quarter in Grade 8 you were asked to demonstrate understanding of how literature operates as a presentational act and how a written literary work is translated into a dramatic performance.

This quarter, you will be acquainted to the emergence and the development of literature, literary practices and influences which contributed to writings in the Philippine context.

You will encounter questions like how literature in the Philippines has started? Do you think literary history can be separated from the socio-political history of our country? Do you think our literature can be identified according to the time wherein the body of writing has emerged?

At the end of this Learning Resource, you are expected to:

1. describe the emergence and development of literary practices
2. identify the influences of historical events in the Philippine literature
3. create a concept map of the protest literature in the Philippines
4. justify the emergence of one protest literature



Content and Activities

I. PRE-COLONIAL PERIOD

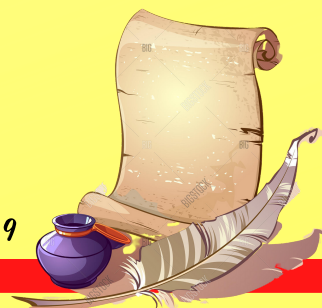
- A. Oral tradition
- B. Early Philippine Scripts
- C. Early Literary Genres in the Philippines
- D. Things to Ponder: How did literature in the Philippines start?
- E. Writing Activity: Make a Literary Timeline

II. THE COLONIAL PERIOD

- A. Philippine Literature during the Spanish Time
- B. Philippine Literature during the American Time
- C. Philippine Literature during the Japanese Time
- D. Things to Ponder: Do you think literary history can be separated from the socio-political history of our country?
- E. Writing Activity: Journal Writing

III. THE PROTEST PERIOD

- A. Dawn of the protest literature
- B. Writings during the Martial Law
- C. The Authors and their Writings
- D. Things to Ponder: Do you think our literature can be identified according to the time wherein the body of writing has emerged?
- E. Writing Activity: Understanding Literary Context



Pre-Colonial Period

Oral tradition is the form of ancient literature in the Philippines. This is characterized by our own traditions and customs in telling our folktales, old plays and short stories that depict the way of life of early Filipinos.

These oral traditions are passed on from generations to generations. Affected by the sudden death of elderly who holds the knowledge and skill in oral literature, the ancient Filipinos felt the need to develop their native writing schemes. This need was motivated too by the intensifying market activities or barter trade from other islands and nearby countries.

Early Philippine scripts that were developed are the Kurdita of Ilocandia, Kulitan of Pampanga, Baybayin of Katagalugan, Haninu'ò and Buhid of Mindoro, Basahan of Bicolandia, Tagbanua of Palawan, Badlit of Kabisay-an, Jawi of Sulu and Kırım of Maguindanao.

Our own ways of writing had helped in preserving our folk stories, legends, plays and stories which in the early period were only demonstrated by oral traditions.

The Colonial Period

When the Spaniards came, most of the traces of our early literature that were preserved on the barks of the trees, bamboo cylinders, dried leaves and stones were burned by the Spanish friars in the belief that they were works of the devil. Other researchers believe that the Spaniards obliged themselves to learn our oral language instead of them teaching us their own language. This is because of the fear that if we learn their language this might be used against them.

Records left though like folk songs proved existence of our native culture which is truly our own. Passed on by word of mouth until they reached the hands of some publishers or printers who took interest in printing the manuscripts of the ancient Filipinos.

Some accounts of the Spaniards who came to the Philippines tried to prove that our ancestors were really fond of poetry, songs, stories, riddles and proverbs which we still enjoy today and which serve to show to generations the true culture of our people.



The Protest Literature

The dark days experienced by Filipinos under the Spanish rule have started the writings related to religion like the Urbana at Feliza, Doctrina Cristiana and the Pasyon. On the other hand, it also sparked the dawn of protest literature such as the writing of Jose Rizal---the Noli Me Tangere, the El Filibusterismo, to name a few. This was also the time when La Solidaridad was established. The writings of Andres Bonifacio expressing the fervor and fire of love of country in Pag-ibig sa Tinubuang Lupa and other writings relative to the Katipunan.

Then Americans came. The Thomasites were the first English teachers and Filipinos learned the language and used it in their writings. Many Filipinos started writing again and the nationalism of the people remain strong. Filipino writers went into all forms of literature like news reporting, poetry, stories, plays, essays and novels. Their writings clearly depicted their love of country and their longings for freedom of expression and freedom of the press.

A new group started to write in English. Hence, Spanish, Tagalog, the Vernaculars and English, were the mediums used in literature during these times. The writers in Tagalog continued in their lamentations on the conditions of the country and their attempts to arouse love for one's native tongue. English writers on the other hand have imitated the themes and methods of the Americans.

Some of the writings that were considered part of the protest literature are the following: El Nuevo Dia (The New Day), established by Sergio Osmeña in 1900. The American censors twice banned this and threatened Osmeña with banishment because of his nationalistic writings.

El Renacimiento (The Rebirth), founded by Rafael Palma in 1901. El Renacimiento (Rebirth) was a bilingual Spanish-Tagalog language newspaper. It was printed in Manila until 1940s by the members of the Guerrero de Ermita family. Its directors were Fernando Ma. Guerrero, Teodoro M. Kalaw, and Rafael Palma and its editors were Wenceslao Retana, Javier Gomez de la Serna, Dominador Gomez, Isabelo de los Reyes, and Felipe Calderon.

On October 30, 1908, El Renacimiento published an editorial entitled "Aves de Rapiña" ("Bird of Prey"), which dealt with corruption in the colonial government.



There were also plays written then but after the first and second presentations, the Americans put a stop to this because of the consistent theme of nationalism. Included here were the following:

Kahapon, Ngayon at Bukas (Yesterday, Today and Tomorrow), Aurelio Tolentino y Valenzuela (October 15, 1869– July 5, 1915) was a Filipino playwright, poet, journalist, and revolutionary. His works at the turn of the 20th century depicted his desire to see Philippine independence from its colonizers. He was arrested twice, first by the Spaniards and later by American forces. He wrote and directed the anti-imperialist play Kahapon, Ngayon at Bukas (Yesterday, Today and Tomorrow), written by Aurelio Tolentino depicting the suppression done by the Americans and their plan to colonize the Philippines which led to his arrest in 1903. After his release, he continued to write for the theater. Among his later works is Ang Bagong Cristo, a proletariat interpretation of the story of Christ.

Tanikalang Ginto. Juan Abad (February 8, 1872 – December 24, 1932) was a Filipino printer turned playwright and journalist. His main contribution to Filipino theatre was his patriotic plays: the zarzuela Ang Tanikalang Ginto (The Golden Chain), and Isang Punglo ng Kaaway, the former which, caused his arrest and trial. Ang Tanikalang Ginto made its Batangas debut on May 10, 1903, in the town of Batangas. On the same day American provincial authorities seized the play's script and sued Abad for sedition. Abad wrote another nationalistic play, Isang Punglo ng Kaaway (One Enemy Bullet), which was first performed at the Teatro Rizal in Malabon on May 9, 1904. Punglo caused Abad's subsequent arrest, which in turn, put an end to his career as a dramatist.

Walang Sugat by Severino Reyes. Set in the Philippine Revolution of 1896, Walang batas sa Sugat was first published in 1898, and first performed in 1902 at the Teatro Libertad. The play is about the injustices Filipinos suffered under Spanish colonial rule, including the oppression of Filipino prisoners by Spanish friars for expressing their patriotism.

Although Walang Sugat or walang batas sa sugat is one of the major and more popular zarzuelas in the Philippines, it was one of the plays considered "too subversive" by the American colonial authorities, and its author Reyes was imprisoned. A typical and traditional Filipino sarsuwela, it portrays the dilemmas of domestic life through dialogue, song, and dance. In addition, the sarsuwela is



laden with romance, humour, and conflict. Reyes, also known as the "Father of the Tagalog Zarzuela" and under the nom de plume "Lola Basyang", wrote *Walang Sugat* as his "statement against imperialism."

During the Japanese Period (1941-1944), the invaders saw to it that Filipino movements be limited. The writers stop wielding pens and started wielding guns. They introduce the following:

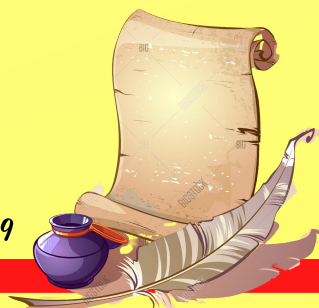
Nippongo and their literary arts and forms. Haiku is a short descriptive poem about nature, consisting of 17 syllables -5 syllables in the first line -7 syllables in the second line -5 syllables in the third line.

Haiku -Short descriptive poem about nature -Consisting 17 syllables -5 syllables in the first line -7 syllables in the second line -5 syllables in the third line

Senryu -a 3 lines similar to haiku structure with 5-7-5 but differs from the latter in rhyme -the subject is human nature. The tone is satirical and ironical

Tanka -The longest among three -has 5 lines and 31 syllables -5-7-5-7-7

Cirilo Bautista's words in his paper says "Philippine literature continues to be written under conditions of stress. Indeed, the evolution of Philippine literature has been marked by circumstances of tension and suspension created by historical exigencies, on the one hand, and factors of growth on the other: the shapes, qualities, and direction of this literature are proximate reactions to history and to the structure of national governmental priorities. The writer, consequently, cannot avoid being committed, consciously or unconsciously, to certain principles and viewpoints that crystallize and synthesize these reactions. Dispassionate judgement becomes a chimera. In the midst of cultural upheavals and spiritual dislocation, the writer is the interpreter of his country's past and the prophet of its future. He is qualified for these works because he has always been involved."



Suggested Activities

LITERARY TIMELINE

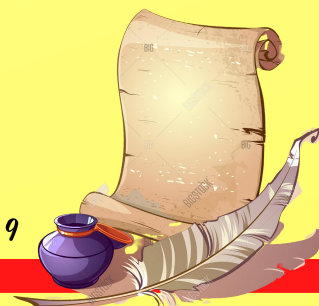
Complete the following table of the necessary information which you think relevant if we talk about the emergence of literary practices in the Philippines.

Timeline	Year Started	Form of Literature/Genre	Titles (If there's any)	Authors (if there's any)
Ethnic Era				
Spanish Occupation				
American Occupation				
Japanese Occupation				
Political Rule				

CEREBRAL IMMERSION

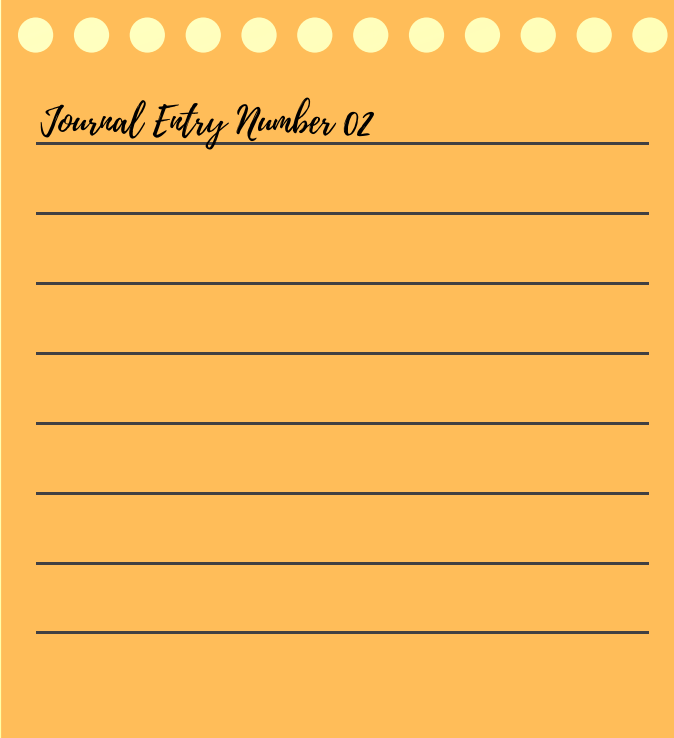
If given the chance to live in the three major literary timelines, when would you prefer to exist: Pre-colonial Period? Colonial Period? or Protest Period? What will be the theme of your writing in that period? This can be one of your journal entries.

Journal Entry Number 1



UNDERSTANDING LITERARY CONTEXT

Analyze this line lifted from the Japanese Period: THE WRITERS STOP WIELDING PENS AND STARTED WIELDING GUNS. What does this line tell you?

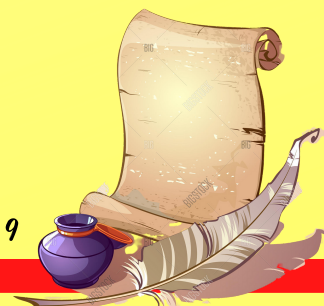


Journal Entry Number 02

Notes to the Learners

After taking time to think of what you have read, you might think that you have information overload. So it's time to unload now.

Dyad means you are going to pair with another person. And since we are still in the quarantine state because of the pandemic, you will look for an elderly in your family whom you can talk about the war in the Philippines as your springboard or point of entry. Please take note that this conversation with your elderly family member should progress to talking about the writings and readings available during their time. Make sure that you a pen and paper with you to write the information that you will hear. But, if your relative is not comfortable seeing you writing every now and then of what they say, you can keep your pen and paper while having the casual interview but make sure that you immediately write them down after the dyad.

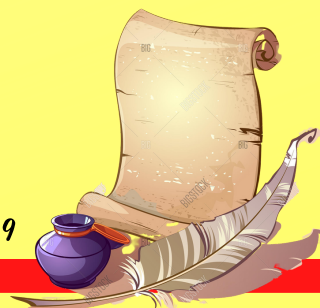


This is for you to find out whether or not there were writings or reading materials available during their time.

Should you not have elderly family member, you can contact your classmates or schoolmates who have one and share thoughts about his/her interview with the elderly. You are allowed to share the same data but you should not be sharing your own writing entry.

After the dyad with an elderly or after sharing with your classmates' interview, you are now ready to write your Personal Essay. Personal Essay is a simple account of your experience similar to journal writing or your diary. The only difference is that you have to try to sound like you have an authority in talking about your experience. Since this is a Personal Essay, you will primarily use the First-Person Singular pronoun "I."

Your ability to write your thoughts should not be hampered by your language facility. Some of you might have an impression that you cannot use straight English in writing. Do not worry too much about that. You can write using the language the you are comfortable with.



Transcreation

Lesson 2 : Transcreating Literary Works

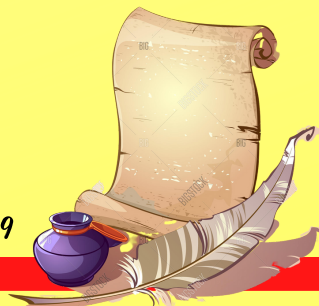
Introduction and Objectives

Now that you had a cerebral immersion of the past by revisiting the emergence and development of the literary history of the Philippines, in this lesson we will try to explore the different literary genres by way of identifying the narratives and how these narratives can be transformed into a different genre.

We will entertain answers to questions like, how do you know when you need transcreation instead of translation? These two terms are both common language service options but differ quite a bit.

At the end of this Learning Resource, you are expected to:

1. differentiate translation from transcreation
2. identify the processes involved in transcreation and translation
3. Translate poems and fiction from other regions to another regional language
4. Transcreate poems and fiction to another genre
5. collaborate with other regional writers to translate and transcreate a literary piece



Content and Activities

I. TRANSLATION

- A. Literary gains in translation
- B. Different types and focus of Translation
- C. Things to Ponder: how do you know when you need transcreation instead of translation?
- E. Writing Activity: Translate a Regional poem to Tagalog (Bikol to Tagalog)

II. TRANSCREATION

- A. Literary gains in transcreation
- B. Different types and focus of transcreation
- C. Things to Ponder: how do you know when you need transcreation instead of translation?
- E. Writing Activity: Transcreate a poem or a short story into another genre and vice versa

Content and Activities

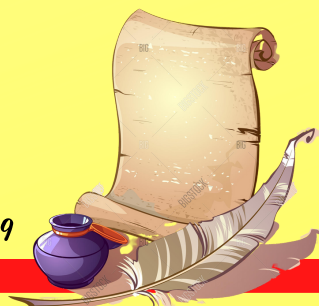
WHAT IS TRANSCREATION?

Transcreation is the process of adapting content from one language to another while maintaining the existing tone, intent and style.

While creative translation will generally include some of your original content, just a reworking of specific ideas, transcreation will often be a complete reimagining of your content so that it better resonates with a different culture.

HOW IS TRANSCREATION DIFFERENT FROM TRANSLATION?

While translation focuses on replacing the words in one language with corresponding words in a new language, transcreation services are focused on conveying the same message and concept in a new language



Transcreation enables translators to inject their own creativity and cultural knowledge to create content that resonates with a new audience.

If you're still not completely sure how transcreation differs from translation, here are six ways to distinguish between the two:

1. Transcreation specialists are writers.

Usually, people who provide transcreation services are copywriters in other languages instead of translators.

Some translators also happen to offer copywriting services in other languages, but in general, these are two different services, and the people who provide the services are not always part of the same professional associations and networking groups.

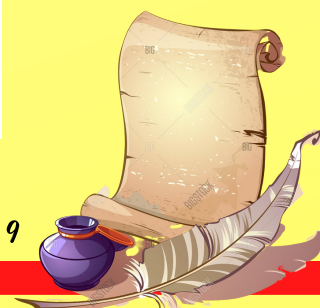
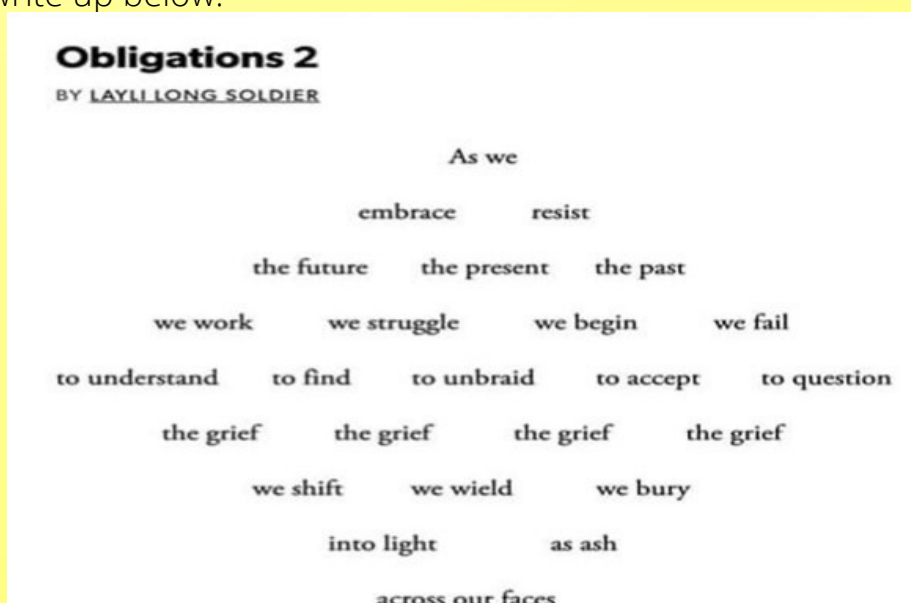
2. Transcreation starts with a creative brief

Unlike translation, which starts with a source text, transcreation starts with a creative brief, just like your other creative projects do in your source language.

Instead of simply providing text to the transcreation provider, you'll need to provide them with clearer ideas of the creative concept and the desired action you are hoping to trigger with the copy.

If one poem is transformed into a short story, what is it? A Transcreation? A Translation? Or Neither?

Study this write up below:



This is another piece made out of the write-up above:

Struggle

To unbraid the grief
We struggle, we bury the past
as we resist as ash, the present,
across our faces.

What happened here? Was there a translation done? Was there a transcreation done? Discuss your answer with a parent or relative or with a classmate via phone or social media.

POETRY

Poetry is everywhere, and it hides in plain view. Everyday writing like catalogs and tax forms can contain the ingredients for a "found poem." Writers of found poetry pull words and phrases from various sources, including news articles, shopping lists, graffiti, historic documents, and even other works of literature. The original language is reformatted to create the found poem.

If you've ever played with a magnetic poetry kit, then you're familiar with found poetry. Words are borrowed, and yet the poem is unique. A successful found poem doesn't simply repeat information. Instead, the poet engages with the text and offers a new context, a contrary view, a fresh insight, or lyrical and evocative writing. Just as plastic bottles can be recycled to make a chair, the source text is transformed into something completely different.

Traditionally, a found poem uses only words from the original source. However, poets have developed many ways to work with found language. Rearranging word order, inserting line breaks and stanzas, and adding new language can be part of the process. Check out these six popular approaches to creating found poems.

The exercise in the previous page is also an example of a found poetry. This activity is actually an introduction to transcreation and for you to understand how can we transform poetry to a short story and vice versa, we will start with transforming a poem into another poem and a short fiction into another short fiction.



Read the following poem.

Mi Ultimo Adios
Dr. Jose Rizal

Pinipintuho kong Bayan ay paalam,
Lupang iniirong ng sikat ng araw,
mutyang mahalaga sa dagat Silangan,
kaluwalhatiang sa ami'y pumanaw.

Masayang sa iyo'y aking idudulot
ang lanta kong buhay na lubhang malungkot;
maging maringal man at labis alindog
sa kagalingan mo ay aking ding handog.

Sa pakikidigma at pamimiyapis
ang alay ng iba'y ang buhay na kipkip,
walang agam-agam, maluag sa dibdib,
matamis sa puso at di ikahapis.

Paalam, magulang at mga kapatid
kapilas ng aking kaluluwa't dibdib
mga kaibigan bata pang maliit
sa aking tahanan di na masisilip.

Pag pasasalamat at napahinga rin,
paalam estranherang
kasuyo ko't aliw,
paalam sa inyo, mga ginigiliw;
mamatay ay siyang pagkakagupiling.

That poem by Dr. Jose Rizal was written during the Spanish time and the geographical background, the linguistic and the influence of ethnic tradition are evidenced in the poem. But what if that poem is the basis of this transformation written by Faith Manimtim?



PAHIMAKAS SA TUNOG NG AGUNYAS

by Faith Manimtim

Aadyo ang adlaw, mananaog ang b'wan,
Hihimlay ang pagal, pipikit talukap,
Anluwageng pluma, estrukturang bayan,
Ang huling hininga'y, sa lipunang liyag.

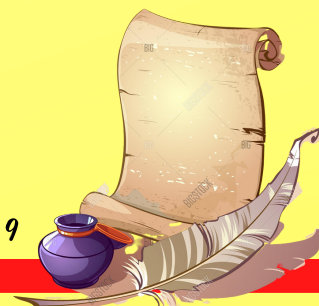
Kimono'y saksi ng pagkamakabayan,
Barong-Tagalog ang patda at sagisag,
Abo'y hahandog sa lupang tinubuan,
Espadang tinta ay magmamantsang ganap.

Tigis ang kape at tsokolateng simpan,
Alaala'y libing sa ilaw na andap,
Sa katre ng panchong ay mananambitan,
ang hapis ng pumpon na puting bulaklak.

Dung-aw ang silbing hudyat ng katapusan,
Himig nangaglamay, pag-asa'y sisikat,
Ito ang pahimakas, huling paalam,
Saliw ng agunyas, huhubdin kalasag.

After seeing that poem in the Spanish period transformed by a 21st Century Literary Writer, you have just moved to another level closer to the right way of literary transcreation.

Now, you are about to read a short fiction written by Bernardo Miguel O. Aguay Jr., a published contemporary writer and a teacher in Cavite City National High School– Senior High School. This short fiction was written during the first two months of the Pandemic COVID 19.



Pangitain ng Liwanag
Ni Bernardo Miguel O. Aguay Jr.

"Bakit ka uuwi ng Bikol? Di ba nasabi mo, wala ka ng babalikan doon?" Alam na alam ni Emman ang puntirya ng linya ni Liza.

Hindi niya kasundo ang kanyang limang kapatid. Ang kanyang mga magulang na uugod-uugod na usad-pagong sa mga pagbabagong nais niyang mangyari kaya laging nauuwi sa mga diskusyon at domestic psychological torture ang bawat pag-uusap.

Nasa Australia na si Menchu at ang kanilang dalawang anak. Solo na lamang ang buhay niya sa paghahanap ng katuturan.

Si Liza ang tumanggap at naging banko ng lahat ng deposito ng kalungkutan mayroon ang kanyang negosyong pamumuhay, pakikipagbuno sa mundong lagi niyang tinitingnan na alter na realidad at ang totoo ay ang hindi nakikita.

Hanggang sa dumating ang di masawatang coronavirus.

"Kailangan kong umuwi. Gusto kong makita ang mga magulang ko. Matatanda na sila. Vulnerable sa coronavirus sabi sa balita. Malamang mahahawaan din sila ng COVID 19."

Lumabas lamang sa kanyang bibig ang mga salitang iyon bilang sagot kay Liza. Alam ni Liza iyon kasi isa itong nurse at kinailangang magtrabaho upang mailigtas ang marami.

"May magagawa ka ba kung sakaling nasa Bikol ka? Alam mong wala pang vaccine na nadidiskubre para sa virus na ito."

"Wala pa nga. Wala. Kaya gusto kong umuwi. Kahit sa huling sandali, kahit sa paramdam kahit sa kung anong paraan, madama nilang nandoon ako, nadoon ako sa kanila kahit sa huling sandali." Medyo umakyat ang tono ng boses ni Emman na ikinagulat ni Liza na ikinagulat din niya.

"Hindi ka papansinin doon. Wala kang magagawa sakaling mahawa man sila. Ang mga matatanda kapag tinamaan ng virus na ito at dalhin sa facility ay kailangang tanggapin na ng kapamilya na ang pagsakay nito sa ambulance ay katumbas na ng la- may at libing na walang kaparang nimdim."



Pero buo na ang pasya ni Emman. Sa kabila ng isang buwan ng lockdown ay uuwi ito ng Bikol para sa huling sandali.

Tama si Liza.

Malalim ang sugat na likha ng kanyang paglisan sa Bikol. At ang sugat na iyon na nilikha niya ay matagal nang naghilom sa kanyang mga magulang. Normal na lamang ang dalawang matanda na umiinog ang buhay sa maghaponing paghihintay sa paglubog ng araw at pagdatal ng gabily may rehearsal ng pagkamatay.

Narinig niya minsan ang kanyang tatay habang nanonood ng balita sa tv tungkol sa virus na marami ng buhay ang kinitil sa buong mundo.

"Ang mga tao ay mga tanga sa aral ng Diyos. Matagal ng nandito ang virus sa mundong ito. Matagal ng nandito kasama ng tao ang mga dahilan ng kanilang pagka- matay. Hindi ito maiiwasan tulad ng kapanganakan. Ang kamatayan ay isang tiyak na pangyayari." Ang iba pang sinabi ng kanyang ama ay nilamon na lamang ng lalamunan nito at ng dibdib.

Isang linggo na si Emman nang makauwi.

May ubo ang kanyang mga magulang pero wala sa kanilang nagkakalagnat. Ang ubong nararamdaman ng dalawang matanda ay madalas lamang sabihin ng kanyang nanay na "pasma yata ito gawa ng maling pag-inom ng tubig o pagkatuyo ng pawis." At ang lahat nang pag-aalala ng buong mundo sa COVID 19 ay nalulusaw lamang sa mga herbal na inumin ng dalawang matanda na sa kanilang buong pagkabuhay ay naghahalinhinan lamang ang nilagang lakad-bulan, kamangkaw, tanglad, oregano, ar- tamisa, mambog, guyabano at nilagang nahihinog na dahon ng saba.

Tama si Liza. Tama rin siya sa kanyang naging pasya. Tahimik niyang tatanggapin ang lahat.

Ika-40 araw nila ngayon ni Liza bilang dalawang kauna-unahang namatay sa COVID 19. Kaya't may sundo ang liwanag na pangitain.

Wakas



Can you consider this Short story below a transcreation of the flash fiction above?

PARALLEL-UNIVERSE

ni Buboy Aguay



Ako si E6.37KP4.7KR53.68. Code ko yan as Earthling.

Nakaharap ako ngayon sa isang POBOTHEMS (portable body thermal scanner). Ito ang pinakabagong release ng thermal scanner na pag-apak ng paa mo sa stand ay nakaharap ka sa isang monitor at doon lalabas ang lahat nang data mo tulad ng population code, personal and professional info, criminal and medical backgrounds, race and other origins.

Wala akong imik na tumuntong sa stand. Nagsimulang lumabas ang mga data. Bumuntong-hininga ako nang malalim. Kabado nang kaunti. Ilang segundo pa ay biglang nawala ang lahat nang data sa monitor. Nagkulay green ang buong space.

"Thank you for maintaining your healthy social status Citizen E6.37KP4.7KR53.68."
Wika ng automated machine mula sa nakakabit na audio speaker nito sa tagiliran ng monitor.



Nakadama ako ng kaunting relief.

"Please identify your transaction today," sabi uli ng Pobothers.

"Travel," Sabi ko. Origin.

Lumabas ang mga options mula Level 1 patungo sa mga levels hanggang 4.

"Level 1 to Level 3."

"Destination?"

"251. Area 41. Caridad. Cavite City"

"This is a restricted travel destination at this time. Please proceed if you have arranged a private transport."

"Proceed."

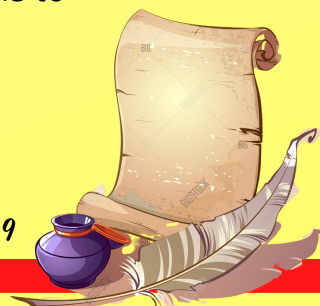
Lumabas ang box kung saan dapat i-key-in ang code ng private vehicle. Tapos nilagay ko ang code ng sasakyan. Lumabas ang data ng sasakyan: may-ari, mileage, kundisyon ng sasakyan and restrictions.

"Your chosen transport vehicle is restricted. Closest point to your destination where your vehicle could reach is Turbina Observatory Center. Are you going to proceed?"

"Yes."

"We are very sorry, Citizen E6.37KP4.7KR53.68. We cannot process your travel from TOC to your final destination at this time. You will have to transact to another Pobothers assigned in TOC once you get there. Would you like to proceed?"

"Yes."



Lumabas uli ang mga data ko. Nakalagay na ang info ng aking travel. Nabawasan na ang aking networth sa charges ng sasakyan 25,000 pesos. Remaining balance 930, 645.

Nakatitig ako sa remaining balance nang biglang nagkulang orange ang buong screen. May lumabas na image ng document.

"Travel Request from your School Principal. Congratulations Citizen E6.37KP4. 7KR53.68. This allows you to access Level 2 with restrictions."

"Thank you."

"You're welcome."

Bumalik uli ang mga personal data ko sa monitor. Lumabas ang travel details. 4 hours and 25 minutes ang travel time.

Ilang sadali pa lumabas na ang rectangular transparent pad sa tagiliran ng Pobothers.

"Please get your tcomport."

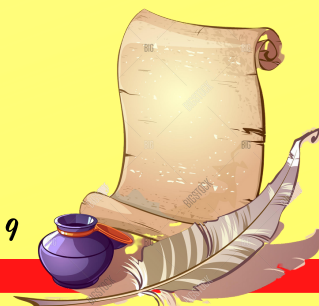
Travel communication portal. Ito iyong magiging gadget ko habang nagtatratel hanggang makarating sa aking final destination.

Mag-step down na sana ako matapos makuha ang gadget nang biglang may lumabas na monitor video. Isa itong live feeds.

"Hi, Bernard. Kapansin-pansin ang mood mo mula pa kanina. Cheer up."

Ngumiti ako.

"Ganyan. Ok. Enjoy your trip." Nawala ang live feed.



Psychologist iyon. From time to time nagbobroadcast ng psychological condition. Unsolicited ito. Proactive kumbaga.

Habang pabalik sa kinalalagyan ng aking backpack at isang sterile plastic bag na dala ay nagpadala ako ng sonar messages sa school portal namin kung ano ang mga options ko pagdating ko ng TOC. Agad na may nagpop-up na message sa tcomport.

Ang Head ng Scientific Studies namin, si Teacher Jing Rosga. Pinadalhan niya ako ng options kung paano makarating sa final destination ko from Turbina Observatory Center.

Level 1 travels pa rin to Dasmariñas, Tejero o Alabang. Lagi talagang prompt si Teacher Jing sa mga directions. Binago ko ang status ko sa portal. Ginawa kong Mobile. Para alam ng aking immediate head na si Teacher Reivy, ang Head ng Language Studies, na I will be working while on travel.

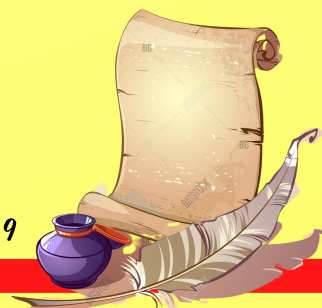
Ilang sandali pa, habang inaayos ang food packs na pinadala ng isang kaibigan ay tumunog na ang tcomport. Dumating na ang private transport.

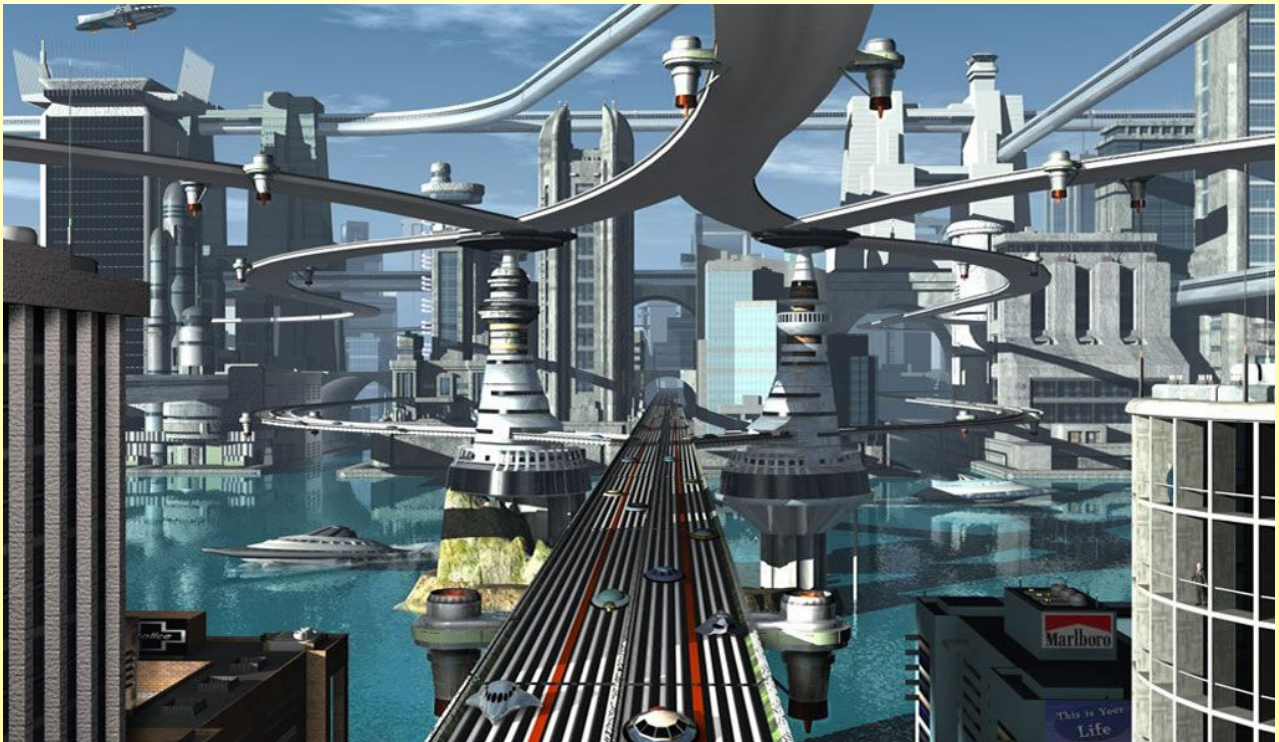
Ilang sandali pa, humahaginit na ang saksakyan sa magnetic lane. Dating ruta pa rin ang dinadaan. Magnetic nga lamang ang kalsada at mas mabilis ang travel time. One way. Walang traffic jam. Sa itaas, mula sa tip glass window ng sasakyan ay tanaw ko ang mga level 2 air transport vehicles.

Majority ng population sa Pilipinas ay nasa Level 1. Di naman masasabing mga mahihirap lang ang nasa level 1 kasi may mga mayayaman na mas ginustong manirahan sa level 1. At ang kanilang means of transportation ay magnetic lanes na nasa ground level at hanggang sa vertical lanes na hindi lalagpas sa 50th floor ng building.

Ang level 2 ay ang upper city na constructed from the urbanized area. Mga dating malalaking buildings na naging foundation ng constructed upper level.

May isa pang level ng mga urban areas--ang level 3 and 4. Nahahati lamang sila sa isang level pero may restrictions ng access. Mostly kasi, ang 3rd and fourth level ay mga government offices and government armed entities.





Kapag hindi ka tumigin sa itaas, parang hindi naman nag-e-exist ang ibang levels maliban sa level 1. Ang makikita mo lang ay ang ginawang zoning sa maraming Area ng Pilipinas.

Nakakumpol ang mga komunidad at mga settlements. Pataas ang development ng mga housing projects. Lahat ng landmass ay tested ng pH level kaya naka zoning din ang timberland, fruitbearing trees, industrial zones at agricultural staple crops. Sa isang banda, parang naisalugar ang lahat.

Maliban sa isang kundisyon na ilang dekada nang bigo ang Science na tukuyin ang eksaktong gamot sa deadly corona virus. Iba-ibang reaksyon ng virus, sa bawat genetic model ng tao. Ganoon naging palaisipan sa siyensiya ang virus kaya hit and miss ang istrategiya sa paggamot at pagdevelop ng vaccine.

Bawal matulog sa biyahe pero nawala ako. Di ko alam kung paano akong nakatulog. Nagising na lamang ako nang marinig ko ang tunog ng mga sasakyan sa level 2 na mabilis na nawala sa itaas namin. Dumating na sila sa detour point. Ibig sabihin malapit na ako sa Turbina Observatory Center!

Backpack, sterile bag at ang sealed food pack na hindi ko man lang nagalaw. Nasa isang pocket ang tcomfort. Nagmental note ako, I'm good to go. Naghanap ako ng bakanteng Pobothems. Mahahaba ang pila ng mga tao.

Lakad-takbo ako para maghanap ng bakanteng Pobothems o kaya iyong may kaunting nakapila. Wala.



Pedestrian. Sa kabilang lane baka may bakanteng Pobothers. Mabilis kong itinapat ang paa ko sa dalawang slot ng footprints sa magnetic pedestrian lane. Wala rin. Napilitan akong pumila. Pang-apat ako sa isang pila. Dito na. Nang biglang magkulay dilaw ang Pobothers. Agad kong nilingon ang ibang Pobothers. Ganoon din.

Frustrated ang karamihan. Lahat ng Pobothers ay nagsasabing: "Two hours data synchronizing will commence in 30 minutes. All citizens are advised to stay inside designated hub or settlements. Failure to do so will freeze your data for the next 3 months."

Paulit-ulit na sinasabi ng mga machines iyon kanya-kanyang hanap ng lugar ang mga tao. Sa loob ng limang minuto, mangilangilan na lamang ang ang mga taong nasa labas.

Naka-ilang doors na ang sinubukan kong pasukin hindi ma-access ng aking code. Laging ang sinasagot ng machine "you are not authorized to access this hub." Sa mga sasakyan namang nakadocked ay denied din ang aking tcomport. Ten minutes. Inimagine ko na kung ano ang susunod na mangyayari kapag naka-freeze ang aking data sa loob ng 3 buwan.

Habang lakad-takbo sa TOC nagsend ako ng message kay Teacher Jing. Mabilis na kumilos si Teacher Jing para i-search ang network ng mga hubs. Sinubukan din niya ang mga emergency shelters at mga nakapark na mga vehicles sa level 1. Lahat occupied. Lahat ng mga non-permanent settlers hubs ay punuan sa Level 1.

Sunod na komuntak ang Head ng Language Studies, si Teacher Reivy. Inaalam ang possibility ng access sa Level 2 kung may enough fund ako.

Mabilis akong nagmental note. Kanina sa Pobothers ay may mahigit 930,000 akong network. Mabilis kong tsinek kung magkano ito sa Level 2. Ang pera kasing computed as network mo sa Level 1 ay nagdedeppreciate kapag sa bracket ng Level 2 mo titingnan. Hindi ako nagkamali, umabot lamang 8000 ang network ko sa Level 2. Ni hindi ito makakapag access ng isang cell sa isang hub.

Mabilis kong ininform si Teacher Jing at Teacher Reivy. Nagkasundo ang dalawa na magtransfer ng additional network mula sa mga pending accounts nila na hindi pa accepted sa kanilang data at maaari pang i-delegate.



Five minutes. Maraming hubs ang nakontak. Lahat sarado. Lahat fully-booked dahil nga sa napipintong lockdown due to synchronization ng data.

Walang maa-access na public settlements dahil sa banta ng corona virus na hanggang ngayon ay hindi pa rin masolusyonan ng WHO. I'm dead.

Nasabi ko sa sarili ko.



Nagring ang tcomfort. Unregistered number ang lumalabas. Sinagot ko. Si Teacher Mishael, komontak ng kaibigang Robot Lawenforcer na siyang kakaon sa akin pero kinabukasan pa.

No choice na. Tatlong minuto.

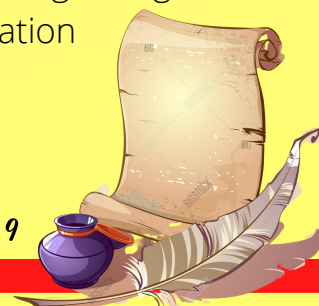
Nag-ring ang phone. Si Rica. Naka-booked na ang isang bakanteng cell sa Green Glass Hub. Pero kailangan kong physically mag appear sa emergency Pobothers ng mismong hub nito.

Isang rover sa Level 1 sa parking lot. Tinanggap ang access code ng tcomfort ko. Mabilis akong humaginit sa magnetic lane.



Sabi ni Teacher Jing, magawa man ito, kailangang may physical inspection sa maa-identify na hub online. Dahil nagsi-synchronize ang lahat nang data, hindi magiging reliable ang mga information online.

Naisip kong tawagan sa Level 2 ang isang kaibigan si Edward kung pwede nila ako i-accomodate habang nagsisynchronize ang data para maiwasan ko ang pagka freeze ng aking data. Ipinorward ni Edward ang information sa isa ring kaibigan na si Rica na mayroong unlimited access sa Level.



Positive ang arrangement mula kay Rica online at gayundin sa ang kanyang special access to know kung may bakanteng cells nga ang mga ito.

Twenty minutes na ang nakalipas. Habang lakad takbo ako sa paghanap ng pwedeng ma-access na hub ang aking tcomport mabilis na kumikilos din si Teacher Jing at Teacher Reivy. Sa kabila ng arrangement na ginagawa ni Teacher Jing online ay nagsesend siya ng instruction sa mga steps na dapat ko pang gawin para ma-access ang transferred networth at maipasok ito sa data ko sa Level 2. Nai-imagine ko ang concern nila. Nahihiya man ako sa sitwasyong kinapalooban ko ngayon pero wala akong choice ngayon.

Two minutes. Nasa tapat na ako ng hub pero nasa level 2. At hindi kaya ng rover ang vertical balancing. Nakita ko sa tabi ang loader ng food chamber ng hub. Mabilis akong sumampa doon.

60 seconds.

30 seconds

10 seconds.

9

8

7

6

5

4...



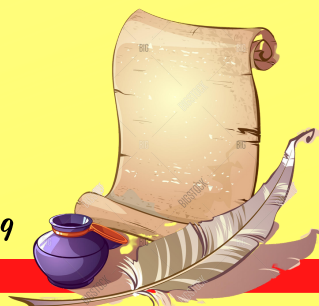
"Welcome Citizen E6.37KP4.7KR53.68 to your temporary access to Level 2. I am a prototype Pobotheims. Please key in your tcomport to gain access of this hub."

Mabilis kong itinapat ang tcomport sa lighted space sa monitor.

"Accepted. Please identify your transaction today."

"Cell Access and Travel by sunrise of Day 30 June 2099." Humihingal kong sabi.

END



Notes to the Learners

For your writing activities that are being required in the Content part of this Learning Resources which include but not limited to Journal Entries, personal essays, paragraph writing, etc., the following Rubrics may be used to determine your points earned:

Essential Elements	1	2	3	4	5
Development of Topic & Details	*No thesis, undeveloped or vague thesis, theme or topic *Few or no relevant details	*Inconsistent or basic development of thesis, theme, or topic; limited in depth or clarity *Details lack elaboration; important details omitted; some details inaccurate	*Adequate development of thesis, theme, or topic; *Conclusion is more than a summary *Details are adequate, accurate, relevant; some elaboration	*Consistently & fully developed thesis, theme or topic; *Draws a conclusion *Details are specific, enhance development, and are elaborated upon	*Clearly & fully developed, original, insightful thesis, theme, topic & conclusion *Rich supporting details are fully elaborated upon & enhance development
Information Integration	*No evidence of understanding the subject or content *No connection between subject or content and task	*Inaccurate or basic understanding of subject or content *Few connections to subject or content and task	*Adequate understanding of subject or content *Implied connection between subject or content and task	*Clear understanding of subject or content *Clear connections between subject or content and task	*In-depth analysis of subject or content *Insightful connections between subject or content information and task
Organization & Format	*Lacks focus and organization or unclear focus organizational strategy *Format of paper is not consistent with assignment	*Establish but does not maintain focus *Organizational strategy includes some transitions *The paper has major formatting issues	Maintains a clear and appropriate focus Logical progression of ideas with transitions, some inconsistencies *Some of the paper is formatted correctly with minor inconsistencies	*Clear and appropriate focus; *Logical & controlled organization throughout; *Appropriate transitions; not formulaic *A majority of the paper is formatted correctly	*Clear and appropriate focus *Effective use of appropriate transitions *Writer expresses relationships among ideas; *Careful & subtle organization *Entire paper is formatted correctly
Word Choice, Sentence Variety and Structure	*Poor sentence structure; many fragments and/or run-ons *No sentence variety *Limited vocabulary; or consistently inappropriate for purpose	*Complete sentences; *Rudimentary sentence variety *Appropriate vocabulary	*Deliberate sentence variety *Effective vocabulary	*Sentence variety enhances style & effect *Varied and precise word choice	*Complex sentence variety enhances style & effect *Sophisticated language
Grammar, Usage & Mechanics	*Errors in grammar, usage & mechanics make writing unclear; or distract *Few or no citations	*Errors in grammar, usage & mechanics disproportionate to length & complexity of piece *Pattern of major citation errors	*Some errors in grammar, usage & mechanics *Pattern of minor citation errors	*Few errors in grammar, usage & mechanics *Some citation errors	*Mastery of grammar, usage & mechanics *Few or no citation errors

Other activities that you will encounter in this Learning Resource which will not require your Journal, you can assign a separate Notebook for that just to make sure that are able to keep your portfolio for this Creative Writing Class in tact.

In some activities that would require you to contact somebody online or via cellphone, especially on translation and transcreation, you will find the directory of writers in the Appendix page.

For your Summative and Objective tests, answers will be written in your separate notebook. Should answers will be provided in this Learning Resource, you may ask the help of your parents or relatives to check your answers using the provided Answer Key.



Here is the first set of Multiple choice Test for you to diagnose your theoretical knowledge about Creative Writing in this grade level.

Your answer will be written on your notebook.

1. Legends are a form of prose the common theme of which is about the .
A. origin of a thing C. origin of a thing, place and location
B. origin of a thing and place D. origin of a thing, place, location or name.
2. The events in legends are imaginary, devoid of truth and .
A. undesirable C. unbelievable
B. miserable D. gullible
3. Folk tales are made up of stories about life, adventure, love, horror and humor where one can derive .
A. lessons in school C. lessons about hunting
B. lessons about life D. lessons about death
4. Epics are long narrative poems in which a series of heroic achievements or events, usually of a hero, are dealt with at length like .
A. Ibalon B. Biag ni Lam-ang C. Hudhud D. Idarapatra at Sulayman
5. Bugtong is made up of one or more measured lines with rhyme and may consist of
A. four syllable only C. no limit number of syllables
B. four to 12 syllables D. four to eight syllables
6. are figurative words said by our ancestors which teach moral lessons.
A. Oral tradition C. Salawikain
B. Ariwaga D. Sawikain
7. are brief instructive expressions that suggest a specific action, behavior, or judgment.
A. Tula C. Sawikain
B. Salawikain D. Ariwaga
8. Doctrina Cristiana was the first book printed in the Philippines in in xylography written by Fr. Juan de Placencia and Fr. Domingo Nieva, in Tagalog and Spanish.
A. 1953 B. 1593 C. 1359 D. 1935
9. is a classic prose in Tagalog which contains letters between two sisters and have influenced greatly the behavior of people in society because the letters dealt with good behavior.
A. The Two Tales of Two Sisters C. Urbana at Feliza
B. Sisa at Maria Clara D. A La Juventud Filipina
10. Short descriptive poem about nature consisting 17 syllables -5 syllables in the first line -7 syllables in the second line -5 syllables in the third line
A. haiku B. senryu C. Tanka D. Diona



ACTIVITY
POEM TO SHORT STORY

Direction: Write a short story in the language of your choice based from the poem written by Jess Santiago entitled “ Kung ang tula ay pumpon lamang ng mga salita.”

Kung ang tula ay pumpon lamang nga mga salita
Ni Jess Santiago

Kungang tula ay isa lamang pumpon ng mga salita,
nanaisin ko pang ako’y bigyan ng isang taling kangkong
dili kaya’y isang bungkos ng mga talbos ng kamote
na pinupol sa kung aling pusalian
o inumit sa bilao
ng kung sinong maggugulay,
pagkat ako’y nagugutom
at ang bituka’y walang ilong,
walang mata.

Malaon nang pinamanhid ng dalita ang panlasa kaya huwag,
mga pinagpipitaganang makata
ng bayan ko,
huwag ninyo akong alukin ng mga taludtod
kung ang tula ay isa lamang pumpon ng mga salita.

Please use the separate Activity Booklet for your short story.

Here is the Rubrics for your transcreation Activity:

CRITERIA	5	4	3	2	1
Quality of Writing	Transcreation contains complete elements of a short story	One element are missing in the piece	Two elements are missing in the piece	Three elements are missing in the piece	Four or more elements are missing in the piece
Grammar, Mechanics & Punctuation	No errors in punctuation, capitalization, and spelling	One to two errors in punctuation, capitalization, and spelling errors	Three to four errors in punctuation, capitalization, and spelling errors	Five to six errors in punctuation, capitalization, and spelling errors	Seven or more errors in punctuation, capitalization, and spelling errors
Faithfulness to Literary Text	Narratives are congruent	Narratives are 90% congruent	Narratives are 80% congruent	Narratives are 70% congruent	Narratives are 60% or less congruent



ACTIVITY: POEM TO FLASH FICTION

Write a flash fiction out of the poem of Amado V. Hernandez "Kung Tuyo Na Ang Luha Mo, Aking Bayan." You can listen to the song made out of the poem of Amado V. Hernandez in this link: https://www.youtube.com/watch?v=G_N-G30I-FY

Lumuha ka, aking Bayan:
buong lungkot mong iluha
ang kawawang kapalaran
ng lupain mong kawawa:

ang bandilang sagisag mo'y
lukob ng dayong bandila,
pati wikang minana mo'y
busabos ng ibang wika;

ganito ring araw noon
nang agawan ka ng laya,
labintatlo ng Agosto
nang saklutin ang Maynila.

Lumuha ka, habang sila
ay palalong nagdiriwang,
sa libingan ng maliit,
ang malaki'y may libangan;

katulad mo ay si Huli,
naaliping bayad-utang,
katulad mo ay si Sisa,
binaliw ng kahirapan;

walang lakas na magtanggol,
walang tapang na lumaban,
luha mo ang sambuntong
kasawiang nagtalakop

na sa iyo'y pampahirap,
sa banyaga'y pampalusog:
ang lahat mong kayamana'y
kamal-kamal na naubos,

ang lahat mong kalayaa'y
sabay-sabay na natapos;
masdan mo ang iyong lupa,
dayong hukbo'y nakatanod,
masdan mo ang iyong dagat,
dayong bapor, nasa laot!

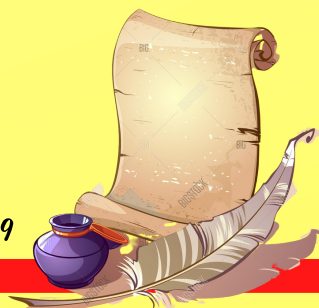
Lumuha ka kung sa puso
ay nagmaliw na ang layon,
kung ang araw sa langit mo
ay lagi nang dapithapon,

kung ang alon sa dagat mo
ay ayaw nang magdaluyong,
kung ang bulkan sa dibdib mo
ay hindi man umuungol,

kung wala nang maglalamay
sa gabi ng pagbabangon,
lumuha nang lumuha't
ang laya mo'y nakaburol.

May araw ding ang luha mo'y
masasaid, matutuyo,
may araw ding di na luha
sa mata mong namumugto

ang dadaloy, kundi apoy,
at apoy na kulay dugo,
samantalang ang dugo mo
ay aserong kumukulo;
sisigaw kang buong giting
sa liyab ng libong sulo
at ang lumang tanikala'y
lalagutin mo ng punlo!



ACTIVITY: SHORT STORY TO POETRY

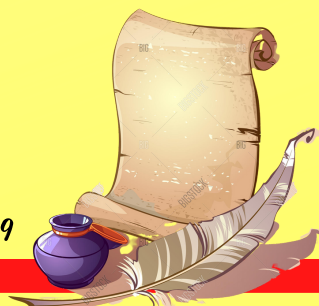
Read again the short story entitled "PARALLEL(UNI)VERSE" by Bernardo Miguel O. Aguay Jr. Write a futuristic poem about it.

ACTIVITY: POETRY TO DRAMATIC MONOLOGUE

Write a dramatic monologue out of the poem "Ako ang Daigdig" by Alejandro G. Abadilla.

I
ako
ang
daigdig
ako
ang
tula
ako
ang
daigdig ang tula
ako
ang
daigdig
ng
tula ang tula ng daigdig
ako
ang
walang maliw na ako ang walang kamatayang ako ang tula ng daigdig

II
ako
ang
daigdig ng tula
ako
ang
tula ng daigdig
ako
ang
malayang ako

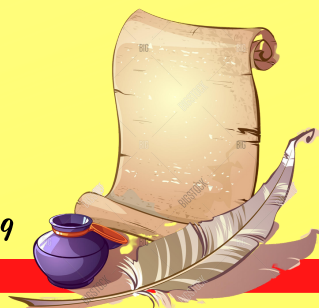


matapat
sa sarili sa aking daigdig ng tula
ako
ang
tula sa daigdig
ako
ang
daigdig ng tula
ak

III
ako
ang
damdaming malaya
ako
ang
larawang buhay
ako
ang
buhay
na
walang hanggan
ako

.
ang damdamin ang larawan ang buhay
damdamin
larawan buhay tula
ako

IV
ako
ang
daigdig sa tula
ako
ang daigdig
ng tula
ako
ang
daigdig
ako
ang tula daigdig tula ako



Recite your dramatic monologue to your family. Gather their comments and reactions to improve your piece.

ACTIVITY: POETRY TO LOVE STORY

Listen to a poetry reading of “Pagwawalay” by Rolando Tinio from this link: <https://www.youtube.com/watch?v=XNLPgyffi3c> . For those who do not have access to that link, read the text of the poem here.

Pagwawalay
Ni Rolando S. Tinio

May mga kalungkutang hindi mabansagan
Walang dahilan o katwiran,
Kinahihinatnan nang walang kamalay-malay:
May kaunting pangangatal sa bahagi ng katawang
Unti-unti mong napapakiramdam
Tinutuluyan mo, o tumutuloy sa iyo,
Bahagyang pananamla’y na hindi maiospital.
Ano ang gagawin nila sa ganito?
Kay raming higit pang nag-aagaw-buhay!
Kagabi halimbawa, pagtalikod niya,
Paglalaho sa sulok na walang ilaw,
Para siyang hinigop ng dilim
Na kahit dahil lamang sa patay na ilaw,
Parang dilim ng – naku naman! – kamatayan.
Atikaw ang parang – paano ng aba? –pumanaw
O pinanawan.

Pinanawan
Ng lahat ng mga gunitang pinangalagaan:
Mga walang-buto’t balat na musmos sa kandungan
O mga napakamaselang halaman, o ulap,
O buhay na buhay na pangarap
Na hindi marahil dapat pinagsakatawan.
At ngayon tuloy,
Pati gunita, gunita na lamang.
Parang hindi ikaw ang labis maligayahan.
Parang hindi sa dibdib mo lumatag ang kapaya- paan.



Sa sandaling iyon, nawalay kang lubos
 Sa sariling kilala mo kaninang-kanina lang
 At hindi mahulaan – bakit pa aasahan? ---
 Kung kalian
 Kayong muli – tiyak na hindi na! – magkakangitian

THIS IS HOW YOU WILL BE GRADED IN CREATIVE WRITING

KNOW HOW YOU WILL BE GRADED IN CEATIVE WRITING

Criteria:

Written Performance:	40%
Performance Task:	60%
TOTAL	100%

KNOW HOW YOU WILL BE GRADED IN CEATIVE WRITING

Criteria:

Written Performance:	40%
Performance Task:	60%
TOTAL	100%

How many **Performance Tasks** are required for one quarter and what are they?

4 Performance Tasks

KNOW HOW YOU WILL BE GRADED IN CEATIVE WRITING

Criteria:

Written Performance:	40%
Performance Task:	60%
TOTAL	100%

How many **Written Performance** are required for one quarter and what are they?

4 Written performances

KNOW HOW YOU WILL BE GRADED IN CEATIVE WRITING

Written Performance: 40%

1	100	3	90
2	92	4	100

Computation:
Total: 382 divided by 4 = 95.5 x 40% = 38.2
 38.2 will be your grade in Written Performance

KNOW HOW YOU WILL BE GRADED IN CEATIVE WRITING

Performance Task: 60%

1	90	3	88
2	100	4	75

Computation:
Total: 353 divided by 4 = 88.25 x 60% = 52.95
 52.95 will be your grade in Performance Task

KNOW HOW YOU WILL BE GRADED IN CEATIVE WRITING

Criteria:

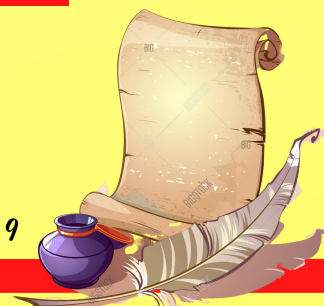
Written Performance:	40%
Performance Task:	60%
TOTAL	100%

Computed Written Performance:
Total: 382 divided by 4 = 95.5 x 40% = 38.2%

Computed Performance Task:
Total: 353 divided by 4 = 88.25 x 60% = 52.95%

TOTAL: 91.15%

91
 First Quarter Grade



Appendices

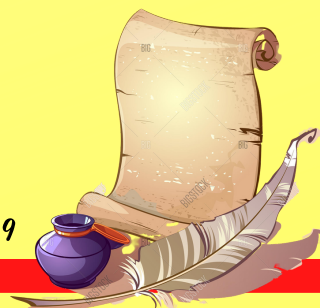
Ligaw na todos los santos
ni Buboy Aguay

Nanalo ng milyong butil ulan
ang mukha ng windshield ng jeep
kung saan ulila akong sakay
pauwi sa kung saan ibig

Habang naninilaw ang mga butil
sa pagkabaluga sa mga ilaw ng poste
nagkukulay berde at abo ang aking isip
na daratnan kang namumula sa ligalig

Dasal ko'y lumang tulay ay maputol
di na makatawid ang pagtutol ng uwi
at ang luha ng windshield ay mangusap
sa mata ko milyong butil ay lumipat

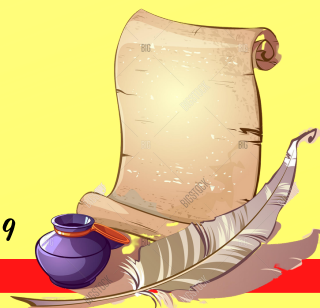
Di man sakop ng kalsadang nakahiga
ang kama mong nilisan ng libong gatla
paghihintay na kinambal nang mawala
sintang limot ibinaon na sa lupa



Funeral
ni Buboy Aguay

I used to drown my sorrows by crying rivers
And expect that all the bad succumbs to grave;
the only witness is the wandering crow hungry for its prey;
The sun pulls itself down to paint the shadows
of the tombs to the whitewashed city walls;
talking, knocking from its barren heart
that dark images, maybe,
at least,
organic with the white light of the heavens.

The rivers have
flowed a giant stride
from the drowning sorrows traversing the old path
where all it started. Dried through the humid
acquaintances of the heart.
They've found me. I found my me.
I was at my own graveyard resurrecting anew.



KUNG PAANO AKO NAGSUSULAT NG TULA ni Buboy Aguay

Sa ganang akin, ang pagsulat ng tula ay kahalintulad ng alok sa isang tao na sa kanyang kinatutuntungan, kung huhukayin ay makakatagpo ito ng ginto.

Manunulat ang huhukay. Kukunin niya ang pala at ipapakita ang salansan ng lupa hanggang maabot ang tubig. Lalaliman pa niya ang hukay saka niya aalukin ito na lumusong doon upang masilayan ang ginto.

Hindi sakop ng manunulat kung makikita nito ang ginto o kung makita ay pagpapasyahang kunin o kung kukunin ay mapagdidisesyunang ibalita sa iba.

Ang mahalaga, ang makata ay naghukay ng tamang lalim, nakatuntong ang kanyang paa sa hinuhukay at hindi siya lunod sa tubig.

Nasaan ka rito? ni Buboy Aguay

Ito ang samutsaring kanbas ng dalawang buwang kuwarentina.
Karsel ito ng mga pusakal ng puso.

Hinahanap ko sa isang sulok ng bahay ang iyong anino. May bakas pa kaya ang abakang panyapak na lagi mong suot? Yabag mong may bigat ng nagyeyelong kadena sa panlalamig ng nilalamayan nating distansiya.

Ang mga binuklat mong aklat na nag-iwan ng mga palatandaan kung hanggang saan lamang ang kaya mong basahin. Di mo ako binasa. Hindi mo rin ba ako nakilala?

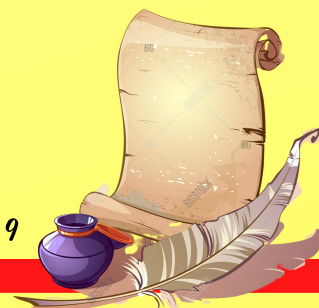
Walang natatapos na kuwento. Walang nagwawakas na libro. Ang hilig mong magsimula ng biro, ng tawa, ng galit ng luha.

Nais kong marinig ang mga reklamo mo sa painting ni Jeff Salon at parang litrato ang pagkatigagal mo sa mga detalyeng inisa -isa ko kung bakit "Nagkamali sila sa Paggawa sa Akin" ang pamagat nito. Nahuli pa nga kitang nakatanga sa painting na iyon at gayun na gayon kang pinagmamasdan akong idlip-manok minsan.

Naglalagos ang liwanag sa lahat nang bahagi ng bahay.

Itinataboy ang dilim. Lantad ang hungkag ng bituka nito.

Nagdudumilat ang tanaw. Mga litrato ng paghihintay. Mga kuwadradong gawak, alikabok ng nakaraan.



Pag Nakita Kita
ni Buboy Aguay

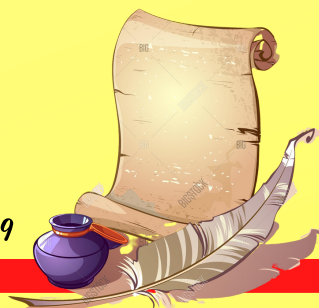
Pag nagsalubong ang ating mga mata
at nakita kita doon nalulunod
sa isang baso ng aking kaluluwa
papangarapin ko ang karsel ng iyong bisig,
rehas ng iyong yakap at igagapos ako
sa bagong higerang nakatulos doon
sa pumipitik-pitik kong dibdib ang gutom.

Isasalok kita ng sapat lamang sa iyong uhaw
at lagukin mo ito mula sa aking tadyang
pagkat hindi totoong si Adan lamang
ang mayroon nito, ako rin,
ipinagdaramot ko nga lamang.

Pag naulit ang salubungan ng sulyap
magsusugat ng ngiti ang aking bibig
bibilangin saiyo ang natitirang
mga pantay na ngipin,
dilang pinagselosan ng EDSA
at aserong pangang pamumulaklakan ng oyayi;
senyales ng kandadong inulila ng susi.

Isa pang lingon, iaabot ko na saiyo
ang pala at akin ang asarol
upang hukayin natin ang dyurnal
kung saan tayo, ito, hahantong.

Pag nakita na kita
di na tayo mag-aalala ng almusal.



Padangat Kita, Bakit Di Mo Madama?
ni Buboy Aguay

May umuusbong na kutob sa aking daghan
Inaalok itong imbudo ng pagtula.

Bubuksan ko ba itong sikdo
tulad ng regalong de laso sa isang bata?

Tatalian ko ba ito ng kadenang ginto
sa loob ng pilak na karsel, kakosa ng pipi?

Pipisilin ang mga tuhog-tuhog na butil ng rosaryo
upang pigain ang mga misteryo, himala, at santo ng salita?

Aalimbukay sa likuran ng tambutsong di malingon
kasama ng usok, alikabok na walang aring saysay?

O aalayan ng gurlis sa pulso
upang sa nakangiting puntod ay mag-alay siya ng kandila at luha?

Ang tangi kong magagawa ay ipatak itong tintang
anino ng damdam, kutob at sikdo ng tigagal kong daghan.

Itatago sa mga tugma ang pangalan mong
hindi lamang libong beses isinigaw sa paghahanap

Aariing mga sugat ang bawat linya
at mamalikmatang mamulaklak doon ang lunas

Pipiliin ang pinakapinong butil
kung saan bumubukal ang mga bituin sa mata

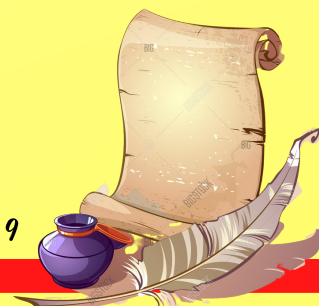
Upang sumanib ang mga imahe, anino, kaway
sa umaalkansiyang luha ng kawalang salita

Hanggang bumalong ito sa ipo-ipo ng gapos
na lilinlangin sa loob ng garapon ng nahuling paruparo.

Hanggang ang kutob ay sakban8 doon
papanoorin tulad sa isang pelikula

Dahil kasaysayan ang magpapasya ng mga ebidensya
na ikaw, kapos, kulang at walang sukli ay nagmahal, minsan.

padangat- mahal
daghan- dibdib
sakban- takpan



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