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Editor's Introduction

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Editor's Introduction

A recurring motif in Philippine history concerns the appropriation of a foreign form and its localization and Filipinization. The modern historical text, with its linear trajectory and calendrical time, is one such form, which Filipino professional historians have appropriated to narrate the national story. In his generation Teodoro A. Agoncillo was one of the foremost practitioners of this craft, deeming himself the quintessential historian to have told the national narrative from a Filipino point of view. The textbook he put together in 1960 was thus hailed as groundbreaking. Fifty years hence, Vernon R. Totanes—in line with the history of the book approach—examines the making of the *History of the Filipino People* and its various incarnations. Totanes focuses on the story of one chapter that dealt with martial law and, despite the censors' objections to only a few passages, was completely deleted in a later edition. The reason, according to Totanes, was rather prosaic. Amid the book's complicated history, the personal dimension in publishing predominates.

The movie as a local appropriation is pursued by Michael G. Hawkins in terms of the secret agent films that were in vogue in the 1960s. Movies such as those that featured actor Tony Ferrer as Tony Falcon, which were patterned after the James Bond genre, evinced the popular sensibilities of the Cold War era, in Hawkins's view signaling a Filipino postcolonial confidence that essayed a hip and virile masculinity—able to defeat foreign saboteurs, conquer white women, and keep the United States at bay, even as virility was combined with the vanity of a new sartorial fare of Terylene suits and hair sprays. However, the triumphant plots of those secret agent films did not materialize in the real world, Hawkins argues, as exemplified

by the failed bid of the Philippines to claim Sabah. Nevertheless the heroic image of the secret agent lingered, emblematic of American influence but expressive as well of Filipino desires.

Revanchist urbanism in the West has been globalized and a similar movement has emerged in Metro Manila since the 1990s, Boris Michel argues, in order to make the city attractive to foreign capital, international tourism, and the new urban middle classes. Building on a longer history of urban development initiated by both the state and private corporations, the recent attempts to create an urban landscape devoid of visible poverty or one with a semblance of global modernity Michel illustrates by way of the Metro Manila Development Authority's Metro Gwapo scheme introduced in 2006 and the gentrification of Rockwell Center, which opened in 1998. Privately planned urban citadels such as Rockwell Center offer the sense of "getting there" to global cityhood, at least in form.

In a research note, James F. Eder demonstrates that the localization of a world religion like Islam results in multiple local histories. Even in a single locality like Palawan, itself on the periphery of Philippine Islam, significant variations characterize Muslims due to ethnic and demographic differences; variable religious knowledge and practices; and degrees of willingness to cooperate with the Philippine state. The making of generalizations about Muslims in Palawan is thus far from a simple matter, with conventional categories concealing the complexities of social life.

Fr. Joseph A. Galdon, S.J., who was this journal's longest-serving editor-in-chief from 1984 to 2002, died in March 2010. In a tribute written by Eduardo Jose Calasanz, Father Galdon is depicted as the American Jesuit with the qualities of the Filipino carabao. This was not just a symbolic Filipinization, for although Father Galdon taught the Western classics at the Ateneo de Manila he did champion Philippine literature in both English and the vernacular.

As coordinator of the Cagayan Valley Program on Environment and Development from 1995 to 2009, Dr. Andres B. Masipiqueña was the crucial link between Isabela State University and Leiden University, a partnership seen even in the crafting of the tribute in which Jan van der Ploeg and Dante M. Aquino collaborated. Dutch students who might have gone to Isabela with a ready-made framework to deal with environmental problems had to contend with Andy's insistence that they listen to and understand the farmer—his way of pruning foreign ideas with local knowledge.