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**Philippine Korido:  
Ang Puting Timamanukin:**

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source of discouragement or simply be two more volumes in the catechetical shelf. But to those who share the writers' orientation, they could be companions in a worthwhile enterprise, an invitation, as Murphy says in his reflection, to "move constantly deeper into new terrain." always seeking "to discern new signs of direction."

JOSÉ MARIA FUENTES, S.J.

## PHILIPPINE KORIDO

ANG PUTING TIMAMANUKIN: Isang dula nina Paul Dumol at Gil Quito. Quezon City: Ateneo de Manila University Press, 1968. x, 18 pp.

The *korido* of nineteenth-century Philippines narrates the "life and history" of a romantic hero, the travails he undergoes and the obstacles he overcomes in pursuit of his end. *Ibong Adarna* typifies this genre in that it portrays the basic structure of the *korido*: a king is ailing and nothing but the song of the Adarna can cure him of his melancholy. His three sons embark in quest of the bird. The two elder brothers fail to surmount initial tests (they are turned into stones) but the youngest, because of the kindness he shows an old beggar, is able to harness all the forces he is faced with. He gets the bird but is betrayed by his brothers who return with his prize. As nature will have it, however, the Adarna does not sing until the prince returns and the brothers are punished.

It is not difficult to see the tradition to which *Putting Timamanukin* belongs. The reverie, which constitutes the play, dramatizes a scene in the quest of four people. The three kings, like their biblical counterparts, are in search of the "waters of the silver star." Hari Mala (for *Malaking Bata*), leader of the three, seeks the waters which alone can give life to his dying crops. Hari Pepe (for *Pipi*) will bathe in the waters to exorcise himself of the shadows which lodge in him and bind his tongue. Like the three princess of *Ibong Adarna*, he will bring water with him to sprinkle over the red waters where his daughters had dissolved. Hari Ale (for *Alingawngaw*) yearns for his lost wisdom, which is a mere echo now. The main character, Animong Bata ( *animo* is a pun on *anino* or shadow and *animo*, like a), the "shadow" of a paralytic boy, pines for his *puting timamanukin*, Asa (Hope), which he lost when his parents quarrelled and left him.

The three kings, like the hero of the *korido*, travel over mountains and lakes, undergoing trials in their search for the waters of the

silver star. Similarly, Animong Bata has to sacrifice his life to see his *timamanukin*.

*Putting Timamanukin* employs the symbols of the old *korido*. The life-giving waters, which brought back to life the cursed princes and Hari Pepe's daughters, will regenerate Mala's crops and restore Ale's wisdom. The *Ibong Adarna*, that flighty symbol of man's panacea for all his pains, which undergoes kaleidoscopic transformation from blue to gold, now reappears as the *puting timamanukin*, the ancient Tagalog symbol for *Bathala* (god), "who will end all sorrow and restore happiness."

This play undoubtedly belongs to the tradition of the *korido*; but unlike the *korido* which tells of quests and feats of princes of another age and clime, *Putting Timamanukin* particularizes the quest and focuses on the struggle of an individual. The play is the paralytic boy's fantasy which dramatizes the limit-situation forcing the boy to choose. He was reared in happiness until his parents quarrelled and left him. He reached the height of his grief with the disappearance of his *puting timamanukin*. The three kings, stopping over for the night, persuade him to join them in their quest. Surely, he will find his *timamanukin* if he consents to die, killing his boyhood and self-pity, in order to live once again with Asa. But death is pain. As the three kings poise their daggers over him, he screams: *Huwag na, hindi na bale. Pabayaan mo nang mawala si Asa. Ang pag-iisa'y mas mabuti.*" (Never mind. It does not matter. Let Asa disappear. Solitude is better.) With his choice, Asa disappears forever. Animong Bata returns into the paralytic boy. The walls now enclose him in perennial childhood.

True to this personal level of conflict, the symbols are particularized. The *timamanukin* is not just any *timamanukin* but is personalized as Asa, hope, with particular relevance to the boy's plight. This same *timamanukin* he foregoes in favor of the unique symbols of his childhood: the rag-dolls that are his parents, and the toy-house that is his past. Traditional symbols of darkness (the predatory beast ready to devour the boy) and light (tomorrow's ray of hope) are given personal relevance as well, participating in the boy's fantasies and nightmares.

*Putting Timamanukin* is not literature in the way that *Hoy Boyet, Tinatawag Ka Na, Hatinggabi Na'y Gising Ka Pa Pala* by Antonio Perez is literature (the latter was runner-up in the playwriting contest of the Ateneo High School, December 1967, where this play won). *Hoy Boyet* holds an unflinching mirror to life while the former paints an analogy of life.

The significance of *Putting Timamanukin* is not as a drama, but as the flowering of a tradition. The *korido* has been caught from its

romantic flight; its multicolored hue purified. It has been brought back to earth and caught, not in the golden cage of folklore but in the bamboo cage of the personal fable.

NICANOR G. TIONGSON

## HUMAN AND DIVINE SUFFERING

SUFFERING. By Louis Evelyn. Translated by Marie-Claude Thompson. New York: Herder and Herder, 1967. 160 pp.

"O foolish men, and slow of heart to believe all that the prophets have spoken! Was it not necessary that the Christ should suffer these things and enter into his glory?" And beginning with Moses and all the prophets, he interpreted to them in all the Scriptures the things concerning himself." (Lk. 24:25ff).

This conversation, during which our risen Lord explained to the disillusioned disciples through the understanding of the Scriptures how the suffering of Christ was necessary and salutary, is precisely what Father Evelyn seeks to reconstruct in this book. He invites us, the modern-day pilgrims, to walk again the road to Emmaus and meditate with the Lord in the light of the Holy Word on the meaning of pain and suffering. The problem of human suffering after all, can be understood only by "the religious spirit in relation to the suffering of Christ"—by a prayerful reflection on the Gospel message—rather than by any studious analysis or philosophical speculation. And since Christ's own passover has become our own, we must in our turn find its meaning for us through an understanding of Christ's own redemptive suffering.

In this closely knit book, Father Evelyn deals with such related topics as sacrifice and mortification, the sacredness of suffering, redemption through suffering, the evil in the world, the Prince of this world, and Christ's vicarious suffering. He then concludes his book with 16 short meditations on particular instances of loving and suffering drawn either from the Scriptures (the good thief, Simon of Cyrene) or from the events of everyday life.

The author has built his treatment around the sovereign idea of *love*.

Suffering is the *self-expression of love*. Sacrifice is nothing more than a joyful consecration of oneself through love. Hence, the suffering involved in sacrifice should be enlivened by love; it should never be made alone but with God who alone gives us the power to give and