

**Title: Continuing Negotiations of History, Identity, and Nation in Philippine Literary Production**

**Convener: Glenn Diaz (University of Adelaide), [glenn.diaz@adelaide.edu.au](mailto:glenn.diaz@adelaide.edu.au)**

Brief description: Well into the era pronounced as the end of History, the Philippine experience of late capitalism is nevertheless marked by its broad consequences: resurgent populism, systemic precarity, the rise of identity politics, and heinous inequality, all arguably implications of the country's long and complex relationship with global structures of power. This panel seeks to examine potentially new paradigms and tangents framed as negotiations—via text and political practice alike—of key writers' historical moments, from their participation in an American cultural diplomacy program during Martial Law to their use of formal and discursive strategies that contest even as they manifest their ongoing implications in historical subject formation.

**Single session panel**

Four presenters:

**The Radical Filipino Poet in Iowa: Creative Writing and U.S. Cultural Diplomacy during the Marcos Regime**

Conchitina Cruz (University of the Philippines Diliman)

The paper studies the relationship between US cultural diplomacy and Philippine literary production through examining the participation of Filipino writers in the University of Iowa-based International Writing Program, in particular two radical Filipino poets who fought against the Marcos regime, Gellacio Guillermo and Jose F. Lacaba.

**Documentary Poetics and the Nation in Cirilo F. Bautista's *The Trilogy of Saint Lazarus***

Vincenz Serrano (Ateneo de Manila University)

The paper examines the contradiction in the poet's handling of documentary poetics, especially in the way in which the form renders and refracts notions of national identity. In particular, it will explore the tension between the objectivity of fact and the subjectivity of persona, and the seeming incompatibility between the forms of reportage and lyric poetry.

**Dramatic Monologue and Queerness in the Early Work of J. Neil Garcia**

Mark Anthony Cayanan (University of Adelaide)

The paper intends to examine how the dramatic monologue in the early oeuvre of foremost Filipino queer poet J. Neil Garcia presents the “bakla,” or Filipino male homosexual speaking subjects. In particular, it explores how his use of the dramatic monologue and subscription to a New Critical paradigm compromise the subversive potential of the works as a site of formal and therefore political disruption.

## **The Forest as Archive in Alvin Yapan's *Sandali ng mga Mata***

Glenn Diaz (University of Adelaide)

The paper seeks to situate the resurgence of speculative, or non-realist, fiction in Philippine fiction within the country's broader experience of late capitalism. In particular, it will explore the archival function of the forest as haunted locus in Alvin Yapan's *Sandali ng mga Mata* as a negotiation of and resistance to globalization's cultural logic toward the repression of history.