Hispanofilipino Literature Exhibit

Fater, Charlotte

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Hispanofilipino Literature Exhibit

Charlotte Fater

Mentors: Fe Susan Go, Marlon Sales, and Barbara Alvarez
Project Overview

- Design an exhibit as part of the program *Sites of Translation in the Multilingual Midwest*
- Research the history of the Philippines and its literature
- Identify additional materials for use in exhibit
- Create wall panels and a layout for the display of physical materials
Exhibit Objectives and Personal Goals

- Educate visitors on history, literature, and translation in the Philippines
- Showcase the U-M library collections
- Expand my knowledge about the history and literature of the Philippines
- Learn practical skills related to exhibit design
Challenges and Solutions
#1

**CHALLENGE**

- Lack of access to the physical materials

**SOLUTION**

- Digital scans, cardboard boxes, and index cards
#2

**CHALLENGE**
- Design accessibility and relative size

**SOLUTION**
- A contrast check and a reality check
Evolution of a Wall Panel

First Encounters

The first Spanish expedition reached the archipelago in 1521, but it was not until 1564 that the name Philippines (or Filipinas in its archaic Castilian spelling) was coined in honor of Philip II of Spain. It would take another two decades for Spain to establish its first settlements on the islands in 1565 upon the arrival of Miguel López de Legazpi.

Although an economically profitless venture for the Spanish Crown, the Philippines remained a colony of Spain because it was regarded as a springboard for the Christianization of continental East Asia, particularly China.

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#3

**CHALLENGE**

- Working from home - too few coworkers and too many distractions

**SOLUTION**

- Roommates and picnic tables
The Final Product(s)
Many books and manuscripts produced during the early days of Spanish rule reflected this missionary role. One of the first two books ever printed in the Philippines in 1593 was the *Doctrina christiana*, a book of Catholic prayers in Spanish with an accompanying Tagalog translation written in both the Latin alphabet and the pre-Hispanic Filipino alphabet called baybayin.

Also worth mentioning is the *Boxer Codex*, a manuscript produced in the capital city of Manila around 1590. In addition to very vivid narrative descriptions of Asian cultures, it also contains a series of drawings depicting the peoples of the Philippines and its neighboring countries.
The two foundational novels of the Filipino nation were written originally in Spanish by the most illustrious of the ilustrados. They were the *Noli me tangere* (or *Noli*) and *El filibusterismo* (or *Fili*) of the intellectual and martyr José Rizal. The *Noli* was first printed in Berlin, Germany in 1887, while the *Fili*, its sequel, came out in Ghent, Belgium in 1891.

Since Spanish authorities banned the novels in the Philippines, the first Philippine edition got published only in 1899, a year after the fall of the Spanish Empire. It was around this time when the first translations of the novels were made. In addition to translation into various Philippine languages, a number of English-language translations of Rizal’s novels have been produced over the years.

*An Eagle Flight*, an anonymous translation into English based loosely on the plot of the *Noli*, was published in New York in 1900. *The Social Cancer* and *The Reign of Greed*, Charles Dersbyshire’s influential English-language translations, were printed in 1912.
It is worth noting that the University of Michigan played a pivotal role in the American imperialist project in the Philippines. One of Michigan’s alumni, Dean C. Worcester, became the US Secretary of Interior of the Philippine Islands.

He also acted as the consultant of the University of Michigan Mission, whose objective was to gather archaeological and anthropological data on the Philippines. Worcester’s controversial research methods, which involved incursions into ancestral lands in search of precious metals, earned the ire of Filipino nationalists.

The Filipino newspaper *El Renacimiento* published its most famous editorial entitled “Aves de rapiña,” or Birds of Prey, in criticism of Worcester’s dubious fact-finding mission. It was Worcester who brought back to Michigan his collection of papers, photographs and other effects on the Philippines, which are now curated as the Worcester Philippine History Collection.
The fall of the Spanish Empire in 1898 paved the way for the US to claim the Philippines as its colony. Amid the many changes in society, transitioning between two imperial powers, Philippine culture in Spanish evolved into a colonial response to American colonial ideals, oftentimes by preserving through iconography and art forms that reflected a sense of cultural continuity in the face of external influences. Remnants of Filipinos who persevered in this period managed to preserve the reputation of the Filipinos as a people of great resilience.

This exhibit, organized by the Department of Comparative Literature in cooperation with the University Library, as part of the Senior Series entitled "Rises of Translation in the Multilingual Midfield," tells the story of the Spanish Filipinos through literature and translations. Here we shall see how memory and tradition as a form of translation, where the task of remembering a nation's history by reenacting it in the context of the specific historical period is preserved through interpretation and translation, serves as a vital aspect of cultural identity and resistance against external influences. The portrayal of a people's history through art and literature becomes a site of struggle, where the very notion of cultural identity is upheld amidst a battle of languages.
Translation, Memory, and the Archive: The Literary Worlds of the Spanish Philippines

The year 1739 was a pivotal one in the history of the Philippines. That year saw the establishment of the first permanent capital of the island, which marked the beginning of the Spanish colonial period. The Philippines was already a site of cultural and linguistic encounter. It was already a site of translation.
Lessons Learned

- The history of the Philippines
- Perfectionism: a double-edged sword
- What is history, who writes it, and why that matters
The Future of the Project

Hopefully, it will be possible to safely visit the exhibit in its final form in the Clark Library on the second floor of Hatcher Graduate starting in January, 2021.
Questions?