

## AWARDS AND GRANTS

Awards are financial or honorific prizes given to writers in recognition of an outstanding work or works, or for lifetime achievement in literature. Grants are cash subsidies given to individual writers to help them create more and better literary works, or the free use of venues given to writers' organizations for meetings or workshops related to the writing of literature.

The first recorded literary contest in the Philippines was launched by the Liceo Artistico-Literario in 1879. It had two categories, one for *peninsulares* (Spaniards born in Spain) and *insulares* (Spaniards born in the Philippines), and another for mestizos and natives. The competition was for prose and poetry. “A la juventud filipina” (To the Filipino Youth), a poem by then 18-year-old Jose Rizal, won first prize. He was awarded a silver quill. In 1880, according to his diploma, Rizal was again awarded the first prize for his play *El consejo de los dioses* (The Council of the Gods).

The Premio Zobel was instituted on 22 July 1920 to promote the study of the Spanish language and creative writing in Spanish on literature, science, and history. Established by Don Enrique Zobel de Ayala, the award is administered by the Academia Filipina. The award has continued to the present, temporarily suspended only from 1942 to 1951 and from 1967 to 1973.

Winners of the Premio Zobel have included writers of short stories, novels, or essays in Spanish, as well as teachers of Spanish language and literature. Since 1975, however, the Premio Zobel has gone beyond the scope of literary competition and been given for essays on various topics. The awardees are given, aside from the cash prizes, a bronze medal with the founder's image, and a certificate.

The Spanish Embassy launched in 1985 the Premio Manuel Bernabé to drum up interest in research and creative writing on Filipino-Spanish topics. Works in Spanish that won first prize were *Raíces hispánicas de la cocina Filipina* (Hispanic Roots of the Filipino Cuisine), 1985, by Francisco Castillo; *Los colonizadores de Filipinas ante los ojos de Claro M. Recto y Manuel Bernabé* (The Colonizers of the Philippines Before the Eyes of Claro M. Recto and Manuel Bernabé), 1990, by Edgardo Tiamson; and *Filipinas a Cristobal Colón* (The Philippines to Cristobal Colón), 1992, by E. Tiamson.

One of the earliest awards for writing in English was initiated by Jose Garcia Villa in 1926, when he started an annual selection of Filipino short stories in an “honor roll.” Short stories in English were then being published in the literary sections or supplements of magazines, such as the *Philippines Free Press*, and newspapers such as the *Philippines Herald* and the *Manila Tribune*.

In 1927, Clodualdo del Mundo, in his column “*Ang Tao sa Parolang Ginto*” (The

Person in the Golden Lighthouse), initiated the move to recognize the best Tagalog short stories published within the year. In 1932, Alejandro Abadilla, in his column "***Mga Talaang Bughaw***" (Blue List), started his own lists of what he judged to be the best stories of the year.

***The Philippines Free Press*** began handing out literary awards in 1929 for the best short stories published in the magazine. Its first winner was Jose Garcia Villa's "Mir-i-nisa."

In 1940, the Commonwealth Literary Contest was proposed by the Philippine Writers' League. The League, established in 1939, aimed to encourage national writing with social consciousness (Ordoñez 1989:31). The office of the Commonwealth president Manuel L. Quezon, took up the suggestion and initiated the literary contest, with veteran writers comprising the panel of judges. The first and only Commonwealth literary awards were swept by works which could be described as socially conscious in orientation and patriotic in theme.

In the English division, the top prize for the novel went to Juan C. Laya's ***His Native Soil***, 1940, which dealt with the theme of cultural conflict. Winning an honorable mention was N.V.M. Gonzalez's ***The Winds of April***, 1940, which offered a glimpse into how marginalized peddlers, immigrant workers, and homesteaders lived in the country's hinterlands.

The award for poetry was won by Rafael Zulueta da Costa for the collection, ***Like the Molave and Other Poems***, 1940. The title poem was inspired by a declaration from Quezon, who dreamed of a people growing like the Philippine hardwood molave, "strong and resilient, rising on the hillside, unafraid of the raging flood, the lightning or the storm, confident of its own strength" (Ordoñez 1989:25).

Manuel Arguilla won the prize for the short story with ***How My Brother Leon Brought Home a Wife and Other Stories***, 1940. Some of Arguilla's works went beyond depicting local color, because his characters included peasant organizers moving among the grassroots, and were thus portraits of the troubled social landscape of the time.

The award for the essay went to Salvador P. Lopez for ***Literature and Society***, 1940. This collection of essays included "Proletarian Literature: A Definition," which, as a pioneering work in Philippine literary theory, helped spark the enduring debate on the social function of art and literature in Philippine society.

In the Tagalog division, none of the eight novels entered was awarded the top prize. Honorable mention was given the following novelists: Lazaro Francisco for ***Singsing na Pangkasal*** (Wedding Ring), which was cited for its narrative style and for going beyond the melodramas of the period; Rosalia Aguinaldo for ***Kalayaan*** (Freedom); and Antonio Sempio for ***Nayong Manggagawa*** (Workers'

Village), which was a love story set amidst the harassment and eviction of the urban poor.

In the Spanish division, the winners were: novel—Antonio M. Abad's *El campeón* (The Champion); essay—A.M. Abad's "*De la hora transeúnte*" (Of the Temporary Hour) equally shared with Pedro Aunario's "*Pugna de lenguas*" (The Battle of Languages); poetry—Jesus Balmori's "*Mi casa de nipa*" (My Nipa House); drama—A.M. Abad's *Dagohoy*.

In the national biography contest on Jose Rizal launched by the Philippine Commonwealth in 1938, of the twelve entries submitted, only one was in Spanish, *Biografía de Rizal* (Biography of Rizal). Authored by Rafael Palma, it won first prize.

Magazines such as the *Philippines Free Press*, *Graphic*, and *Focus* have contributed to the development of Philippine literature through their literary contests. *The Philippines Free Press* sponsored an annual short story competition from 1949 to 1971, which drew entries from the country's leading writers in English. The first and last winners were "Guardia de Honor" by Nick Joaquin, 1949, and "Segkopoulus" by Federico Licsi Espino Jr., 1971.

The *Graphic's* short story contest began in 1970 and ended in 1972. Resil Mojares won for "A Sickness in the Town," 1970, and Federico Licsi Espino Jr. for "Bituin sa Palasingsingan" (Star on the Ring Finger), 1971. *Focus*, which remained the only magazine publishing literary works with the banning or closure of other publications critical of the Marcos regime, attracted writers to short story, poetry, and essay competition, which ran from 1973 to 1983. Among the winners were Isagani Martin and Susan S. Lara for the short story; Benjamin Villalva and Rosario Cruz Lucero for the essay and Marjorie Evasco for poetry.

In the 1960s, two national awards for literature were established. The first Republic Cultural Heritage Award was given to N.V.M. Gonzalez in 1960; the Pro-Patria Award for Literature was given to Jose Garcia Villa, N.V.M. Gonzalez, and Wilfrido Ma. Guerrero in 1961.

Upon the suggestion of Abadilla, the Surian ng Wikang Pambansa (Institute of National Language, now called the Linangan ng mga Wika sa Pilipinas), established an annual competition for poets in Filipino. Two committees were formed: one to choose the board of judges and the other to organize the awards ceremonies. It was also decided to hold the ceremonies on 2 April, celebrated as Balagtas Day.

The contest is best known as the Talaang Ginto—Gawad Surian sa Tula. Winning works used to be picked among the poems published in magazines and newspapers. The first-prize winner was proclaimed Makata ng Taon (Poet of the Year). In 1984, the award was also called the Gantimpalang Collantes, in honor of Manuel Collantes, formerly of the Department of Foreign Affairs, who donated

the prize money for the contest.

Among those who have been conferred the title “Makata ng Taon” are Bienvenido Ramos, 1963; Federico Licsi Espino Jr., 1966; Rogelio Mangahas, 1969; Romulo Sandoval, 1975; Teo Antonio, 1976; Jesus Santiago, 1978; Lamberto Antonio, 1980; Virgilio Almario, 1984; Mike Bigornia, 1986; Lilia Quindoza-Santiago, 1989; and Cirilo F. Bautista, 1993.

The Linangan ng mga Wika sa Pilipinas also instituted the Gawad Collantes for the essay, which encouraged the writing of works dealing with themes relevant to the development of Philippine language and literature, such as the works of Balagtas, the Philippine epics, and use of Filipino in the social sciences. Among the winners in this contest are Rosario Torres-Yu, 1979; Pedro Ricarte, 1988; Loline Antillon, 1989; and Joi Barrios, 1990.

Winners of the Talaang Ginto and Gantimpalang Collantes receive cash prizes, trophies, and certificates. *Talaang Ginto sa Tula 1963-1969* (Golden List in Poetry: 1963-1969), 1971, and *Talaang Ginto sa Tula 1972-1979*, 1980, are two anthologies of the winning entries published by the Linangan ng mga Wika sa Pilipinas. *Mga Sanaysay sa Alaala ni Lope K. Santos sa Kanyang Ika-100 Taon* (Essays in Memory of Lope K. Santos on His Centennial), 1980; *Panunuring Pampanitikan I* (Literary Criticism I), 1984; *Panunuring Pampanitikan II*, 1988; and *Gawad Surian sa Sanaysay – Gantimpalang Collantes 1989-1991* (Surian Award for the Essay—Collantes Prize 1989-1991), 1991 are four anthologies of the winning entries for the Gawad Collantes for the essay.

Book awards are given yearly by various organizations, such as the Book Development Association of the Philippines (BDAP), the Manila Critics Circle (MCC), and the Catholic Church. The BDAP has conferred the Gintong Aklat award for outstanding published works in literature, criticism, and literary history. Among the winners have been *Kampapangan Literature: A Historical Survey and Anthology*, 1981, by Edna Z. Manlapaz; *Maganda Pa ang Daigdig* (The World Be Lovely Still), 1982, by Lazaro Francisco; and *Society in Theater, Theater in Society: Social History of a Cebuano Village 1840-1940*, 1985, by Resil Mojares.

The National Book Awards, established in 1981 by the Manila Critics Circle, are given annually to the year’s outstanding authors and publishers. Among the members of the circle are Doreen G. Fernandez, Isagani R. Cruz, Resil B. Mojares, Virgilio S. Almario, Miguel Bernad SJ, Ophelia Alcantara-Dimalanta, and Danton R. Remoto.

Winners of the National Book Awards have included *Prison and Beyond*, 1984, a book of poems by Jose Ma. Sison; *Pilipinas Circa 1907*, 1986, by Nicanor G. Tiongson; *Men of the East and Other Stories*, 1990, by Charlson Ong; *Herstory*, 1990 by Rosario Cruz Lucero; *Casaysayan nang Pasiong Mahal ni Jesu Cristong Panginoon Natin na Sucat Ipag-alab nang Puso nang Sinomang Babasa* (The Story of the Most Sacred Passion of Our Lord Jesus Christ That Should Inflammate the Heart of its Reader),

1988, introduced, annotated, and translated by ReneJavellana SJ; *Man of Earth: An Anthology of Filipino Poetry and Verse from English, 1905 to the Mid-50's*, 1989, edited by Gemino Abad and Edna Z. Manlapaz; *Taga sa Bato: Mga Piling Tula 1973-1988* (Inscribed in Stone: Selected Poems 1973-1988), 1991, by Teo Antonio; and *The Smile on Smokey Mountain and Other Poems*, 1992, by Emmanuel Torres. In 1985 the MCC gave citations to the publishers of romance novels.

In 1988, the Writers' Union of the Philippines, aka Unyon ng mga Manunulat ng Pilipinas (UMPIL), initiated the Gawad Pambansang Alagad ni Balagtas, an award for lifetime achievement in literature. This is co-sponsored by the Balagtas Bicentennial Commission. The awardees are chosen through a nomination process involving other writers, writers' organizations, and institutions. Recipients of the award receive a trophy called "Ang Manunulat," designed and carved by Manuel Baldemor, a leading Filipino artist.

Among the awardees have been the following: Carmen Guerrero-Nakpil for the essay in English, Francisco Arcellana for fiction in English, Liwayway Arceo for fiction in Filipino, Teo Baylen for poetry in Filipino, Genoveva Edroza-Matute for the short story in Filipino, Wilfrido Ma. Guerrero for drama in Filipino, Ramon Muzones for fiction in Ilongo, Godofredo S. Reyes for poetry in Ilocano, Edilberto Tiempo for fiction in English, and Edith L. Tiempo for poetry and fiction in English.

The SEAWRITE Award is given to writers of the Southeast Asian Nations (ASEAN): the Philippines, Indonesia, Singapore, Malaysia, and Thailand. The awarding ceremonies are usually presided over by the Thai royalty of Bangkok, Thailand. Among the Filipino recipients of the SEA WRITE awards are the following: Jolico Cuadra, 1979; Nick Joaquin, 1980; Gregorio Brillantes, 1981; Adrian Cristobal, 1982; Edilberto Tiempo, 1983; Virginia Moreno, 1984; Ricardo Demetillo, 1985; Jose Ma. Sison, 1986; Bienvenido Santos, 1987; Virgilio Almario, 1988; Lina Espina Moore, 1989; and Carmen Guerrero Nakpil, 1990.

The Galian sa Arte at Tula (GAT), an organization composed of Tagalog poets, sponsors the Gawad Galian. Qualified to join in this poetry competition are participants in the organization's poetry workshop called "Hasaan" (Whetstone) and writers who have not yet won in any national poetry competition. Among the winners of the Gawad Galian are Rofel Brion, Donato Mejia Alvarez, Danton Remoto, Luz B. Maranan, Ana Maria Gonzales, and Perfecto Caparas II.

In the late 1980s, two institutions, the Amado V. Hernandez Resource Center (AVHRC) and the Gapas Foundation, Inc. (GPI), began sponsoring literary contests to encourage writing from the grassroots. The AVHRC is an institution devoted to workers' issues, whereas the GPI is oriented towards the peasantry. The awards in their literary competitions are called Gawad Amado V. Hernandez and the Gantimpalang Ani, respectively.

The Gawad Amado V. Hernandez, named after the person who was both a literary figure and a working-class hero in his time, has two categories: one for *manggagawa* (workers) and the other for *makamanggagawa* (pro-worker writers) who are usually middle-class or urban Filipinos having worker sympathies. Works submitted are expected to reflect the problems and struggles, the demands and aspirations of the Filipino working class, expressed in poetry, short story, essay, and skit or short play.

The first winners in the essay category of the first Gawad Amado V. Hernandez were Ruben Balino for “Ang Sakit ng Kalingkingan Ay Sakit ng Buong Katawan” (What Ails the Small Finger Afflicts the Whole Body), first prize; Rafael Rivera for “Masa: Tagalikha ng Kasaysayan” (The Masses: Creators of History), second prize; and Cesar Cervantes for “Nang Tangkain ng Manggagawang Lumahok sa Paglikha ng Panitikan ng Kanyang Uri” (When the Laborers Intended to Join in the Production of a Literature of Their Class), third prize.

In the poetry category, the first winners were Hernan Melecio for the works “Lamay sa Picketlayn” (Vigil in the Picket Line), “Pedrong Welgista” (Pedro the Striker), and “Panggabi” (for the Night), first prize; Olivia Cervantes for the works “Alay kay Khalil, Palestino, kay Arnulfo, Nicaraguano, kay Botyog, Pilipino” (Offering to Khalil, a Palestinian, to Arnulfo, a Nicaraguan, to Botyog, a Filipino), “Ang Aking Anak” (My Child), and “Mga Dapat Ituro sa mga Bata” (What Ought to be Taught to Children), second prize; and Ruben Balino for the works “Minsan pang Naulila ang mga Dampa, Parang at Bituin” (The Huts, Fields, and Stars are Orphaned Again), “Awit at Panata” (Song and Vow), and “Makatang Sampay-Bakod” (Poetaster), third prize. In the short story category, the winners were Emmie Yang for “Hindi Mapipigil sa Pagdami ang mga Uod Hangga’t Mayroong Pagkaagnas” (Worms Will Not Stop Multiplying While There is Decay), first prize; Olivia Cervantes for “Mga Huling Yugto sa Buhay ng Burges na Manggagawa” (Last Chapters of the Life of a Bourgeois Laborer), second prize; and Cesar Cervantes for “Ang Kuwento ng Isang Kuwento” (The Story of a Story), third prize.

The Gantimpalang Ani was initiated in 1987. Its aim is to encourage creative or imaginative writing among the peasants in the Philippine rural areas, and also among the advocates working for peasant concerns. There are two categories: one for the *magbubukid* (peasant writers) and another for the *makamagbubukid* (pro-peasant writers). To encourage new writers to join, veterans who have won national literary or music awards are disqualified from competing. The genres in the Gantimpalang Ani are poetry, essay, short story, song writing, and drama.

In the poetry category, first division, the earliest winners of the Gantimpalang Ani were Lorenzo Quilit Sr. for *Bigkis Ay Lakas at Iba Pang Tula* (Unity Is Strength and Other Poems), first prize; Rolando Murillo for *Dalawang Tula* (Two Poems), second prize; and Gregorio Urian for *Kaming Magsasaka at Iba Pang*

*Tula* (We Farmers and Other Poems), third prize. Winners in the second division were Edgar Agunday for *Tanikala at Iba Pang Tula* (Chains and Other Poems), first prize; Rowena Festin for *Mga Talatang Hinango Mula sa Pinitak at Pilapil* (Paragraphs Taken from the Canal and Dike), second prize; and Desiderio Mondelo for *Mga Tula ng Paggunita* (Poems of Reminiscences). Honorable mention went to Noel Dumlao for *Angil ng Gapas at Iba Pang Tula* (Growl of the Cutter and Other Poems), Rolendes Fabi for *Marami Pang Hahawanin, Ka Juan at Iba Pang Tula* (There is More to Clear, Ka Juan and Other Poems), and Jimuel Costelo Naval for *Limang Tula Para sa Tumana* (Five Poems for the Highland).

There were no winners in the short story category, first division. The second division winners were Bernardo Bernardino for “Isang Mahal na Araw” (One Holiday), first prize; and Ruth Lopez for “Uha! Uha! Uha!,” second prize.

For the essay, first division, the prize was shared by Mario Marten for “Hindi Lahat ng Pangarap Ay Kabiguan ang Hinaharap” (Not All Dreams Meet Disappointment), Annie Parro for “Dahil sa Pagkakaisa” (Because of Unity), and Jaime Triunfante for “Ang Pakikibaka ni Mang Simeon” (Mang Simeon’s Battles). The second division co-winners were Merla Ferreras for “Hindi pa rin Matubos ng Dugo, Luha at Pawis” (Blood, Tears, and Sweat Cannot Be Redeemed) and Bernadette Oblena for “Dugong Buhay” (Living Blood).

The prizes for song were given only to the second division writers. These were Fred Villareal and Fiel for “Butong Binhi” (Seed), first prize; Mon Ayco for “Habilin” (Things Entrusted), second prize; and Mon Ayco for “Nasaan Kayo?” (Where Are You?), third prize. Honorable mention went to Mon Ayco for “Maliliit na mga Langgam” (Tiny Ants), Mon Ayco for “Tayo nang Maglakbay” (Let’s Go and Travel), and Hilarion Gallaron, Rannie Reyes, and Felipe Rondina Jr. for “Hinukay na Lupa” (Excavated Earth).

A prize for an organization or group was given to KADENA.

Ilocano writers, institutions, and literary organizations have been among the most active in the field of literary competitions. In the 1960s, the weekly magazine *Bannawag* sponsored an annual short story contest. The winning entries were put together in anthologies published by the Gunglo Dagiti Mannurat nga Ilocano (GUMIL). This is the biggest organization of Ilocano writers, with chapters in Philippine communities abroad. In the mid-1970s, GUMIL solicited the help of Ilocano entrepreneurs, politicians, and overseas workers for the sponsorship of literary contests. GUMIL-Hawaii has been holding an annual short story and poetry writing contest, and publishes the winners in anthologies. The Governor Roquito Ablan Awards for Iloko Literature (GRAAFIL) are given yearly to winners of a poetry and short story competition. A private business organization, the Economy Tourist and Travel Inc., owned by Ilocano couple Mr. and Mrs. Rene Ragunton, began sponsoring an annual short story and poetry

writing contest, adding the novel as a category in 1991. A group of Ilocano friends living in the United States pooled resources to sponsor a poetry writing contest for amateur writers. The winners are bestowed the Tumbaga-Galizia-Tadena awards. Drawing from a hallowed Ilocano legacy, the Iloko Heritage Society instituted the annual Bucaneg Awards for achievements in various fields of endeavor, including literature and culture.

The most prestigious literary awards at present are those given annually by the Don Carlos Palanca Memorial Awards for Literature, established in 1950. Sponsored by the Don Carlos Palanca Foundation, this award is eagerly sought by writers, both veterans and newcomers, because it represents recognition of literary skill and merit by established writers and the critics or scholars who comprise the various panels of judges. Also, in view of the periodic dearth of publishing outlets for written works in this country, the cash awards provide an added incentive.

At present, there are eight categories in both English and Filipino: novel, short story, poetry, three-act (later changed to full-length) play, one-act play, essay, children's story, and teleplay. The short story, in English and Filipino, was the only category in the Palanca Awards in 1950. The following categories were subsequently included: the one-act play in English and Filipino in 1954; poetry in English and Filipino in 1963; the essay in English and Pilipino in 1979, the novel in English and Filipino in 1980; the children's story and teleplay in 1989; and screenplay in 1994. The competition in the novel takes place every three years. The annual awards night is held on the first of September. Winners of the Palanca Awards receive cash prizes and certificates.

The first winners of the Palanca Awards in the various categories are: 1951, short story—“*Clay*” by Juan T. Gatbonton and “*Kuwento ni Mabuti*” (The Story of ‘Well’) by Genoveva Edroza-Matute; 1954, one-act play— *The World Is An Apple* by Alberto S. Florentino Jr. and *Hulyo 4, 1954 A.D.* (July 4, 1954 A.D.) by Dionisio Salazar; 1964, poetry— *A Stun of Jewels* by Carlos Angeles and *Alamat ng Pasig* (Legend of Pasig) by Fernando B. Monleon; 1976, three-act play— *The Beatas* by Nick Joaquin and *Alipato* (Spark) by Nonilon Queaño; 1979, essay—“*This City Is in the Heart*” by Anaclea Encarnacion and “*Mga Talinhaga sa Panahon ng Crisis*” (Metaphor in a Time of Crisis) by Virgilio Almario; 1980, novel— *Silapulapu and the Zebut Brothers* by Lemmie Suaco-Brillo and ‘*Gapo* (Olangapo) by Lualhati Bautista; 1989, short story for children—“*The Great Green Grove of Ato*” by Gretchen B. Ira and “*Pamana ng Bundok*” (The Mountain's Legacy) by Edgardo B. Maranan; 1990, teleplay— *Without Ceremony* by Elsa Martinez-Coscolluela, *Patay-Bata* (Street Children) by Manuel R. Busing, and *Ang Pagbabalik ni Kiwada* (The Return of Kiwada) by Emmanuel Quindo Palo; and 1994, screenplay— *Kulay Luha ang Pag-ibig* (Love Is Colored With Tears) by Rolando S. Tinio.

The winning works are published. The foundation has published a six-volume collection of winners in all categories, 1950-1970. In 1990, the Palanca Foundation



co-published the winning poems, short stories, and one-act plays in the Filipino category from 1980-1989 in a three-volume anthology launched during the 1991 awarding ceremonies.

In 1969, the Cultural Center of the Philippines (CCP) began sponsoring a playwriting contest in both English and Filipino. The first winners in the English division were Elsa Martinez for *In Frailty's Grace*, first prize; Jose M. Hernandez for *And the Day But One*, second prize; and Virginia Moreno for *The Onyx Wolf*. In the Filipino division, the first winners were Angel R. Makiling for *Status Quo*, first prize; Dionisio Salazar for *Tabak at Tanikala* (Cutlass and Chains), second prize; and Leonardo V. Ilagan for *Halik sa Kampilan* (A Kiss on the Cutlass), third prize. The best plays in the CCP literary contest were staged by the Center's then extant Bulwagang Gantimpala every year, and are now considered as having been among the most significant dramatic productions of contemporary Philippine theater.

In 1973, a verse writing category was added. The first winners in the English division were Artemio Tadena for *The Bloodied Envelope*, first prize; Gemino Abad for *In Another Light*, second prize; and Federico Licsi Espino for *Scope of Movement*, third prize. The poets given honorable mention in the English division were Alfrredo Navarro Salanga for *Twelve*, Jolico Cuadra for *The Possibilitation Poems*, and Simeon Dumdum Jr. for *Rainy Day*. In the Filipino division, the first winners were Teo Antonio for *Pilipino sa Isang Lawa ng Chicago* (A Filipino by the Lakeside in Chicago), first prize; Vict. V. de la Cruz for *Isang Pag-aalay sa Sining, sa Bayan, sa Bathala* (An Offering to Art, to Country, and to God), second prize; and Dr. Victor S. Fernandez for *Mga Bulaklak sa Parnaso* (Flowers on Parnasus), third prize. Given honorable mention were Gonzalo K. Flores for *Bahay sa Looban* (A House in the Orchard), Eduardo P. Garrovillas for *Ang Bagong Pilipino* (The New Filipino), and Virgilio S. Almario for *Doktrinang Anakpawis* (Doctrine of the Laborer).

The 1974 contest saw the addition of the following categories: epic narrative, won by Luwalhati C. Marquez for *Balante*; short story, won by Reynaldo Duque for *Bagani Ubbong at Iba Pang Kuwento* (Bagani Ubbong and Other Stories); novel won by Benjamin Pascual for *Utos ng Hari* (The King's Command); essay, won by Pablo R. Glorioso for *Pamana ng Panitik at Iba Pang Sanaysay* (Legacy of Letters and Other Essays) and Virgilio S. Almario for *Ang Makata sa Panahon ng Makina* (The Poet in the Machine Age). In 1979, a biography category was added. Honorable mention was given to Lydia Ingle for *Edades: Kites and Visions* in the English division and to Lamberto Ma. Gabriel for *Padre Gregorio L. Crisostomo, Ulirang Pilipino* (Father Gregorio L. Crisostomo, a Model Filipino), Filipino division. Hernando J. Abaya won the grand prize in 1984 when the award for the category was resumed for *The Making of a Subversive*.

The novel category was also instituted in 1979. The first co-winners in the English division were F. Sionil Jose for *Tree* and Edith Tiempo for *His Native Coast*. In the Filipino division, the prize went to Dominador B. Mirasol for *Ginto ang Kayumangging Lupa* (Golden is the Brown Earth).

In 1984 a new category was added, criticism. In the English division, an Appreciation Award was shared among Nick Nicolas, Jr. for *Theater, Films and Others: A Compendium of Critical Reviews*, Wilhelmina Q. Ramas for *Sugbuanon Theater: From Sotto to Rodriguez and Kabahar*, and Soledad S. Reyes for *Criticism and Ideology*. In the Filipino division, the grand prize in criticism was given to Virgilio S. Almario for *Taludtod at Talinghaga: Mga Sangkap ng Katutubong Pagtula* (Verses and Metaphor: The Elements of Folk Poetry).

In 1987, the annual literary contest was transformed into the Gawad CCP Para sa Panitikan, and came under the supervision of the CCP's Coordinating Center for Literature. The English category was dropped, and an all-Filipino rule was adopted. The categories were poetry, short story, one-act and three-act play, dance libretto (one-act dance drama), and the full-length musical drama.

The winners in the poetry category that year were Fidel Rillo for *Musa Insurekta* (Insurgent Muse), first prize; Teo Antonio for *Cespora Personata at Iba Pang Pagbubulay-bulay* (Cespora Personata and Other Ruminations), second prize; and Danton Remoto for *Kuwaderno* (Notebook), third prize. In the short story category, the winners were Reynaldo Duque for "Ang Gamu-gamo sa Lampara ni Julio Madarang" (The Firefly About Julio Madarang's Lamp), first prize; Chit Balmaceda-Gutierrez for "Kulas," second prize; and Tomas F. Agulto for "Ang Walang Lubay na Istasyon ng Pag-asa at Paghahanap" (The Eternal Station of Hope and Searching), third prize. The one-act dance drama category was won by Ernesto G. Mendiola for *Ang Estatwang Naging Tao* (The Statue that Became a Person). The full-length musical category was won by Ernesto G. Mendiola for *Gabriela*. The winners in the one-act play category were Rene O. Villanueva and Rolando dela Cruz for *Kaaway sa Sulod* (Enemy Within), first prize; Raul Regalado for *Magkaibang Klase* (Of Different Classes), second prize; and Luna Sicat for *Maternal*, third prize. The three-act play category was won by Bonifacio Ilagan for *Anay sa Kahoy* (Termites on Wood), first prize; Butch Concepcion for *Batang Hiroshima* (Hiroshima Kid), second prize; and Lito Casaje for *Terminal* and Rodena Santos Mendoza for *Etsetera ... Etsetera ... Etsetera* (Etcetera ... Etcetera ... Etcetera), tie, third prize.

Added in 1989 was the short play for children. There was no first-prize winner, but second prize was given to Rosalie Matilac for *Ang Alamat ng Ismoki Mawnteyn* (The Legend of Smokey Mountain) and third prize was given to Nicolas Pichay for *Ulan at Bahag-Hari* (Rain and Rainbow). Given honorable mention were Mai Corazon Agudo Arkoncel for *Geym* (Game), Rolando de la Cruz for *Si Boyet at ang Batang Maya* (Boyet and the Little Sparrow), and Junephrey Ocampo for *Si Tiririt at si Linggit* (Tiririt and Linggit). The critical essay category on the different arts was instituted a year later. The winners were JJ Alvarez de la Rosa for "Musika at Ideolohiya" (Music and Ideology) in music; Glecy Atienza for "Pagbaklas sa Imahe ni Superman Mula sa mga Mata ng mga Sinasagip" (Breaking the Image of Superman From the Eyes of the Rescued) in theater; and Ruben D. Canlas Jr. for "Pinsan Pala ni FPJ si Ka Dante (Pelikulang Subersibo at Kooptasyon)" (Ka Dante is FPJ's Cousin

[Subversive Cinema and Cooptation]) in film. The winning poems and stories in the Gawad CCP Para sa Panitikan have been published in *Ani*, the Cultural Center's literary journal, while the critical works have appeared in *Kultura*, the CCP magazine for critical essays. The winning plays are staged by the Tanghalang Pilipino, resident company of the Center. The final rankings of the drama entries are determined only after their respective production run.

## Grants and Fellowships

Writing grants have been instituted in recent years to encourage writers to finish works in progress, in their language of competence. In 1980, the Philippine Writers' Foundation (PWF) chose 21 grant applications from a field of 131. The total amount involved was 149,000 pesos. The first recipients of the PWF writing grants included Alfredo Navarro Salanga for *The Birthing of Hannibal Valdez*, novel; Nazario Bas for *Ang Nahanaw sa Kampilan* (Those Who Died by the Cutlass), novel; Bonifacio Ilagan for "Ang Kasaysayan Bilang Kathang Isip" (*History as Fiction*), essay; Juanito Marcella for 10 short stories in Hiligaynon; Pedro Ricarte for *Limampung Maikling Tulang Liriko* (Fifty Short Lyric Poems); Agustin Pagusara for "The Filipino Soul," essay; Reynaldo Duque for "Candon," essay; Soledad Reyes for "Philippine Literature in Filipino: Popular Not Elitist," essay; Isagani R. Cruz for "Beyond Futility: The Filipino as Critic," essay; and Patricia Melendrez Cruz for "The Concept of Society in Socially Conscious Stories 1958-1972," essay.

The University of the Philippines' Creative Writing Center (UP-CWC) has been awarding writing fellowships for the last several years. Several kinds of fellowships are given to Filipino writers. The national and regional fellowships are awarded to writers who are chosen by a jury based on the quality and consistency of their works. The writers selected enjoy a one-year CWC fellowship, which entails the honorific title of National or Regional Fellow and a monthly stipend, but are required to make a public presentation of a work finished during their tenure. The writers represent their particular fields of writing: poetry, essay, fiction, drama, and criticism.

The CWC's writing fellowships for its annual summer writers' workshop are open for application, particularly from beginning writers who would normally be in college. Some 20 or so candidates are chosen every year to participate in the summer workshop. For two weeks, the writing fellows get to interact with veteran writers and have their works scrutinized, criticized, and praised by the experts as well as by their fellow workshopers. They enjoy free board and lodging and a modest stipend. Under the CWC, the UP Likhaan Workshop Awards are now given for the best works submitted by the writing fellows. Special posthumous citations are also given to distinguished Filipino writers during the workshop's closing ceremonies.

In 1992, the CWC decided to give the awards to previous workshopers who had consistently produced, instead of the current batch of workshopers. The award was given to Katha, a group of young fictionists who produced three anthologies of short

stories in a span of three years.

The other writers' workshop of national renown is the Silliman Summer Writers' Workshop in Dumaguete City, Negros Oriental, which attracts writers and critics to its annual three-week sessions held inside the Silliman University campus, with occasional seaside excursions. The brainchild of novelist Edilberto Tiempo and poet-fictionist Edith L. Tiempo in 1962, it is also a three-unit course for those wishing to pursue a degree program in Creative Writing at the university. Since 1988, it has held an additional workshop per semester, besides the summer workshop. Most of the country's leading writers have attended the Silliman workshop as fellows or resource persons. Some panel critics have been Bienvenido N. Santos, Doreen G. Fernandez, Nick Joaquin, Ophelia Alcantara-Dimalanta, N.V.M.Gonzalez, Doris Trinidad, Francisco Arcellana, Kerima Polotan-Tuvera, and Isagani R. Cruz. Writing fellows who have subsequently served as panel critics are Majorie Evasco, Alfred Yuson, Myrna Peña-Reyes, Leonidas Benesa, Merlie Alunan-Wenceslao, Jose Y. Dalisay Jr., Estrella Alfon, Anthony Tan, Grace Monte de Ramos, and Simeon Dumdum.

The CCP has been the major grant-giving institution in recent times. Starting with grants awarded to writers in Filipino/Tagalog and English, the CCP has expanded the program to writers from the regions writing in various Philippine languages, as well as those writing in Filipino, the developing and evolving national language that is still largely based on Filipino or Tagalog. The main objective is to promote the development of regional literatures in Cebuano, Ilocano, Ilongo, Kinaray-a, in other languages, while not neglecting support and encouragement of writers in Pilipino and English.

The grants are in several categories: poetry, short story, full-length play, and novel. Unlike the literary competition, however, the grants program requires only that the applicants initially submit the equivalent of one-third of the projected output: one-third of a novel, 2 essays out of 5, 6 poems out of 18, 2 stories out of 5, or 1 act from a 3-act play. The applications are accompanied by a concept paper explaining the background, rationale, substance, and significance of the envisioned collection or single work.

Writers' organizations may also apply for venue grants, which would enable them to hold workshops at the CCP's National Arts Center on Mount Makiling. If the workshops are to be held elsewhere, a funding of 10,000 pesos can be made available to them.

## **Conclusion**

Literary awards, grants, and fellowships have been useful in boosting the writing careers of many Filipino writers. The lack of outlets, the poor income from creative writing, and the relatively low priority given to literature and cultural production in an

economically underdeveloped country are some of the reasons given for sustaining literary competitions and grant programs. But the most important reason for Filipino writers seems to be the need for recognition and acceptance of their works by society's established writers, as well as by their own peers in the writing profession. This has been helpful to many writers. Still, a basic problem has persisted over the years: how to gain the acceptance and acclaim of the bigger audience (and jury) of readers among the people, who are after all the ultimate arbiters of the success or failure of the literary product. • J.Barrios, R. Tolentino, E.Tiamson, and E. Maranan

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