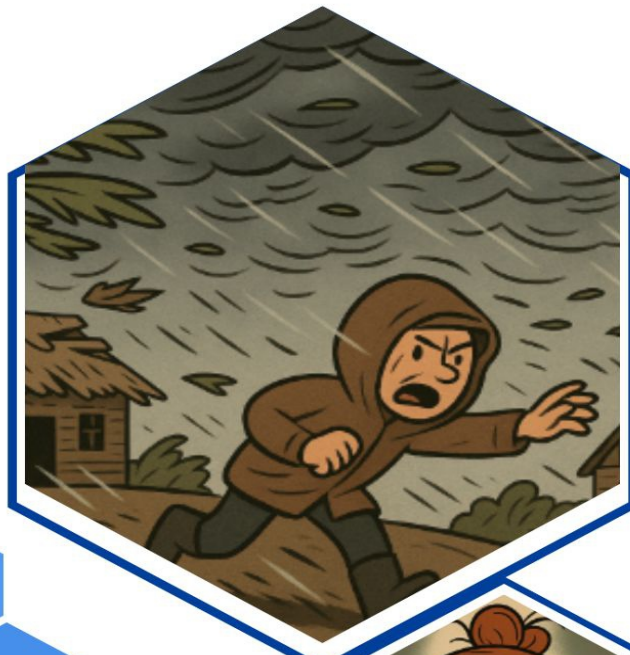


# LESSON 3

## CLASH AND DRAMA: WHY CONFLICT DRIVES THE STORY

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## Path to Understanding

### Conflict

Okay, let's get to the heart of every story—the conflict! This is the problem or struggle that keeps us hooked. It makes us wonder, "What's going to happen next?"

These are the two main types of conflict in storytelling:

#### 1. Internal Conflict:

- **Character vs. Self:** This conflict occurs within a character's mind and involves a struggle with their thoughts, feelings, or beliefs.
- **Examples:**
  - A character struggling with a moral dilemma
  - A character battling addiction or mental illness
  - A character trying to overcome self-doubt or fear.
  - Example: In "The Mats" by Francisco Arcellana, the internal conflict within Mr. Angeles underscores the importance of remembering and honoring lost loved ones despite the emotional difficulty it brings.

#### 2. External Conflict:

- **Character vs. Character:**
  - This is when two people have a disagreement or fight.
  - Example: One example shown from the story "My Father Goes to Court" by Carlos Bulosan, the conflict between the narrator's family and the wealthy neighbor highlights the value of joy and unity over material wealth.
  - Another example is from an excerpt from "My Brother's Peculiar Chicken" by Alejandro R. Roces. Two siblings argue over whether their chicken is male or female. It's both funny and relatable!

*We had a hen that hatched a strange-looking chick. It was not the kind of chick that you would ordinarily see. It was thin, long-legged, and had multicolored feathers. Its cry sounded more like a crow than a cackle. My brother Kiko and I couldn't decide whether it was a rooster or a hen.*

*Kiko said it was a rooster, but I said it was a hen. We argued about it for days. At last, Kiko said, 'All right. We'll ask Father and Mother and see what they think.' Father and Mother could not agree, either. Father said it was a rooster, and Mother said it was a hen."*

This humorous and insightful story highlights a playful debate between two brothers over the gender of a peculiar chicken, reflecting Roces' wit and his skill in capturing Filipino rural life.

If you want to read further of the story "My Brother's Peculiar Chicken" by Alejandro R. Roces, feel free to check out this link! <https://gabrielibrary.blogspot.com/2010/04/my-brothers-peculiar-chicken-alejandro.html>.

- **Character vs. Society:**

- Here, a character faces challenges because of rules or traditions in their community.
- Example: Here's an excerpt from the English translation of "Paglalayag sa Puso ng Isang Bata" (Voyage into the Heart of a Child) by Genoveva Edroza-Matute that reflects societal pressures and the protagonist's struggles:

*"It is not easy to be a teacher. But it is even harder to be a teacher who must make children feel that the world holds beauty and hope despite its struggles and hardships. One day, during my teaching, I realized that it was not only lessons from books that I needed to teach, but also the embrace of one's dignity, even when society seems not to care.*

*Amid the noise of the streets, the scolding of parents, and the clamor of children whose voices drown my own, I realized that society demands more than I can give. But how can I help a child rise from poverty when I am weighed down by the very world they live in?"*

This excerpt captures the protagonist's inner conflict and societal challenges, echoing the struggles of many Filipinos. It underscores the tension between personal limitations and the desire to inspire hope and resilience in others.

If you want to read further of the story "Paglalayag sa Puso ng Isang Bata" (Voyage into the Heart of a Child) by Genoveva Edroza-Matute, feel free to check out this link!

[https://panitikan.files.wordpress.com/2013/10/translation\\_paglalayag-sa-puso1.pdf](https://panitikan.files.wordpress.com/2013/10/translation_paglalayag-sa-puso1.pdf)

- **Character vs. Nature/Environment:**

- This happens when a character battles natural forces.
- An excerpt from "The Legend of the Sierra Madre" often reflects the resilience of rural communities in the face of natural disasters, particularly typhoons:

*"The people of the valley had long learned to respect the Sierra Madre, their protector and their curse. Its tall peaks stood guard against the raging winds and rains that often descended upon their land. But every typhoon was a test, a reminder of their vulnerability.*

*As the winds howled and the rivers swelled, the villagers worked together to secure their homes and save their crops. Some spoke of the mountain's spirit, which was both fierce and nurturing, as they prayed for safety. They knew life here meant constant struggle — rebuilding homes, replanting fields, and clinging to the hope that the mountain would always shield them."*

This excerpt reflects the challenges of rural life, such as typhoons and the continuous cycle of survival, while highlighting the community's resilience and reliance on natural forces for protection.

Filipino short stories are like mirrors—they show us who we are and reflect our values, struggles, and joys. Stories like "My Father Goes to Court" remind us of our humor and resourcefulness, while "The Mats" teaches us about love and family traditions.

What about you? Can you think of any stories that remind you of your family or friends? That's the beauty of literature—it connects us all!

### **Key Concept Unveiled!**

**Fable:** A short story, often with animals as characters, that teaches a moral lesson.

**Example:** "Ang Pagong at ang Matsing" of Dr. Jose Rizal.

**Myth:** A traditional story explaining natural phenomena or cultural beliefs, often involving gods or supernatural beings.

**Example:** Ang kwento ni "Bathala at ang Paglikha ng Mundo."

**Legend:** A story from the past about a person or event, often based on truth but exaggerated over time.

**Example:** "The Legend of Pineapple"

**Parable:** A short story that teaches a moral or spiritual lesson, often used in religious texts.

**Example:** The Parable of the Good Samaritan.

## Extend Your Learning!

### Battle of Wills: Understanding Conflict in Literature and Life

**Instructions:** Below are short descriptions of conflicts. Read each scenario carefully and match it to the correct type of conflict. Write the letter of your answer on the blank provided. Each correct answer is worth 1 point. Total score: 10 points

#### Conflict Types:

- A. Character vs. Self
- B. Character vs. Character
- C. Character vs. Society
- D. Character vs. Nature

#### Scenarios:

- \_\_\_\_\_ Aling Marta debates whether to forgive her best friend who betrayed her trust.
- \_\_\_\_\_ A fisherman fights against a raging storm to save his boat and livelihood.
- \_\_\_\_\_ A young girl defies her town's old traditions and stands up for her dreams of becoming a scientist.
- \_\_\_\_\_ Two classmates argue over who should lead their group project.
- \_\_\_\_\_ Miguel struggles with his fear of speaking in public, even though he wants to run for student council.
- \_\_\_\_\_ A boy is caught between following his parents' expectations of becoming a lawyer and his dream of being an artist.
- \_\_\_\_\_ A small village struggles to survive after a massive earthquake destroys their homes.
- \_\_\_\_\_ A young woman challenges the unfair dress code at school that discriminates against female students.
- \_\_\_\_\_ Two siblings fight over who should inherit their grandmother's heirloom jewelry.
- \_\_\_\_\_ A stranded hiker must find food and shelter to survive in the freezing mountains.

Now that we've explored the core concepts, it's time to see how they all come to life in the real world. Let's dive into the Epic Trials and discover how these ideas can be used in meaningful, everyday ways!

## Epic Trials

### A.Unlocking Quest

#### Panels of Problem-Solving: Turning Conflict into Comics!

Let's put what you've learned into action! Create a comic strip about your family and a conflict you've faced together.

#### Instructions:

**1. Choose a Conflict:** Think of a real or imagined family conflict, such as:

- Deciding what to eat for dinner.
  - Fixing something broken at home.
  - Planning a trip or family outing.
- Keep the conflict light and relatable to add humor or drama to your comic.

**2. Create a Four-Panel Comic Strip:**

- Panel 1: Introduce the setting and characters. Show how the conflict begins.
- Panel 2: Build the tension. Highlight the disagreement or issue.
- Panel 3: Show the turning point or attempt to resolve the conflict.
- Panel 4: Conclude with how the conflict is resolved. You can add a humorous or heartfelt ending.

**3. Label Your Comic:** Identify the **protagonist** (main character) and **antagonist** (person or thing causing the conflict).

- Indicate the **type of conflict**:
  - Character vs. Character
  - Character vs. Society
  - Character vs. Nature
  - Character vs. Self

**4. Share Your Comic Strip:** Present your comic to the class or small groups. Explain the conflict, how it was resolved, and why you chose that specific story.

Optional Digital Task: Create your comic strip using a digital platform such as Canva, Pixton, or Google Slides. Add text bubbles, colors, and graphics to make it visually appealing. Submit your digital comic for sharing with the class or uploading to a collaborative platform.



## B. Echoes of Reality

So, how can you use what you've learned about short stories?

- Understanding Life's Challenges: Reading about characters and conflicts helps you think of creative ways to solve problems in your own life.
- Appreciating Culture: Knowing Filipino stories helps you understand and celebrate our traditions and values.
- Improving Storytelling: Now that you know how to create great characters and conflicts, you can write or tell your own stories!

How can the lessons you've learned from reading about characters and conflicts in short stories help you solve challenges in your own life while also appreciating and preserving Filipino traditions?

Short stories are not just fun to read—they're full of lessons about life, culture, and creativity. By learning about characters and conflicts, you're gaining tools to better understand the world around you. Keep reading, and who knows? Maybe you'll write your own short story someday!

With that understanding in mind, it's time to put our knowledge into action—let's get started!

Footnote to Youth, published in 1933 during the American colonial period, reflects the cultural shifts in the Philippines. The story portrays the clash between traditional agrarian values and the growing influence of modern urban life. It serves as a commentary on the challenges young Filipinos faced amid societal change and colonial modernization.

### **Footnote to Youth** By Jose Garcia Villa

The sun was salmon and hazy in the west. Dodong thought that he would tell his father about Teang when he went home after he had unhitched the carabao from the plow to go to its shed, and fed it. He hesitated to say it, but he wanted his father to know. What he had to say was of serious import as it would mark a climacteric<sup>1</sup> in his life. Dodong finally decided to tell it, when a thought came to him, his father might refuse to consider it. His father was a silent hard-working farmer who chewed areca nuts, which he had learned to do from his mother, Dodong's grandmother.

I will tell him. I will say to him.

The ground was fragrant with a sweetish earthy smell, broken into many fresh wounds. Many slender soft worms emerged from the furrows<sup>2</sup> and then burrowed again profoundly in the soil. A short colorless worm marched blindly to Dodong's foot and crawled calmly over it. Dodong tickled and jerked his foot, flinging the worm into the air. Dodong did not bother to look where it fell but thought of his age, seventeen, and he said to himself he was not young anymore. Leisurely unhitched the carabao and gave it a healthy tap on the hip. The beast turned its head to look at him with dumb, faithful eyes. Dodong slightly pushed it, and the animal walked alongside him to its shed. He placed bundles of grass before the carabao began to eat. Dodong looked at it without interest.

Dodong started homeward, thinking about how he would break his news to his father. He wanted to marry, Dodong did. He was seventeen, and he had pimples on his face. The down on his upper lip already was dark—these meant he was no longer a boy. He was growing into a man—he was a man. Although naturally low in stature, Dodong felt insolent and significant at the thought. Thinking himself a grown man, Dodong felt he could do anything.

He walked faster, prodded by the thought of his virility<sup>3</sup>. A small angled stone bled his foot, but he dismissed it cursorily<sup>4</sup>. He lifted his leg, looked at the hurt toe, and then walked. In the fabulous sundown he thought wild dreams of himself and Teang. Teang, his girl, had a small brown face, small black eyes, and straight glossy hair. How desirable she was to him. She made him dream even during the day.

Dodong tensed with desire and looked at the muscles of his arms. Dirty. This field work was healthy, invigorating<sup>5</sup> but it begrimed you, smudged you terribly. He turned back the way he had come, then he marched obliquely to a creek.

Dodong stripped himself and laid his gray undershirt and red kundiman<sup>6</sup> shorts, on the grass. Then he went into the water, wet his body, and rubbed at it vigorously. He was not long in bathing, and then he marched homeward again. The bath made him feel calm.

When he reached home, it was dusk. The petroleum lamp on the ceiling had already been lighted, and the low, unvarnished square table was set for supper. His parents and he sat on the floor around the table to eat. They had fried fresh-water fish, rice, bananas, and cane sugar.

Dodong ate fish and rice but did not eat fruit. The bananas were overripe; when one held them, they felt more fluid than solid. Dodong broke off a piece of the cake's sugar, dipped it in his glass of water, and ate it. He got another piece and wanted more but considered leaving the remainder for his parents.

Dodong's mother removed the dishes when they were through and went out to the batalan<sup>7</sup> to wash them. She walked with slow, careful steps and Dodong wanted to help her carry the dishes out, but he was tired and now felt lazy. Looking at her, he wished he had a sister who could help his mother with the housework. He pitied her, doing all the housework alone.

His father remained in the room, sucking a diseased tooth. It was hurting him again, Dodong knew. Dodong had repeatedly told him to let the town dentist pull it out, but he was afraid his father was. He did not tell you that Dodong guessed it. Afterward, Dodong said that if he had a decayed tooth, he would be afraid to go to the dentist; he would not be bolder than this father.

Dodong said that he was going to go while his mother was out. There it was out, what he had to say, and over which he had done so much thinking. He had said it without any effort at all and without self-consciousness. Dodong felt relieved and looked at his father expectantly. A descending moon outside shed its feeble light into the window, graying the still black temples of his father. His father looked old now.

"I am going to marry Teang," Dodong said.

His father looked at him silently and stopped sucking the broken tooth. The silence became intense and cruel, and Dodong wished his father would suck that troublesome tooth again. Dodong became uncomfortable and angry because his father kept looking at him without uttering anything.



"I will marry Teang," Dodong repeated. "I will marry Teang."

His father kept gazing at him in inflexible silence, and Dodong fidgeted on his seat

"I asked her last night if she would marry me, and she said yes. I want your permission. I... want... it....."

There was impatient clamor in his voice, an exacting protest at this coldness, this indifference. Dodong looked at his father sourly. He cracked his knuckles one by one, and the little sounds it made broke dully the night stillness.

"Must you marry, Dodong?"

Dodong resented his father's questions; his father had married. Dodong made a quick, impassioned effort to think about selfishness, but later, he got confused.

"You are very young, Dodong."

"I'm..... seventeen."

"That's very young to get married at."

"I..... I want to marry.. Teang's a good girl."

"Tell your mother," his father said.

"You tell her, Tatay."

"Dodong, you tell your Inay."

"You tell her."

"All right, Dodong."

"You will let me marry Teang?"

"Son, if that is your wish... of course..." There was a strange helpless light in his father's eyes. Dodong did not read it, so absorbed was he in himself.

Dodong was immensely glad he had asserted himself. He lost his resentment for his father. For a while he even felt sorry for him about the diseased tooth. Then he confined his mind to dreaming of Teang and himself. Sweet young dream....

Dodong stood in the sweltering noon heat, sweating profusely, so that his camiseta<sup>8</sup> was damp. He was still as a tree and his thoughts were confused. His mother had told him not to leave the house, but he had left. He had wanted to get out of it without apparent reason at all. He was afraid, he felt. Scared of the house. It had seemed to cage him, to compare his thoughts with severe tyranny. Afraid also of Teang. Teang was giving birth in the house; she gave screams that chilled his blood. He did not want her to scream like that, he seemed to rebuke him. He began to wonder madly if the process of childbirth was excruciating for women, when they gave birth, did they not cry?

In a few moments, he would be a father. "Father, father," he whispered the word with awe and strangeness. He was young, he realized now, comfortably contradicting himself of nine months.

"Your son," people would soon be telling him. "Your son, Dodong."

Dodong felt tired standing. He sat down on a saw-horse with his feet close together. He looked at his callused toes. Suppose he had ten children... What made him think that? What was the matter with him? God!

He heard his mother's voice from the house:

"Come up, Dodong. It is over."

Suddenly he felt embarrassed as he looked at her. Somehow he was ashamed of his mother for his youthful paternity. It made him feel guilty, as if he had taken something not properly his. He dropped his eyes and pretended to dust dirt off his kundiman shorts.

"Dodong," his mother called again. "Dodong."

He turned to look again and saw his father beside his mother.

"It is a boy," his father said. He beckoned Dodong to come up.

Dodong felt more embarrassed and did not move. What a moment for him. His parents' eyes seemed to pierce him through and he felt limp.

He wanted to hide from them, to run away.

"Dodong, you come up. You come up," his mother said.

Dodong did not want to come up and stayed in the sun.

"Dodong. Dodong."

"I'll... come up."

Dodong traced tremulous steps on the dry parched yard. He ascended the bamboo steps slowly. His heart pounded mercilessly in him. Within, he avoided his parents' eyes. He walked ahead of them so that they should not see his face. He felt guilty and untrue. He felt like crying. His eyes smarted and his chest wanted to burst. He tried to turn back, to go back to the yard. He wanted somebody to punish him.

His father thrust his hand in his and gripped it gently.

"Son," his father said.

And his mother: "Dodong..."

How kind their voices were. They flowed into him, making him strong.

"Teang?" Dodong said.

"She's sleeping. But you go on..."

His father led him into the small sawali<sup>9</sup> room. Dodong saw Teang, his girl-wife, asleep on the pagpag<sup>10</sup> with her black hair soft around her face. He did not want her to look that pale.

Dodong wanted to touch her, to push away that stray wisp of hair that touched her lips, but again that feeling of embarrassment came over him, and before his parents, he did not want to be demonstrative.

The hilot<sup>11</sup> was wrapping the child, Dodong heard it cry. The thin voice pierced him queerly. He could not control the swelling of happiness in him.

"You give him to me. You give him to me," Dodong said.

Blas was not Dodong's only child. Many more children came. For six successive years, a new child came along. Dodong did not want any more children, but the coming of children could not be helped. Dodong got angry with himself sometimes.

Teang did not complain, but the bearing of children told on her. She was shapeless and thin now, even if she was young. There was interminable work to be done. Cooking. Laundering. The house. The children. She cried sometimes, wishing she had not married. She did not tell Dodong this, not expecting him to dislike her. Yet she wished she had not married. Not even Dodong, whom she loved. There was another suitor, Lucio, who was nine years older than Dodong, and that was why she had chosen Dodong. Young Dodong. Seventeen. Lucio married another woman after her marriage to Dodong, but he is still childless. She wondered if she had married Lucio, would she have borne him children? Maybe not, either. That was a better lot. But she loved Dodong...

Dodong, whom life had made ugly.

One night, as he lay beside his wife, he rose and left the house. He stood in the moonlight, tired and querulous. He wanted to ask questions and have somebody answer them. He wanted to be wise about many things.

One was why life did not fulfill all of Youth's dreams. Why must it be so? Why one was forsaken... after Love.

Dodong would not have found the maystimayave, but it has been answered. It must be so to make youth. Youth must be dreamfully sweet. He then returned to the house, humiliated by himself. He had wanted to know a little wisdom but was denied it.

Blas came home very flustered and happy one night when he was eighteen. It was late at night and Teang and the other children were asleep. Dodong heard Blas' steps, for he could not sleep well at night. He watched Blas undress in the dark and lie down softly. Blas was restless on his mat and could not sleep. Dodong called his name and asked why he had not slept. Blas said he could not sleep.

"You better go to sleep. It is late," Dodong said.

Blas raised himself on his elbow and muttered something in a low fluttering voice.

Dodong did not answer and tried to sleep.

"Itay ..." Blas called softly.

Dodong stirred and asked him what it was.

"I am going to marry Tona. She accepted me tonight."

Dodong lay on the red pillow without moving.

"Itay, you think it over."

Dodong lay silent.

"I love Tona and... I want her."

Dodong rose from his mat and told Blas to follow him. They descended to the yard, where everything was still and quiet. The moonlight was cold and white.

"You want to marry Tona," Dodong said. He did not want Blas to marry yet, as Blas was very young. The life that would follow marriage would be hard.

"Yes."

"Must you marry?"

Blas' voice still, and with resentment. "I will marry Tona."

Dodong kept silent, hurt.

"You have objections, Itay?" Blas asked acridly.

"Son... n-none..." (But honestly, God, I don't want Blas to marry yet... not yet. I don't want Blas to marry yet. )

But he was helpless. He could not do anything. Youth must triumph..... now. Love must triumph... now. Afterwards... it will be life.

As long ago, youth and love triumphed for Dodong, and then life did. Dodong looked wistfully at his young son in the moonlight. He felt extremely sad and sorry for him.

## Word Wizard – Power Up Your Vocabulary

**<sup>1</sup>Climacteric.** A big or important change in life, like when someone grows older and their body starts to change, such as during puberty or menopause.

**<sup>2</sup>Furrows.** Long, narrow lines or grooves, like the lines in a field where crops are planted or the wrinkles on a person's face.

**<sup>3</sup>Virility.** Strength, energy, and the ability to grow or create new life, often used to describe strong qualities in men.

**<sup>4</sup>Cursorily.** Doing something quickly without paying much attention to the details.

**<sup>5</sup>Invigorating.** Something that makes you feel full of energy, awake, and excited.

**<sup>6</sup>Kundiman.** It is a traditional Filipino love song, often slow and emotional.

**<sup>7</sup>Batalan.** A part of a traditional Filipino house, usually outside, used for washing dishes, clothes, and sometimes bathing.

**<sup>8</sup>Camiseta.** A simple and light shirt, often like a T-shirt or undershirt.

**<sup>9</sup>Sawali.** A kind of wall made from woven bamboo strips, used in traditional Filipino houses.

**<sup>10</sup>Pagpag.** Leftover food that is cleaned and sometimes reheated to be eaten again, often by people who don't have enough food.

**<sup>11</sup>Hilot.** A traditional Filipino way of massage or healing to help people feel better when they are sick or in pain.

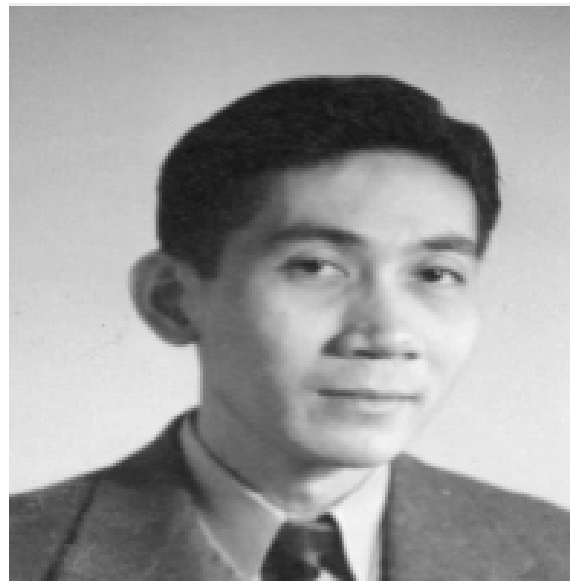
In early 20th-century rural Philippines, *Footnote to Youth* explores the societal norms surrounding early marriage and family life. It highlights the tension between youthful aspirations and the realities of adult responsibilities. The story critiques traditional expectations while reflecting on the evolving cultural attitudes toward love, family, and maturity.

### Trivia Time– About The Author

Jose Garcia Villa, a National Artist for Literature, was a prominent Filipino writer and poet known for his innovative style and modernist influences. Born in 1908, he gained international acclaim for his experimental use of punctuation and his profound philosophical themes. His work, including *Footnote to Youth*, reflects his keen insights into human relationships and societal norms.

If you'd like to learn more about Jose Garcia Villa, feel free to check out this link!

<https://poets.org/poet/jose-garcia-villa>



Did you enjoy meeting the characters and exploring their adventures? It's time to step into their shoes with a fun and thought-provoking activity!

Now that we've explored the lesson content and built a solid foundation, it's time to put what we've learned into action. Let's jump into our first activity and see how well you can apply these ideas!

## Quest of the Mind

### Reflections on Life's Choices: Uncovering Universal Truths in Footnote to Youth

Analyze the universal truths and philosophies in Footnote to Youth and reflect on their relevance to valuing others' circumstances and decisions.

#### Instructions:

**1. Read the Story:** Carefully read Footnote to Youth by José García Villa. Focus on the main character's decisions, especially the choices leading to significant outcomes in the story.

**2. Identify Two Universal Truths:** Reflect on the key lessons the story conveys. These could be about:

- Responsibility: The consequences of making important life decisions too early.
- Regret: How impulsive actions can lead to long-term challenges.
- Choose two universal truths or maxims that resonate with you.

**3. Write a Two-Paragraph Reflection:**

- Paragraph 1: Explain the two universal truths you identified. Provide examples from the story to support your explanation and discuss how these truths are reflected in the protagonist's experiences.
- Paragraph 2: Reflect on how these lessons apply to real life. Discuss how understanding these truths can help you value and empathize with others' circumstances, especially those who face similar struggles.

Optional Digital Task: Use a digital platform like Google Docs, Canva, or Padlet to format your reflection with visuals, such as an image of the story's setting or symbolic elements representing the themes. Share your digital reflection with your class or submit it for feedback.

- Pair up with a classmate to discuss your insights and compare interpretations.
- Submit your written reflection for evaluation.

Great work unlocking the mysteries and sharpening your minds! Now, let's take what we've discovered and see how we can bring it to life in exciting ways.