Part III. Reyes

H ere we examine three better-known authors of Philippine history—Agoncillo, Constantino and Zaide—that have contributed to the production of post-war historical narratives. The narratives produced by these authors were influenced by the dominant historiography of the time, which was characterized by a mechanical approach to narrating the nation’s march towards order and modernity. In such a context, Filipinos fit awkwardly into the narrative of colonial development. While there was a movement towards independence, the path to order and modernity was not without its contradictions. Filipinos were depicted as either fighters or victims, and the boundary between the two was not always clear. This dualistic representation of the past was not only present in the historical narratives but also in the cultural productions of the time. For example, in the film *The Pageant of Philip- pines* (1945), the Philippines is depicted as a land of contradictions, where the optimism of the post-war era coexisted with the realities of repression and control. Despite years of scholarly criticism and ridicule, textbooks remain vital for both teachers and students as they provide a framework for understanding the past. The need for a more comprehensive understanding of the past, one that is free from the constraints of the dominant historiography, is still present today. The current generation of historians is striving to convey the complexities of the past in a way that is accessible to a broad audience. The term “imagined community” refers to the idea that nations are not necessarily real entities but rather are constructed by the people who inhabit them. This idea is important in understanding the role of history in shaping national identity. The narratives produced by Agoncillo, Constantino, and Zaide were all influenced by the notion of an “imagined community,” and this influence is evident in the way they present the past. However, they also differed in their approach to the past, and this diversity is an important aspect of the historiography of the post-war era. The narratives produced by Agoncillo, Constantino, and Zaide were all influenced by the notion of an “imagined community,” and this influence is evident in the way they present the past. However, they also differed in their approach to the past, and this diversity is an important aspect of the historiography of the post-war era. The narratives produced by Agoncillo, Constantino, and Zaide were all influenced by the notion of an “imagined community,” and this influence is evident in the way they present the past. However, they also differed in their approach to the past, and this diversity is an important aspect of the historiography of the post-war era. The narratives produced by Agoncillo, Constantino, and Zaide were all influenced by the notion of an “imagined community,” and this influence is evident in the way they present the past. However, they also differed in their approach to the past, and this diversity is an important aspect of the historiography of the post-war era.