

CHAPTER 1

INTRODUCTION TO LITERATURE



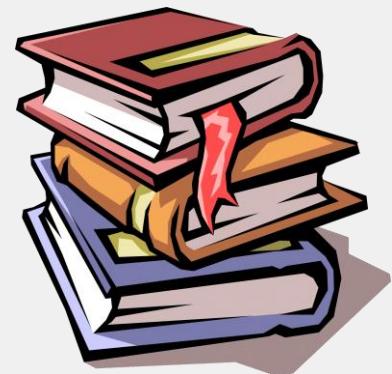
OBJECTIVES

- A. Define the essence and significance of literature;
- B. Categorize five main literature genres.

"In this increasingly technologically dependent world, literature is an antidote to the mechanization of life. It is celebration of the gift of the creative imagination and the power of linguistic expression." ... 2nd Ateneo National Conference On Literature, 2004)

ESSENCE AND SIGNIFICANCE OF LITERATURE

1. Literature (origin of term - litera which means letter) deals with ideas, thoughts and emotions of man - thus it can be said the literature is the story of man. (Kahayon, 1998, p.5-7); Literature comes from the French phrase "belles-lettres" which means • beautiful writing. (Baritugo, et al. 2004, p.1)
2. Literature in its broadest sense, is everything that has ever been written.
3. The best way to understand human nature fully and to know a nation completely is to study literature. (Garcia, et al, 1993, p.3)
4. Through literature, we learn the innermost feelings and thoughts of people - the most real part of themselves, thus we gain an understanding not only of others, but more importantly, of ourselves and of life itself. (Garcia, et al, 1993, p.4)
5. Literature offers us an experience in which we should participate as we read and test what we read by our own experience.
6. Literature does not yield much unless we bring something of ourselves to it.
7. Literature is a faithful production of life... in a sense it is a product and a commentary on life process
8. Literature illuminates life.



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9. Literature is our life's story including its struggles, ideas, failures, sacrifices and happiness. (Ang, 2006)

10. Literature appeals to man's higher nature and its needs - emotional, spiritual, intellectual, and creative. Like all other forms of art, literature entertains and gives pleasure; it fires the imagination and arouses noble emotions and it enriches man by enabling him to reflect on life and by filling him with new ideas. (Garcia, et al, 1993, pp. 1-3)

Why do people read literature?

For information, for amusement, for higher and keener pleasure, for cultural upliftment and for discovery of broader dimensions in life. · Nuggets, 2004, p. 2-3)

The ability to judge of literature is based on the application of certain recognizable Standards of good literature. Great literature is distinguishable of the following qualities (Garcia, 1993, p. 3)

- Artistry (quality which appeals to our sense of beauty.)
- Intellectual Value A literary work stimulates thought enriches our mental life by making us realize fundamental truths about life and human nature)
- Suggestiveness (This is the quality associated with the emotional power of literature, such that it should move us deeply and stir our creative imagination, giving and evoking vision above and beyond the plane of ordinary life and experience.)
- Spiritual Value (A good literature elevates the spirit by bringing out moral values which makes us better persons - this capacity to inspire is part of the spiritual value of literature.)
- Permanence A great work of literature endures - it can be read again and again as each reading gives fresh delight and new insights and open new worlds of meaning and experience.)
- Universality (Great literature is timeless and timely - forever relevant in terms of its theme and conditions.)

A literary text can be studied in several ways: (Garcia, 1993, p. 4)

For its thematic value, for entertainment value, for the richness of its plot, for comparison with other works, for the ideas it contains, for its emotional power, for character analysis, as an appeal to move readers to action, for social reforms, for its representations of literary movements and techniques, for the author's unique use of language (style) and most importantly for its reflection of life itself

All literature falls under two main divisions: (Nuggets, 2004, p.8)

	PROSE	POETRY
Form	Written in paragraph form	Written in stanza or verse form
Language	Exposed in ordinary language	Expressed in metrical, rhythmical and figurative language.
Appeal	To the intellect	To the emotion
Aim	To convince, inform, instruct, imitate and reflect	Stir the imagination and set an ideal of how life should be

PROSE

1. Prose Drama - a drama in prose form. It consists entirely of dialogues in prose, and is meant to be acted on stage.

2. Essay - a short literary composition which is expository in nature. The author shares some of his thoughts, feelings, experiences or observations on some aspects of life that have interested him. Example: Carmen Guerrero Nakpil's "Where is the Patis?"

3. Prose Fiction (something invented, imagined or feigned to be true)

a. Novel - a long fictitious narrative with a complicated plot. It may have a main plot and one or more sub-plots that develop with the main plot.

Characters and actions representative of the real life of past or present times are portrayed in a plot. It is made up of chapters. Example: Without Seeing The Dawn by Stevan Javellana.

b. Short Story - A fictitious narrative compressed into one unit of time, place and action. It deals with a single character interest, a single emotion or series of emotions called forth by a single situation. It is distinguished from the novel by its compression. Example: Dead Stars by Paz Marquez, - Benitez.

4. Biography and Autobiography

Biography - a story of a certain person's life written by another who knows him (the former) well.

Example: Cayetano Arellano by Socorro O. Alberto

Autobiography - a written account of man's life written by himself.

Example: A Woman with No Face by Ms. Pilar Pilapil.

5. Letter - a written message which displays aspects of an author's psychological make-up not immediately apparent in his more public writings. It is a prose form which by the force of its style and the importance of its statement becomes an object of interest in its own right.

6. Diary - a daily written record or account of the writer's own experience, thoughts, activities or observations.

7. Journal - a magazine or periodical especially of a serious or learned nature.

8. Other Prose Forms:

8.1 Historical Prose - a prose form dealing with historical events.

8.2 Scientific Prose - a prose form that deals with the subject science.

8.3 Satirical Prose - a prose form that ridicules the vices and follies of men.

8.4 Current Publications - books, magazines or newspapers that are commonly known or accepted or in general usage at the time specified or, if unspecified, at the present time.

8.5 Literary Criticism - the analysis, interpretation and evaluation of literary works; it does not mean "finding fault with"

8.6 Book Review - an article dealing with the contents, literary worth, etc. of a book especially a recently published book.

8.7 Philosophy - a prose form that deals with the processes governing thought and conduct. It also deals with the theory of the investigation of the principles or laws that regulate the universe and underlie all knowledge and principles or laws that regulate the universe and underlie all knowledge and reality.

8.8 Travel - A written account of trips, journeys, tours, etc. taken by the writer.

8.9 Parody - an imitation of another author's work, where ridicule is the main objective.

8.10 Anecdote - a brief narrative concerning a particular individual or incident.

Example: The Moth and The Lamp

8.11 Character Sketch - a short description of the qualities and traits of a person.

8.12 Parable - a short tale that illustrates principle, usually by setting forth the application of the principle to something familiar to the hearer or reader.

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8.13 Pamphlet - a small book of topic of current interest.

8.14 Eulogy - writing in praise of a dead person, event or thing.

8.15 Speech - the general word for a discourse delivered to an audience whether prepared or impromptu.

8.15.1 Address - implies a formal, carefully prepared speech and usually attributes importance to the speaker or the speech.

8.15.2 Oration - suggests an eloquent, rhetorical sometimes merely bombastic speech, especially one delivered on some special occasion.

8.15.3 Lecture - a carefully prepared speech intended to inform or instruct the audience.

8.15.4 Talk - suggests informality and is applied either to an impromptu speech or to an address or lecture in which the speaker deliberately uses a simple conversational approach.

8.15.5 Sermon - a speech by a clergy man intended to give religious

Literary Genres

A. Fiction

B. Poetry

C. Essay

D. Drama

NOVEL

- is a fictitious narrative with a complicated plot; it may have a main plot and one or more sub-plots that develop with the main plot; characters and actions representative of the real life of past or present times are portrayed in a plot; it is made up of chapters. (Example: "Dogeaters" by Jessica Hagedorn)
 - The novel and short story differ from each other only in length and complexity; the novel is longer because of several complications and twists to its plot.
 - Even though fiction is a make-believe world, the literary characters seem almost real and the situations are likewise similar to real life conditions and surroundings. (_ · PNU Teachers Guide, 2002, pp. 331-332)
 - More often than not, people see themselves in the characters or relate them to real-life people they know. (PNU Teachers Guide, 2002, p. 332)

FICTION

- a) is an imaginative recreation and re-creation of life.
- b) includes short stories and novels.
- c) Short story - often referred to as a "slice of life" is a fictitious narrative compressed into one unit of time, place and action; it deals with a single character interest, single emotion called forth by a single situation. (Example: "Dead Stars" by Paz Marquez - Benitez)

ELEMENTS OF FICTION

1. Characters - are the representation of a human being; persons involved in a conflict.

Five Ways of Revealing Literary Characters:

- a) What the character do along with the circumstances in which they do it?
- b) How the characters are described?
- c) What the characters say and think?
- d) What other characters say about them?
- e) What the author says about them?

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TYPES OF CHARACTERS

static character

the character that stays the same throughout the story



dynamic character

a character that changes due to events in the story



flat character

a character which we know very limited information about



round character

a character which we know a lot of information about



a. Round Character

- Is a dynamic character who recognizes changes in the circumstances.
- Is a fully developed character, with many traits - bad and good - shown in the story.

b. Flat Character

- Also known as the stock or the stereotype character who does not grow and develop.
- A flat character is not fully developed.

OTHERS

1. **Protagonist** - hero/ heroine
2. **Antagonist** - a foil to the protagonist
3. **Deuterogonist** - second in importance
4. **Fringe** - one who is destroyed by his inner conflict
5. **Typical or minor characters**

2. Setting - the locale (place) or period (time) in which the action of a short story, play, novel or the motion picture takes place (also known as the background of the story); local color described as local scenery, the writer uses words, mentions things in the native language, gives names to character's lines to create a vivid picture of a native place.

3. Conflict - the struggle or complication involving the characters, the opposition of persons or forces upon which the action depends in drama or fiction. [There is conflict if there is a struggle which grows out of the interplay of opposing forces (idea/ interest)].

TYPES OF CONFLICT

a) Internal Conflict

1. occurs when the protagonist struggles within himself or herself.
2. the protagonist is pulled by two courses of action or by differing emotions.

b) Interpersonal Conflict

1. pits the protagonist against someone else.
2. person-against-person.

c) External Conflict

1. happens when the protagonist is in conflict with the values of his or her society.

4. Plot - a causally related sequence of events; what happens as a result of the main conflict is presented in a structure format; the sequence of events which involves the character in conflict. (Beginning, Middle, Ending)

- ❖ **Narrative Order** - the sequence of events is called the narrative order.
- ❖ **Chronological** the most common type of narrative order in children's books.
- ❖ **Flashback** occurs when the author narrates an event that took place before the current time of the story.
- ❖ **Time lapse** occurs when the story skips a period of time that seems unusual compared to the rest of the plot.

PYRAMIDAL STRUCTURE OF A PLOT

a. Exposition (beginning) introduces the time, place, setting and the main characters.

b. Complication (rising action) unfolds the problems and struggles that would be encountered by the main characters leading to the crisis.

c. Climax (result of the crisis) part where the problem or the conflict is the highest peak of interest; the highest point of the story for the reader, frequently, is the highest moment of interest and greatest emotion; also known as the crisis or the point of no return.

d. Denouement is the untying of the entangled knots, or the part that shows a conflict or a problem is solved, leading to its downwards movement or end.

e. Resolution (end) contains the last statements about the story.



QUALITIES OF THE PLOT

a. Exciting - It should be more exciting than the everyday reality that surrounds us.

b. Good Structure - The episodes must be arranged effectively, but the most important element of plot structure is tying all the incidents together, so that one leads naturally to another.

QUALITIES OF THE PLOT

a. Flashback - something out of chronological order; to reveal information, to understand a character's nature.

b. Foreshadowing - a device to give a sign of something to come' its purpose is to create suspense, to keep the readers guessing what will happen when.

c. Suspense - this is the feeling of excitement or tension in the reader's experiences as the action of the plot unfolds.

d. Surprise Ending - this is an ending that catches the reader off guard with an unexpected turn of events.

e. In Media Res - the technique of beginning a story in the middle of the action, with background information given later in flashbacks.

5. Point of View - the writer's feeling and attitude toward his subject; determines who tells the story; it identifies the narrator of the story (the form of narration also affects the story itself).

CLASSIFICATION (POINT OF VIEW)

First-Person Point of View: Subjective Point of View.

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In a story told from first-person point of view, the narrator is one of the characters and tell us what he or she experiences and thinks about those experiences. First person point of view is probably the most immediately obvious. All the actions are seen and reported by someone in the story.

Third-Person Points of View: Objective Point of View.

Third-person points of view focus on what the characters experience, not what the narrator experiences. In a story told in third-person point of view, the narrator stands outside the events of the story and, usually, presents the readers with an objective presentation of those events.

Omniscient. the writer-narrator sees all; he can see into the minds of characters and even report everyone's innermost thoughts.

NAME	CHARACTERISTICS	PRONOUNS
First Person	Speaker part of the story, can observe characters, but reveals feelings and reactions only of self	1, me, mine, we, us, our (s)
Third Person Limited Third Person	Story told only as one character can observe Narrator not part of the story, cannot read any character's mind	He, him, his, she, her (s), they, them, theirs He, him, his, she, her (s) they, them, theirs
Omniscient	Narrator/ author knows all and sees all	He, him, his, she, her (s), they, them, theirs

6. Mood - the atmosphere or emotional effect generated by the words, images, situations in a literary work(the emotional ambience of the work), for example, melancholy, joyous, tense, oppressive and so on.

7. Tone - a term used, sometimes broadly, to denote an attitude of feeling of the speaker or author as conveyed by the language in its artful arrangement (for example, ironic, pensive, sly, acerbic, humorous); it describes the attitude of the narrator or persona of the work whereas MOOD refers to the emotional impact felt by the reader of the work. Although often similar, these feelings are necessarily the same.

8. Symbolisms - stand for something other than themselves, they bring to mind not their own concrete qualities, but the idea or obstruction that is associated with them.

9. Images - are usually characterized by concrete qualities rather than abstract meaning; these appeal to the senses of taste, smell, feel, sound, or sight.

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10. Theme - the central or dominating idea in a literary work; it is the topic or subject of the selection, which is sometimes stated by a character or by the writer himself, but oftentimes, it is merely implied or suggested. (Note: The theme is not some familiar saying or moral lesson).

REFERENCES

- Guttierrez-Ang, J. (2012). Philippine Literature: A Course Reader.

CHAPTER 2

LITERARY GENRES



OBJECTIVES

- A. Distinguish the similarities and differences of varied literary genres;
- B. Explain the texts in terms of literary elements, genres and traditions;
- C. Use critical reading strategies to make sense of literary meanings in context.

POETRY

Poetry is derived from a Greek word poesis meaning "making or creating." Poetry is a kind of language that says it more intensely than ordinary language does. Apparently, we have to remember five things about poetry. (Baritugo, 2004, p.)

1. Poetry is a concentrated thought.
2. Poetry is a kind of word-music.
3. Poetry expresses all the senses.
4. Poetry answers our demand for rhythm.
5. Poetry is observation plus imagination.

Poetry is as varied as the nature of man—unique in some sense along with man's eccentricities, yet clings if appreciated or if deeply imbibed by the reader.

(Aguilar, 1997, p.1)

SOME OF THE BEST DEFINITIONS OF POETRY:

1. Gemino Abad contends that "**A poem is a meaningful organization of words.**"
2. T.S. Eliot categorized poetry as "**The fusion of two poles of mind, emotion and thought.**"
3. Manuel Viray states that "**Poetry is the union of thoughts and feelings.**"
4. William Wadsworth says, "**Poetry is the spontaneous overflow of powerful feelings recorded in tranquillity.**"
5. Edgar Allan Poe thinks, "**It is the rhythmic creation of beauty.**"
6. Percy B. Shelly states, "**It is the record of the best and happiest moments of the happiest and**

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best minds."

7. Jaime G. Ang posits, "Poetry is the 'essence' of the creative imagination of man."

ELEMENTS OF POETRY

1. **Sense** - is revealed through the meaning of words, images and symbols.

- a. **diction** - denotative and connotative meanings/ symbols.
- b. **images and sense impression** - sight, sound, smell, taste, touch, motion, and emotion.
- c. **figure of speech** - simile, metaphor, personification, apostrophe, metonymy, synecdoche, hyperbole, irony, allusion, antithesis, paradox, litotes, oxymoron, onomatopoeia.

2. **Sound** - is the result of a combination of elements.

- a. **tone color** - alliteration, assonance, consonance, rhyme, repetition, anaphora.
- b. **rhythm** - ordered recurrent alteration of strong and weak elements in the flow of the sound and silence: duple, triple, running or common rhyme.
- c. **meter** - stress, duration, or number of syllables per line, fixed metrical pattern, or a verse form: quantitative, syllabic, accentual and accentual syllabic.
- d. **rhyme scheme** - formal arrangement of rhymes in stanza or the whole poem.

3. **Structure** - refers to (1) arrangement of words, and lines to fit together, and (2) the organization of the parts to form a whole.

- a. **word order** - natural and unnatural arrangement of words
- b. **ellipsis** - omitting some words for economy and effect
- c. **punctuation** - abundance or lack of punctuation marks
- d. **shape** - contextual and visual designs: jumps, omission of spaces, capitalization, lower case.

TYPES OF POETRY

1. **Narrative Poetry**

- a. **Epic** - a long narrative poem of the largest proportions. A tale centering about a hero concerning the beginning, continuance, and the end of events of great significance - war, conquest, strife among men who are in such a position that their struggles take on tribal or national significance.

Example: BIAG-Ni-Lam-Ang by Pedro Bukaneg

- b. **Metrical Romance** - a narrative poem that tells a story of adventure, love and chivalry. The typical hero is a knight on a quest.

- c. **Metrical Tale** - a narrative poem consisting usually of a single series of connective events that are simple idylls or home tales, love tales, tales of the supernatural or tales written for a strong moral purpose in verse form.

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- d. **Ballad** - the simplest type of narrative poetry. It is a short narrative poem telling a single incident in simple meter and stanzas. It is intended to be sung.
- e. **Popular Ballad** - a ballad of wide workmanship telling some simple incidents of adventure, cruelty, passion, or superstition, an incident that shows the primary instincts of man influenced by the restraint of modern civilization.
- f. **Modern or Artistic** - created by a poet imitation of the folk ballad, makes use (sometimes with considerable freedom) of many of its devices and conventions.
- g. **Metrical Allegory** - an extended narrative that carries a second meaning along with the surface story. Things and actions are symbolic.

2. Lyric Poetry

- a. **Ode** - a lyric poem of some length serious in subject and dignified in style. It is the most majestic of the lyric poems. It is written in a spirit of praise of some persons or things.

Example: Shelley's "Ode to the West Wind"

- b. **Elegy** - a poem written on the death of a friend of the poet. The often death song is to praise the friend, but the death prompts the writer to mourn. Death can intervene, so cruelly in life, what is to point in mind with the poem, however, we can expect that poet will have come to terms with his grief.

Example: The Lover's Death by Ricardo Demetillo

- c. **Song** - a lyric poem in a regular metrical pattern set to music. These have twelve syllables (dodecasyllabic) and slowly sung to the accompaniment of a guitar or banduria.

Example: Florante at Laura by Francisco Balagtas

- d. **Corridos (kuridos)** - these have measures of eight syllables (octosyllabic) and recited to a material beat.

Example: Ibong Adarna by Jose Dela Cruz (Huseng Sisiw)

- e. **Sonnet** - a lyric poem containing fourteen iambic lines, and a complicated rhyme.

Example: Santang Abad by Alfonso P. Santos

LITERARY DEVICES IN POETRY

1. Figures of Speech

- 💡 **Simile** - consists of comparing two things using the words like or as.

Example: Your face is as big as a seed, But you do not bear fruit...

(Lines from A Secret by Carlos Bulosan)

- 💡 **Metaphor** - uses direct comparison of two unlike things or ideas.

Example: Dear Lord:

Let thou be the street-cleaner

Whilst I be the read

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(Prayer by NVM Gonzales)

- ❖ **Personification** - gives human traits to inanimate objects or ideas.

Example: The bullet said to the heart:

From now on we shall never part

(Lines from Communion by Gerson M. Mallillin)

- ❖ **Apostrophe** - is a direct address to someone absent, dead, or inanimate.

Example: Little sampaguita

With the wandering eye

Did a tiny fairy

Drop you where you lie?

(Lines from The Sampaguita by Natividad Marquez)

- ❖ **Metonymy** - substitutes a word that closely relates to a person or a thing.

Examples:

1. The pen is mightier than the sword.
2. He lives through the bottle.
3. I have read all of Shakespeare.
4. By the sweat of our brow, you will earn your food.

- ❖ **Synecdoche** - uses a part to represent the whole.

Example: No busy hand provoke a tear.

No roving foot shall crush thee here.

- ❖ **Hyperbole** - makes use of exaggeration.

Example: I know not what to name thy charms,

Thou art halfhuman, half divine;

And if I could hold thee in my arms, I know both heaven and earth were mine.

(Lines from The Rural Maid by fernando M. Maramang)

- ❖ **Irony** - says the opposite of what is meant.

Example: Ifall these men whose heads are with the stars, Who dream unceasingly of blazing royalty, Will only strive to be like you.

A dweller of the sod with the heart of loyalty!

(Lines from To A Dog by Florizel Diaz)

- ❖ **Allusion** - refers to any literary, biblical, historical, mythological, scientific event, character or place.

Example: The pendulum

Is a thing of thread

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To nervous persons like me

It reminds one of swaying Iscariot-Suspended from a tree.

(Lines from After Palanan by Rene A. Iturralte)

- ❖ Antithesis - involves a contrast of words or ideas.

Example: 1. "Love is so short... Forgetting is so long."

2. you." "You may be through ith the past but the past isn't through with slavery.

Man proposes, God disposes. They promised freedom and provided

- ❖ Paradox - uses a phrase or statement that on surface seems contradictor, but makes some kind of emotional sense.

Example: My dear, canst thou resolve for me

This paradox of love concerning thee

Mine eyes, when opened, with thy beauty fill - But when they're closed they see thee better still.

(Lines from Paradox By A.E. Litiatco)

- ❖ Litotes - makes a deliberate understatement used to affirm by negating its opposite.

Example: War is not healthy for children And other living things

- ❖ Oxymoron - puts together in one statement two contradictory terms.

Examples:

1. resident - alien

2. silent scream

3. living dead

4. clearly misunderstood

5. butt head

- ❖ Onomatopoeia - the formation or use of words which imitate sounds, but the term is generally expanded to refer to any word whose sound is suggestive of its meaning whether by imitation or through cultural inference.

Examples:

1. Whisper

2. Buzz

3. Boom

4. Bang

5. Crackle

ESSAYS

- Is a prose composition of moderate length usually expository in nature, which aims to explain or clear up an idea, a theory, an expression, or point of view.
- Is the most popular form of literature.
- Is any written text that is not a poem, is not a novel and is not a drama.

ELEMENTS OF ESSAY

1. Theme and Content - what is the main point of the essay?

- ✓ Trivial, common place, unusual, controversial
- ✓ Appraise, criticize, expand, comment, lament, celebrate
- ✓ Human nature, social conditions, manners, politics, attitudes, art
- ✓ Creating a single impression or producing a single effect with the work
- ✓ Present ideas, describe events, interpret experiences

2. Form and Structure - how are ideas ordered to achieve a single effect?

- ✓ Unity, of expression, coherence and cohesion
- ✓ Orderly, systemic, logical manner
- ✓ Three basic parts: introduction, main body, conclusion
- ✓ Two major patterns: inductive and deductive
- ✓ Expository devices: definition, description, narration, analogy

3. Language and Style - what makes the essay literary?

- ✓ Mode or tone, attitude, sensibility of the essayist.
- ✓ Whimsical, humorous, matter-of-fact, satirical, serious, optimistic
- ✓ Diction choice of topics, personal bias or attitude

TYPE OF ESSAYS

1. Formal or Impersonal Essay - deals with serious and important topics like philosophy, theology, science and politics. It has an authoritative and scholarly style and shows the writer's masterful grasp of the topic. Its formal tone echoes a detached, objective, clear straight forward expression.

Mainly, its purpose, its purpose is to teach and instruct.

2. Informal or Familiar Essay - covers the light, ordinary, even common place subjects through a bubbling, casual, conversational, friendly, often, humorous but equally insightful, stance as the formal essay. The familiar essay appeals more to the emotion than to intellect, touching the sensitivity first, then the mind. Often, the personality of the author is revealed through a fluid style and light treatment of the topic.

The modern essay was derived from the combination of these two general types. A number of specific types such as the following:

- a. **Reflective** - serious in tone and dignified in style, this type is mainly aphoristic. Its short and sharp "quotable quotes" or choice maxims cut deep into memory observation, like a proverb or an adage. The subject matter spurs thinking and rouses keen
- b. **Narrative** - uses an accident or event, not for the sake of the story but to shape the theme.

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Narration is often used more to make the idea clear and endearing than to present a plodding plot.

c. **Descriptive** - adds vividness, reality and animation to the narrative essay:

It simply portrays characters or sketches of life, not simply chronicling or individual is emphasized. This is also known as character essay.

d. **Speculative** - theories or poses some questions in an interesting subject or its problems.

may just ramble along aimlessly, merely speculating and prying into some

e. **Biographical** - portrays characters or sketches of life, not simply chronicling it.

It is analytical and interpretative, depending upon which side of the character or individual is emphasized. This is also known as character essay.

f. **Nature** - aims to picture the world of trees, flowers, birds, mountains, animals, and plants. It may either be pictorial or reflective or both depending upon the mood and aim of the writer. It always possesses the human touch and sensitiveness to the beauty of the outdoor life.

g. **Critical** - includes biography, literary criticism, book reviews and other prose compositions that aim at analytical judgement upon literature.

h. **Didactic** - enforces a moral lesson. It is serious and has the tone of a teacher concentrates wholly on driving a lesson. Explaining or trying to convince. It does away with moods and fancies but Scientific - contains excellent logic, clarity of expression and organized presentation of the sequence of ideas. It is purely expository in nature, objective in method, a system that practically leaves no room for the exposition of the writer's personality.



- Comes from the Greek word "dram" which means to do.
- Like fiction, it is the art of make-believe, it consists in part of acting out events that happened or that are imagined happening.
- Aristotle defines drama as "the imitation of an action."
- Drama imitates life.
- Drama is not the same as play production, drama is the literary text, when performed, it is called a play.

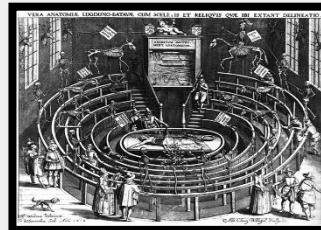
KINDS OF THEATER



1. **Arena** - is the theatre style of early Greeks. The actors are surrounded on all sides by the audience and they make exits and entrances through the aisles.

This type of arrangement brings the audience into a special kind of intimacy.

2. Medieval - is the theatre which uses playing areas called mansions inside the churches and portable wagons wheeled about outside the churches. In some performances, the actors came into the audience, breaking the sense of distance or the illusion of separation. Their drama was integrated with their religion and both helped them express their sense of belonging to the church and the community.



3. Elizabeth - is the theatre which was a wooden structure providing an enclosed space around a country open sky. The enclosed structure generated intimacy and involvement between actors and audience. Actors were in the habit of speaking directly to members of the audience, and the audience rarely kept polite silence.



4. Proscenium - was the stage of the nineteenth century. This type of stage distances the audience from the play, providing a clear frame behind which the performances act out their scenes. The audience is a silent observer witnessing an action, while the actors are in the world of their own, unaware of the audience's presence.



5. Theatre of Cruelty - was developed in France. This type of theatre closes the gap between the actor and audiences. Its purpose was to confront the members of the audience individually to make them feel uncomfortable and force them to deal with the primary issues of the drama itself.

TYPES OF DRAMA



1. Tragedy - a serious drama in which the protagonist, traditionally of noble position, suffers a series of unhappy events that lead to a catastrophe such as death or spiritual breakdown.

Aristotle suggested that plot was the heart and soul of tragedy and that character came second. The tragic hero/heroine is more magnanimous, more dragging and larger than life than the average person. She experiences hamartia, the wrong act that leads people to a tragic end. This tragedy is a result or peripeteia which specifies that the desires of the tragic characters sometimes lead them to a reversal, that is they get what they want, but what they want turns out to be destructive.

2. Comedy - a type of drama intended to interest and amuse the audience rather than to make them

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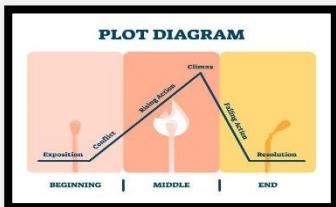
deeply concerned about the events that happen. The characters experience difficulties, but they always overcome their ill fortune and find happiness in the end.

- Comedy of Humors or Old Comedy - resembles farce and often pokes fun at individuals who think of themselves as very important. The characters' disposition are exaggerated and stereotyped.
- Comedy of Manners or New Comedy - is realistic and satirical and concerned with the manners and conventions of high society.

3. Tragicomedy - a play that does not adhere strictly to the structure of tragedy.

This is usually a serious play that also has some of the qualities of comedy. It may be a commentary on the society's raucous behaviour that draws laughs and ends happily, yet there is a sense of discomfort in the sardonic humor, thus, leaving the audience wondering how they can laugh at something that is ultimately frightening. An example is the theatre of the absurd which presents the human condition as meaningless, absurd and illogical.

ELEMENTS OF DRAMA



1. Plot - a term for the action of drama. The function of the plot is to give action a form that helps the audience understand the elements of the drama in relation to one another. The plot depends largely on the conflict of the characters.

2. Characters - as the conflict unfolds, so do the characters reveal themselves. In many plays, the entire shape of the action derives from the character's strengths and weaknesses thus, they create their own opportunities and problems.

Characters are revealed through their own words, their interaction with other characters, their expression of feelings, and their presence on stage expressed in movement and gesture.



3. Setting - as it is fiction, setting refers to the time and place in which the action occurs. It also refers to the scenery and physical elements that appear on stage to vivify the author's stage directions. Some plays make use of very elaborate settings, while others make use of simplified settings, even an empty stage in absurdist plays.



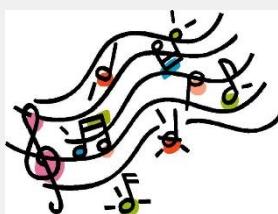
4. Dialogue - the speeches that the characters use to advance the action. Since there is no description or commentary on the action, as there is in fiction, the dialogue must tell the whole story. A highly efficient dialogue reveals the characters, unfolds the action and introduces the themes of the play.

Soliloquy - a speech in which an actor, usually alone on stage, utters his or her thoughts aloud, revealing personal feelings.

Aside - a short speech made by a character to the audience which, by convention, the other characters onstage cannot hear.

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5. Movement - in the Greek tragedies, the chorus danced in a ritualistic fashion from one side of the stage to the other. Their movement was keyed to the structure of their speeches. In reading a play,



the stage directions give information as to where the characters are, when they move, and perhaps even the significance of their movement. The stage directions enhance the actor's interpretations of the character's action.

6. Music -is an occasional dramatic element in a play. This may either be sung live by the characters or provided as background during the performance.

7. Theme - is the message, the central action, or what the play is about. Many plays contain several rather than just a single theme.

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CHAPTER 3

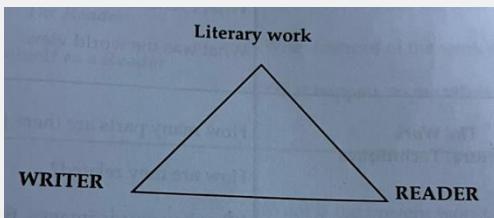
READING AND INTERPRETING THE LITERARY TEXTS



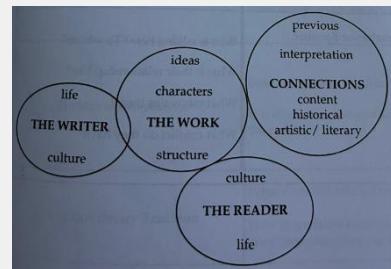
OBJECTIVES

- A. Develop a thorough understanding about reading and interpreting the literary texts;
- B. Understand the reading process as well as the strategies of developing reading awareness for effective reading of literary texts;
- C. Apply the skills and strategies of reading to various forms of literary texts and types of literary content by achieving reading readiness.

WAYS OF LOOKING AT LITERATURE



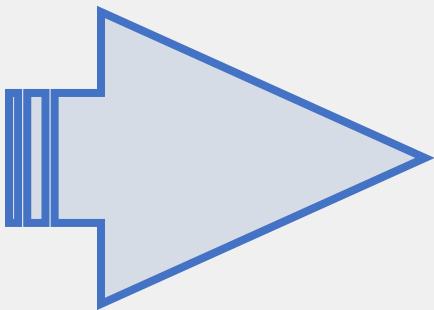
CRITICAL PERSPECTIVE ON LITERATURE



CATEGORIES OF OBSERVATIONS	QUESTIONS
The Writer's Life	Who wrote this? What kind of person was he or she? How old was the writer when the poem was written?
The Writer's Culture	In what place and time was it written? What was going on at the time? What events and ideas were important? What was the world view?
The Work Structure, Techniques	How many parts are there to this work? How are they related? What key words images, figures of speech, are important?
Characters or Speaker	Who is talking here? To whom? What is their relationship like? What motivates them? What conflict do they have?

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Ideas, lessons, philosophy	What ideas or lessons are expressed or implied here? What values? What forces have determined these events? What are we supposed to learn?
The Reader Yourself as a Reader	How does it make me feel? What features of the work stand out? What happens to me when I read this?
Your Culture	What is the present world view in the place where I am situated? What events and ideas are important
Historical Perspectives	Does this refer to historical events? Is it about something or somebody in the past?
Artistic/Literary Tradition	What does this remind me of? How is it related to other works, storylines, characters, or myths?



1. Text - Oriented Approach	A reader may analyze a work of literature as complete in itself without relating to it that outside of the world.
2. Author - Oriented Approach	A reader may study an author's life, time and culture to better understand the author's work.
3. Reader - Oriented Approach	This approach requires research. Each reader brings a unique set of experience and expectations to literature in its extreme form.

THREE BASIC APPROACHES TO INTERPRET LANGUAGE

LITERARY APPRECIATION

Literary Appreciation is a form of close reading that involves the analysis and evaluation of literary work. All literary works are inscribed in language, the readers must have sufficient understanding of linguistic elements before they can make that judgment.

A literary text is a contrived utterance that addresses several levels of reality.

To communicate through this text, the writer and reader must put into operation certain processes that will make the text intelligible. But the utterance, it must be remembered, is first of all, a linguistic construction, fixed and specific, thus demanding of both writers and readers an expertise in language.

There are **three levels of reality** any reader must consider to make his appreciation of the literary text valid and fruitful:

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Grammatical and Compositional Knowledge (First Level) - clears away impediments to the comprehension of the works literalness, that is, the human condition as articulated through concrete and physical verbiety.

Metaphoric significance (Second Level) - produces additional meanings when harmonized with the literal elements. Here, figurative language processes literalness to make it yield additional facets of expressions or clarifies, intensifies, and elaborates on basic meanings without contravening or cancelling them.

(3) The world of literature itself, it must be apparent... has a big part in literary appreciation - this (Third level) exerts a tremendous pressure on the mind and heart, compelling them to examine things in a newer manner. In fact, all existing literary discourses are invoked when one appreciates a text.

NOTES ON HOW TO READ A LITERARY TEXT

PHILEN HANDOUTS,
DLSU-CSB)

1. A text acquires meaning only in the imagination of an actual reader, which is you, with your experience, memories and dreams.
2. One of the ways you can read a text is to look at readings made by other people. You can read reviews or critical accounts of the text. You can try to step away from yourself, and see how you are reading, you may even go a step further and try to be sensitive to the role of language in the way you read.
3. A lot depends on why you are reading a text. If you are reading only to satisfy a class requirement, you may want look into the uses of power in the classroom. You could look at the way certain texts working together in exert power over all others. You may even look at certain imperialist countries that exert power over post-colonial minds such as yours. If you are reading in order to gain knowledge, you could look into how the text reveals this knowledge, how it relates to the world that you live in, how it interacts with other texts in society.
4. You are not the first person to read a literary text. There have been many others who have asked the kinds of questions you now ask of the text. Literary history is the branch of knowledge that deals with these questions. Everyone who reads a literary text necessarily adopts one of these theories even without knowing it. It is like the difference between someone who plays the piano by ear and someone who has taken music lessons; the former may appreciate a musical piece, but the latter knows why a musical piece is appealing.
6. You can understand a novel, poem, or a play even if you do not study literary theory, but if you study literary theory or at least some aspects of literary criticism, you will understand why you understand, how you understand, and maybe even what you understand.

LITERARY THEORIES AND CRITICISM: SOME PERSPECTIVES

PNU Teacher's Guide,
2002)

1. Literary Theories

- ✓ In "reading" and analyzing literature, literary theories are needed to support the reader in understanding the texts.
- ✓ Generally, literary critics clustered these theories or approaches into five groups. (PNU Teachers Guide)

a. **Mimetic Theory** - based on the classical Aristotelian idea that literature imitates or reflects the real world or the world of ideal concepts or things from which subject of literature is derived. The work and the world that imitates is how others call this theory.

b. **Authorial Theory** - holds that the author is the sole source of meaning. One studies literature with one eye set on literary text and another eye on the author's biography. The work in relation to its author insists on very private expression of the writer's feelings, imagination, inspiration, and intention.

c. **Reader Response Theory** - is also called as effective or pragmatic theory. Some call this as the work and its readers. This theory permits varied and numerous interpretations of the literary texts from as many readers.

d. **Literary Tradition Theory** - relates the work to its literary history by identifying the tradition to which it belongs.

e. **Textual Analysis Theory** - this theory is also known as the work as an entity in itself.

NOTE: In recent times, even though theories are considered important, earlier new criticisms and reader-response theories, popular in the late period are less and less used in recent times... and the "NO THEORY" position of latter-day critics, and like, are interesting fields of interrogation for students.

2. Literary Criticism - refers to the individual's way of reading a literary text.

➤ New Criticism or Formalist Criticisms (was considered new in the 1930's)

- seeks to make literary criticism a scientific study
- Insists that each literary work shows function as a harmonious possessing a universal meaning, which suggests that there is only one "correct" way of reading to
- Meaning is revealed by "dissecting" the literary text, by examining the literary elements and by determining how it contributed to the essential unity of the literary piece.
- Strength: calls for a careful and thorough reading of the text.
- Weakness: ignores the relationship of one story to another, the interconnection of literature, the influence of society to literature, and the importance of the author's individualism.
- Denies the impact of the reader's personal experience.

➤ Archetypal criticism is influenced by Carl Gustav Jung's belief in the collective unconscious of all the people of the world.

- Identifies certain archetypes, which are simple repeated patterns or images of human experience: the changing seasons, the cycle of birth, death, rebirth and heroic quest.
- Depends heavily on symbols and patterns operating on a universal scale.
- Uses Northrop Frye's assertion that literature consists of variation on a great mythic theme that contains the following elements:
 1. *The creation and life is a paradise: garden*
 2. *A displacement from a paradise: alienation*
 3. *A time trial and tribulation, usually a wandering: a journey*
 4. *A self discovery as a result of the struggle: an epiphany*
 5. *A return to paradise: either the original or a new improved one.*

➤ Historicism - examines the culture and society from which literature is produced, and how the

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influence affect literature.

- Who is the author, where did he/ she come from, and what were his / her objectives in writing?
- How did the political events influences what the writer wrote?
- How did the predominant social customs of the time influence the writer's outlook?
- What is the predominant philosophy that influenced the work?
- Where there any special circumstances under which the work was written?
- Strength: enriches one's understanding of literature because a knowledge of the historical times in which a piece is written.
- Weakness: overlooks the literary elements and structure as well as the author's individual contribution.

➤ **Marxist criticism has the longest history being a 20th century phenomenon.**

- Argues that literature is a product of real, social and economic existence
- Views literature to be ideologically determined, usually of dominant social class.
- Insists that literature must be used to challenge class oppression.
- Use's Moa Tse Tung's ideas that literature must answer
- Whom to serve: The working people, the masses.
- How to serve: Awaken and arouse the masses and impel them to unite and struggle to change their environment.
- Strength: provides functional cultural and political agenda of literature.
- Weakness: opens up the possibility of prioritizing content over form, ideological criterion over artistic.

➤ **Feminist criticism combines several critical methods while focusing on the questions on how gender affects a literary work, writer, or reader.**

- How are women portrayed in the work? As stereotypes? As individuals?
- How is the woman's point of view considered?
- Is the male superiority implied in the text?
- In what way is the work affected because it was written by a woman?
- Strength: enriches a reading by showing awareness of the complexity of human interaction.
- Weakness: ultimately culturally criticism.

➤ **Structuralism is based on the linguistic theories of Ferdinand Saussure and cultural theories of Claude levi-Strauss**

- Language is a well contained system of signs. (Saussure)
- Culture, like languages, could be viewed as system of signs and could be analyzed in terms of the structural relations among their elements. (levi-Strauss)
- Views literary text as systems of interlocking signs which are arbitrary.
- Seeks to make explicit the "grammar" (the rules and codes or system of organization).
- Uses the concept of binary oppositions (sign-signifier, parole-langue, performance-competence).
- Believes that a sign (something which stands to somebody for something) can never have a definite meaning, because the meaning must be continuously qualified.
- Strength: allows intertextuality and links literary text to systems of signs that exist even before the work is written.
- Weakness: denies author's individual contribution.

➤ **Deconstruction was initiated by Jacques Derrida in the late 1960's.**

- Assumes that language refers only to itself rather than to an extratextual reality.
- Asserts multiple conflicting interpretations o a text.
- Bases interpretation on the philosophical, political or social implications of the use of language in a text rather than on the author's intentions.
- Involves the questioning of the many hierarchical oppositions (binary oppositions) in order to expose the bias of privilege terms.
- Takes apart the logic of language in which authors make their claims.
- Reveals how all texts undermine themselves in that every text includes unconscious "traces" of other positions exactly opposite to that which it sets out to uphold

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- Strength: debunks the idea of the arbitrariness of the verbal sign and loosens up language from concepts and referents.
- Weakness: views that the "meaning" of the text bears only accidental relationship to the author's conscious intentions.

WHAT LITERARY CRITICISM IS ALL ABOUT

(Venando L. Mendiola and Ma. Antionette C. Montalegre, PNU, Manila)

Critics usually call our attention to interesting thing going on in the work of art.

Aristotle's definition of Criticism - it is a standard of judging well, the most essential part is to observe those excellences which should delight a reasonable reader.

The function of a critic according to Sylvan Barnet are:

1. Introduce readers to authors or works of which they are not aware.
2. Convince readers that they have understand an author or work because they have not read them carefully enough.
3. Show readers the relation between works of different ages each cultures which they could never have seen for themselves because they have limited knowledge.
4. Give a "reading" of a work which increases the readers' understanding of it.
5. Throw light upon the process of artistic "making."
6. Throw light upon the relation of art of life, to science, economics, ethics, religion, etc.

ANALYZING FICTION

Venancio L. Mendiola and Ma. Antionette C. Montalegre, PNU, Manila

Three Parts of any Narrative (Story/Novel)

1. *Introduction*
2. *Complication*
3. *Resolution*

A classic example illustrating these three parts is the story by O. Henry "The Gift of the Magi".

INTRODUCTION	the reader is introduced to a young wife who has only \$1.87 and wife and a husband whose only treasure were his watch and a precious wife.
COMPLICATION	usually a conflict of opposed wills or forces. It starts when she sells her hair to buy a watch for his husband, only to find her husband has bought her a set of comb in exchange of his watch.
RESOLUTION	"Two foolish children in a flat who unwisely sacrificed for each other the great treasure of their house." Every reader who enjoyed the story "The Gift of Magi" will always remember the surprise ending.

HOW TO READ A POEM

(Chuck Gomez, Ateneo de Manila University)

1. Read the poem aloud

Always do this so you can hear the sound of the poem and get a sensory feel of it. The net effect, too, is that you hone your auditory imagination.

2. When you read a poem, start with just the text:

- a. On the most literal level of meaning, what's going on or what is the poem about?
- b. To read the text in other ways, or to go beyond the literal meaning, examine:
 - Images- to examine images, imagine them. What do they look, taste, feel sound or smell like?
 - Metaphors - are generally a matter of comparing one thing to another.
 - Tone of Voice - comes from choice of words diction, syntax and rhythm.
 - Structure of the poem - which mark shifts in thought, the way paragraphs do and stanzas how lines are cut, every line is a unit of meaning, in free verse. There are two basic line cuts: end-stopped where lines are cut at its natural syntactical cut or where there is punctuation.
 - Rhyme and meter.
 - Choice of words or diction.

3. Other points of words or diction

Apparently in poetry, the syllable, word, line and stanza constitute units of meaning.

Punctuation and line cuts (whether punctuated or not) imply pauses of various lengths. A period is the longest pause and gives a line a sense of finality, a comma is shorter, etc. When you look the line, remember that the first and last words have the greatest weight, i.e. there is an emphasis.

SAMPLE READING

THE PORTRAIT

Stanley Kunitz

My mother never forgave my father
for killing himself,
especially at such an awkward time
and in a public park,
that spring
when I was waiting to be born.
She locked his name
in her deepest cabinet
and would not let him out,
though I could hear him thumping.
When I came down from the attic
with the pastel portrait in my hand
of a ling-lipped stranger
with a brave mustache
and deep brown level eyes,
she ripped it into shreds
without a single word
and slapped me hard.
In my sixty-fourth year
I can feel my cheek still burning.

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NOTES ON THE ABOVE POEM:

Literal level notes:

- **basic situation** - a family, 3 people: father, mother, child; father killed himself in public before child was born; "mother" never forgives "father"; child senses

"mother" still thinks about and feels for "father" and "mother" slaps child and tears photo; years later, child still remembers the slapping.

persona - speaker in the poem is the child, year later; sex or gender of the child is not explicit in the text.

- no specific setting or time or atmosphere, except the narrative of the poem takes place in some country where there are focus seasons("spring").

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CHAPTER 4

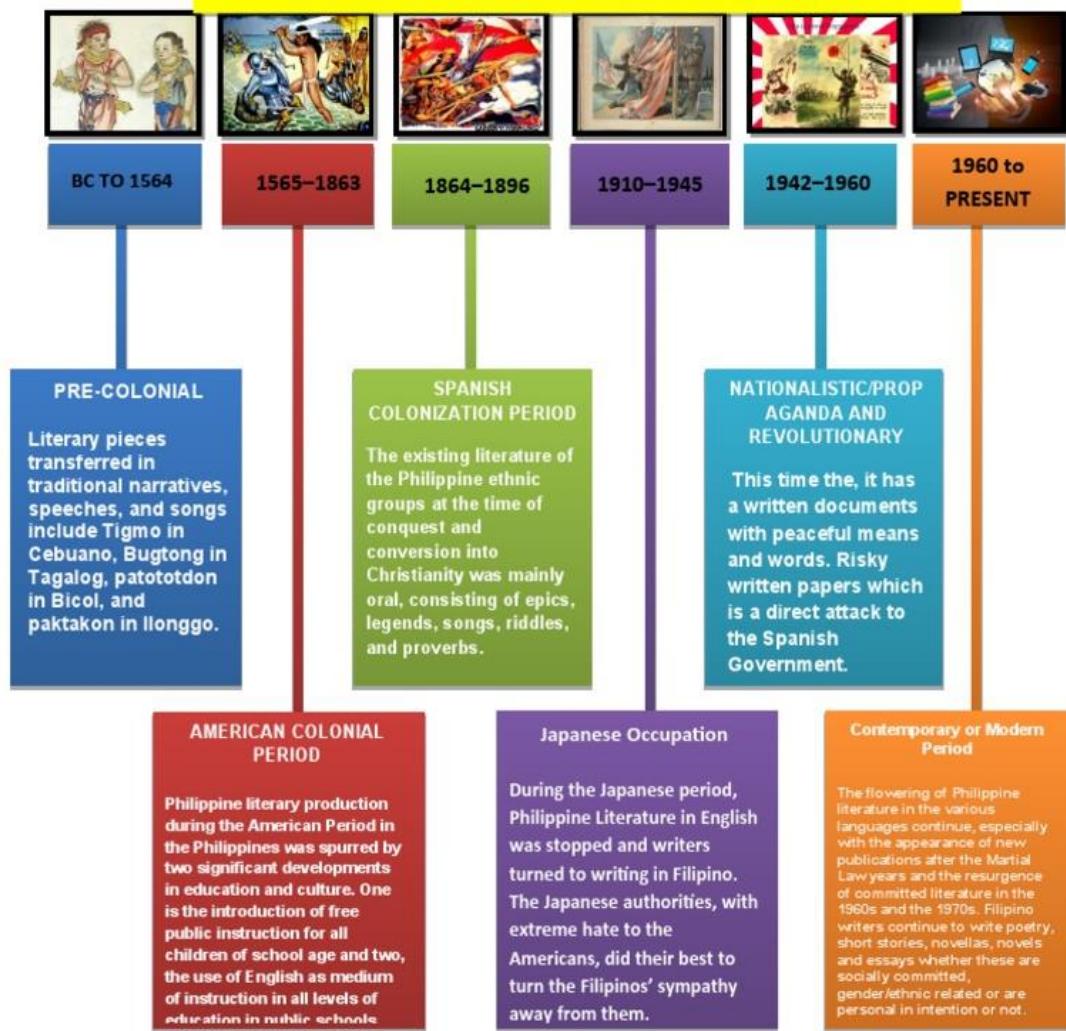
HISTORICAL BACKGROUND OF PHILIPPINE LITERATURE



OBJECTIVES

- A. Demonstrate critical thinking skills in understanding the breadth and depth of Philippine literature.
- B. Recognize the development of the literary genres of the Philippines.
- C. Understand that Philippine Literature promotes and preserves worthwhile and universal values of Filipinos.

A TIMELINE OF PHILIPPINE LITERATURE



What is Philippine Literature?

- ❖ A product, a reflection of and reaction to the period, place and people who produced it. (Balabar, et al., 1989, p.5)
- ❖ Philippine literature is the body of works, both oral and written, that Filipinos, whether native, naturalized, or foreign born, have created about the experience of people living in or relating to Philippine Society. It is composed or written in one of the Philippine languages, in Spanish, in English and in Chinese as well.
- ❖ May be produced in the capital city of Manila and in the different urban centers and rural outputs, even in foreign lands where descendants of Filipino migrants use English or any of the languages of the Philippines to create works that tell about their lives and aspirations.
- ❖ A collection of texts, both oral and written, whether published as books, serialized in periodicals, recorded in tapes, mimeographed in loose sheets, etched on bamboo, chanted, at home or recited around a fire, which are created by Filipinos of all ages and stock, of different languages both local and foreign (including the Fil-Ams and OFW writings and literatures around the globe), in forms indigenous or borrowed as adapted which portray the experiences of Filipinos. (_ CCP ENCYCLOPEDIA OF Philippine Arts, vol. 9)

Reasons for Studying Philippine Literature (Kahayon, et al., 1989, p.23)

1. To appreciate our literary heritage;
2. For us to realize our literary limitations conditioned by certain historical factors so we can take steps to overcome them;
3. To understand that we have a great and noble tradition which can serve as means to assimilate other cultures and;
4. To show that as Filipinos who truly love and take pride in our own culture, we have to manifest our deep concern for our own literature and this we can do by studying the literatures of our country.

TIMELINES IN PHILIPPINE LITERATURE: SOME HIGHLIGHTS

Kahayon, et al., (1989, p.5) describe the following features of Philippine literatures written in English:

1. Philippine literatures in English is phenomenological since the inception of English in our culture;
2. Philippine literatures is about four hundred years old.
3. Timelines may not be necessary to the study of literature, but since literature and history are inescapably related it has become facilitative to map up system which will aid us in delineating certain time boundaries. In addition, Balabar, et al., (1989) posits that "Philippine literature is as old as its country's history!" The following are the timelines in Philippine literatures: for purposes of discussion:

Pre-Colonial Period (--BC to 1564)



Characteristics

- ⊕ The longest period in Philippine literatures.
- ⊕ The literary outputs of this period cannot be called substantial because much of it was oral (i.e. tales, songs, riddles and proverbs).

Riddles - gives an enigma or puzzle

Proverbs - wise saying or "salawikain"

Songs were also very much part of pre-colonial literature and the people's daily life.

Mimetic dances often accompanied these songs and rituals and were the precursor of the drama form.

In prose, pre-colonial literature had **myths, tales, fables, legends, and fantastic stories.**

- ⊕ The most significant and the longest form of pre-colonial poetry was the folk epic (**narratives of sustained length based on oral tradition, revolving around supernatural events or heroic deeds, in the form of verse, which is either chanted or sung, with a certain seriousness of purpose, embodying or validating the beliefs, customs, ideals or life - values of the people**).

- ⊕ Popular epics: **Biag ni Lam-Ang** (Ilocos Region), **Hinilawod** (Panay Island), and **Bantugan and Indarapatra at Sulayman** (Maguindanao)

Literary Forms

Oral Literature

Riddles (bugtong) - battle of wits among participants

- i. Tigmo - Cebu
- ii. Paktakon - Illonggo
- iii. Patotdon - Bicol

b. Proverbs (salawikain) - wise sayings that contain a metaphor used to teach as a food for thought

c. Tanaga - a mono-riming heptasyllabic quatrain expressing insights and lessons on life is "more emotionally charged than the terse proverb and thus has affinities with the folk lyric."

Folk Songs

It is a form of folk lyric which expresses the hopes and aspirations, the people's lifestyles as well as their loves. This is often repetitive, sonorous, didactic and naïve.

- a. Hele or oyayi – lullaby
- b. Ambahan (Mangyan) – 7-syllable per line poem that are about human relationship and social entertainment.

- c. Kalusan (Ivatan) - work songs that depict the livelihood of the people

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d. Tagay (Cebuano and Waray) – drinking song

e. Kanogan (Cebuano) – song of lamentation for the dead

Folk Tales

a. Myths – explain how the world was created, how certain animals possess certain characteristics, why some places have waterfalls, volcanoes, mountains, flora or fauna

b. Legends – explain the origin of things

i. Why the Pineapple Has Eyes

ii. The Legend of Maria Makiling

c. Fables – used animal characters and allegory

d. Fantastic Stories – deal with underworld characters such as “tiyanak”, “aswang”, “kapre” and others

Epics



These are “narratives of sustained length based on oral tradition revolving around supernatural events or heroic deeds” (Arsenio Manuel)

Examples:

i. Lam-ang (Ilocano)

ii. Hinilawod (Panay)

iii. Kudaman (Palawan)

iv. Darangen (Maranao)

SPANISH COLONIZATION PERIOD (1565-1863)

Characteristics

- It has two distinct classifications: religious and secular
- It introduced Spanish as the medium of communication



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- The Spanish culture, as reflected in the works of this literature period, showed a clash with the pre-colonial Filipino literature in the beginning. However, due to the length of stay of the colonizers, the Spanish culture was eventually imbued in the Filipino literature of the period;

The literary scene during this era was focused on religious themes due to the Christianization of the Philippines by the Spaniards.

Took on a Religious Character

1. Christianization of the Philippines
2. Introduced the first printing press
3. Doctrina Christiana - the first published book (1593)

Literary Output

1. Catechisms
2. Confession Manuals
3. Grammar Books
4. Dictionaries

Poems in Spanish and Tagalog were written by "Ladinos" who were well-versed in both languages.

Pasyon - the most popular form of religious literature

- A long time narrative poem about the passion and death of Christ.
- Ang Mahal na Pasyon ni Jesu Cristong Panginoon Natin – Gaspar Aquilino de Belen's well known pasyon.

Sinakulo/ Cenaculo

1. A dramatization of the pasyon
2. A play on the passion and death of Christ
3. Performed during the Holy week

Two Popular Narrative Poems

1. Awit
2. Korido

Sung or chanted
Florante at Laura - Most Famous Awit

Other Literary Types

1. "Duplo" and "Karagatan"
2. Komedy - most popular / drama form

Prose

1. Pagsusulatan ng Dalawang Binibini na si Urbana at Feliza by Marcelo de Castro

Nationalistic / Propaganda and Revolutionary Period (1864-1896))

- The last of the 19th century saw a new breed of writers.
- If the religion was the thematic focus during the Spanish Era, a strong feeling of nationalism was the main agenda of this literary period.

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- ⊕ The period is divided into the Propaganda and the Revolution. (Rizal, Lopez Jaena & Del Pilar)
- ⊕ At the close of the 19th century the revolutionist took over and there was a shift not only in language (from Spanish to Tagalog) but in the audience or readers from the "intelligentsia" to the masses. (Balabar, 1989, p.25)
- ⊕ Bonifacio, Jacinto and Mabini were the prominent revolutionary writers.
- ⊕ This period was truly significant because it produced a literature that was realistic and truly Filipino. (Balabar, 1989, p.26)

Literary Forms

Propaganda Literature - Reformatory in objective

a. Political Essays - satires, editorials and news articles were written to attack and expose the evils of Spanish rule

- i. Diariong Tagalog - founded by Marcelo del Pilar
- ii. La Solidaridad - whose editor-in-chief is Graciano Lopez-Jaena

b. Political Novels

- i. Noli Me Tangere and El Filibusterismo - Jose Rizal's masterpieces that paved the way to the revolution



Revolutionary Literature - more propagandistic than literary as it is more violent in nature and demanded complete independence for the country

- a. Political Essays - helped inflame the spirit of revolution
- b. Kalayaan - newspaper of the society, edited by Emilio Jacinto
- c. Poetry
 - i. True Decalogue - Apolinario Mabini
 - ii. Katapusang Hibik ng Pilipinas - Andres Bonifacio
 - iii. Liwanag at Dilim - Emilio Jacinto

AMERICAN COLONIAL PERIOD (1910-1945)

Period of Apprenticeship (1910-1930)

- Filipino Writers imitated English and American models
- Poems written were amateurish and mushy, which phrasing and diction is awkward and artificial
- The gradual decline of the Philippine literature written in Spanish;
- The English language eventually became the medium of writing and instruction in schools;
- As the Spanish colonizers left the country in accordance with the Treaty of Paris, the spirit of nationalism and the desire to be acknowledged of independence did not disappear just yet. Instead, these uniting forces geared into revolting against the new colonizers;



a. Short Stories

- i. Dead Stars – Paz Marquez Benitez
 - ii. The Key – Paz Latorena
 - iii. Footnote to Youth – Jose Garcia Villa
- #### b. Novels
- i. Childe of Sorrow – first novel in English, by Zoilo Galang

Period of Emergence (1920-1930)

- Highly influenced by Western literary trends like Romanticism and Realism.
- a. Short Stories – most prevalent literary form
 - i. Jose Garcia Villa – earned the international title “Poet of the Century”

MODULE: OLLITE001– PHILIPPINE LITERATURE

- ⊕ Literature (in three languages) flourished
 - Spanish, English, Filipino
 - Reading, writing, speaking
- ⊕ May be divided into two periods:
 - **The Period of Apprenticeship**
 1. Paz Marquez Benitez
"Dead Stars"
 2. Paz Latorena
"The Small Key"
 3. Jose Garcia Villa
"Footnote to Youth"
 4. Zoilo Galang
"Child of Sorrow"
 - **The Period of Emergence**

Before the war and the Japanese Occupation
Noted Short Story writers

 1. Manuel E. Arguilla
 2. Arturo Rotor
 3. N.V.M. Gonzales
 4. Francisco Arcellana
 5. Bienvenido N. Santos

JAPANESE OCCUPATION (1942-1945)

- ⊕ This literary period broke away from tradition especially among the tagalog poets. Instead of writing in the Balagtas tradition (rhetorical, verbose, figurative) poets wrote in simple language and free verse.
- ⊕ There was a bountiful harvest in poetry, fiction and in the fields of drama and essay. (Balabar, 1989, p.27)
- ⊕ Broke away from tradition (war years)
 - Rhetorical
 - Verbose
 - Figurative
 - (Balagtas Tradition)
- ⊕ Poets wrote in simple language and free verse Ako ang Daigdig by Alejandro Abadula)
- ⊕ Portray Filipino Life and Culture: Short story
- ⊕ Flowering of Tagalog Short Poetry
- ⊕ Palanca Awards/National Awards launched



MODULE: OLLITE001– PHILIPPINE LITERATURE

War Years (1942-1944)

- Tagalog poets broke away from the Balagtas tradition and instead wrote in simple language and free verse
- Fiction prevailed over poetry
 1. 25 Pinakamabuting Maikling Kathang Pilipino (1943) – compilation of the short
 2. Story contest by the military government
 - i. Suyuan sa Tubigan – Macario Pineda
 - ii. Lupang Tinubuan – Narciso Reyes
 - iii. Uhaw ang Tigang na Lupa – Liwayway Arceo
 3. Period of Maturity and Originality (1945-1960)
- Bountiful harvest in poetry, fiction, drama and essay
- Filipino writers mastered English and familiarized themselves with diverse techniques

CONTEMPORARY/MODERN PERIOD (1960-PRESENT)

Characteristics

- ✚ Martial Law repressed and curtailed human rights, including freedom of the press
- ✚ Writers used symbolisms and allegories to drive home their message, at the face of heavy censorship
- ✚ Theater was used as a vehicle for protest, such as the PETA (Phil. Educational Theater Association) and UP Theater.
- ✚ From the eighties onwards, writers continue to show dynamism and innovation.
- ✚ Upheavals in Nation's History
 - First quarter Storm of the Seventies
- ✚ Martial Law Years
- ✚ Assassination of Ninoy Aquino
- ✚ A merging of the three traditions
 - Oral Lore - Ethnic Tradition
 - Spanish Tradition
 - American Colonial tradition
- ✚ Literary Expressions
 - Give responses to the historical and political forces that have shaped Philippine society since the Pacific war.

POST EDSA LITERATURE (1986-__)

- ✚ Lumbera and Lumbera (2005 pp.381-384) explain that the character of the Philippine literary scene after "EDSA" may be pinpointed by referring to the theories that inform literary production; to the products issuing from the publishers; to the dominant concerns demonstrated by the writer's output and to the direction towards which literary studies are tending.
 - There is in the academe an emerging critical orientation that draws its concerns and insights

MODULE: OLLITE001– PHILIPPINE LITERATURE

from literary theorizing current in England and the United States.

- Post - EDSA publishing has been marked by adventurousness, a willingness to gamble on "non-traditional" projects.
- The fourth and final characteristic of post EDSA writing is the developing thrust towards the retrieval and the recuperation of writing in Philippine languages other than Tagalog.

Today, Philippine literature may thus be classified into: (Ordonez, 2001 p. 36)

- a. The residual, a good part of which is oral and regional, but remaining in the margins simply because the center of writing and publishing is in Metro Manila.
- b. The dominant language, largely in English and Tagalog-based Filipino; and
- c. The emergent, produced by those in the periphery, - the marginalized sectors, including workers, peasants, urban poor, women, gays, lesbians and ethnic groups.

Sometimes residual oral literature such as komposo in Negros, soldom-ay in Cordillera, ismayling in Samar and baliling in Mindanao are used to convey contemporary messages of struggle and commitment and are thus emergent.

Today, it is quite common to have Filipino writers published abroad - in the original English translation if written in the local language. These include N.V.M. Gonzales, F. Sionil Jose, Ninotchka Rosca, Jessica Hegedorn, Cecilia Manguerra Brainard, Epifiano San Juan Jr., Wilfredo Nolledo among others.

"Critics agree that although Filipino literature in english is but one of the literatures in our tri-lingual culture, and the youngest at that, it is nevertheless the most creative, the most substantial and the most promising.

- Ophelia Alcantara-Dimalanta, PhD

*University of Santo Tomas
Manila*

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CHAPTER 5

LITERATURE IN CAR AND NCR



OBJECTIVES

- A. Study the historical background of CAR and NCR literature.
- B. Analyze and evaluate the great literary works from CAR and NCR.
- C. Express appreciation in reading CAR and NCR literary texts.

LITERATURE IN CORDILLERA AUTONOMOUS REGION (CAR)

CAR's Literature Influence by Geographical Features, Culture and History

One of the regions which have rich literature is Cordillera Administrative Region (CAR). Igorots, which is one of the tribes, found in CAR. They are the one who signifies people in the Philippines maybe because they are the best example in describing who is Filipinos and they are rich in beliefs, customs, rituals, traditions and other cultural practices. The Ifugao do not have a systematic form of writing, but their oral literature -



MODULE: OLLITE001– PHILIPPINE LITERATURE



Famous Literary Works in Cordillera Autonomous Region

Wedding Dance by Amador Dagacio

Man of Earth by Amador Dagacio

About the Author

Amador T. Dagacio was a Filipino writer and poet during pre-war Philippines. He published two books in his lifetime, and three more posthumously. He was a Republic Cultural Heritage awardee for his works.

Early Life and Education

Amador Dagacio was born on January 8, 1912 in Laoag, Ilocos Norte. His family moved to Lubuagan, Mountain Province, where his father was an officer in the Philippine Constabulary.

He graduated with honors in 1924 at the Lubuagan Elementary School as valedictorian. Dagacio was already writing poems in elementary school, according to his own account. He wrote a farewell verse on a chalkboard at least once for a departing teacher when he was in grade 6. For his high school studies, he moved to Pasig to attend Rizal High School while residing with his uncle at Fort William McKinley.

Published Works

- Huhud hi aliguyon** (a translation of an Ifugao harvest song, Stanford, 1952)
- The Flaming Lyre** (a collection of poems, Craftsman House, 1959)
- The Thrilling Poetical Jousts of Balagtasan** (1960)
- Bataan Harvest** (war poems, A.S Florentino, 1973)
- The Woman Who Looked Out the Window** (a collection of short stories, A.S Florentino, 1973)
- The Fall of Bataan and Corregidor** (1975)

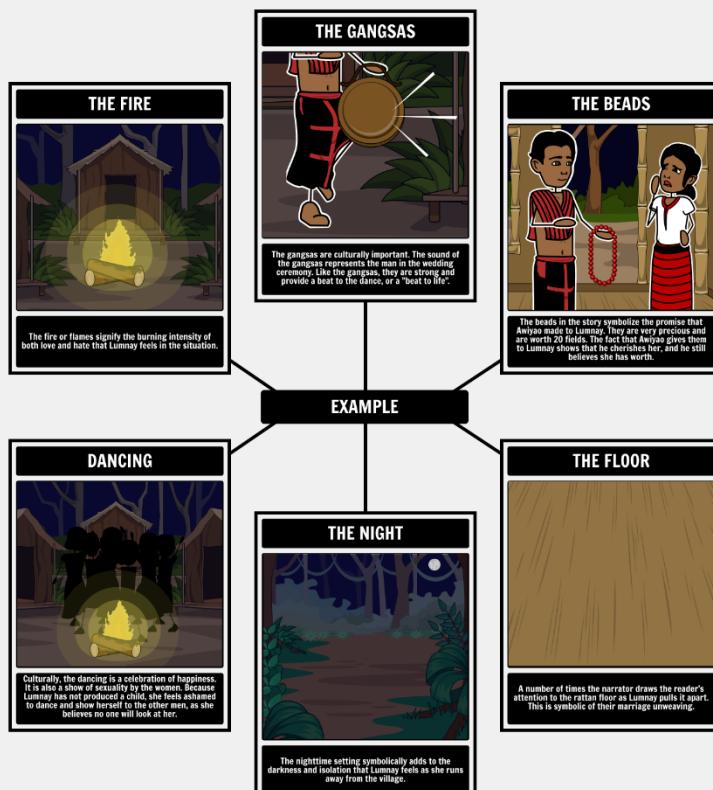
AWARDS

	Republic	Cultural	Heritage	award	(1973)



"The Wedding Dance" by Amador Dagacio is a powerhouse of raw emotion for such a short story. As the reader is drawn into the tale of love and cultural reality, it jars with our contemporary view of the world. Get the most out of the story and explore the deep symbols and themes with storyboards.

MODULE: OLLITE001 – PHILIPPINE LITERATURE



LITERATURE IN NATIONAL CAPITAL REGION (NCR)



The NCR is a highly urbanized region in the country, where its total land area amounting to approximately 63.6 thousand hectares.

Tagalog literature has been born, cradled, nourished and peaked into fruition in the provinces of Southern Luzon, Central Luzon and the present Metropolitan Manila or the National Capital Region.

Among the Southern Tagalog provinces are Cavite, Batangas, Laguna, Quezon, Aurora, Oriental Mindoro, Occidental Mindoro, Marinduque, Palawan and some towns of Rizal province. In Central Luzon, there are three provinces where Tagalog is predominantly used and these are the provinces of Nueva Ecija, Bataan and Bulacan. Metro Manila is comprised of cities composing the national capital region namely Manila, Quezon City, Pasay City, Caloocan City, Mandaluyong City, Pasig City, Marikina City, Muntinlupa City and suburban towns of Malabon, Navotas, Valenzuela,

The Cradle of Culture

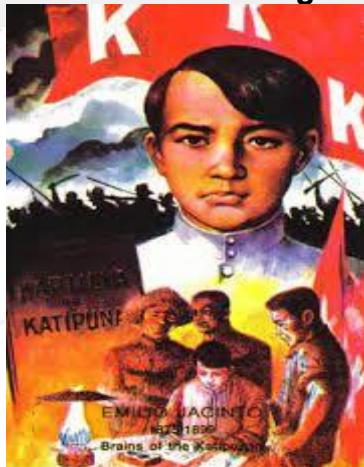
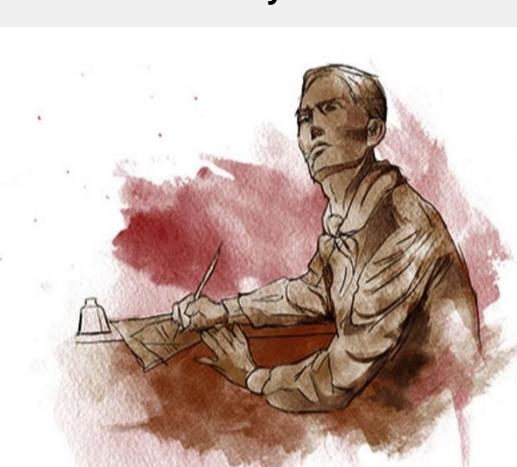
Tagalog region is the birthplace of a rich tradition of Philippine culture in language, politics, economy and literature. The oldest university in the Philippines, University of Sto. Tomas is located in Manila. The first printing press was established in Manila. This gave way to the publication of the first book, *Doctrina Cristiana* in xylography in 1593, written in Spanish and Tagalog versions. The bible was first translated into Tagalog in Barlaan and Josaphat in 1708 and 1712. The life of Christ in epic tradition known popularly today as *Pasyon* was written in Tagalog by various writers like Gaspar Aquino de Belen and Fr. Mariano Pilapil.



MODULE: OLLITE001– PHILIPPINE LITERATURE

The literary tradition in the Tagalog regions specially outstanding in the field of oral literature like bugtong(riddle), proverbs, native songs. These oral literatures are always in poetic forms, usually seven-syllabic rhymes, so Asian in form and perspective. Considering this rich and envigorating cultural matrix, it is not surprising that it is the Tagalog region that was destined to be the birthplace of historic men in Philippine politics, culture and literature that includes Francisco Balagtas Baltazar, Jose Rizal, Andres Bonifacio, Apolinario Mabini, Emilio Jacinto, Marcelo H. del Pilar, Jose P. Laurel, Claro M. Recto, Amado V. Hernandez, Lope K. Santos, Lazaro Francisco, Faustino Aguilar, Jose Corazon de Jesus, Alejandro Abadilla, Modesto de Castro. It is not noticeable that such men are not only man of history that played a great role in Philippine independence movement but men of letters as well.

Famous Literary Works in Cordillera Autonomous Region



Spanish period (Poem): “Love of Country” by Andres Bonifacio
Spanish period (Poem): “The Primer of the Katipunan” by Emilio Jacinto



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CHAPTER 6

LITERATURE IN CENTRAL AND EASTERN VISAYAS



OBJECTIVES

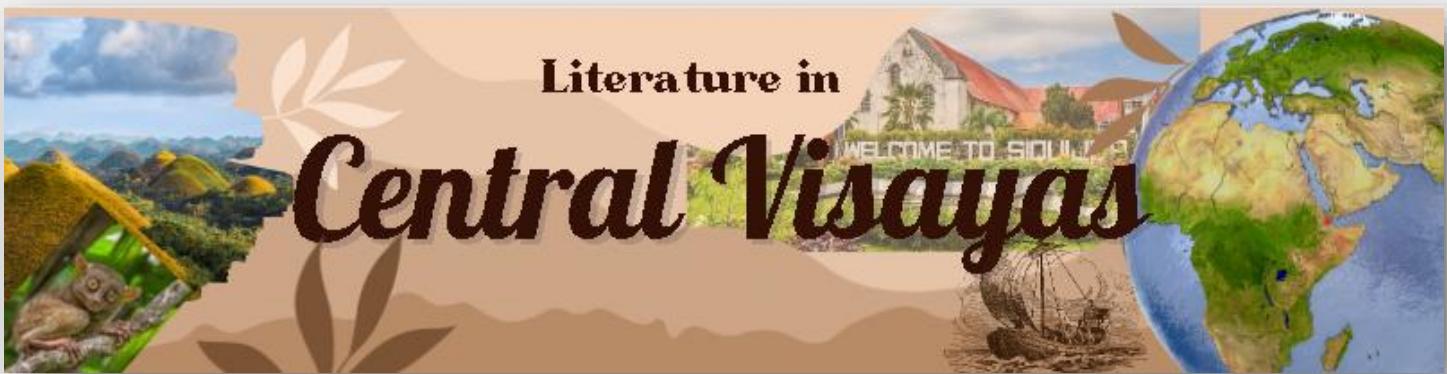
- A. Discuss about the literary history of the Central and Eastern Visayas.
- B. Analyze and evaluate the great literary works from Central and Eastern Visayas.
- C. Express appreciation in reading Central and Eastern Visayas literary texts.

INTRODUCTORY ACTIVITY



Lesson 1: Literature in Central Visayas

Cebuano literature refers to the body of oral and written literature of speakers of Cebuano, the mother tongue of a quarter of the country's population who live in Cebu, Bohol, Siquijor, Negros Oriental, and parts of Leyte and Mindanao. As such, it is an important part of Philippine literature. Cebuanos have a rich oral tradition, including legends associated with specific locales, like the Maria Cacao legends of southern Cebu and those of Lapulapu and his father Datu Manggal of Mactan; and folktales like the fable "Haring Gangis ug Haring Leon", which warn of abusive behavior by the dominant group. Many of the tales carry lessons, but just as many suggest the value of humor, keeping of one's wit and resourcefulness, as in the Juan Pusong trickster tales



Among the early poetic forms are garay (verses), harito (shaman's prayers), tigmo (riddles) andpanultihon (proverbs), as described by the Jesuit Francisco Alzina (1668). The generic form for poetry is balak, characterized by the presence of enigma or metaphor called balaybay or sambingay. Most of the poems are sung, like the occupational songs and lullabies. The balitaw is an extemporaneous poetic debate between man and woman that is sung and danced simultaneously. Spontaneous versifying is highly valued, also illustrated in a dramatic form called kulisiling hari, a variant of the Tagalog duplo, that is usually performed at funeral wakes.

The written literature became significant only in the late 19th century. Tomas de San Geronimo's "Soneto sa Pagdayeg can Santa Maria Gihapon Virgen" (1751) is the first of many piety-laden compositions that show a loss of the enigmatic symbol and metaphor of pre-colonial verse. The longest poetic form is the pasyon, a verse rendering of the life and suffering of Jesus Christ that is read during Lent. Secular narratives or corridos were composed in Cebuano, but only the prose versions survive, like "Doce Pares sa Pransiya" and "Sa Pagmando ni Hari Arturo." Another important influence of the Spanish period is found in the plays called linambay (known also as moromoro because of its anti-Muslim theme), a regular fare at town fiestas that involved participation of the whole rural community and attracted audiences from the neighboring towns.

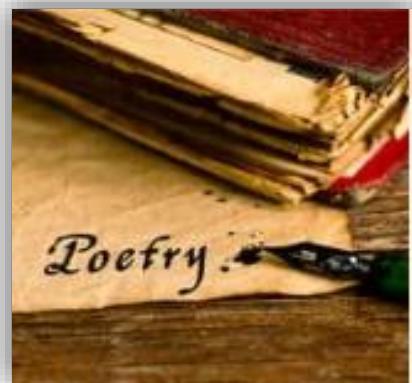


The prose narratives developed into the sugilanon or short story, the first example of which is "Maming" (1901) by Vicente Sotto, the "father of Cebuano letters"; and later into the sugilambong or novel. The press contributed much to the development of literature by regularly publishing works of local writers, especially in the three decades before World War II. The Cebuano writer's craft was honed in early translations of European fiction and imitations of American models, as shown in the works of Juan Villagonzalo, Uldarico Alviola, Angel Enemecio, Flaviano Boquecosa, Sulpicio Osorio, Nicolas Rafols and others. Pre-Commonwealth fiction was mostly nationalistic and didactic in spirit, to be replaced later by more escapist fare like stories of love, detection and adventure. A similar shift was

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seen in drama, but the more popular plays were a combination of social criticism and entertainment, as in the works of Buenaventura Rodriguez, Piux Kabahar and Florentino Borromeo.

With the proliferation of publications, e.g., Bag-ong Kusog, Nasud, and Babaye, more and more poets emerged, producing around 13,000 poems before the war. Vicente Ranudo's "Hikalimtan?" (1906) and "Pag-usara" (1922) became models of metrical precision and balanced structure as found in traditional Cebuano poetry. Its discourse of courtly love and its elevated tone would be replicated in the poems of Amando Osorio, Escolastic Morre, Tomas Bagyo, Pantaleon Kardenas, Vicente Padriga and others.



Popular were light folksy pieces of political satires like Andres Bello's fable "Piniliay sa mga Isda" (1916) and of social criticism like Piux Kabahar's "Kinabuhing Sugboanon" (1929). Of another type are the mostly occasional and non-sentimental works of poets Emiliano Batiancila, Canuto Lim, Felipe de Leon, Vicente Kyamko, Marciano Camacho, Saturnino Abecia, Marcian o Peñaranda; and Gardeopatra Quijano, a CCP Gawad recipient for Regional Literature (1993). At the center of this group was the prolific Aglipayan bishop Fernando Buyser, who invented the sonnet form called sonanoy. Another invention was the siniloy of Diosdado Alesna, which is made up of one or two amphibrach lines.

Of the many publications before the war, only Bisaya has survived as literary outlet of Cebuano. Because of the rise in prestige of English and later Tagalog, postwar Cebuano literature was relegated to third class although Cebuano was still the language of home and street. A new vigor in poetry was contributed by bilingual writers Leonardo Dioko, Junne Cañizares, Ric Patalinjug and others, whose exposure to Western modes and styles helped strengthen the poetic utterance with irregular rhythms, precise and concrete diction and practical attitudes.

It is in drama that Cebuano literature is probably weakest, although a few writers like Claude Al Evangelio and Allan Jayme Rabaya have sustained their writing. Beset by considerations peculiar to writing for theater, like rarity in publication and answering to the demands of the stage, Cebuano playwrights have slowly turned to radio- and TV- scriptwriting. Most of the plays are written and produced on campus, for a limited audience. There is a renewed interest in the play, however, with the support of the Arts Council of Cebu, that has launched a program to encourage Cebuano playwrights with a contest and the production of the prize-winners.

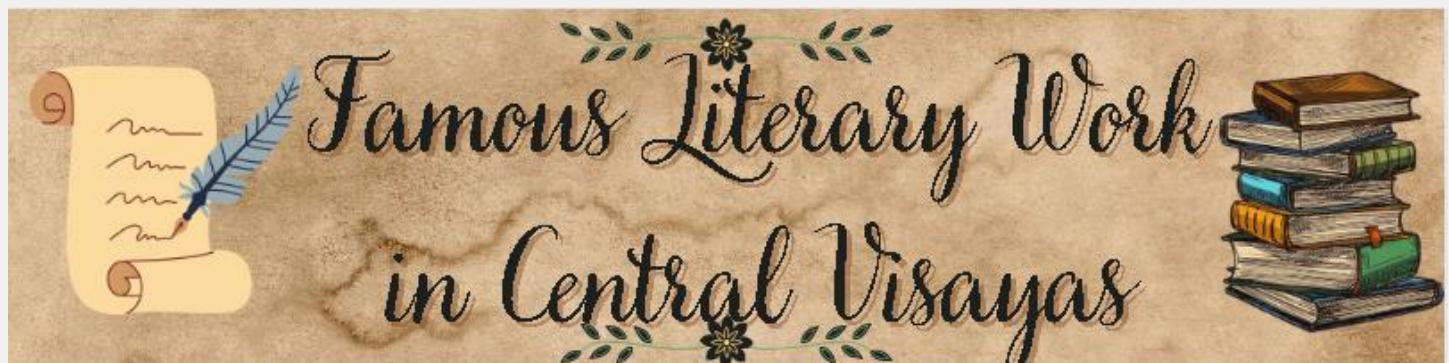
Writers' groups certainly contributed to literary growth, notably the Lubas sa Dagang Bisaya (LUDABI) and Bathalan-on Halad sa Dagang (BATHALAD), which have chapters in Mindanao. The latter is an offshoot of the former, which was at one time headed by Marcel Navarra, the "father of the modern short story in Cebuano." By sponsoring regular workshops and contests and publishing their outputs and entries, these groups have encouraged younger writers to start writing, and older writers to shift in style and attitude. Some of the most-anthologized members of BATHALAD are Gremer Chan Reyes, Ernesto Lariosa, Temistokles Adlawan, Pantaleon Auman and Rene Amper. Amper, who used to write in English, is joined by Simeon Dumdum Jr., Vicente Bandillo, Melito Baclay, Ester Tapia and others who now write also in Cebuano.



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Like this second set of bilingual writers, many other Cebuanos started out in the campus papers, like the poets Robert Pablo Lim, Don Pagusara, Leo Bob Flores and Rex Fernandez in the 70s and 80s; as well as the recent crop consisting of Mike Obenieta, Adonis Durado and Januar Yap who are members of the Tarantula group. A noteworthy addition is the Women in Literary Arts (WILA), founded in 1991 by seven women writers. Perhaps the only organized women writers' group in the Philippines today, WILA has twenty-five writers, half of whom write mainly in Cebuano, like Ester Tapia, Ruby Enario, Leticia Suarez, Linda Alburo, Jocelyn Pinzon, Cora Almerino, Delora Sales and Marvi Gil.

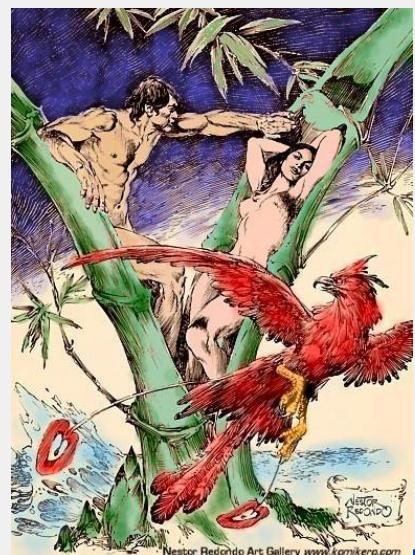
Most if not all of these writers have attended the annual Cornelio Faigao Memorial Writers Workshop conducted since 1984 by the Cebuano Studies Center of the University of San Carlos. These workshops, which the Cebuano writers may attend as fellows a few times and as observers any number of times, provide a venue for the old and young, male and female to share works and discuss problems. For lack of regular outlet, they hold formal and informal poetry readings with varied audiences. BATHALAD, WILA and Tarantula conduct workshops both for their own members and for much younger writers in high schools and colleges.



Ancient literature (Myth) “Sicalac and Sicavay”

The story of Sicalac and Sicavay is a central Visayan myth explaining the origin of the first man. The following story is taken from the book, *The Philippine Islands, 1493-1503, Vol. V., 1582-1583*, edited by Emma Helen Blair. It is an account of various Spanish explorers on the geography of the Philippines and the various mythological stories they encountered. Sicalac and Sicavay is a story among the Pintados, who are described as fair-skinned people whose males decorate their whole body with tattoos.

These lived in the islands of central Visayas (Cebu, Bohol, Leyte). The story also explains the origin of the islands Cebu and Samar, the origin of concubinage, and the origin of stealing.





Sicalay and Sicavay

CENTRAL VISAYAS CREATION MYTH

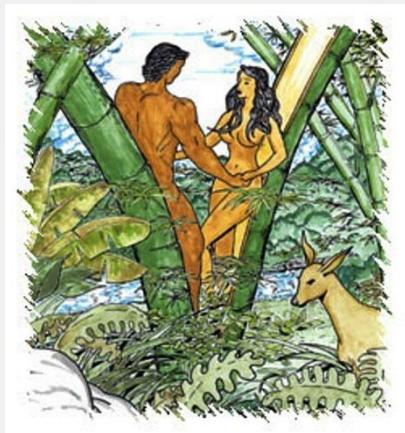


The people of the coast, who are called the Yliqueynes [Hiligaynons, or the Ilonggos], believe that heaven and earth had no beginning, and that there were two gods, one called Captan and the other Maguayan. They believe that the land breeze and the sea breeze were married; and that the land breeze brought forth a reed, which was planted by the god Captan. When the reed grew, it broke into two sections, which became a man and a woman. To the man they gave the name of Sicalac, and that is the reason why men from that time on have been called lalac [lalaki, man]; the woman they called Sicavay,]and thenceforth women have been called babayes [babae, woman].

One day the man asked the woman to marry him, for there were no other people in the world; but she refused, saying that they were brother and sister, born of the same reed, with only one knot between them; and that she would not marry him, since he was her brother. Finally they agreed to ask advice from the tunnies [tuna fishes] of the sea, and from the doves of the air; they also went to the earthquake, who said that it was necessary for them to marry, so that the world might be peopled. They married, and called their first son Sibo [Cebu]; then a daughter was born to them, and they gave her the name of Samar. This brother and sister also had a daughter, called Lubluban. She married Pandaguan, a son of the first pair, and had a son called Anoranor.

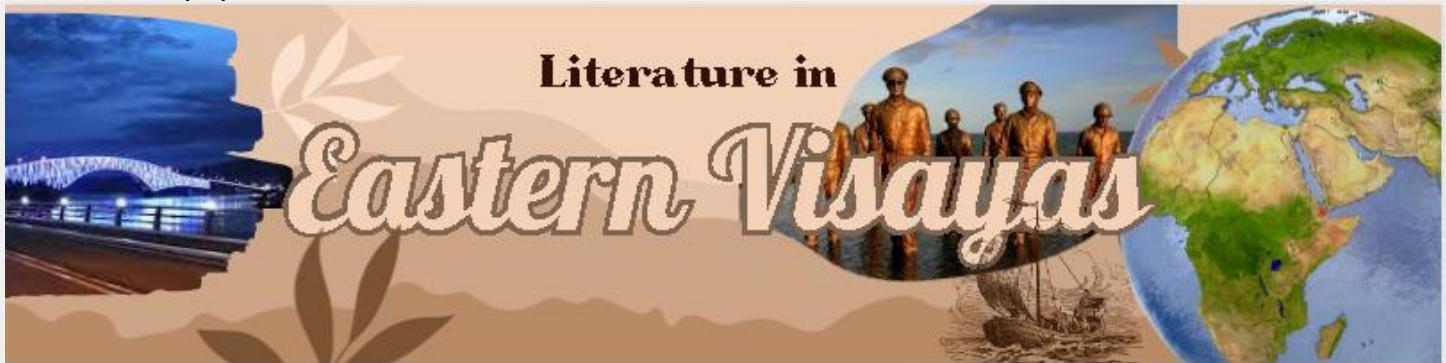
Pandaguan was the first to invent a net for fishing at sea; and, the first time when he used it, he caught a shark and brought it on shore, thinking that it would not die. But the shark died when brought ashore; and Pandaguan, when he saw this, began to mourn and weep over it—complaining against the gods for having allowed the shark to die, when no one had died before that time. It is said that the god Captan, on hearing this, sent the flies to ascertain who the dead one was; but, as the flies did not dare to go, Captan sent the weevil, who brought back the news of the shark's death. The god Captan was displeased at these obsequies to a fish. He and Maguayan made a thunderbolt, with

which they killed Pandaguan; he remained thirty days in the infernal regions, at the end of which time the gods took pity upon him, brought him back to life, and returned him to the world. While Pandaguan was dead, his wife Lubluban became the concubine of a man called Maracoyrun; and these people say that at that time concubinage began in the world. When Pandaguan returned, he did not find his wife at home, because she had been invited by her friend to feast upon a pig that he had stolen; and the natives say that this was the first theft committed in the world. Pandaguan sent his son for Lubluban, but she refused to go home, saying that the dead do not return to the world. At this answer Pandaguan became angry, and returned to the infernal regions. The people believe that, if his wife had obeyed his summons, and he had not gone back at that time, all the dead would return to life.



Lesson 2: Literature in Eastern Visayas

Eastern Visayas is composed of the islands of Samar, Leyte, Biliran and the smaller outlying islands. In terms of political divisions, it is made up of six provinces, namely Northern Samar, Eastern Samar, Samar, Biliran, Leyte, and Southern Leyte. As of Census 1995, the region's total population stood at 3.5 million with Leyte having the highest population concentration at 1.5 million, and Biliran, the smallest population at 132 thousand.



The region is humid, and has no definite wet and dry seasons. It is generally agricultural and its main crops include coconut, banana, potatoes, cassava, abaca, and sugarcane. Its other source of income is fishing. Frequent occurrences of typhoons have perennially disturbed the economy of the region but people seem to have adapted well enough.

The City of Tacloban is the major center of trade and commerce and education in the region. The literature of Eastern Visayas refers to the literature written in Waray and Cebuano by writers from the region. Of the two, it is Waray literature that has been collected, recorded, and documented by scholars and researchers, a movement largely spurred by the interest of German priests, managing a university in Tacloban City, who saw the necessity of gathering and preserving the literary heritage of the region. It is in this light that whenever East.



Visayan literature is written about, it is usually Waray literature that is being described.

Earliest accounts of East Visayan literature date back to 1668 when a Spanish Jesuit by the name of Fr. Ignatio Francisco Alzina documented the poetic forms such as the candu, haya, ambahan, canogon, bical, balac, siday and awit. He also described the susumaton and posong, early forms of narratives. Theater tradition was very much in place – in the performance of poetry, rituals, and mimetic dances. Dances mimed the joys and activities of the ancient Waray. With three centuries of Spanish colonization and another period of American occupation, old rituals, poetic forms and narratives had undergone reinvention. A case in point is the balac, a poetic love joust between a man and a woman. According to Cabardo, the balac retained its form even as it took new names and borrowed aspects of the languages of the colonizers. During the Spanish period, the balac was called

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the amoral; during the American occupation, it was renamed ismayling, a term derived from the English word “smile.” According to a literary investigator, in certain areas of Samar, the same balac form or ismayling has been reinvented to express anti-imperialist sentiments where the woman represents the motherland and the man, the patriot who professes his love of country.

Modern East Visayan literature, particularly Waray, revolves around poetry and drama produced between the 1900s and the present. The flourishing economy of the region and the appearance of local publications starting in 1901 with the publication of An Kaadlawon, the first Waray newspaper, saw the flourishing of poetry in Waray. In Samar, Eco de Samar y Leyte, a long running magazine in the 1900s, published articles and literary works in Spanish, Waray and English. A noteworthy feature of this publication was its poetry section, An Tadtaran, which presented a series of satirical poems that attacked the changing values of the people at the time. Eco likewise published occasional and religious poems. In Leyte, An Lantawan, which has extant copies from 1931 to 1932, printed religious and occasional poetry. It also published satirical poems of Bagong Katipunero, Luro, Datoy Anilod, Marpahol, Vatchoo (Vicente I. de Veyra), Julio Carter (Iluminado Lucente), Ben Tamaka (Eduardo Makabenta), and Kalantas (Casiano Trinchera). Under these pseudonyms, poets criticized corrupt government officials, made fun of people's vices, and attacked local women for adopting modern ways of social behavior. With the organization of the Sanghiran San Binisaya in 1909, writers as well as the illustrados in the community banded together for the purpose of cultivating the Waray language. Under the leadership of Norberto Romualdez Sr, Sanghiran's members had literary luminaries that included Iluminado Lucente, Casiano Trinchera, Eduardo Makabenta, Francisco Alvarado, Juan Ricacho, Francisco Infectana, Espiridion Brillo, and statesman Jaime C. de Veyra. For a time, Sanghiran was responsible for the impetus it gave to new writing in the language.



The period 1900 to the late fifties witnessed the finest Waray poems of Casiano Trinchera, Iluminado Lucente, Eduardo Makabenta, and the emergence of the poetry of Agustin El O'Mora, Pablo Rebadulla, Tomas Gomez Jr., Filomeno Quimbo Singzon, Pedro Separa, Francisco Aurillo, and Eleuterio Ramoo. Trinchera, Lucente, and Makabenta were particularly at their best when they wrote satirical poetry.

The growing acceptance of English as official language in the country strengthened these writers' loyalty to the ethnic mother tongue as their medium for their art. The publication of Leyte News and The Leader in the twenties, the first local papers in English, brought about the increasing legitimization of English as a medium of communication, the gradual displacement of Waray and eventual disappearance of its poetry from the pages of local publications. Where local newspapers no longer served as vehicles for written poetry in Waray, the role was assumed by MBC's DYVL and local radio stations in the seventies.

Up to the present time, poetry sent to these stations are written mostly by local folk – farmers, housewives, lawyers, government clerks, teachers, and students. A common quality of their poetry is

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that they tend to be occasional, didactic, and traditional in form. The schooled writers in the region, unlike the local folk poets, do not write in Waray nor Filipino. Most of them write in English although lately there has been a romantic return to their ethnic mother tongue as the medium for their poetry. Waray drama was once a fixture of town fiestas. Its writing and presentation were usually commissioned by the hermano mayor as part of festivities to entertain the constituents of the town. Town fiestas in a way sustained the work of the playwright. In recent years, this is no longer the case. If ever a play gets staged nowadays, it is essentially drawn from the pool of plays written earlier in the tradition of the hadi-hadi and the zarzuela.

According to Filipinas, an authority on the Waray zarzuela, the earliest zarzuela production involved that of Norberto Romualdez' *An Pagtabang ni San Miguel*, which was staged in Tolosa, Leyte in 1899. The zarzuela as a dramatic form enthralled audiences for its musicality and dramatic action. Among the noteworthy playwrights of this genre were Norberto Romualdez Sr., Alfonso Cinco, Iluminado Luente, Emilio Andrada Jr., Francisco Alvarado, Jesus Ignacio, Margarita Nonato, Pedro Acerden, Pedro Separa, Eduardo Hilbano, Moning Fuentes, Virgilio Fuentes, and Agustin El O'Mora. Of these playwrights, Iluminado Luente stands out in terms of literary accomplishment. He wrote about thirty plays and most of these dealt with domestic conflicts and the changing mores of Waray society during his time. Although a number of his longer works tend to be melodramatic, it was his satirical plays that are memorable for their irony and humor, the tightness of their plot structure, and the specious use of language.

The hadi-hadi antedates the zarzuela in development. It used to be written and staged in many communities of Leyte as part of town fiesta festivities held in honor of a Patron Saint. It generally dealt with Christian and Muslim kingdoms at war. Today one hardly hears about hadi-hadi being staged even in the Cebuano speech communities of the region.

Fiction in Waray has not flourished because it lacks a venue for publication. Cebuano literature produced in Eastern Visayas is still undocumented terrain. To the writers from the Cebuano speech communities in the region, Cebu City is their center. It is thus not surprising if much of the literature from these communities, particularly fiction and poetry, have found their way into Cebu City's publications. Known Cebuano writers of Leyte like Eugenio Viacrusis, Angel Enemecio, Enemecio Fornarina, and Fernando Buyser first published their fiction and poetry in Cebu publications, and their works have afterward formed part of the literary anthologies in the Cebuano language.

Famous Literary Work in Eastern Visayas

**Ancient literature (Folk tale):
“Bowaon at Totoon”**

Bowaon at Totoon—Falsehood and Truth—is a folktale from Samar and Leyte. Spanning between the two islands in the eastern Visayas is the San Juanico Bridge, the longest (over-water) bridge in the Philippines. It is 2.16 kilometers or 1.34 miles (7,200 feet) long and a height of 41 meters or 131 feet. It crosses the scenic San Juanico strait between Samar and Leyte.



Once upon a time, there were two friends, Bowaon and Totoon. They couldn't find work so they decided to go away from their place to look for their fortune somewhere. They brought with them some rice and then they mounted their horses. As they went on, they got hungry. From a distance, they saw a coral reef. They got off their horses and headed for the reef to catch some fish. They caught schools of fish but these were very tiny. Totoon forgot his hunger. He returned the fish he caught to the reef. Bowaon got angry.

“How will we able to eat?” he scolded Totoon.

“Never mind Bowaon, they are so tiny; they will still grow bigger,” Totoon replied. They rode on their horses again. After a distance, they saw a dead man. Totoon asked Bowaon to stop so they could bury the body. But Bowaon got angry, “Are you out of mind? If somebody sees us, he'll think we killed him.” “But we should show mercy. There is a way of finding the truth. Well, if you won't help me, then I will bury him by myself. You may go onward if you please. I'll follow later,” said Totoon. Bowaon went ahead while Totoon dug a grave for the body. Then he carried the dead person and buried him. He prayed over it then went on his journey. Bowaon could not bear to leave him so he returned for Totoon. They therefore, set out together again.

Trotting along, they heard babies crying. They went towards the direction of the sounds. They found hungry baby eagles in a nest. “Let's stop for a while and feed the eagles,” suggested Totoon. Then Bowaon saw that Totoon was going to kill his horse. “Are you foolish? When they grow up they'll prey on you. Let's go on, we're already delayed,” Bowaon said. “Don't mind me. I pity

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these baby eagles. Anyway, no debt goes unpaid. Go ahead, I'll just follow."

"If you go on with your silly ideas, I'll not give you a ride," threatened Bowaon.

"Then I'll walk," decided Totoon. "Even if I go slowly, I'll still reach my destination."

After killing his horse, he fed the eagles. When they fell asleep, Totoon left. Bowaon again returned to give Totoon a ride. Far ahead, they sighted a palace. "Let's go," suggested Bowaon. "Let's ask the king for work."

They knocked at the palace door. They were told to enter, but since it was late, they were not granted any audience with the king. They slept in the palace. "You see," taunted Bowaon, "if you did not delay our trip, we should've been able to eat. You are the cause of all this." They went to sleep nevertheless since they were so tired from their journey.

After a while, Totoon heard someone calling his name. "Rise, Totoon, and listen: In the morning, when the king calls you for breakfast, don't eat at once. On the table you'll see a pen and some cooking utensils. Sit near the pen, and your future will be bright. Don't be surprised. I am the dead person whom you have buried. I have come back to pay you back the favor you showed me." Everything went silent and Totoon fell asleep again.

In the morning, the two friends were called for breakfast by the king. As he was told the night before, he saw the pen and some cooking utensils on the table. Bowaon sat down and just as soon began eating. "You, Totoon, will become my secretary; while you, Bowaon, will become my cook," announced the king.

At first, Bowaon was glad with his work for it meant plenty of food. He would not go hungry. But as time went on, he began to envy Totoon for the latter was not fatigued much. He thought of smearing the name of his friend. One day, Bowaon went to the king to report that he heard Totoon say that the latter would be able to find the ring the king lost within three days and that the reward will be marriage to the princess. Of course, the king got angry for he did not say anything like that. He had Totoon summoned to his hall. Totoon protested the accusation but the angry king would not listen to him. "Go, look for the ring then and if you find it you will have the princess for a reward but, if you fail you will lose your head," announced the king. Totoon did not say anything. He got a paddle and rode far out to the sea. There, he cried because of his fate. No longer after, he heard a voice. It was a fish asking him why he was crying. Totoon unburdened his problem. After listening, the fish dived deep into the sea. When it surfaced, many fishes came up with it, each one with a ring in its snout. Totoon looked among the rings. The king's ring was not there. The fishes dived again. When they came up, they were bringing the king's ring.



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Totoon thanked the fish. Don't mention it," said the fish. Actually, we are only paying the favor you showed us before when you threw us back into the reef." Then they left. The king rejoiced that the ring had been found. He held a banquet. Now, Bowaon had plenty of work again. He did not like it. In the banquet, the king announced the forthcoming marriage of Totoon and the princess. Bowaon was very angry. There would be much work ahead. He thought of a plan to thwart the wedding. But it did not succeed. After the wedding, Bowaon went to the king. "Your majesty," he said. "I heard Totoon say that on the third day, the princess will give birth." The king got mad. He once more summoned Totoon. "Do you mean to say that you had an affair with the princess even before you got married? You scoundrel! But since you're already my child, I can't do anything. However, do what you've said--that the princess will give birth three days from now. If not, you'll surely lose your head."

Totoon cried in despair. The princess comforted him by saying she'd talk with her father, but he couldn't be calmed. After a while, an eagle came. "Don't cry, Totoon," she began. "This time I'll help you in payment for help you extended my children. Get a midwife and talk to her. I'll bring you a newly-born child." Then the eagle flew away. When she came back, she had an infant, still dripping with blood. In the bedroom, the midwife acted as if there really was a delivery. When the king awoke he heard the ones of an infant. He was amazed that the princess did give birth. He forgot his anger. "It must be a miracle," he muttered.

PRE TEST

Instruction: Using the Venn Diagram below compare and contrast the characteristics of Sicalac and Sicavay and Bowaon at Totoon. Give explanations for the overlapping characteristics on the space provided.



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Explanation for overlapping characteristics.

POST TEST

Instruction: There are so many good books, sometimes it is hard to know which to read! Can you find the literatures/title of a book from Central Visayas and Eastern Visayas and its author? Check the column Central Visayas and Eastern Visayas where it belongs.

Literature (title)	Author	Central	Eastern

ACTIVITY

EXPAND YOUR KNOWLEDGE

For further reading please refer to the link provided:

Region VII: Central Visayas

<https://www.youtube.com/watch?v=VljN75Pz1Bo>

Sicalac and Sicavay

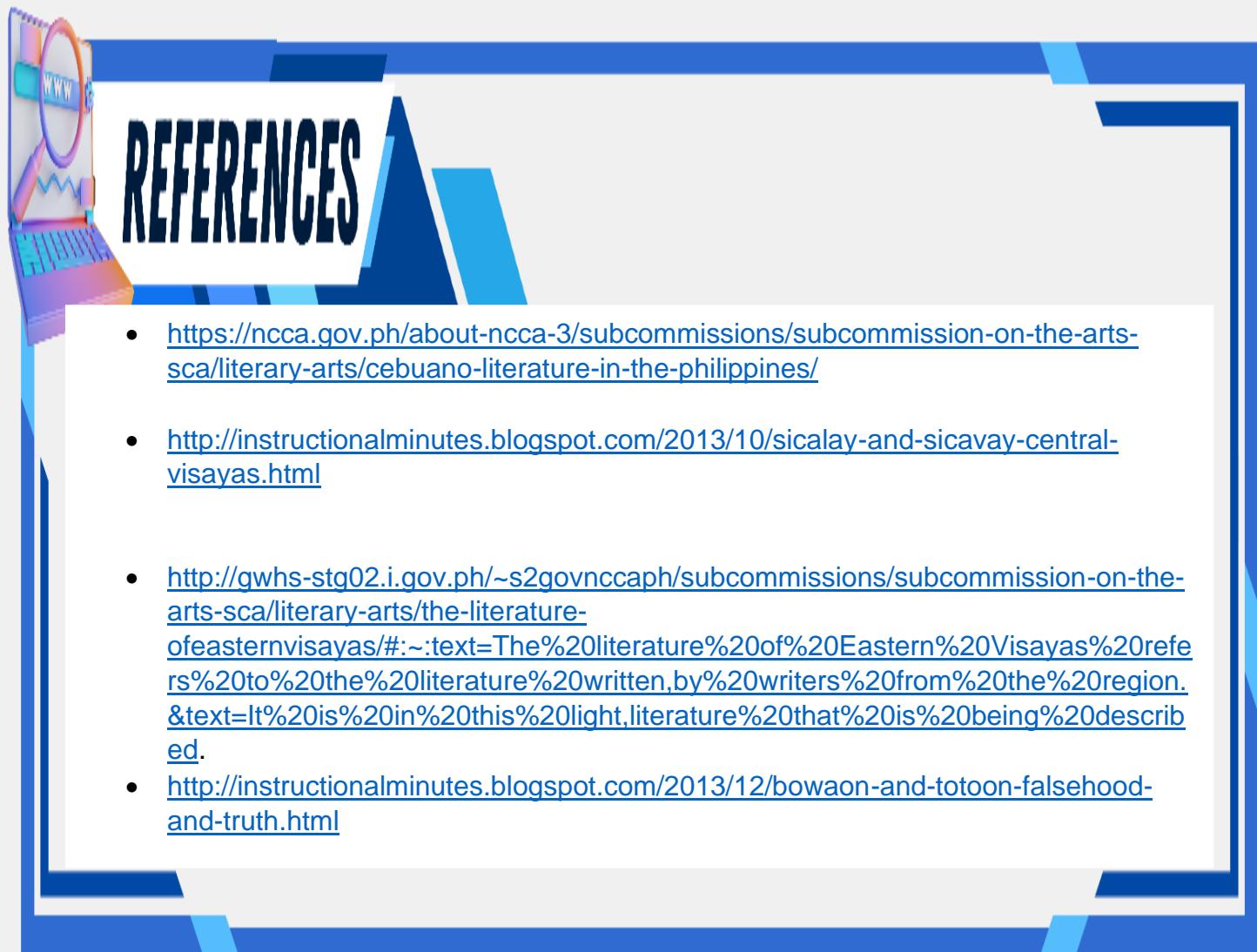
<https://www.youtube.com/watch?v=guxiyW5XKnU>

Sail East: Adventures in Eastern Visayas

https://www.youtube.com/watch?v=_zJ1tTkIEzo

Tale of Bowaon and Totoon

<https://www.youtube.com/watch?v=UTYLJcXB3E8>



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- <http://instructionalminutes.blogspot.com/2013/12/bowaon-and-totoon-falsehood-and-truth.html>

CHAPTER 7

LITERATURE IN ARMM AND ZAMBOANGA PENINSULA



OBJECTIVES

- A. Study the historical background of Autonomous Region of Muslim Mindanao (ARMM) Zamboanga Peninsula literature.
- B. Analyze and evaluate the great literary works from Autonomous Region of Muslim Mindanao (ARMM) Zamboanga Peninsula.
- C. Write analysis and reflection papers on literary texts.

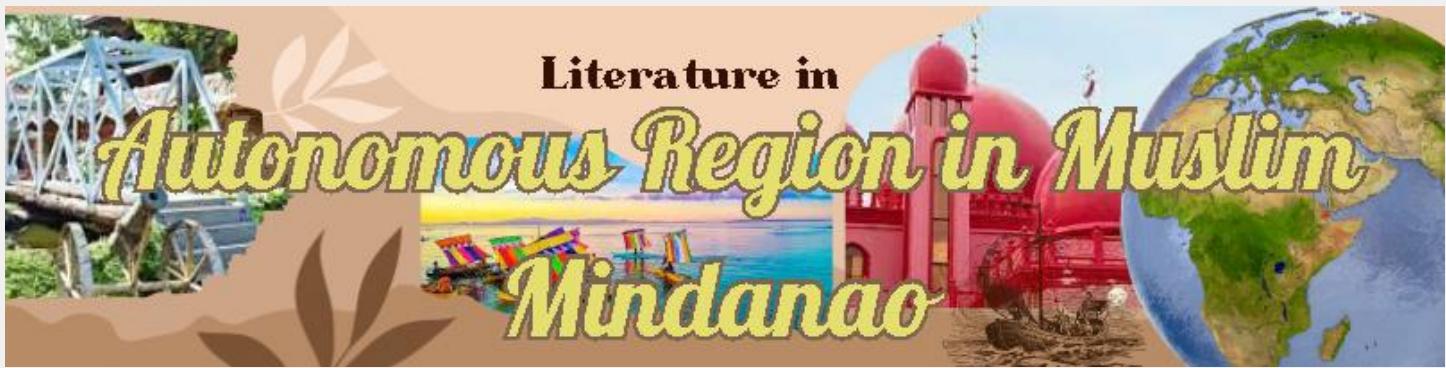
INTRODUCTORY ACTIVITY



Lesson 1: Literature in Autonomous Region of Muslim Mindanao (ARMM)

The Muslim cultural communities may be classified into thirteen (13) major ethno-linguistic groups. These are the: Jama Mapuns of Cagayan de Tawi-Tawi; the Iranons of Cotabato; the Kaagans of Davao del Norte, Davao del Sur and Davao Oriental; the Kalibugans of Zamboanga; the Maguindanaos of Maguindanao; the Maranaos of Marawi; the Palawanons and Molbogs of Palawan; the Samas of Tawi-Tawi; the Sangils of Sarangani; the Tausugs of Sulu; the Yakans of Basilan, and the Bangingis of Tongkil and Zamboanga.

The Iranon, Kaagan, Kalibugan, Maranao and Maguindanao live in mainland Mindanao. The rest of the Muslim cultural communities such as the Jama Mapun, Palawanon, Molbog, Sama, Sangil, Tausug, and the Yakan reside in the island provinces, except for the Bangingis, who can be found both



in mainland Mindanao, that is, in Zamboanga and in Tongkil, which is an island municipality of the province of Sulu.

Each Muslim cultural community has its own inventory of folk literature, which, in more ways than one, displays unique and peculiar traits, features, and qualities. These distinctions distinguish one Muslim cultural community from another. Yet, all these communities are unified by their Islamic faith, which has already pervaded many aspects of their folk literature since Islam is a way of life. Regardless of cultural community, all Filipino Muslims belong to one Ummah Muslimah.

In general, the folk literature of Muslim cultural communities in Mindanao, the Philippines, may be in prose or in verse. But the style and form of expression may vary from one Muslim cultural community to another, what with the various languages that the people speak. These oral literary forms may be didactic, hortatory, entertaining, instructive, or informative.

Folk literature in Mindanao Muslim cultural communities as in other Filipino groups follow the oral tradition in that folktales, myths, legends, epics, poems, riddles and proverbs are handed down by word of mouth from generation to generation. Moreover, as is true of folk literature of other people, folk literature in the Muslim cultural communities has a participatory audience. The audience listens, reacts, and retells what he or she hears to another audience, thereby ensuring the transmission of the folk literary material to others. Authorship is not individual; it is collective. Apparently, what the Muslim cultural communities must build and develop eventually is a body of written literature just like other Filipinos.

Folk literary genres in Muslim cultural communities may include folktales, myths, legends, fables, ballads, poems, riddles, proverbs, and epics. Basically, the problem that easily comes to mind is the lack of access to the textual materials of these oral genres, if not their absence. Most have yet to be collected and documented. Some literary scholars and researchers have started doing so, but their efforts come far between. Worse, many of these scholar's hail from foreign lands. For the efforts to be sustainable, the Filipino Muslims themselves must spearhead the move to protect and preserve their folk literature, which is an integral part of the Filipino national literary heritage.



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The people themselves are not seemingly aware that their cultural products are fast vanishing. Literary preservation and development have seemingly taken the back seat. At present, what seemingly preoccupy the people are mundane considerations such as politics and economics. While these are indeed important, the Filipino Muslim cultural communities must realize the significance of their literature in their lives in that it helps preserve the richness and uniqueness of their respective cultural identities.

Another sad reality is the difficulty in locating literary cultural bearers. Many are getting older each day; others have moved out of their original cultural communities for one reason or another. Others are dead. The earlier the indigenous peoples realize this, the better.

The Folktales

The various Muslim cultural communities are indeed proud of their cultural heritage. Each one of them has a number of cultural products such as the folktales, which are on every raconteur's lips. From Marawi to Tawi-Tawi, every Muslim Filipino has a story to tell, which has been transmitted to him or her by word of mouth across generations. It can be a fairy tale, an animal tale, an anecdote, or a trickster's tale.

Every Muslim cultural community has a number of raconteurs bearing two or three or more folktales. You can find them in the rural Muslim cultural communities or in even urban centers. Their stories have been transmitted to them by older members of their respective families, friends, and acquaintances, some of whom have already died. Raconteurs can be young and old, men or women.

Besides their entertainment value, the folktales serve other purposes. They preach and prescribe. To researchers of antiquity, they may shed light on the changes that their creators have seen, learned, and experienced in their cultural milieu through time. This is so because the tales are of multiple existence and authorship, and contain the cultural elements, features, or traits prevalent during which they have been told and retold across generations even as raconteurs belonging to another time or milieu integrate cultural features prevalent in their own age or epoch.

Folktales of the Muslim cultural communities are indeed dynamic – a far cry from their written counterparts, that is, the modern short stories, which are dormant, whose contents remain fixed once recorded or published. Moreover, short stories are read in the privacy of the readers' rooms. Conversely, the folktales are told to a lively audience, who reacts and asks questions in the process of telling or retelling.

It seems that closes geographical proximity and closely related ancestral past manifest in the way cultural communities identify their folktales. The Jama Mapun and Sama, for example, call their tales as kana-kana – a slight difference from how the Tausug calls theirs, which is katakata. As to who imitated whom or as to who dominated whom in the past thereby commanding the influence cannot be easily established without getting into some prejudiced trap. Hence, it is enough to say that the Jama Mapun, Sama, and the Tausug used to belong to the same province until former President Ferdinand E. Marcos issued Presidential Decree No. 302 on September 27, 1973, segregating Sulu (where the Tausug live) and Tawi-Tawi (where the Jama Mapun and Sama come from) as separate provinces.

How the Maranao, Maguindanao and Iranon call their tales is parallel to the Tausug, Sama, and Jama Mapun experience. The Maranao call their tales as totol; the Iranon, tudtol; the Maguindanao, tudtolan. It is improper to say which group dominates. But in the field of politics and education, the

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Maranao seem to have the upper hand. The Kaagan of Davao Oriental, Davao del Sur and Davao del Norte call their tales as oman-oman. Note that the term is reduplicated – similar to the kata-kata of the Tausugs and the kana-kana of the Jama Mapuns and Samas. Any links? It is interesting to discover that some Kaagans have roots in Sulu.

The most common folktales among the Tausug are those revolving around the lives of the people's sultan. A tale about one sultan, for example, has many variants or versions in different parts of the province of Sulu. One version found in the municipality of Indanan is entitled Manuk-manuk Bulawan. Other versions of this folktale are entitled Agta' and Datu' Dakula'. Other municipalities have, likewise, produced new versions.

For the Maranao, the agamaniyog folktales are quite popular among the people. These tales are, to a large extent, about their sultans and their families and their relationships with their subjects. Their way of life, their customs and traditions, and other cultural features found in the Maranao cultural inventory are reflected in the agamaniyog folktales.

The trickster's tales are also common in practically all Muslim cultural communities. In Sulu, these are identified as the Posong or Pusung tales. In the Tausug trickster's tale, the key character Pusung always deceives the sultan and gets away with it. He also succeeds in tricking other members of the royal family including the sultan's wives and his beautiful daughters. Apparently, trickster's tales in the Tausug community are meant to entertain by making the audience laugh. Some local analysts, however, say that this is one way to get even on the part of the commoners, considering the immensity of the sultan's powers and the grandeur of his position and person.

Myths and Legends

If folktales are purely secular in nature, myths and legends as far as the Muslim cultural communities are concerned, have religious overtones. The people identify myths and legends as cut out of the same cloth. Some would even subsume them as folktales. How they are called differs, however, from one cultural community to the other.

Again, Muslim cultural communities having close interaction, whether social, political or economic, make use of the terms used in a cultural community, which is fairly dominant in number. Those who live quite far-off from the major Muslim groups have evolved their own literary terminology. The Kaagan of Davao and Sangil of Sarangani are obvious examples. They are rather influenced by other groups, which are geographically accessible. For instance, the Kaagan call their legends as kapunopuno or kasugod sugod, which sounds Bisaya. Myths to them are oman-oman or gugudanun. The Sama of Tawi-Tawi adopt the Tausug terminology. The Jama Mapun call their legends as uduhan, the term having a slight resemblance to the Tausug's usulan.

Striking similarity is observed among the three mainland Mindanao Muslim groups, which are geographically proximate: the Iranon, Maguindanao and Maranao. They do not seemingly have a distinction between myths and legends. Some Maranao would call myths and legends as toltol as they do with folktales. In terms of legends, the Maranao call these as totolan. The Maguindanao and Iranon have evolved a slightly different name for legends; they call these as tudtolan. Why the Iranon use the Maguindanao word and not the Maranao word, perhaps requires some explaining to do, which could be in the realm of cross-cultural linguistics.

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The Tausug, Maranao, and Yakan consider important landmarks in their provinces as source of legends. They may be their highest peaks, lakes, or their very own provinces.

The Tausug call themselves as the people of the current. Tau means people and Sug means sea current. Their favorite legend is the “kaawn of Bud Tumantangis.” Bud Tumantangis or Mount Tumantangis is the highest peak in the province. It stands above sea level by 853 meters. Tumantangis comes from the root word tangis, which means to cry in English, and bud means mountain. Many Tausugs say that Mount Tumantangis is called as such because sailors almost always cry when they lose sight of it as the ship sails away; or when they return, upon seeing even just its silhouette from afar.

The Maranao Lake is loved not only by Maranao but by other Filipinos as well because of its grandeur and grace. Looking at it from the Mindanao State University main campus, one is prone to think it is an open ocean. To the Maranao, it is a source not only of pride but also of their origin. They are called Maranao because they live around this great lake.

On the other hand, it is somewhat difficult for the Iranon to associate their legend with their province. Their legends are closely related to those of the Maranao and Maguindanao. But as other Muslim cultural communities do have many legends about well-known and favorite spots in their areas, so certainly do the Iranon.

The Yakan call their legends, as usul, quite similar to the Tausug’s usulan. Yakan legends revolve around their province, which is Basilan and why they are called Yakan. One informant says that the word Basilan comes from basi’ meaning iron and lan meaning way or road, which is dan to the Tausugs. As for the Yakan, referring to the people of Basilan, many legends are being alluded to as why the Yakan are called as such. One informant says it is derived from Yakal, which refers to durable timber in Yakan and which abounds in Basilan. Another stresses that it is originated from Spanish source, which relates a story about a Spaniard who met a Filipino soldier referring to a child nearby as “iyak ng iyak.” So, the Spaniards called the people as Yakan. This has produced the present motto that Yakans are no longer the crying tribe, but a rising tribe, since the provincial leaders are now all Yakan.

Epics, Ballads, and Poetry

Many informants in the Muslim cultural communities would summarily call compositions in verse as instant compositions. This could be due to the fact these are already mastered by the chanters, reciters or singers, who can perform at the spur of the moment. Then, too, epics, ballads, and poems are interchangeably chanted, sung or recited, depending on what particular Muslim community the chanters, reciters or singers belong to.

Epic in most Muslim cultural communities are yet to be found, collected, identified, and consequently documented. Apparently, this sad reality is spawned by the lack of informants or tellers. It could also be due to the absence of enterprising researchers. In other communities, epic bearers have died or have moved to another place as a result of the deterioration of peace and order and other reasons.

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As of the present, three major Muslim groups have identified their epics, through the help of enterprising researchers. The Maranao have their Bantugan; the Maguindanao, Indarapatra at Solayman; and the Tausug, Parang Sabil hi Abdulla iban hi Isara.

Some literary personages, in the case of the Tausug epic, have refuted that Parang Sabil hi Abdulla iban hi Isara is an epic; to them, it is just a mere ballad. But we must bear in mind here that in some communities, ballads and epics could mean the same thing. Aliyanapiya could be a possible Tausug epic, too, but its text has yet to be found. The Parang Sabil hi Abdulla iban hi Isara could very well qualify as a Tausug epic because it is also sung and in verse.

Ballads may be classified as folk songs, because they tell stories as they are sung. They, likewise, belong to the narrative genre. Ballads of other nations are oftentimes lyrical. Just like other folk literary genres, ballads are handed down by word of mouth. Ballads in the Muslim cultural community's rhyme. They are always solo and sung with gabbang, kulintang or biyula as simple accompaniment. In the Muslim cultural communities, ballads, more often than not, suggest a story. When we speak of ballads in the various Muslim cultural communities, we refer to the traditional ones, which are handed down from one generation to the next by word of mouth.

Most ballads in Muslim cultural communities are more of the historical type than lyrical. These are usually sung and arranged in quatrains. Historical ballads usually feature important historical personalities, whose heroic deeds inspire the natives.

Contemporary ballads as in the case of the Tausug ballads reflect recent and famous Tausugs, who have made history in their political and ideological struggles.

It is a fact that particularly all facets of folk narratives have already been pervaded by the people's Islamic faith. As such, there are many religious ballads as there are many historical ballads. These religious ballads tell of the virtues of Islam as a religion. If the ballad narrates a historical personality and his deeds, these are oftentimes in the defense of Islam and its propagation. Religious ballads in Muslim cultural communities are, therefore, hortatory or didactic.

The fact that epics, ballads and other poems are in verse makes some Muslim cultural communities, if not all of them, call these by the same name. In the Tausug Muslim cultural community, the singers would usually reel off their performance by saying "Hi tarasul ta hi kissa, in manga waktu masa...." (let's compose it in poems or ballads, a time long past...) Maranao and Maguindanao informants, when asked by what name they would call their epics, would cite the names of their epic heroes such as Indarapatra at Sulayman or Bantugan instead of saying the equivalent of "epic" in their own tongues.

Ballads are called in Tausug as kissa. The Jama Mapun and the Sama adopt the Tausug term. The Kaagan call it the darangan or bayok. The Maguindanao and Iranon call their ballads as dayunday and sometimes bayok, too. The Palawanon call their ballads as toltol, the same name they would use for folktales. For poems, the Maranao call them bayok, and so do the Iranon. The Maguindanao call poems as bayokan. Tarasul is the Tausug term for poems, and the Jama Mapun and Sama use the same term to signify a body of compositions called poetry. The Kaagan calls their poems as dawut by which the same name the epics go.

Considering the various musical forms that they render, the Yakan could be considered as the music lovers among the Muslim cultural communities. The following are various Yakan songs: the katakata, which is a lackadaisical melody that reflects the pain and suffering of somebody who has lost a loved one; the lunsey, a top tune of sort that resembles the Tagalog harana; the sail, which relates a

story and may be sung during weddings and burials, the subject matter suited to the nature of the affair; the nahana, which relates an ancestral story; the kissa, which is about royal families; and the jamiluddin, which is a person's name in Tausug, is a song to the Yakan, usually sung in a game called magdarapanyu'. The katakata for the Tausug is an oral narrative, which is told to an audience. But to the Yakan, as indicated above, it is a song.

Proverbs and Riddles

Proverbs and riddles abound in the Muslim cultural communities. When asked how these are called in their communities, informants would be able to give answers without staring blankly at the sky. Proverbs and riddles in the Muslim cultural communities as are in other cultural groups are the simplest genres of folk literature. Both forms of oral literature strike a kind of intellectual exercise on the part of the audience. They are highly figurative in the use of language, and they possess an intense quality that stimulates the mind.

The Kaagan of Davao, despite their distance from their fellow Muslims in Lanao, Maguindanao and Cotabato, use almost the same term for riddles. They call them antokanon. Note that the Maguindanao calls their riddles asantoka. The Maranao have three different names for riddles: kapamagantoka, antoka, pasoalan, or limpangan. The Iranon call their riddles as kapagantoka, which is quite close to kapamagantoka of the Maranao. All these cultural communities live in mainland Mindanao.

Living in the islands accessible to each other, the Jama Mapun, Sama, Tausug, Molbog, and the Palawanon of Palawan call their riddles by almost the same names, if not identical. The Palawanon call their riddles as igum. The Tausugs Samas, and Jama Mapun call theirs as tigum-tigum. There is another name for tigum-tigum in Sulu:tukud- tukud. Both the Sama and the Jama Mapun are, likewise, familiar with the term tukud- tukud. Knowing why the Palawanon have shortened the reduplicated tigum-tigum into just igum could be very interesting. Have they derived this from tigum-tigum, or is it the Tausug, who has reduplicated igum into tigum-tigum? The migration of Muslim from one community to the other may shed light on this development.

Just like other Muslim Cultural Communities, the Yakan also have their folk speeches such as the proverbs and riddles. Proverbs are called saknahan or dalilan, quite different from the Tausug, who call proverbs asmasaalla or dalil akkal despite their geographical proximity. The Yakan call their riddles as untukan, which slightly resembles the Kaagan's antokanon and Maguindanao's antoka.

Famous Literary Work in ARMM

Ancient literature (Legend): “How the Angels Built Lake Lanao”

Long ago there was no lake in Lanao. On the place where it is now situated, there flourished a mighty sultanate called Mantapoli. During the reign of Sultan Abdara Radawi, the greater grandfather of Radia Indarapatra (mythological hero of the Lanao Muslims), this realm expanded by military conquests and by dynastic marriages so that in time its fame spread far and wide.

The population of Mantapoli was numerous and fast increasing. At that time the world was divided into two regions: Sebangan (East) and Sedpan (West). The mighty sultanate of Mantapoli belonged to Sebangan. Because this sultanate rapidly increased in power and population as well, the equilibrium between Sebangan and Sedpan was broken.

This dis-equilibrium soon came to the attention of Archangel Diabarail (Gabriel to the Christians). Like a flash of sunlight, Diabarail flew to the Eighth heaven and told Allah, "My Lord, why have you permitted the unbalance of the earth? Because of the power of Mantapoli, Sebangan is now larger than Sedpan."

"Why, Diabarail," replied the Sohara (Voice of Allah), "what is wrong with that?"

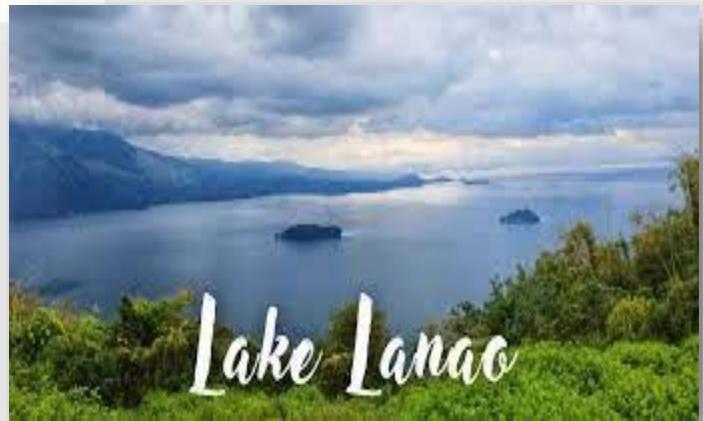
"My Lord, Mantapoli has a vast population countless as the particles of dust. If we will allow this sultanate to remain in Sebangan, I fear that the world would turn upside down, since Sebangan is heavier than Sedpan."

"Your words show great wisdom, Diabarail," commented the Sohara.

"What must we do, my Lord, to avert the impending catastrophe?"

To this query, the Sohara replied, "Go right away to the Seven-Regions-Beneath-the-Earth and to the Seven-Regions-in-the-Sky and gather all the angels. I will cause a barahana (solar eclipse) and in the darkness let the angels remove Mantapoli and transfer it to the center of the earth."

Upon receiving the mandate of Allah, Archangel Diabarail, traveling faster than lightning, rallied the millions of angels from the Seven-Regions-Beneath-the-Earth and the Seven-Regions-in-the-Sky.



MODULE: OLLITE001 – PHILIPPINE LITERATURE

With this formidable army, he presented himself to Allah, saying, "My Lord, we are ready to obey Your command."

The Sohara spoke, "Go to Sebangan, and lift the land of Mantapoli."

Diabarail, leading his army of angels, flew to the east. In the twinkle of an eye, the sun vanished and a terrible darkness as black as the blackest velvet shrouded the universe. The angels sped faster than arrows. They swooped on Mantapoli, lifting it with great care and carried it (including its people, houses, crops and animals) through the air as if it were a carpet. They brought it down at the center of the earth, in accordance with the command of Allah. The very spot vacated by the sultanate of Mantapoli became a huge basin of deep, blue water—the present Lanao Lake.

The waters coming from the deep bowels of the earth rose higher and higher. Archangel Diabarail, seeing the rising tides immediately returned to the Eighth Heaven and reported to Allah, "My Lord, the earth is now balanced. But the place where we removed Mantapoli is becoming an ocean. The waters are rising fast, and unless an outlet for them can be found, I fear that they might inundate Sebangan and drown all your people."

In response, the Sohara said, "You are right, Diabarail. Go out, then, and summon the Four Winds of the World: Angin Taupan, Angin Besar, Angin Darat, and Angin Sarsar. Tell them to blow and make an outlet for the overflowing waters."

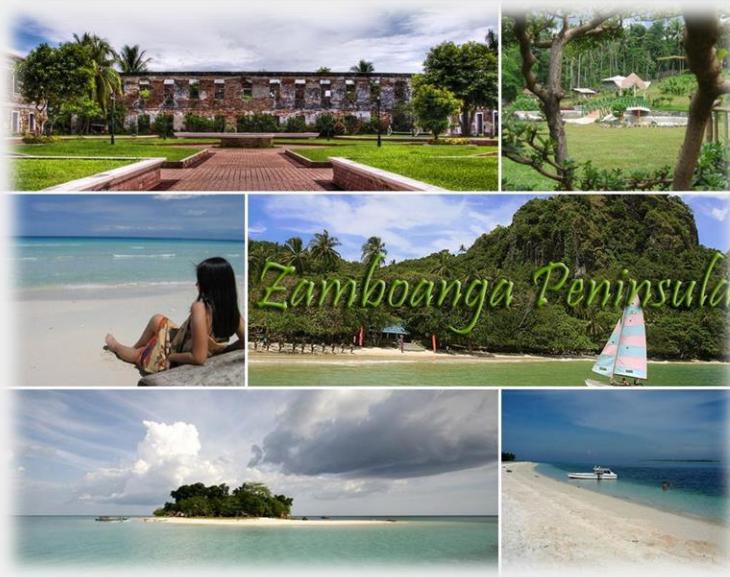
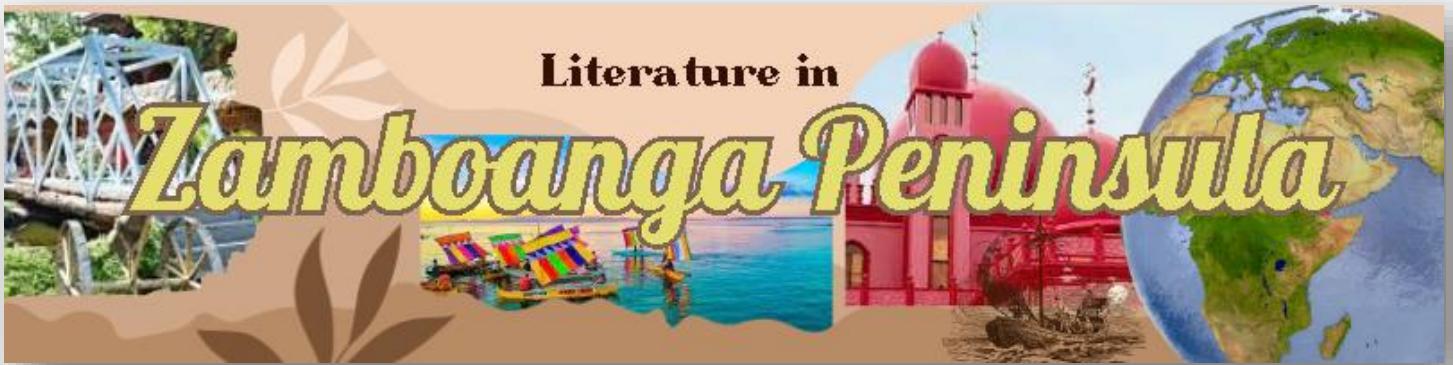
Obeying the Master's command, the faithful messenger summoned the Four Winds. "By the Will of Allah," he told them, "Blows your best, and makes an outlet for the rising waters of the new lake."

The four winds of the world blew, and turbulence swept the whole eastern half of the earth. The surging waters rolled swiftly towards the shores of Tilok Bay to the southeastern direction. But the towering ranges impeded their onrush. The Four Winds blew, hurling the waves against the rocky slopes but in vain; no outlet could be cut through the mountain barrier.

Changing direction, this time eastward, the Four Winds blew harder driving the raging waters towards the shores of Sugud Bay (situated east of Dansalan, now Marawi City). Once again, the attempt to create an outlet failed because the bay was too far from the sea.

For the third time, the Four Winds changed direction and blew their hardest. The waves, plunging with ferocity, rolled towards Marawi. Day and night, the Winds blew as the waters lashed against the shoreline of Marawi. This time the attempt succeeded. An outlet now called Agus River was made, and through the outlet, that water of Lake Lanao poured out to the sea, thereby saving Sebangan from a deluge.

It came to pass that there was a high cliff at the outlet, and over the cliff the waters cascaded in majestic volume. Thus, arose the beautiful falls which, aeons later, was named Maria Cristina, after a famous queen of Spain.



The Zamboanga Peninsula is Mindanao's smallest region. Located in Southwest Philippines, its 958 islands and islets make up the Diadem of the Philippine South. Two bodies of water form a ring around it, the Sulu Sea to the north and west, the Moro Gulf to the south.

Three provinces and five cities make up the Zamboanga Peninsula Region. The provinces of Zamboanga del Norte, Zamboanga del Sur, and Zamboanga Sibugay; and the cities of Dapitan, Dipolog, Pagadian, Zamboanga City, and Isabela. Zamboanga, Pagadian, and Dipolog are the major hubs of trade, commerce, industry, and education in the region.

The region hosts one freeport and special economic zone and an international airport in Zamboanga City. Ten other secondary airports operate in the region.

About a third of the Peninsula's population is made up of ethnic communities that give the region its unique culture and color. These include the Tausugs, Samals, Yakans, Badjaos, and Subanens. The Tausugs, Badjaos, and Samals were fishermen; some still roam the seas. The Maranaos and Yakans were traders and artisans; they've left their imprint on traditional weaves and fabric that are still produced today.

Roughly half of the population speaks Chabacano, a dialect heavily influenced by Spanish settlers. Spanish-speakers are sure to pick up on quite a few familiar words. Each part of the Zamboanga Peninsula shines on its own, but there is a common heritage. This is a region of beauty, history and culture. It's been blessed by nature. It is cherished by its people.

This is what the early Chinese and Malays saw when they came over and made Zamboanga the cynosure of Southern Philippines centuries ago. Up to today, the Zamboanga Peninsula has an undeniable allure.

Famous Literary Work in Zamboanga Peninsula

Ancient literature (Epic): “Ag Tobig Nog Keboklagan”

The folk epic “Ag Tobig nog Keboklagan” (The Kingdom of Keboklagan) was collected among the Suban-on who live on the western slopes of the mountain range that runs like a backbone and divides the Zamboanga Peninsula, above Sindangan Bay.

Ag Tobig Nog Keboklagan The Kingdom of Keboklagan (Suban-on tribe of Northwestern Mindanao)

Timoway, a datu of Sirangan, had a wife who was about to give birth. But he wanted to go to other places “to sharpen the tools” of chiefs and increase his income. His wife refused to allow him to go because there would be no one to assist her in her labor. But her husband insisted since they did not have anything to support their child with. So, the wife finally consented.

Timoway left the kingdom with Kasanggolan (a datu of lower rank who acts as an assistant to a higher datu) and fifteen of his men. At the seashore, he and his men got into a boat but the boat would not move. They took this as a sign that a sacrifice was called for. Timoway then beheaded one of his companions and after that the boat glided fast over the sea.

They dropped by the village of Sakabandar whose wife was also pregnant. Despite her condition, he also left her and went with Timoway.

While they were on the deep sea, they were seen by Diwata Pegderaman, goddess of wind, lightning and thunder. She invited them to her abode but they refused. Pegderaman got angry and she sent out the wind and the thunder. Big waves appeared on the sea and their vessel broke into two. They all perished.



The boat, although broken and with no passengers, sailed back to Sirangan and informed Timoway's wife of the incident. The wife wept copiously until she felt labor pains. She gave birth to a baby boy, at the same time that the wife of Sakabandar also gave birth to a baby boy.

Timoway's son (Taake) grew fast at night and became handsomer at daytime. At seven months, Taake cried aloud without stopping and this disturbed the whole population of Sirangan. "Gagongs" were beaten and so each one came to render assistance. Just then the baby spoke and asked his mother if he had a father; and if he had what his occupation was, what he did daily, and whether his death was caused by an offense committed by someone. When the boy learned the real story, he was glad that his father had died without being killed by anyone.

His mother later gave Taake the hook and line, his inheritance from his father. With this he went fishing in their own waters. With the help of supernatural powers, he caught plenty of fish. He was soon famous for fish.

But a time came when he asked his mother for better clothes because he had decided to go fishing in distant waters. This surprised the mother since this was the first time he had ever asked for clothes. He told her he was ashamed to have no decent clothes whenever he met some Visayan or Muslim girls.

Thus clothed he ventured out to fish again. This time he drifted to the deep sea. There he saw a fish as big as a hill with golden scales. He hooked the fish but it fought fiercely. It pulled him for seven months. In the seventh month Taake heard the explosions and roar of the big waves. He was then on the deep sea. An eel barred his way. The eel told him to go home for the place was dangerous and added that it was willing to conduct him home back to Sirangan. He strucked the eel instead with his sword and the eel drowned. Big waves came and later Taake lost his balance and fell into the sea. He went down, down until he saw a horse with his hook and line in its mouth. He ran after the horse with his "karisan" (sword-like knife) but it ran away.

Here at Keboklagan he looked around and saw a high tower. He ran up the ladder made of golden rungs till he reached the top of the tower. There he saw a beautiful girl almost naked. When she saw him, the lady of Pintawan invited him in and offered him "mamaq". They chewed, and day after day he wooed her. After seven days of wooing, she consented to his offer of marriage and they lived together.

The news about the coming of the Suban-on was soon known by two men named Towan Salip Satoron Domatong. Angered, they summoned the people through their gagong to kill Taake and offer him as a sacrifice.

The lady of Pintoqan, who was like a sister to the lady of Pintawan (wife of Taake) advised Taake and his wife to return to Sirangan. Taake refused on the ground that he had not done anything wrong. He wanted to face the datus and explain his presence there. But the people of Keboklagan were already preparing to kill him. So, he had no other recourse but to fight, and he did so with his natural strength assisted by his supernatural powers.



MODULE: OLLITE001 – PHILIPPINE LITERATURE

Back in Sirangan, a datu named Tomitib Manaon, son of Sakabandar, who was born at the same time as Taake, dreamed that he saw a Suban-on fighting alone in the Keboklagan kindom. He prepared to set off in order to help him. He went to see if Taake was at home but the sons of Balo Laki and Bata Tobig informed him that they had not been home for sometime. He proceeded to Keboklagan while the other two datus followed. Immediately, Tomitib rushed to the place where Taake was fighting and there charged at Sorotan Domatong until the latter fell.

Taake saw Tomitib and stopped him. He confronted the latter and asked him why he had fought at once without first inquiring about the cause of the fight. Later, when the girls of Keboklagan saw Saulagya Maola, a datu of the place, they explained to him the cause of the whole trouble. Maola remembered a promise he had made to his sister, the lady of Pintawan, that anyone who could go up the ladder of "karis" (with knife-blades for rungs) be it a dog or a pig, should marry the girl.

He then called all his datus to a conference and told them about the promise. Nevertheless, the datus insisted on fighting. So, Saulagya partitioned Keboklagan into two parts: one-half deciding to fight, the other half belonging to him agreeing not to participate in the fight.

When the datu of Liyo-Liyo heard of the fight, he rode on his horse and went to the battleground. As the fight went on, Saulagya Maola kept on bearing the drum, the gongs and the kolintangs. The people fought hard while the datu of Liyo-Liyo and Tomitib Manaon were engaged in hand-to-hand combat. They continued fighting until all the people died. The Sirangan datus then proceeded to other kingdoms to fight further.

They first went to the kingdom of Dibaloy. They challenged its chief, Datu Bataqelo, to a fight. Lilang Diwata, sister of Bataqelo, gave Taake a name. He called him Malopanyag, meaning, "he fights in all places." In this kingdom, Taake and Tomitib led the fight until half of the people had died. Then they felt pity for the place so they proceeded to another kingdom. They passed by the kingdom of Pimarsan because the people of that kingdom were their kin. They went to the kingdom of Todongtodong. Here, they were invited first to a mamaq session before they started the fight. They fought hard until all in the kingdom became lifeless.

Then the conquering datus convened and agreed to move on the kingdom of Walo Sabang ruled by Egdodan Magisorat and Egdodan Sabagan. The eight datus refused to fight and instead they let only their subjects fight. The subjects fought hard, but their datus just looked on. The Sirangan datus were surprised to see that the men who were killed became alive again. After seven months of fighting, Taake got tired and fell asleep on the battleground. Tomitib fought alone. Just then Taake dreamed of a pretty girl telling him to go to the tower of Walo Sabang in the guise of Towan Salip Palasti to get their powerful medicines and amulets. He followed the instructions in detail. When he came back, armed with the medicines, the people whom they had felled did not return to life anymore and those cut to pieces died.

The god Asog this time looked down and saw that the other world, the world of sinners, was very quiet for there was no life and no fire burning. He went down to earth and told Malopanyag to stop fighting and to return to Sirangan. Asog urged him to hold a buklog upon arriving home, where each of



MODULE: OLLITE001 – PHILIPPINE LITERATURE

them would be given his partner in life. Asog fanned the kingdom with his kerchief and all those who had died lived again. The datus then conferred and agreed finally to go home. Upon their arrival at Sirangan, they saw that Taake's mother was dying because of her pain in waiting, longing for her son. When Taake kissed his mother and told he was her son, she was revived. The whole kingdom of Sirangan came to life, trees stirred, birds sang, and everything grew more alive.

They then prepared for the buklog. All the datus of the different kingdoms were invited and there they were given partners in life by their god Asog.

PRE TEST

Inferring Character Traits

When determining a character's traits, we use text evidence of what they said and did in the story. From the Ancient Literature of ARMM and Zamboanga Peninsula that we have read. Choose 3 character on each literature and answer the following columns.

Character Name	What did the character say?	What did the character do?	Character traits

ACTIVITY

Instruction: Write a Narrative Writing Organizer. Choose only one Ancient Literature from ARMM and Zamboanga that we already read. Write your answer on the space provided.

Main Characters	Setting
Problem	
Beginning	
Middle	
Solution	
End	

POST TEST

Instruction: Create a Personal Narrative. Write a narrative that tells about an event that you experienced or read about. Include details to describe actions, thoughts, and feelings. Write about the events in order, and provide a sense of closure. Create your own design, title and be creative.

Name Jorge Date _____

Nifty Narrative

Use this organizer to plan your personal narrative. What are the main events? How did you feel as they happened? What sensory details can you add?

Topic first day of School

Event 1
I got on the bus and felt scared.

Event 2
I got lost looking for where my teacher was.

Event 3
Mr. Miller found me in the library

Event 4
I met Josh at the lunch table

What I saw, heard, smelled, tasted, or touched

Nervous, excited, scared

School bell, library books, leather seats, pizza

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REFERENCES

EXPAND YOUR KNOWLEDGE

For further reading please refer to the link provided:

Philippine Literature: Autonomous Region in Muslim Mindanao (ARMM)

<https://www.youtube.com/watch?v=UNwdZRv2Vdw>

<https://www.youtube.com/watch?v=Jf43wJPb3hQ>

How the Angels Built Lake Lanao

<https://www.youtube.com/watch?v=mt3Shi1L9DU>

Zamboanga Peninsula Literature

<https://www.youtube.com/watch?v=wOUAt2RKBBc>

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- <https://iloveenglish2015.wordpress.com/2015/10/31/the-kingdom-of-keboklagan-suban-on-tribe-of-northwestern-mindanao/Ag-Tobig-Nog-Keboklagan>
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CHAPTER 8

LITERATURE IN NORTHERN MINDANAO AND DAVAO REGION



OBJECTIVES

- A. Study the historical background of Northern Mindanao and Davao Region literature.
- B. Analyze and evaluate the great literary works from Northern Mindanao and Davao Region.
- C. Express appreciation in reading Northern Mindanao and Davao Region literary texts.

INTRODUCTORY ACTIVITY



Lesson 1: Literature in Northern Mindanao

Region 10, usually called Northern Mindanao, is composed of 5 provinces: Misamis Oriental, Misamis Occidental, Bukidnon, Camiguin and Lanao del Norte. It is comprised of 9 cities: Cagayan de Oro, Gingoog, El Salvador, Ozamiz, Tangub, Oroquieta, Malaybalay, Valencia, and Iligan.

Northern Mindanao is a region rich in culture, which can be seen in their numerous festivals. One of the most popular festivals in the region is the Higalaay Festival in Cagayan de Oro City. They celebrate the feast day of St. Augustine every 28th day of August. Another festival is Kaamulan festival in Bukidnon. It is an ethnic cultural festival wherein people allocate a relative amount of their time to remember the culture and traditions of the seven ethnic tribes in their area. It is also considered as a thanksgiving



festival to celebrate their bountiful harvest. Moreover, another famous festival in the region is the Lanzones festival in Camiguin, which is a 4-day celebration of this fruit. It is held every 3rd week of October. It is essential to note that the sweetest Lanzones can be found in the islands of Camiguin.

Regularly celebrating different causes as one whole community shows that the citizens of region 10 value camaraderie and friendship.

Some parts of this region are known to have preserved their tribal beliefs and customs. An example is

the Higaunon, a mountain tribe in Bukidnon. Apparently, they still believe in the existence of spirits and gods. Furthermore, they have a god for each element. Another superstition is they need to please the spirits so they will experience something good in return. People in this tribe still live according to their traditions with farming as their primary source of income. Additionally, the ancestors of its current inhabitants mentioned that the region was occupied by four tribes but when northern-central Mindanao was divided into provinces, migrants from Visayas and Luzon began to dominate the region. Since that happened, the tribal communities went to the Mountains and forests to continue living out their cultural heritage.

The region's culture can also be seen in their establishments and churches. These include: the Immaculate Conception Parish Church in Misamis Oriental, Macapagal-Macaraeg Heritage House in Lanao Del Norte, General MacArthur Maker and Saint Augustine Cathedral in Cagayan de Oro. These places represent a glimpse of Northern Mindanao's history because the events that occurred in these locations moulded Region 10 to be what it is today. The province of Camiguin is home to century old churches such as the Santo Rosario Church and Old Catarman Church Ruins.

Baylao Church is considered as a miraculous place because a lot of individuals connect it to how its existence saved numerous lives during the eruption of Mount Hibok Hibok. Besides that, there are also a lot of ancestral homes that can be found in this region that date back all the way to the Spanish era.



Famous Literary Work in Northern Mindanao

Ancient Literature (Epic): “Bantugan”

The epic is the sequel of Darangan, which left off when Prince Madali, now king of Bumbaran ordered his subjects and people not to talk to Prince Bantugan, which led him to leave the kingdom.

Bantugan Mindanao Epic

There is a kingdom called Bumbaran. They're lived King Madali and Prince Bantugan. Bantugan was famous for his might and prowess, which attracted many women. This made the king envious.

He banned the people from talking to the prince or they will be punished. Bantugan left the palace and ended up in the Kingdom of the Land of Two Seas. Bantugan fell ill and died at the kingdom gates. The king of the land and Princess were shocked at his dead body. Nobody in the land knew of the prince.

He held a forum with the wise men to deal with Bantugan's corpse until a parrot came and told them of his identity. The loro was tasked to tell Madali of his brother's demise, which he did.

Upon knowing of his death of his brother, King Madali was saddened. He hurriedly flew to the heavens to return Bantugan's spirit. Madali return with the soul and Prinsesa Datimbang met with Madali carrying his body. They returned the soul into Bantugan's body and revived him. All rejoiced, including King Madali.

Meanwhile, King Miskoyaw heard of Bantugan's death and invaded the kingdom of Bumbaran. Bantugan fought but he was weakened since he was recently revived. He was imprisoned. Eventually,



his strength returned and defeated King Miskoyaw and his men. The kingdom was saved and they continued their celebration. The envy of King Madali was now gone.

Bantugan traveled to many lands and met many princesses, which he all married. He returned to King Madali, who welcomed him with joy. Bantugan lived longly and peacefully.

Lesson 2: Literature in Davao Region

Davao Region, formerly called Southern Mindanao (Cebuano: Habagatang Mindanao; Tagalog: Rehiyon ng Davao), is an administrative region in the Philippines, designated as Region XI. It is situated at the southeastern portion of Mindanao and comprises five provinces: Davao de Oro, Davao del Norte, Davao del Sur, Davao Oriental, and Davao Occidental.

The region encloses the Davao Gulf, and its regional center is Davao City. Dávao is the Hispanicized pronunciation of daba-daba, the Bagobo word for "fire".

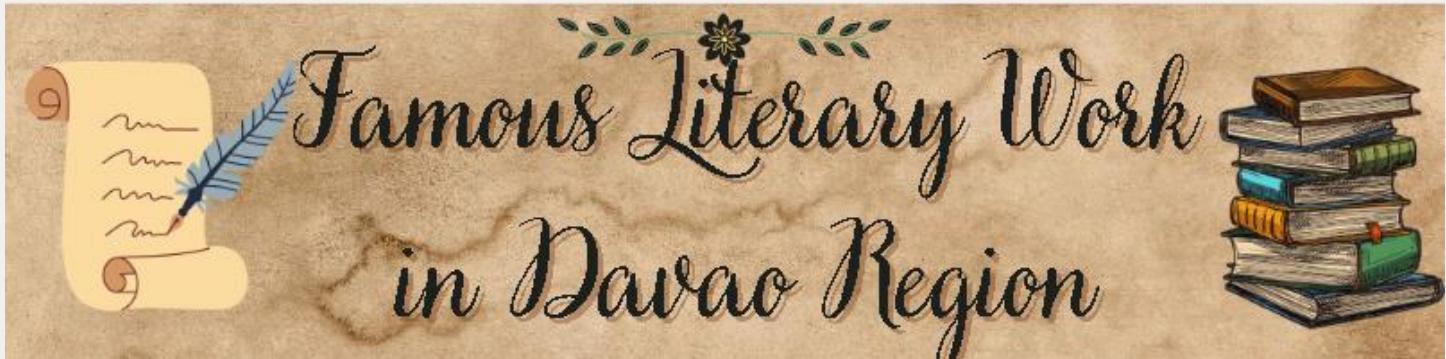
Davao Region, designated as region XI, is located on the southeastern portion of Mindanao. It consists of four (4) provinces, namely: Compostela Valley, Davao del Norte, Davao Oriental, and Davao del Sur. The region encloses the Davao Gulf and its regional center is Davao City. Davao is the Hispanicized pronunciation of daba-daba, the Bagobo word for "fire" (the Cebuano translation is "kayo"). Other source cited that Davao was coined from the words "Davoh, Duwow, Davau". Davoh (Davao River) is the usual reply of the three Bagobo subgroups: the aboriginal Obos, the Clatta or Guiangans, and the Tagabawa Bagobos, when asked where they were going while pointing towards the direction of the place.



Region 11 is a melting pot of many cultural groups. It is an immigration area, with a mixture of migrants, including Cebuanos, Ilonggos and Ilocanos. Its ethnic groups include Manobos, Bagobos, Maiisakas, Maguindanon, T'boli, Tirurays and few Muslims. Cebuanos, Boholanos, and Ilonggos are the majority groups. Others include Maguindanaos, Maranaos, Manobos, T'bolis, Bagobos, B'laans, Samals, and Agtas. Smaller communities of Ilocanos, Tagalogs, Warays, and Bicolanos are also found.

Like most cities in the Philippines, Christians predominate in Davao. Christian churches and chapels dot the city's landscape along with temples, mosques and other places of worship. Another Spanish tradition is the celebration by barrios (villages) of the feast day of their respective patron saint

with a festival (fiesta). In these celebrations, songs and dance become the sights and sounds of Davao. The largest of these celebrations is the week-long Kadayawan Festival. This festival is rooted in tribal traditions of Davao tribes, who used to give thanks for the harvest by gathering at the foot of Mt. Apo. Today, Kadayawan has transformed into a major festival, with floral floats, street-dancing competitions and exhibits that showcase Davao's artistic, cultural and historical heritage.



Ancient literature (Legend): “The Origin of Davao”

According to the local historians of Davao, the word "Davao" came from the phonetic blending of the word of three Bagobo subgroups when referring to Davao River, an essential waterway which empties itself into Davao Gulf: the aboriginal Obos who inhabit the hinterlands of the region called the river, "Davoh", which also means a place "beyond the high grounds", alluding to the settlements located at the mouth of Davao River which were surrounded by high rolling hills.; the Clatta or Guiangans called it "Duhwow", or "Davau", referring to a trading settlement where they barter their forest goods in exchange for salt or other commodities; and the Tagabawa Bagobos, "Dabu".

The Origin of Davao

In 1848, Don Jose Uyanguren led a Spanish expedition to Davao and established a Christian settlement in an area of mangrove swamps that is now Bolton Riverside. Davao was then ruled by a chieftain, Datu Bago, who held his settlement at the banks of Davao River which was once called Tagloc River by the Bagobos. After Uyanguren defeated Datu Bago, he renamed the region Nueva Guipúzcoa, in honor of his home in Spain, and became its first governor. Uyanguren's efforts to develop the area, however, did not prosper.

A few years after the American forces landed in 1900, private farm ownership flourished and transportation and communication facilities were improved, thus paving the way for the region's economic growth.

A Japanese entrepreneur named Kichisaburo Ohta was granted permission to develop extensive territories around the shores of Davao Gulf and cultivated the land into abacá and coconut plantations. Large-scale commercial interests such as copra, timber, fishing and import-export trading flourished in the area. The first wave of Japanese plantation workers set foot in 1903. They had built their own school, hospitals and road networks, published their own newspapers, erected an embassy,

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and a Shinto Shrine. Over time, the locals learned from the Japanese the modern techniques of cultivation, and agriculture became the lifeblood of the province's economic growth and prosperity.

During this period, the then undivided province of Davao became the biggest producer of abaca in the world, with the Japanese practically controlling the entire industry. Despite laws restricting foreign ownership of land, the Japanese managed to become the largest plantation owners in Davao. They were able to achieve this by using dummies to buy land from local landowners and marrying local women, particularly with datu lineage.

By the 1930's, Davao was completely under the control of the Japanese. Their economic clout made them politically influential. The biggest concentration of the Japanese was in Guianga Municipal District, centered around Mintal, and their population grew to 17,900 by 1939.

As Japan was becoming a world power, having defeated Russia in 1904, and annexed Korea in 1910 and Manchuria in 1931, doubts as to the real intentions of the Japanese haunted the entire country. In the 1934 Constitutional Convention, Davao delegate, Pantaleon Pelayo Sr., strongly denounced total control of Davao by the Japanese and their unlimited acquisition of land.

Due to the increasing influence of the Japanese in the trade and economy of the region, and as a move to break the control of the Japanese, on March 16, 1936, Romualdo C. Quimpo, then congressman of Davao, filed House Bill no. 609 calling for the creation of Davao as a chartered city. The bill was subsequently passed and signed into law by President Manuel L. Quezon as Commonwealth Act No. 51, formally creating the City of Davao from the Town of Davao (Mayo) and the Guianga District. The City of Davao then became the provincial capital of the then undivided Davao Province. This move made Davao City the largest city in the world with a territory of 2,244 square kilometers or 244,400 hectares.

The Act stipulated for the appointment of its local officials by the President of the Philippines, instead of being elected, thus entrenching Japanese power in Davao. On December 8, 1941, the Japanese planes bombed the city, and eventually occupied Davao in 1942. However, in 1945, the American troops and the Philippine Commonwealth forces liberated Davao City from Japanese occupation.

Thirty years later, in 1967, the Province of Davao was subdivided into three independent provinces, namely Davao del Norte, Davao del Sur, and Davao Oriental. The City of Davao was grouped with Davao del Sur and was no longer the capital. However, Davao City became the center of trade for Southern Mindanao.

In 1970's, Davao became the Regional Capital of Southern Mindanao and with the recent reorganization, became the regional capital of the Davao Region (Region XI).

Over the years, Davao has become an ethnic melting pot as it continues to draw migrants from all over the country, lured by the impressive economic progress in the country's third largest city. Today, Davao City is the most progressive city in Mindanao and is considered the most livable city in the country.

PRE TEST

Name: _____

Sequencing Events



Summarize the timeline of Davao. Arrange the following events in order from first to last, with 1 being the first and 7 being the last.

— The small town of Davao was called Nueva Vergara by the Spaniards called.

— Davao was invaded by the Americans.

— Davao was ruled by Datu Bago, who held his settlement near the Davao River.

— The town of Nueva Vergara was renamed Davao.

— Davao was invaded by the Japanese.

— Oyanguren was able to defeat the chieftain.

— The town of Davao was converted into a city.



ACTIVITY

- I. **Direction:** Identify what is being asked to complete the chart about Northern Mindanao.

Provinces	
Cities	
Dialects	
Tourist Spots	
Famous Cuisines	

- II. **Direction:** Give three (3) famous or unique traditions or cultures in Northern Mindanao. Explain it how it is done or celebrated.

Traditions & Cultures	

POST TEST

- I. **Direction:** Give five (5) famous literary pieces in Northern Mindanao, identify who is the author if applicable and identity what is genre.

Literary Piece	Author	Literary Genre
1.		
2.		
3.		
4.		
5.		

- I. **Direction:** Give five (5) famous literary pieces in Davao Region, identify who is the author if applicable and identity what is genre.

Literary Piece	Author	Literary Genre
1.		
2.		
3.		
4.		
5.		



REFERENCES

EXPAND YOUR KNOWLEDGE

For further reading please refer to the link provided:

Discover the wilderness of Northern Mindanao, Philippines

<https://www.youtube.com/watch?v=vNM1Y3vRzrA>

Bantugan

<https://www.youtube.com/watch?app=desktop&v=Qg2Frz9LrqY>

Region XI: Davao Region

<https://www.youtube.com/watch?v=O17qSkUvGZE>

<https://www.youtube.com/watch?v=z-ojFC9vohw>

History of Davao Region

<https://www.youtube.com/watch?v=MWHB6geIUEQ>



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CHAPTER 9

LITERATURE IN SOCCSKSARGEN



OBJECTIVES

- A. Study the historical background of SOCCSKSARGE literature.
- B. Analyze and evaluate the great literary works from SOCCSKSARGEN.
- C. Analyze and evaluate the great literary works from SOCCSKSARGEN.

INTRODUCTORY ACTIVITY



Literature in SOCCSKSARGEN

SOCCSKSARGEN is a region of the Philippines, located in Central Mindanao, and is officially designated as Region XII. It is an acronym that stands for the region's four provinces and one of its cities: South Cotabato, Cotabato, Sultan Kudarat, Sarangani and General Santos City.



Famous Literary Work in Bicol Region

Ancient literature (Epic): “Ulahingan”

Ancient literature (Epic): “Indrapatra at Sulayman”

The “Ulahingan” is the epic of Livunganen-Arumanen Manobos residing in the Libungan river valley in Cotabato del Norte in Mindanao. It is closely related to the epic of Agyu of the Ilianons, because the two tribes used to form one group. Indrapatra at Sulayman is an epic that was all about the fight of King Indrapatra's brother Sulayman, to the monsters.

Ulahingan: The Visit of Lagaba'an to Nelendangan (Manobos of North Cotabato)

Nalandangan is the later name of an ancient city fortress called by different names, among them: Yendang, Manengneng, Libalan, and Newili-an. A chosen people, loved by the Highest God of the skyworld, dwell in the fortress city. They have come from Aruman, by riding a huge ship.

The people built the city, a huge structure along the seashore at the mouth of a river, using trees for pillars. The trees are so big that eight men are needed to link hands around each one. The beams point to the east, their tips decked with statues of reptiles carved with their mouths open, daggerlike teeth exposed. The hair of the mermaid and the locks of the deity Alimugkat, goddess of the seas, layered with grass from the skyworld, make up the roof of the fortress. On the eaves is a frieze of statues of dazzling red warriors; and on top of the building are two warriors of gold, each armed with a spear, a shield, and a buckler, both poised for battle. West of the building is a statue of a beautiful maiden, washing herself in a stream; in the east, a statue of a golden eagle with wings outspread. Surrounding the building are shrubs and flowering plants. The huge palace also has a courtyard of silver and a playground of glass. A mountain of destroyed shields and bucklers, spear shafts, and uprooted trees, hems in a battlefield. Scattered around are the teeth, skulls, and hair of previous invaders. Agyu's room, called the “bengyasan”, is coated with paint nine times over. The bathing place of the maidens is fenced by



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boulders to protect them from sharks and crocodiles. The floor is made of silver; the inside wall of glass. There are also bathing places for the married women, for Agyu the hero, and for the young men. They never remove their armours when they bathe.

Nalandangan also has fortifications. Each of the well-known warriors – Kuyasu, nephew of Agyu; Seyluwen, the son; Piglibu, the brother; Banlak/Vanlak, another brother; Nebeyaw, another son; and Agyu — is assigned a fort. Agyu's fort is built of iron and steel. This fort is specially provided with a cover on which eight or ten men can perform the “sa-ul”. Invaders reach no farther than the opening of the fort.

After a period of peace, comes an eventful time for the people and warriors of Nalandangan. Elbowing one another and splattering betel quid onto the floor, the people are assembled in the palace. Agyu's brother Lena/Lono has convened the people to an assembly while Agyu has been sleeping for days. When he wakes up, Agyu asks his wife for the water container to wash his face and for the betel chew. Directing his eyes to Lena, the favorite son of Nalandangan, Agyu recites his foreboding dream about the darkness and destruction of Nalandangan. He has dreamt that hardwood trees are uprooted and flung to distant places, and that the cliffs of the sea are turned to dust.

Pigyugung or Pemulew, Agyu's older brother, dreams that invaders have come. Agyu wants to offer a prayer because he thinks that the goddess of fate has forsaken him and his people. Thunder booms. Unperturbed, Lena laughs faintly and says that the morrow will show whether or not they are an abandoned people. Just then, the invaders reach the fortress. Lena orders the young people to arm themselves. They grab weapons from the piles of shields and spears, and they delight in putting on their battle gear again after a long time.

Vanlak, the younger brother of Agyu, shouts that he will lead the attack against the “darkness” that has enveloped the fortress of Nalandangan. Agyu's son, Nebeyew, is just as ready as any other young man. With his plume, he paces around the courtyard like a cock at the edge of the lawn. Soon, he is fighting the invaders who fall like fruit from a tree. He raises his arm, and from it come a flame that lights the place, revealing that the “darkness” has caused a magic iron rod to disable or devour many of Agyu's followers.

Lena arms himself carefully, with the orioles hovering over his plume, signifying his diwata is guiding and protecting him. He leaps on to the pebbled arena, and he sinks deep there up to his belt. He instructs his shield and buckler to be firmly rooted to the foundation of the underworld. Then, the enormous magic iron rod warns him to be ready because he might be blown by a storm or swallowed up by a mighty wind. The iron rod now withdraws to the sea and from there trots back to the battlefield, knocking Lena's shield and buckler to pieces. Lena leaps overhead, grapples with the rod, and throws it to the outer space. The rod devastates every kingdom that it passes.

When it returns, it warns Lena of its revenge. The rod tries to gnaw Lena's slender waist, but Lena's waist is alloyed. Then Lena grabs the rod, and, locked together, they spin, until Lena smashes it against the hardwood trees and the cliff, turning them into a wasteland. Lena then implores his protecting diwata to turn his legs with anklets into sharp swords, and his limbs into sabers. With them, he splinters and powders the monster of iron. But out of the splinters and powder appears a fleet of invading ships. In one ship is a king, and from all come a thousand troops. They land and destroy the plantations, the trees, and gardens. The people of Yendang are fettered on the decks of the ships. Lena leaps onto the decks and pulverizes the chain that binds them by simply touching it. His freed followers are transported back to the spacious

courtyard.

A toddler welcomes the old king to Yendang. As the king sits at the portal of the courtyard, he is directed to see for himself his own ships being splintered and strewn around. Unmoved, the king only encourages his followers to continue devastating the gardens and plantations. Lena chases the invaders around, and they assemble at the seashore. Their king exhorts them to shout and to knock their shields to produce a thunderous peal by which to frighten the inhabitants of Yendang. The local folks respond by following Lena's instructions to produce an even more deafening sound that drowns out the invaders' shouts and banging of shields. Then, Lena tells his followers to dance the sa-ut, for he says that the battle will be awkward without it.

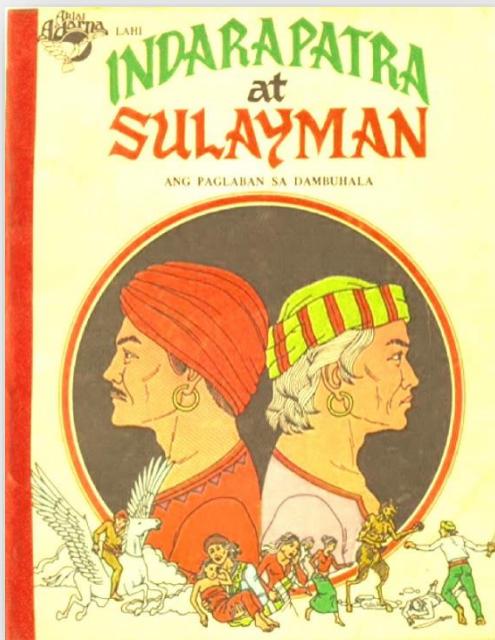
The war dance is just a warm-up to the fighting that ensues in the lawn. Both young and old warriors participate in the battle. The enemies flee, but they are chased up to the underbushes of the mountains, where they are decimated. The king of the invaders tells his aide to save his men. The aide plants his shield, which becomes a cliff in the middle of the lawn to shelter their warriors, although he claims it is for the people who are scared of the fighting. Either Dayuen, Agyu's cousin, or Delemenen, his son, knocks the shield away. Delemenen spears the king's aide. Losing his aide, the king arms himself. He commands his anklets and ringlets to ring the place up to the mountains and hills, making the place an impenetrable jungle. The king also commands his shield and buckler to grow taller and wider until they are fastened to the gilded beams of the palace, becoming a blocking cliff. The king taunts Lena to bypass the obstacle. Lena does not take the challenge right away, but he performs the sa-ut. As he

does so, he kicks the obstacles along the seashore. Then Lena moves to the lawn and tests the strength and solidity of the planted shield and buckler of the king, who again taunts him. The shield and the buckler receive greater pressure from Lena, and they confess that they are like ropes snapping, Lena soon turns them into splinters.

Lena fights with the king. The king's spear and javelin are ground to dust. Then, they fight with their daggers and kampilan blades, but Lena turns his opponent's blades to dust. The two wrestle, and, as they are grappling, a smoke arises in their midst, but neither one of them yields. Lena then hurls himself skyward to look for the "sipa" or ball of the sky. With this ball, he encases the king, who, however, frees himself easily. The king shackles Lena's feet. The fetters are attached to a gigantic tree and a balite tree, which is ordered to fasten its trunk to the land of the dead and the gilded beam of the palace. However, Lena frees himself easily. Lena retaliates by hurling the king up into space. But the king returns to the courtyard. Confronting Lena, he uses the hair of a diety to bind him, and although Lena can wriggle, he cannot free himself.

Meanwhile, in another land lives one of Agyu's relatives: Tigyekuwa, Agyu's first wife, and their son Kumugpa. The boy has been crying the whole day long, and to stop him, the mother promises him that they will visit his father Agyu if he ceases to cry. When they arrive at Yendang, they find Lena already bound. Tigyekuwa then approaches Lena and touches the hair that binds him and he is freed. She also identifies Lena's adversary as his true father, who has never visited Nalandangan before. The king's eyes moisten, unable to recognize the multitude of his children, his grandchildren and his great great grandchildren.

Indrapatra at Sulayman



A long, long time ago, Mindanao was covered with water, and the sea covers all the lowlands so that nothing could be seen but the mountains jutting from it. There were many people living in the country and all the highlands were dotted with villages and settlements. For many years the people prospered, living in peace and contentment. Suddenly there appeared in the land four horrible monsters which, in short time has devoured every human being they could find.

Kurita, a terrible creature with many limbs, lived partly on the land and partly on sea, but its favorite haunt was the mountain where the rattan palm grew; and here it brought utter destruction on every living thing. The second monster, Tarabusaw, an ugly creature in the form of a man, lived on Mt. Matutum, and far and wide from that place he devoured the people, laying waste the land. The third, an enormous bird called Pah, was so large that, when on the wing, it covered the sun and brought darkness to the earth.

Its egg was as large as a house. Mt. Bita was its haunt; and there the only people who escaped its voracity were those who hid in the mountain caves. The fourth monster was also a dreadful bird, having seven heads and the power to see in all directions at the same time. Mt. Gurayan was its home and like the others, it wrought havoc to its region.

So great was the death and destruction caused by these terrible creatures that at length, the news spread even to the most distant lands - and all nations grieved to hear the sad fate of Mindanao.

Now far across the sea, in the land of the golden sunset, was a city so great that to look at its many people would injure the eyes of men. When tidings of these great disasters reached this distant city, the heart of King Indrapatra was filled with compassion, and he called his brother, Sulayman, and begged him to save the land of Mindanao from the monsters.

Sulayman listened to the story and as heard it, was moved with pity. "I will go", zeal and enthusiasm adding to his strength, "and the land shall be avenged," said he. King Indrapatra, proud of his brother's courage, gave him a ring and a sword as he wished him success and safety. Then he placed a young sapling by his window and said to Sulayman "By this tree I shall know your fate from the hour you depart from here, for if you live, it will live; but if you die, it will die also."

So Sulayman departed for Mindanao, and he neither waded nor used a boat, but went through the air and landed on the mountain where the rattan grew. There he stood on the summit and gazed about on all sides. He looked on the land and the villages, but he could see no living thing. And he was very sorrowful and cried out: "Alas, how pitiful and dreadful is this devastation."

No sooner had Sulayman uttered those words than the whole mountain began to move and then shook. Suddenly out of the ground came the horrible creature Kurita. It sprang at the man and sank its claws at his flesh. However, Sulayman knowing at once that this was the scourge of the land, drew his sword and cut Kurita to pieces.

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Encouraged by his first success, Sulayman went on to Mt. Matutum, where conditions were even worse. As he stood on the heights viewing the great devastation, there was a noise in the forest and a movement in the trees. With a loud yell, Tarabusaw forth leaped. For the moment they looked at each other, neither showing any sign of fear. Then Tarabusaw used all his powers to try to devour Sulayman, who fought back. For a long time, the battle continued, until at last, the monster fell exhausted to the ground and Sulayman killed him with his sword.

The next place visited by Sulayman was Mt. Bita. Here havoc was present everywhere, and though he passed by many homes, he saw that not a single soul was left. As he walked, sudden darkness fell over the land, startling him. As he looked toward the sky he beheaded a great bird that swooped upon him. Immediately he struck, and the bird fell dead at his feet; but the wing fell on Sulayman and he was crushed.

Now at this very time King Indarapatra was sitting at his window, and looking out he saw the little tree wither and dry up.

"Alas!" he cried, "my brother is dead" and he wept bitterly.

Then although he was very sad, he was filled with a desire for revenge. Putting on his sword and belt, he started for Mindanao, in search for his brother.

He, too, traveled through the air with great speed until he came to the mountain where the rattan grew. There he looked about, awed at the great destruction, and when he saw the bones of Kurita, he knew that his brother had been there. He went on till he came to Matutum, and when he saw the bones of Tarabusaw, he knew that this, too, was the work of Sulayman.

Still searching for his brother, he arrived at Mt. Bita, where the dead bird lay on the ground, and when he lifted the severed wing, he beheld the bones of Sulayman with his sword by his side. His grief now so overwhelmed Indarapatra that he wept for some time. Upon looking up, he beheld a small jar of water by his side. This, he knew had been sent from the heaven, and he poured the water over the bones, and Sulayman, came to life again. They greeted each other and talked animatedly for great length of time. Sulayman declared that he had not been dead but asleep, and their hearts were full of joy.

After some time Sulayman returned his distant home, but Indarapatra continued his journey to Mt. Gurayan where he killed the dreadful bird with the seven heads. After these monsters had all been killed, peace and safety had been restored to the land: Indarapatra began searching everywhere to see if some of the people who hid in the earth were still alive.

One day, in the course of his search, he caught sight of a beautiful woman at a distance. When he hastened toward her, she disappeared through a hole in the ground where she stood. Disappointed and tried, he sat down on a rock to rest when, looking about, he saw near him a pot uncooked rice with a big fire on the ground in front of it. This revived him and he proceeded to cook the rice. As he did so, however, he heard someone laugh nearby, and turning he beheld an old woman watching him. As he greeted her, she drew near and talked to him while he ate the rice.

Of all the people in the land, the woman told him, only few were left, and they hid in a cave in the ground from whence they never ventured to come out. As for herself and her old husband, she went on, they had hidden in a hollow tree, and this they had never dared to leave until Sulayman killed the voracious bird Pah.

At Indarapatra's request, the old woman led him to one such cave. There he met the headmen with his family and some people. They all gathered about the stranger, asking many questions, for this

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was the first time they had heard about the death of the monsters. When they found out what Indarapatra had done for them, the headman gave his daughter to him in marriage, and she proved to be beautiful girl whom Indarapatra had seen at the mouth of the cave.

Then the people all came out of their hiding places and returned to their homes where they lived in peace and happiness. And the sea withdrew from the land and gave the lowlands to the people.

PRE TEST

Direction:

- Read or watch the epics that we have discussed on this chapter entitled “ ULAHINGAN” and “INDRAPATA AT SULAYMAN”
- Identify the elements of each story and answer the Story map below.

STORY MAP: (title)

Characters: (with description)

Setting:

Conflict:

Type of conflict:

Plot Development:

- **Exposition:**
- **Rising Action:**
- **Climax:**
- **Falling Action:**
- **Denouement:**

Theme:

Point of view:

POST TEST

- I. Direction: Give three (3) famous or unique traditions and cultures in Soccoksargen. Explain it how it is done or celebrated.

**Traditions &
Cultures**

- II. Direction: Give three (3) famous or unique traditions and cultures in Davao Region. Explain it how it is done or celebrated.

**Traditions &
Cultures**

ACTIVITY

Direction: Identify what is being asked to complete the chart about Soccsksargen.

Provinces	
Cities	
Dialects	
Tourist Spots	
Famous Cuisines	

Famous Cuisines

REFERENCES

EXPAND YOUR KNOWLEDGE

For further reading please refer to the link provided:

Literature of Region 12

https://www.youtube.com/watch?v=ZkX_RLXxXxw&feature=emb_logo

Soccsksargen x Maguindanao - Travel Video

<https://www.youtube.com/watch?v=oo5gT7hbmSc>

Indarapatra at Sulayman

<https://www.youtube.com/watch?v=r23WIPYJp5I>

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CHAPTER 10

LITERATURE IN CARAGA REGION



- A. Read literary texts representing Caraga Region.
- B. Analyze and evaluate the great literary works from Caraga Region.
- C. Express appreciation in reading Caraga Region literary texts.

INTRODUCTORY ACTIVITY



Literature in CARAGA Region

Caraga is an administrative region of the Philippines, on the northeastern portion of the island of Mindanao. It was created through Republic Act No. 7901 on February 25, 1995. Butuan City is the regional center. The region is composed of five provinces: Agusan del Norte, Agusan del Sur, Surigao del Norte, Surigao del Sur and Dinagat Islands.

The region is characterized by mountainous areas, flat and rolling lands. Mountain ranges divide Agusan and Surigao provinces and sub-ranges separate most of the lowlands along the Pacific Coast. The most productive agricultural area of the region lies along the Agusan River Basin. The famous Agusan Marsh sits in the middle of Agusan del Sur. Among the lakes in the region, Lake Mainit is the widest. It traverses eight municipalities: Alegria, Tubod, Mainit and Sison in the Province of Surigao del Norte and Tubay, Santiago, Jabango and Kitcharao in Agusan del Norte.

The majority of the inhabitants of the region are of Visayan heritage. The province

is home to several minority groups, totaling 675,722 in 1995, representing 34.7% of the region's population. Most numerous were the Manobos with 294,284 or 43.55% of the total population of ethnic minorities. Other cultural groups in the region with significant population were the Kamayo, Higa-onon, Banwaon, Umayamnon, and Mamanwa.

Famous Literary Work in CARAGA Region

Ancient literature (Epic): “Tuwaang Attends a Wedding”

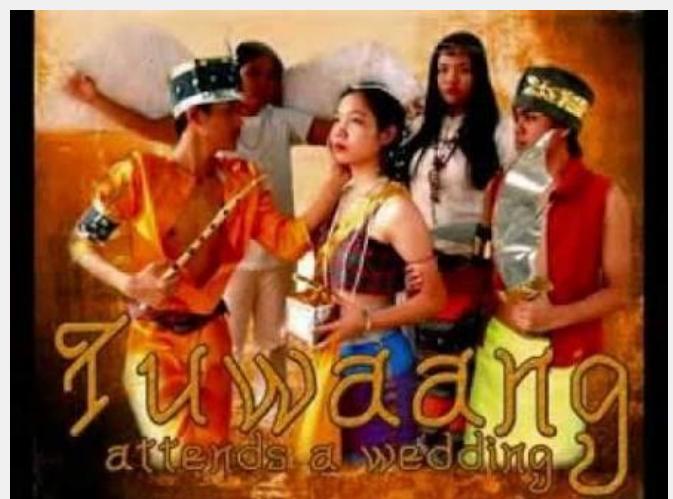
Tuwaang is the hero of several epics or songs of the Bagobo, indigenous group of southern Mindanao, which has several sub-groups. Anthropologist E. Arsenio Manuel was able to acquire and publish two songs in the late 1950s to 1970s, The Maiden of the Buhong Sky, A Complete Song from the Manuvu Bagobo Folk Epic Tuwaang and Tuwaang Attends a Wedding, with key informant Saddani Pagayaw, who learned the epics from the bard Inuk. Most members of these cultural groups reside in the province of Agusan del Sur.

Tuwaang Attends a Wedding

After finishing some work, Tuwaang calls his aunt aside and informs her that the wind has brought him a message. He is to attend the wedding of the Maiden of Momawon. The aunt tries to dissuade him from going because she foresees trouble. Tuwaang, however, is determined to go.

He picks the heart-shaped costume made by the goddess, arms himself with a long blade and a dagger, and takes his shield and spear. He rides on a flash of lightning and arrives at the kawkawangan grassland.

While resting there a while, he hears a gungutan bird crowing. He decides to catch the fowl, but soon sees the gungutan with a dagger-like spur. The gungutan tells Tuwaang he came to know of his coming in a dream and that he wants to go with him to the wedding celebration. Tuwaang agrees to bring the gungutan along. The two shake their shoulders and are carried into space.



Upon arriving at Monawon, Tuwaang is admitted into the hall. He sits on a golden stool, while the gungutan perches on a cross-beam. In the meantime, enchanting sounds from afar and flowering trees signal the arrival of the Young Man of Panayangan. Other gallants—the Young Man of Liwanon and the Young Man of the Rising Sun—arrive.

Finally, the groom—the Young Man of Sakadna—arrives with a hundred followers. He haughtily asks the owner of the house to clear the house “of dirt,” implying the people in the house who do not count. To this insult, Tuwaang answers there are “red leaves” (i.e. heroes) in the house.

Preliminaries of the wedding ceremony start. The savakan (bride-wealth consisting of articles and wrapped food to be paid for by the groom’s kinsmen) are offered one by one until two of the costliest remain. One is given the value of an ancient gong with ten bosses and nine relief-rings; the other is redeemable only by a golden guitar and a golden flute.

The groom confesses his inability to redeem these articles. Tuwaang saves the groom from the embarrassing predicament by taking his place. Through his magic breath, he produces a more ancient gong, which is accepted by the bride’s family. He also produces the golden flute and golden guitar.

The bride is now asked to come out of her room and serve the guests some areca nut chew. She commands her areca nut box to serve everyone. Magically, the box obeys, with the areca nut chew jumping into the mouths of the guests. After two areca nut chews leap into the groom’s mouth, the box moves on to Tuwaang before whom it stops altogether. Tuwaang brushes it away, but the box doesn’t budge. The bride decides to sit beside Tuwaang.

The groom blushes; he is shamed. He decides to challenge Tuwaang to a fight. He goes down the house and challenges Tuwaang to come down to the yard. After the bride unrolls and combs his hair, Tuwaang goes down to fight. The gungutan, mean-while, has been fighting the groom’s men and has slain a number of them until only the six gallants remain. Tuwaang and the gungutan engage the six gallants.

Finally, only Tuwaang and the Young Man of Sakadna are left. Tuwaang is thrown against a boulder, which turns into dust. Trees get bent and topple. Tuwaang gets hold of his foe and throws him down so hard that he sinks into the earth. The Young Man of Sakadna resurfaces quickly and confronts Tuwaang once more. Tuwaang is thrust into the earth and sinks into the underworld where he talks to Tu-hawa, god of the underworld, who tells him the secret in overcoming his foe.

Tuwaang surfaces and summons the golden flute in which the Young Man of Sakadna keeps his life. Tuwaang asks his foe to become his vassal in exchange for his life. The groom prefers death. Tuwaang therefore destroys the golden flute, ending his life.

PRE TEST

Learning Task: Elements of Fiction

Directions:

- Read or watch the epic that we have discussed on this chapter entitled “Tuwaang Attends a Wedding.”
- Identify the elements of the story and answer the Story Map below.

STORY MAP: Tuwaang Attends a Wedding.

Characters: (with description)

Setting:

Conflict:

Type of Conflict:

Plot Development:

Exposition:

Rising Action:

Climax:

Falling Action:

Denouement:

Theme:

Point of View:

ACTIVITY

Story Recap & Discussion (15 minutes):

Instruction: Read aloud or summarize key parts of the story. Encourage participants to discuss the themes, character motivations, and cultural significance of the tale. Prompt questions like:

- What challenges did Tuwaang face in the story?
- How did Tuwaang use his skills and intelligence to overcome obstacles?
- What cultural elements or values are reflected in the story?

POST TEST

ESSAY:

1. DISCUSS THE CULTURAL VALUES OR LESSONS THAT CAN BE LEARNED FROM TUWAANG'S EXPERIENCES AT THE WEDDING. HOW DO THESE VALUES CONTRIBUTE TO THE OVERALL MESSAGE OF THE NARRATIVE?
(MINIMUM 5-6 SENTENCES)



REFERENCES

EXPAND YOUR KNOWLEDGE

For further reading please refer to the link provided:

Region XIII - CARAGA

<https://www.youtube.com/watch?v=eKvK9RNzuBg>

<https://www.youtube.com/watch?v=uK34NQpk2Uk>

Tuwaang Attends a Wedding

<https://www.youtube.com/watch?v=4CX5CWmQMaA>

Online Source:

- <http://baikilasaiden.blogspot.com/2013/06/14caraga.html>

- <https://philippineculturaleducation.com.ph/tuwaang-hero-of-the-tuwaang-epics-of-the-bagobo/>