

Identification and Literary Analysis of the Selected Folk Literature in the Province of Capiz, Philippines

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ABSTRACT

The Philippines, a treasury of oral folk epics and particularly folk songs, gives us opportunities to research them in transition, which implies documenting and introducing them to a wider audience (Biclar, 2014). Capiz is the capital of folk songs and folk dances in Western Visayas. It is a province in Panay Island which has a distinctive and astonishing folk literature existing, but the dilemma is, writings were not all recorded and compiled. The study identified and analyzed the selected folk literature in the province. It sought to identify folk literature in the province of Capiz according to genres, craft a literary analysis based on folk literature and determine literary criticism approaches which are applicable for literary analysis. The study utilized descriptive-qualitative research employing literary critical approaches. The multi-stage purposive sampling procedure was used. The most common folk literature in the province were the following: *ambahanon*, *binalaybay*, *composo*, *harana*, *hurobaton*, *lowa*, *paktakon* and *pamulong-pulong* used the spoken introduction for the *ulitawo* and *linay* in the public dance (*bayle*). The selected folk literature identified represent the historical, cultural, social, anthropological or even religious aspects of the Capizenos' way of life.

Keywords – Folk Literature, literary-critical analysis, descriptive-qualitative research, Province of Capiz, Philippines

INTRODUCTION

Investigation of subjective reality is an important goal in oral history research. Folklorists need to share patronizing attitude which allows no effort in the more official, scholarly analysis and interpretation of the local past (Danielson, 1980).

Capiz is the province considered as where myth and reality merged through its timeless and imaginative folk tales and famous folklore character “aswang” which is always constituted to the province and made it known to the entire Philippines. How this misconception started could also be revealed based on some folk tales made by our elder Capizeños or familiar visitors long time ago.

The palm – shaped Capiz, the seafood capital of the Philippines, consists of sixteen (16) municipalities, one component city, two districts and 473 local communities. The folk literature of the Capizeños is so rich for it is easy to be understood and appreciated by its people, but sometimes it could be interpreted figuratively depending on its meaning and context. Through folk literature, elements reveal the culture, historical aspects, topographical conditions, beliefs and practices of Capizeños.

Folk literature is a term which refers to the creative, imaginative and durable writings from the past which are common to ordinary folks (Dayalo, 2008). This includes the *ambahanon*, *binalaybay*, *composo*, *harana*, *hurobaton*, *lowa*, *paktakon*, *pamulong-pulong*, *sugilanon* and other literary forms.

The appreciation and inculcation of folk literature in the province are not so intensified. Reasons may be attributed to inadequate compilation and researches towards folk literature. There are only a few or none at all programs, showcases, and presentations that could depict the richness of Capiz folk literature. Few Capizeños have interest about local stories, songs, proverbs, riddles and others, but no municipality in the province have comprehensively identified, collected and literarily analyzed the context and messages the folk literary pieces existing in their place. With this, the researcher sought to address the identification and literary analysis of the selected folk literature in the province of Capiz.

OBJECTIVE OF THE STUDY

The study aimed to enrich the appreciation and recognition level of the folk literature in the province of Capiz through scientific collection and literary analysis of the elements and different critical approaches important in the study of literature.

METHODOLOGY

Research Design

It utilized the descriptive-qualitative research employing literary critical approaches. The researcher scientifically collected, identified and analyzed the folk literature of Capiz. Literary analysis covered the in-depth understanding of the elements of folk literary pieces whether in prose or poetry through decoding the context presented.

Research Setting

The study was conducted in the province of Capiz using the 11 selected municipalities, namely, Panay, President Roxas, Pilar, Pontevedra, Cuartero, Dumalag, Dumarao, Ivisan, Sigma, Sapián and Tapaz from January to February 2014. Ten selected local communities of every municipality were chosen as study areas for identification and interview of folk literature.

Participants

There were 357 key informants of the study who are actual residents in the study areas. They are natives of their place who can sing, narrate, present or provide a literary piece. Three to five key informants were purposively selected in every local community.

Sampling Method and Determination of Sample Size

A multi-stage purposive sampling was used. In the first stage, two-thirds of the total number of municipalities in Capiz comprised the primary unit for each congressional design. Allocation of municipalities was done using random sampling. In the second stage, stratified random sampling technique with proportional allocation by local communities in each identified random municipalities was used. Ratio and proportion were employed to allocate equally the sample for each group. Finally, purposive sampling of three to five was done in getting the tertiary or final unit (third stage) which were the key informants for each local community.

Instrumentation

The study utilized a researcher-made interview schedule to gather the data. The interview schedule has a translated version of local dialect and was subjected to validation from the panel of experts who are the members of the advisory committee. For the authenticity of the data, a video camera was used.

Data Collection

The collection of data covered the whole province of Capiz using eleven (11) municipalities. The researcher coordinated with every municipal mayor, tourism officer, local historian and elders, well known folks in a place who can sing, narrate, present or provide a literary piece which can depict the historicity and cultural background of their place. Moreover, the researcher sought the facilitation and knowledge of reliable persons who could explain the message and background of the story in general and context in particular.

The gathering procedure adapted the Informal Iterative Interview with Participation Technique during the Focus Group Discussion Procedure (FGD). This is for clarification and confirmation regarding the commonalities or for a representation of a certain literary piece of a local community to municipality. Also, the researcher observed and participated in the actual performances on specific venues where the folk literature are usually sung, presented, narrated or spoken. The context of literary genre of the folk literature existed or known by the resource persons was literary analyzed.

The interpretation of the folk literature was based on the following:

Firstly, the researcher identified the literary types or genres existing and available in the province of Capiz. Under the category of prose are: *pamulong-pulong* and *sugilanon*. While category under poetry are: *ambahanon*, *binalaybay*, *composo*, *harana*, *hurobaton*, *lowa*, and *paktakon*.

Secondly, the researcher identified the common folk literature found and available in every municipality of the province of Capiz.

Thirdly, the researcher established the folk literature to be decoded. Then, the researcher interpreted the literary pieces based on the elements of literary genre. For narrative form: the character/s, setting, plot, point of view, theme, and mood; and for folk songs/poetry: the form, sound, rhyme, imagery, figurative language, speaker, theme and symbol.

Fourthly, the researcher analyzed what can be derived from the folk literary forms in the Capiz province applying different approaches important in the study of literature by Roberts Edgar V. and Jacobs Henry (1989). The analysis focused on what approaches are dominant, appropriate and or fitted in a certain literary piece.

RESULTS AND DISCUSSION

Identified Folk Literature According to Types and Genres

Data revealed that *paktakon* was the dominant or the most common folk literary type and *harana* and *binalaybay* were the least famous, respectively. Poetic genres were more notable and more common compared to prose. The municipality of Pontevedra got the highest frequency of 79 identified folk literature and Pilar became the least with frequency of 33.

The data gathered from the 11 identified municipalities were determined through multiple responses. This implies and intensifies further the study of Dayalo (2008) that the key informants knew, sung, presented, gave, narrated and performed more than one folk literature.

Common Folk Literature

The most common folk literature in the province were the following: ambahanon- (“*Tuburan*”), binalaybay- (“*Ang Kabuhi*”), composo- (“*Panit Kong Maitom*”), harana- (“*Bulak Sang Mirasol*”), hurobaton- (“*Kung ano aman ang imo gin tanom, amo man ina imo pagaanibon*”); lowa- (“*Lupad ka na papel, Sa kay Neneng katre, pamangkuton ka gani, maano, ikaw diri?, Sa ngalan sang gugma, Ang akon gin kari.*”) and (“*Sa amon ugsaran may, nagtubo nga iba Sultiro makatangla, nagalaway iya baba.*”), paktakon- (“*Ano ang isa ka balay, nga damo binitay? (sabat: tino-tino)*”) and (“*Patay na si lolo, ga gwa dyapon iya ulo?*” (sabat: lansang) and pamulong-pulong used the spoken introduction for the *ulitawo* and *lin-ay* in the public dance (*bayle*).

Literary Analysis of the Selected Folk Literature in the Province of Capiz

Literary Analysis Based on the Elements of Prose Municipality of President Roxas “Dayang Aranghela” (Sugilanon)

A. Characters

Dayang Aranghela – a pleasant angelic maiden, excellent dancer, princess of the village and daughter of Datu Calmerin.

Datu Calmerin – a Muslim missionary from Arabia who settled in what is now Aranguel. He married the beautiful daughter of the native chief. He is the father of Dayang Aranghela.

Datu Palawan - a Tausug who voluntarily helped to protect the village against

Muslim invaders. He is a lover of Dayang Aranghela.

B. Setting

The story happened many years ago, more likely in the early civilization, in the village of what is now Local community Aranguel in which believed to be the birth of the municipality of President Roxas.

C. Plot

Exposition

The story depicted that many years ago, Datu Calmerin traveled and settled in the village in what is now Aranguel. He married the beautiful daughter of the native chief and they were blessed with a pleasant angelic named Princess Aranghela. Princess Aranghela attracted Datu Palawan and became her love interest when Datu Palawan himself and his allies offered protection to the village of Datu Calmerin, his long lost friend.

Rising Action

It was in the period of peace and prosperity when the pirates attacked the village. They abducted the men as their slaves and women for their wives.

Climax

Datu Clamerin searched the skillful artisan to create a mysterious bell to warn the natives in case of attack of the pirates. However, because of their creation of the great bell, battalions of *moro* warriors continued to attack the villagers.

Falling Action

Dayang Aranghela escaped and hid in the nearby mountains. She learned the death of her beloved father and Datu Palawan. She became sick and soon died.

Resolution

It is believed that in that place where Dayang Aranghela was buried, grew a fragrant tree and it was named after her. From that name, it evolved into Aranguel.

D. Point of View

The narrator is non-participant character in the story or used third person point of view.

Theme

The story projected the message of love, good leadership and fight against slavery through its characters and events.

Love is presented when Datu Palawan offered his voluntary protection to the village together with his army and became the lover of Dayang Aranghela. Too much love also of Dayang Aranghela to her father and Datu Palawan that she can't accept the death of the two can be constituted for her sickness and eventually death.

Datu Calmerin showed his good leadership to the villagers by protecting them with his full might and power against Muslim rivals. His creation of a mysterious to forewarn the people from other intruders can be a greatest move in showing his true care for everyone's safety.

The fight against slavery depicted also in the story where the villagers with the leadership of Datu Calmerin and Datu Palawan fought the Muslim invaders for them not to be victimized.

E. Mood

In the first part of the story, the feeling of festive and happiness is distinguishable. It is when Datu Calmerin married the beautiful daughter of the native chief and their love was blessed a pleasant angelic maiden Princess Aranghela. Also, festive mood is felt when a feast and dance were held for Datu Palawan and his men as they offered voluntary protection to the entire village. In the said event, Dayang Aranghela attracted Datu Palawan.

Pity can also be felt in the middle part of the story where Muslim pirates attacked the villagers. They abducted young men as their slaves and women for their wives.

Sadness is distinctive in the last part of the story. Too much grief and sorrow felt by Dayang Aranghela for the deaths of her father and Datu Palawan resulted to her sickness and eventually death also.

Literary Analysis Based on the Elements of Poetry Municipality of Tapaz “Panay Bukidnon” (Composo)

A. Form

The *composo* Panay Bukidnon of Tapaz has six stanzas and every stanza has four lines except in the stanza four which has six lines.

B. Sound

It has a beautiful melodic sound. It has a soft and slow tune that could really catch the emotion of the listeners.

C. Rhyme

One distinctive quality of the literary piece is its rhythm through the ending words all throughout the *composo*. It is richly present the ending sound -on in first, third and sixth stanzas while others are i, an and a.

D. Imagery

Kag makatibawas madulom nga gab-i is a line in stanza four most likely appeals to the sense of sight. The line speaks of surpassing the darkness of night or uplifting the life of Panay Bukidnon through their cultural identity and distinctive talent.

However, sense of touch/feeling can be felt in line of fifth stanza *Bagyo, ulan, init ang ginaagwanta* which gives credits to all the teachers who are painstakingly educating the Indigenous People especially in the high land areas despite the unpleasant weather.

E. Figurative Language

Denotative and connotative meanings can be analyzed in the line *Kag makatibawas madulom nga gab-i*. Denotatively, the line means surpassing the darkness of the night where their showcase of talents would be limited. Connotatively which metonymy (the attribution of something is used to stand a thing itself) as a figurative language used, the word *gab-i* in the line represents the lifeless and lightless way of living of the Panay Bukidnon because of the obscure mentality of fellow *Tapaznon* or *Capizeño* about their tribal identity. Also, the word presents the challenges and difficulties for them to be recognized and be given importance.

F. Speaker

The speaker of the composition is a Panay Bukidnon. He appeals that their culture as Indigenous People should not be disregarded and not be forgotten. Educating new generation and for those who do not know their tribal identity as baseline of Capiz civilization should be given importance. In behalf of his tribe, he is thanking the local government officials like the governor and congressman for giving protection and acknowledging their importance as minority as well as the teachers who continuously teaching them for preservation of their culture and become civilized individual.

G. Theme

Giving appreciation to the culture and identity of the Indigenous People Panay Bukidnon in Tapaz and in-depth understanding of their practices and talents through educating other people are the messages wanted to convey by the *composo*.

H. Symbol

There are three objects mentioned in the *composo* that have symbolisms or representations what Panay Bukidnon have. First, the word *tubo* (sugarcane) which is abundant all over Tapaz and became one of the sources of income of Tapaznon especially harvest time in the sugar industry of Capiz. Also, one story tells that how Tapaz got its name was a misconception by the Spaniards who asked the name of the place from the natives who were cutting sugarcane. Not knowing what is being asked of them and they assumed the Spaniards asked what they are doing, they replied “gapangtapas” (cutting). From then, the municipality was named Tapaz. Second, the word *binanog* symbolizes the cultural talent and grace of Bukidnon. Muyco (2009), in her research about Panay Bukidnon presented more details about *binanog*. *Binanog* means “music and dance”, among other expressions like costuming, tales, and relationship; not solely a dance. It is social and is important to communal interaction. Inside the Panay Bukidnon household, the *binanog* is a pastime for everyone. It is an activity for family entertainment just as playing musical instruments, telling tales and sharing experiences of a day’s toil, and singing about their heart’s concerns at any time of the day. Sometimes after supper, they have the *binanog* while drinking tuba or coconut wine. Moreover, family members cajole others to take the next turn to dance. Adults challenge those who are alert or skillful to use the *panyo* (shawl/handkerchief) and teenagers would tease each other about partnerships. In this

type of gathering, the *binanog* is among the various activities that consume the whole evening until the time comes to retire for sleep. The *binanog* tradition is a single event in a series of activities within the feast or *punsyon*. Third is the word *kuton* (cotton) which symbolizes the cultural identity of Panay Bukidnon through their dress or clothes worn and used. Their dress made from cotton has their own *panubok* or embroidery by their hand artistry, an age-old activity of the Panay Bukidnon.

Applied Literary Criticism Approaches for Literary Analysis

Moral/Intellectual

Among the 11 municipalities, three of the noted folk literature were analyzed with the use of moral/intellectual approach. These municipalities were Cuartero, Dumarao and Panay.

The *sugilanon* Pedro, Pedro Mendez had a lesson constituted among its elements and wanted to convey to its readers/listeners. Forgiveness was given by Maria who had been abused, stabbed, wounded and killed by her own husband because of jealousy and after realization and admittance of his own wrongful acts. What is more notable from the character of Maria was beyond human condition to forgive someone just to save the relationship and essence of having a family.

*Sang naumpawan, natingala kag nakapanumdum siya sang iya ginhimo
ngaman gin muto ya santa ana nga asawa. Nagluhod siya kag nagpangayo
patawad nga indi na magliwat sang iya ginhimo nga magpangimon.*

The statement above became the transformational change from the character of Pedro for he had the realizations and asked forgiveness what wrongful acts he did to Maria.

Moral/Intellectual Approach was manifested also in the religious monologue (binalaybay) *Sentenela* of Dumarao. Since religious orientation and Catholic faith inculcation in the character of a pagan and faithless sentinel was presented, the storyline of the literature is teaching its readers to strengthen faith by developing sense of devotion.

*Virgen ko nga hinigugma
Ining kubos mo nga inanak
Naga yaub guid sang hamak*

*Kay sa imo nagabakus
Virgen sa imo mga tiil
Ang akon mga kampilan
Kag ang hinganiban
Guina halad sing takus.*

(Guin halad ang iya pusil kag espada sa tiilan sang Virgen)

The paragraph tells the realization of the sentinel that the woman whom she wanted to shoot by his gun and kill by his sword was the Virgin Mary. Upon knowing the great miracle happened, he surrendered everything he possesses (*Guin halad ang iya pusil kag espada sa tiilan sang Virgen*) to the Divine Being and acknowledged himself to be a believer through the word *inanak* in the second line.

*Viva, mabuhay ang Virgen
Mabuhay ang maayo-ayo...
Mabuhay guid si Maria
Hari kag sa tanan labao
Ngani tanan magtalamyao
Mabuhay ang waay dagta.*

The 24th paragraph gives homage and adoration to the Virgin Mary as patroness of Dumarao loudly spoken by the sentinel.

Lastly, composo Bagyo Undang shared the strengthening of hope despite of the calamity like the typhoon attacked the municipality of Panay. The lines like *Pagabot ni Undang makusog nga bagyo...Makusog nga hangin humuyop sadto... Didto kag naglugdang ining baryo nila...Madamo nga patay gasunod sa dalan* were details about the devastation of the super typhoon. The power of prayer amidst adversity should be intensified like what they experienced because people seemed hopeless at that time. Many people died and many properties destructed. Faithfulness to God, the Almighty, can be derived from the lines:

*Bilin ko kag tugon sa inyo kaupdanan
Ang pangamuyo indi pagkalimtan
Pagpanawag sa Diyos sa oras nga tanan
Agod ang disgrasya indi maaguman.*

The application of Moral/Intellectual Approach as Literary Criticism among selected folk literature implies that the literary types like stories, poems and composos imparted and conveyed virtues, values and genuine perspective in life that are worthy to be emulated by its readers/listeners.

Topical/Historical

The data revealed that the Approach Topical/Historical became evident in the selected folk literature sugilanon “Bagsang” of Dumalag, ambahanon “Ati Sa Bukid” of Ivisan, composo “Bagyo Undang” of Panay, sugilanon “Bulawan Nga Barko ni Don Braulio” of Pilar, Two Tales And A Local community of Bailan, Pontevedra and sugilanon “Dayang Aranaghela” of Pres. Roxas.

The sugilanon *Bagsang* stated the blood line of Datu Apin, the father of Punay whose ancestors came from Datu Bangkaya. According to the key informants Sally Florida, 71 and Jaspore Florida Jr.,⁷⁸ (*personal communication*, January 2014) it was believed that Datu Bangkaya was one of the 10 Bornean Datus who escaped from tyrannical government in Borneo and settled in the island of Panay. As history affirmed the presence of this existence and concept, more likely, the story was set in pre-Spanish times.

In the “Ati Sa Bukid” of Ivisan, the approach was used to present the way of living, background, beliefs and practices of the ancestors Ati in their earliest living here in Capiz and neighboring provinces. It could reveal from historical background how they look like, where and how they do live. It could be implied also that their religion in the ancient time is paganism for they worshipped only natural features and heavenly bodies like the sun, moon, stars or objects present. The lines *Tuwad ka sa bakolkol, Sa dalan ni panalsalan, Kyaw kapot panutputan* flashbacked the religious rituals practiced by the Ati in the *bakolkol* (mound) where they are bowing down to worship *panalsalan* (their god).

In the composo of Panay “Bagyo Undang”, it spoke about the typhoon hit Capiz province on November 5, 1984 and became one of the unforgettable events happened in Panay and some municipalities. Moreover, the lines “*Anay sang didto na sa simbahan sila, Nanaog ang pare si Padre Hilata*” signify and noted that the priest of Panay at that time was Father Hilata who led the prayer brigade with the people came and evacuated going to Santa Monica Church for them to be protected and be safe from the typhoon. This intensifies further the result of Sumagsay (2002) which revealed why the canons in the music world through the very influential agency of the media have marked the composo with the stigma of “otherness”.

While in the *sugilanon* “Ang Bulawan Nga Barko Ni Don Braulio” of Pilar used the approach because the story mentioned in *Sadtong una, sakop pa sang Pilar ang Lutod-lutod* that President Roxas municipality was once part of Pilar according to the historical facts of the two municipalities and the Capiz Sugar Central located in Pres. Roxas at the present was formerly known as *Azucarera de Pilar*. The use of *don* in addressing rich and prominent individuals as a respect to Don Braulio was recognizable that the story happened in Spanish times. Also, it is a public knowledge among the residents of Pilar that Patricio family is prominent and a famous leader through the course of time.

In the supplemental reading materials and anthropological-social-historical-cultural research of Prof. Roberto D. Tumlos, he revealed that Mariano Medina, former head of Bailan Elementary School has inadequate of historical date to make the report more plausible and acceptable but the reflected folk culture especially on their beliefs, customs, and practices identified to Bailanons became so significant. *“The earliest inhabitants of the place where farmers who lived peacefully with their families and relatives and enjoyed the bounty of the environment.”* The lifted statement gave background what Bailan looked like before and what kind of life Bailanons had. The tale mentioned also the intervention of Americans during 19th century where the military government conducted a survey of the names of the barrios and pacified areas all over the country. *“It happened that American soldiers passed in this place and saw several men so concentrated in sharpening their bolos. A soldier approached a person and informally asked what the name of the place was. The person did not understand English, he presumed that the soldier was referring to the grindstone and so he abruptly told the soldier “bairan”. The soldier took his notebook and wrote the name “bairan”. From then on this place was known as “bairan”, a grindstone. Later, the letter “r” was dropped and changed to “l” for an ease pronunciation hence the popular name “Bailan”.*

While “Bairan” is very close to the name “Bailan”, the word also has some historical cultural connotations. 16th Philippines, the earliest Spanish colonizers in their desire to pacify the natives employed strategies of using the “sword and the cross” and “divide and conquer” tactics to subdue the natives (Agoncillo, et.al., 1987).”

This one tale projected the naming of Bailan came from “bairan”. On the other hand, one tale offered that it came from “babaylan” or priestess of the place who have healing powers.

“Among the most aggrieved were the “babaylan”, a highly respected social position in the village. As the babaylan continue their art of healings, rituals and ceremonies, and as intermediaries to god and spirits, angered the colonizers and put down the

influence of babaylan.”

“Hence, the name of Bailan can have undoubtedly been taken babay from the word “baylan” short for babaylan – the village where they settled away from the influence of Spanish domination.”

The historical emphasis that was derived from the quoted paragraphs simply provides setting of the evolution of the naming of the local community Bailan.

“Reduccion was a method of forcing the natives to construct their houses close to Spanish settlement.” These military tactics were used by the Spaniards during their colonization to easily rule and monitor the natives (Tumlos, 2010).

In President Roxas applying the approach, Dayang Aranghela is a legendary story existed and passed through oral transmission from generation to generation very long time in President Roxas. According to the key informant Mr. Rex Windham, 77 years old and a native of the place, this took place in what is now Local community Aranguel before the coming of Spaniards. Some of the elders told that Aranguel was very progressive those days in farming, fishing and has a system of governance. These were the reasons that many tribes especially Moro pirates are envied and wanted to attack the village.

It is noted also that the use of *datu* to address leaders or chiefs is recognizable. In other words, this took place where there is no Spanish influenced in the Philippines which the system of government is different in their time.

The application of Historical/Topical Approach as Literary Criticism among selected folk literature implies that the literary types somehow had historical facts and relevance. It touched also some important events which sometimes the story was anchored or being a product of such event and phenomenon.

The results validated the study of Tonogbanua (2002) which explained that literature can trace the history of civilization, the tradition, the social ideas which their ancestors brought about from across the seas, or absorbed through their contact with other people who illuminated their fears, hopes and triumphs which are signals of progress of the country.

New Critical/Formalist

Based on the data, two sugilanon used New Critical/Formalist Approach from Cuartero (“Pedro, Pedro Mendez”) and Dumalag (“Bagsang”) municipalities. Discussions of “point of view,” “plot,” “character,” and “structure,” for example, are ways of looking at literature derived from the New Criticism. Both of the selected folk literature being applied with New Critical/Formalist was sugilanon which has a long narration signifying all important facts and background in the

story. Both of the *sugilanons* and usually in other stories identified used third person narration or omniscient point of view. The narrators or storytellers were not participants in the story. With regards to their characters, the use of native, distinctive and creative characterizations were being utilized and made the story more notable to the readers like in the story Pedro, Pedro Mendez who was so jealous man “*Sa pangitsurahon kag kagwapahon ni Maria, nagatubo sa panghuna-huna ni Pedro ang pagka-maimon.*” and the half-snake feature of Bagsang “*Isa pagid ka makatingala kay Bagsang bangud siya tawo kag katunga man-og.*” The plot of both stories is distinctive from each other but one thing made them in common about their resolution which ended happily.

The application of New Critical/Formalist as Literary Criticism in the two selected folk literature implies that through understanding the salient elements can give wider analysis and wider perspective among readers what the contextuality of the writings.

Feminist

The roles of women were being acknowledged in the three *sugilanons* of Pedro, Pedro Mendez (Cuartero), Bagsang (Dumalag) and Dayang Aranghela (Pres. Roxas) based on the data.

The multi-roles of Maria as a woman, mother and wife in the story in Pedro, Pedro Mendez played significantly. She mirrors the very compassionate and forgiving one, yet very strong in making decision and protecting her family to be torn apart. In her character, it was a stereotype that women stayed at home and be just a good housewife to the husband. In ancient scene, women have limited rights to outgrow personally and passive to the dominion of men. This was a realization to everyone, especially to men, as based what happened to Maria being an abused wife that women have rights and should be given equal opportunities to defend themselves also.

In the story Bagsang of Dumalag, the role of Punay as a woman became very significant in continuing the leadership legacy of their family from his father going down to her son, Clemente.

“Pag-abot gid nila, nagpapista sa bilog nga banwa sang Dumalag. Ginapatihan man nga ang pag-abot ni Punay, naghatag progreso kag kaayohan sa mga Dumalagnon.”

It was noted that even as a woman, progressiveness and orderliness of Dumalag municipality can be constituted from her when she went down from the mountain to visit her family and stayed for a while to lead the people.

Moreover, the character of Punay to Bagsang was a delineation of true and acceptable love despite of their distinct differences from appearance, tribal identity and status in life.

In the sugilanon from Pres. Roxas, the role of Dayang Aranghela as a woman played vital in the story. First as a daughter who helped spread the fame of Datu Calmerin to other neighboring islands. "... *Prinsesa Arang-Hela nga nagbulig sa pagpalapta sa kaanyagan sng iya amay nga si Datu Calmerin sa mga kaluyo nga isla.*" Secondly, she as a lover of Datu Palawan who offered voluntary help in protecting the villagers from the rival Muslims evident in the lifted statement "*Si Datu Palawan, isa ka Tausog, nagboluntad sa pagbulig proteksyon sa mga tawo batok sa mga kontra sa mga grupong muslim.*" Lastly, from her grave sprouted the very fragrant tree and was named before her. "*Sa kun diin siya ginlubong, may puno nga nagtubo nga tuman kahumot iya bulak nga ginatawag subong nga Aranguel.*" It was evolved to the name of local community Aranguel which became the venue for the early civilization of President Roxas.

The application of Feminist Criticism in the selected folk literature implies that even in literature mirrored and projected the equal rights and opportunities for women and their special role in the society.

Economic/Determinist/Marxist

Data revealed that the concept of Marxism is emphasized in the story "Dayang Aranghela" of President Roxas. It is noted that the village was economically progressive and peaceful in the ancient times. The villagers had their own system of government. The issue of being progressive and economically stable became the struggle of Moro invaders to attack and win the place.

On the other hand, status of the lovers Dayang Aranghela and Datu Palawan has never been an issue in the story for they both belong in the affluent class and high profile status. The application of the approach in the selected folk literature implies that socio-demographic profile/economic stability of the people or the characters is anchored in making the story or has been an issue within the story.

Psychological/Psychoanalytic

The data conceptualized from Psychological/Psychoanalytic approach which provided a new key to understanding of characters by claiming that behavior was caused by hidden and unconscious motives and drives.

The sugilanon "Pedro, Pedro Mendez" of Cuartero (Capunan, 2004) used to describe the state of mind and behavior shown and practiced by main character Pedro in the story to his wife. In the statements,

“Iya na abotan ang iya asawa nga nagaistoryahan sa ila nga kaingod nga lalaki. Nagtubo gid kay Pedro nga paino-ino ang malain. Si Pedro tuman gid ang iya imon.”

Pedro was paranoid, distrustful or obsessively anxious about something, or unreasonably suspicious of Maria and his male neighbor and their thoughts and motives. He thought that the two were doing something infidelity and an affair that made him felt too much anger and eventually killed Maria using his bolo.

The approach is very distinctive to explain the character of Dayang Aranghela state of mind upon knowing her father-Datu Calmerin and lover-Datu Plawan were dead. She experienced too much sorrow and sadness in those moments which resulted to her sickness which is present in the statement:

“Nabalitaan niya ang kamatayon sang iya pinalangga nga amay kag ni Datu Palawan. Sa tuman nga pangasubo, siya nagmasakit kag sa pila ka bulan napatay siya.”

The depression and loneliness in hiding alone to the nearby mountain added to her unstable condition and eventually death.

The application of the approach Psychological/Psychoanalytic in the selected folk literature implies that the characters in the story have different distinguishable state of mind and behavior which made them famous and memorable among readers and listeners. Like true human beings, characters embodied feelings and emotion that should be given in-depth importance for them to be understood their presence in the story.

Archetypal/Symbolic/Mythic

Based on the data, Archetypal/Symbolic/Mythic approach was applied for literary analysis by stories of Bagsang (Dumalag), Bulawan Nga Barko ni Don Braulio (Pilar), Two Tales and A Local community (Pontevedra), and Dayang Aranghela (Pres. Roxas).

Dumalag *sugilanon* mythical character, Bagsang, whose legs have scales like in a snake made the story very familiar and made the municipality of Dumalag very famous for in the neighboring places. The Suhot Spring which was the private bath in the Suhot Cave as mentioned in the story is considered as a tourist destination in Dumalag at the present.

Pilar “Bulawan Nga Barko Ni Don Braulio” story has applied archetypal approach in the sense Don Braulio search for a paradise or gold to become richer

and more prominent. The “mysterious golden ship” became a symbol which symbolizes the legacy and mystery of Don Braulio among natives of Pilar and used to forewarn if there will be a typhoon coming.

Pres. Roxas has the archetypal pattern that could be derived throughout the context of the story by the sacrifice of the hero/es for the benefit and freedom of all. The deaths of the great datus were heroic symbol in promoting orderliness and peacefulness in the village and dispelling the acts of slavery against their “villains” (Muslims). Their fights, battles and sacrifices for their land and people can suffice for what is being required to become a hero. Moreover, it is presented the archetypal pattern about Muslims who have no second thoughts in killing other people for the sake of their beliefs and practices. To them, killing non Muslim is a sacred sacrifice and religious act.

Two Tales and a Local community of Pontevedra had notable symbols “talibong”, “bairan” and “babaylan”.

Talibong, a local term for bolo, was indispensable, because of its value use in clearing an area for planting or in catching fish. It also symbolizes as weapon and very prized possession.

Bairan and *babaylan* were both symbolisms on how local community Bailan got its name. *Bairan* as grindstone where the place of Bailan was renowned long time ago which believed possessed magical power for the *talibong* (bolo) to be effective with. *Babaylan*, the one who performed art of healings, rituals and ceremonies, moved in the village of the place Bailan because some of them persecuted in the pueblo by Spaniards and they were accused of insinuating the pulpit. This became the reason why they moved and settle away in village which was called “baylan” short of *babaylan*.

President Roxas “Dayang Aranghela” great mysterious bell in the story can be regarded as a symbolic representation as forewarning for the natives if there is another intrusion of Muslims. In this way, the bell symbolizes their opposition from oppression and slavery.

The Mythic symbols mentioned in the story were: Genie Man Apao, he appears sometimes as a hunter with enchanted hand of spear; sometimes as a trapper, Gat Agyayating, the magic net; sometimes as a domesticator and the culturist of fish and plants was Magat-Yawo. Datu Calmerin, if badly wounded and died in the battle, has a mythical power that has the ability to rejoin and be alive again. Fragrant tree was constituted also from the grave where Dayang Aranghela was buried. It is believed that the tree was named after her reciprocated for Dayang Aranghela’s goodness and forever love and remembrance to the villagers and to Datu Calmerin and Palawan.

The application of Archetypal/Symbolic/Mythic Criticism in the selected folk literature implies that archetypal patterns, symbolisms and mythical creatures and characters add conspicuousness and impact to the literature.

Moreover, the result confirmed the result of the study of Villaruel (2013) stating that the naming of every local community can be traced to its own legend, every legend of the local community has its own etymological root, almost one-half of the local community studied are allegorical and philological theories of origins or the legends were based on literal and distorted interpretations, respectively, and mythological legends of different local communities in the municipality of Pontevedra do not show relevance to their festival celebrations of their local communities and that almost all local community names are based on their root of origins.

Reader-Response Criticism

The Reader-Response Criticism worked in the following folk literature: *Ambahanon-Sapian* (Sapian), *Ambahanon-Hil-o Hanay* (Ivisan) and *Composopanay Bukidnon* (Tapaz).

The three selected folk literature belonged to the genre of poetry. The *ambahanon* Sapian meant to inculcate love and gratitude to one's native land, giving back all the goodness and things bestowed by the place. *Sigma Hil-o Hanay* spoke about the historical, topographical and cultural background of the municipality that is shown through their Hil-o Hanay festivity. *Composopanay Bukidnon* appealed.

CONCLUSIONS

The province of Capiz was very rich with folk literature like *ambahanon*, *binalaybay*, *composopanay*, *harana*, *hurobaton*, *lowa*, *paktakon*, *pamulong-pulong*, and *sugilanon*. Folk writings with poetic features were more common and identified compared to prose. Among the identified, *paktakon* was dominant and *binalaybay* and *harana* were least familiar. This implies that Capizeños are poetic and singing has played in their lives significantly.

There were folk literature common and can be found from one municipality to the other. It implies that there was an active practice and presentation of folk literature in the province. The analysis of folk literary elements was a better aid for comprehensive studies and to understand the contexts and messages of the writings. Through this, in-depth appreciations to the cultural, social and historical

aspects of Capiz through our own stories and poems will be uplifted and enjoyed.

The folk literature *sugilanon* in Capiz had a historical connections and relevance to the province. Also, the used of archetypal, symbolical and mythical representations or items were noticeable in the *sugilanon* selected.

TRANSLATIONAL RESEARCH

The study can be distributed to the Department of Education (DepEd) and Commission on Higher Education (CHED) curriculum planners and implementers especially in the province of Capiz to design and intensify the inclusion of local literature as references in implementing effective and quality curriculum.

Local government officials can hold cultural shows and presentations to culminate to the younger generation and showcase the creative talents and culture of the people in their place. This can uplift tourism industry of Capiz too.

Teachers in all levels in the province of Capiz may use and integrate local materials and folk literature of Capiz to enliven the teaching of literature in class discussions. The results and analysis can be used as springboard and aid in teaching language and literature to students for their appreciation of cultural, social and historical background and heritage of Capiz.

City, municipal, tourism offices and local libraries should keep and maintain locally produced folk literary materials for preservation and perpetuation of historical and cultural aspects of their place.

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