

Myths, Legends and Folktales in Guimaras: A Cultural Heritage

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This study focused on the collection and analysis of the different myths and legends in the island province of Guimaras. The study involved qualitative research, with narrative description of data and narrative description of procedure and logical analysis. In this study, mostly collected materials in the form of documents were analyzed using the qualitative approach.

The findings of the study disclosed that almost all of the barangays in the whole island province have their own story about their place. There were four (4) mythological legends and ten (10) miscellaneous legends in addition to the Bulley name place legends present in the island of Guimaras, which totaled to 52. For the setting of the legends, the places where the events occurred mentioned the present names of the places. However, there were stories, the place settings of which were not specified. There were no specific dates mentioned as to the time of the occurrence of the events. The dominating motifs may be occurring in pairs such as good and evil, power and strength, and love and fear. The characters were not individuals. They were generalized and stereotyped. They were either good or bad. As the story progresses, no development of character was evident.

The plot varied in terms of length and structural arrangements of events. Some of the legends which pertain to the heroic or laudable deeds of some people were short. Those, however, with longer narration showed cause-and-effect relation of incidents in the narration. The symbols were the common objects and situations that were related to the daily activities of the characters. Many of the legends of Guimaras island narrated the heroic deeds of some people, stressing lessons one should learn in life. Historical facts may be gleaned from the myths and legends of Guimaras island. Some of the characters were actual persons who had existed and whose heroic deeds and contributions to the place were being honored and valued by the people. Legends and myths of Guimaras island were perceived to be true describing the daily activities of the people that occur in socio-cultural contact. Thus, values were manifested in the different legends that were collected.

This study may now be included as a reference material for teachers of Philippine literature.

Introduction

The Philippines is a country endowed with a very rich culture. Such culture comprises the peoples' arts, literature, music and other related intellectual activities. Particularly, literature of the Filipino people goes beyond, way back the discovery of Magellan of the islands. That was the time when others thought that was only the time the literature of the early Filipinos began.

Philippine literature, before the arrival of the Spanish colonizers, consisted of oral folk stories and proverbs in the various dialects of the islands. Owing to the works of our own archeologists, ethnologists and anthropologist, we were able to learn more about our pre-colonial times from the bulk of materials about early Filipinos as recorded by the Spanish, Chinese, Arabic and other chroniclers of the past.

Philippine oral folks' stories were composed of myths and legends. These myths and legends were preserved and handed down from generation to generation through words of mouth. The early Filipinos told stories about the things in their surroundings, about phenomena that occurred and they tried to give reasons and to rationalize their existence or occurrence through stories.

Myths and legends differ from each other. Myths are prose narratives which, in the society in which they are told, are considered to be truthful accounts of what happened in the remotest past. They are accepted on faith; they are taught to be believed; and they can be cited as authority in response to ignorance, doubt or disbelief. Myths are the embodiment of dogma; they are usually sacred and they are often associated with theology and ritual. Their main characters are not usually human beings, but they often have attributes; they are animals; they are animal deities; or culture heroes whose actions are set in early world, when the earth was different from what it is today, or in another world such as the sky or the underworld. Myths account for the characteristics of birds, animals, geographical features, and the phenomena of nature. They may recount the activities of the deities, their love affairs, their family relationship, their friendship and enmities, their victories and defeats.

Legends, on the other hand, are prose narratives which, like myths, are regarded true by the narrator and his audience, but they are set in a period less remote, when the world was much as it is today. Legends are more often secular than sacred and their principal characteristics are human. They tell of migration, war, victories, and deeds of past heroes, chiefs and kings and succession in ruling dynasties. In this, they are often the counterparts in verbal tradition of written history, but they also include local tales of buried treasures, ghosts, fairies and saints.

Folktales are prose narratives which are regarded as fiction. They are not considered as dogma or history, they may or may not have happened, and they are not to be taken seriously. Nevertheless, although it is often said that they are told only for amusement, they have other important functions, as the class of moral folktales should have suggested. A variety of subtypes of folktales can be distinguished including human tales, trickster tales, tall tales, dilemma tales, formulaic tales and moral or fables.

The people in the Visayas have a very rich folk literary collection. The Western Visayas literature or Panayanon literature includes those written or orally transmitted traditions in the provinces of Panay Island, namely Iloilo, Capiz, Antique and Aklan. Western Visayas literature also includes the literature of the provinces of Negros Occidental and Guimaras, both of which are separate islands. Visayan Folk literature ranges from brief riddles, proverbs, ditties, ritual chants to elaborate love songs, tales and extensive epics. A poem is called binalaybay and the tale is the asoy or the sugilanon. The paktakon is a riddle while the hurubaton is a proverb. Both are usually in two lines and rhymed. Folksongs may be as simple as the ili-ili or lullaby or as intricate as the ambahan, a long song alternately sung by a soloist and a chorus; the siday which can be a long poetic joust between two paid poets respectively representing the two families in a marriage suit (siday sa pamalaye); or a balitaw, a jocose love song sung in a debating manner by a man and a woman. The asoy may be a legend or a tale about a folk hero or a local happening. Foremost among the Panay epics are the Labaw Donggon and the Hinilawod. Ritual chants are delivered by the babaylan or healer to please the diwata or supernatural beings or spirits in exchange for good health and luck in the home and the fields during planting and harvest seasons.

The Visayan folk literature, however, especially myths and legends are hardly heard of today. Modernization and advancement in technology have created a great gap in the traditional Filipino literature. Many Filipinos, especially the members of the present generation have already forgotten about the various myths and legends of their place. Many have not experienced listening to the different myths and legends of their place. A lot do not even know the legend of their own place. In a random survey of students in Philippine literature classes done by Fresnido, results showed that the college students look down on folk literature, treating it as inferior in quality to literature written in English or Filipino. Contributory to this situation is the lack of documentation of the local oral folk literature of the place. These myths and legends which are part of our oral tradition should be preserved to give the later generations a chance to have a glimpse of the richness of their literature. Compared to the Tagalog literary folk collection, not much has been written especially about the Visayan collection in books of national publication. Fresnido further stated that "it is difficult to characterize the national literary sensibility because the great bulk of vernacular literature has remained uncollected. The need for a massive basic research on vernacular literature cannot be overemphasized". Thus, her study aimed at making a contribution to this regard, minimal though it may be. Rabuco also stated that "although a great stride may be observed in the advancement of Filipino culture by different movements in art and education, hindrances to the enrichment of culture, particularly, in literature exists. There is still a dearth of researchers and publications in the field of regional and indigenous literature".

Owing to these two researchers and many other Visayan writers and researchers in the field of regional literature, research and documentation of indigenous oral folk literature have materialized. The works of Dr. Amorita Rabuco entitled "Ilonggo Folk Poetic Intuition in Lo-a" and "A Documentary Survey of Philippine Folklore Towards Research Possibilities", Judith M. Fresnido's "Selected Composos from Panay" have been proof enough of the vast collection of oral folk literature that we have. Thus, as a student of literature, though how little this maybe, I have come to realize that each one of us should contribute to the preservation of these oral folk literatures, especially, that in the island province of Guimaras.

Guimaras Island is located southeast of Panay island and northwest of Negros island. It is blessed with beautiful scenic spots and untouched beaches with clean and pristine water which is comparable to other exotic places in the world. It is cited as the must see island in this part of the country by the Department of Tourism, "WOW Philippines". This island is not only beautiful and paradise-like, it has a very rich collection of oral myths and legends that have added to its natural attractions. Through these stories one can have a glimpse of the colorful past of this beautiful

island. To mention a few, these are the legend of Siete Picados and Roca Encantada, the legend of the Balaan Bukid, Isla Naburot, the myth about Pulang Pasayan, Catiliran Cave and many others. However, no available documented literature can be found about these myths and legends of the island province. Many old folks claimed though that there are plenty of prose stories in the island.

With the passing of time the members of the older generation who have known these folklores from their forefathers by words of mouth are getting older and some are already dead and without documentation, these will be buried with them forever. In the face of this imminent extinction, the researchers and advocates of folk literature have to make immediate moves to salvage what remains of this dying form of literature and to derive value from it; hence, the reason for this study.

Statement of the Problem

The main objective of this study is to collect and analyze the different myths and legends in the island province of Guimaras.

Specifically the study would like to:

- a. Collect, identify and classify the different myths and legends in the island of Guimaras;
- b. Determine elements of the myths and legends of Guimaras Island in terms of settings, motifs, characters, plots, symbols and themes;
- c. Analyze these myths and legends based on variants and values manifested.

Methodology

The study involved qualitative research, with preferences for expert informant sample, narrative description of data, and narrative description of procedure and logical analysis, (Rabuco, 2001).

Specifically, the methodology which was employed in the study was qualitative-textual analysis. This involves content analysis, a research method of making references by systematically and subjectively identifying specified characteristics within a text. The investigation relied mainly on reflective thinking, or on the researcher's own reasoning and judgment.

Collection, Transcription and Analysis of Data

a. Collection

The data collection was done by identifying first the informants who are knowledgeable about the different myths, legends and folktales in the island province. The participants were interviewed individually by the researcher. They were all asked to retell the myths and legends or identify materials from which the myths and legends can be found. All the myths, legends and folktales available in the five (5) municipalities in the island province of Guimaras were collected.

The assistance of the different Philippine literature instructors and students in the two campuses of Guimaras State College was sought. Students were required to submit myths and legends of their respective barangays as part of their project in Philippine literature. Those barangays which were covered by these students were personally visited by the researcher for validation of information gathered. For those barangays which were not included in the reports of the students, they were personally visited by the researcher. The technique which will be employed will be "vacuum cleaning" (Rabuco, 2000) a technique wherein the researcher gathers all folk materials that he/she finds in the field. Those which were narrated by the informants were tape recorded. For those which are already documented, a copy was secured. Personal data of the informants was determined. Attached in appendix 1 is the personal data sheet of the information to be gathered from the informants.

Transcription

Collected myths and legends, as narrated by the old folks in the barangays, was transcribed in the language of the narrator which is Ilonggo before they will be translated to the English language. Translation will be done word for word first, and the grammatical construction maybe considered later. Translation maybe done line-by-line, sentence-by-sentence, or paragraph-by-paragraph translation, with content validity foremost in the researcher's mind. Content validity maybe checked during narration. However, in the final text of the report, the Ilonggo version of the myths and legends, as narrated by the informants will be included.

Data Analysis

In the light of qualitative content-textual analysis, the following data analysis procedure will be devised and employed:

1. Identification of Context Units
2. Identification of Units of Analysis
3. Use of Analysis Matrix

Classification, Elements And Contents Of The Myths And Legends In The Island Province Of Guimaras

Collection, Identification and Classification of the Myths, Legends and Folktales

Results of the study showed that almost all of the barangays in the whole island province of Guimaras had stories about their place. The bulk of their collections may be grouped under the place named legend (Table 1). These name place legends were classified into: a) a place named after a person or a group of persons (lovers, a couple, etc), b) a place named after a plant or other things that settlers find in that place, c) the place named as a result of verbal misunderstanding on the part of the foreigner asking questions in a foreign language to uncomprehending rural folk, d) the name of the place merely a shortened form of a phrase uttered by a character in the legend, e) the name of the place describing a memorable event that happened in that place, f) some name place legends simply describing the place and g) a place named after a patron saint (Table 2). There were legends also which were categorized as miscellaneous and mythological legends. Folktales were classified into human tales, trickster tales, tall tales and humorous tales.

Results of the study revealed further, that in the 149 stories collected there were five (5) mythological legends, ten (10) miscellaneous legends, and 25 folktales in addition to the 108 stories of name place legends that were existent in the island of Guimaras.

The category of name place legends with the most number of stories told was "the place is named after a plant or other thing that settlers find in the place," which totaled to 33. Those which belonged to the classification of "a place named after a person or group of person," totaled to 33. There were 17 stories that the place was named after a patron saint or saint and 12 stories that a place was named as a result of verbal misunderstanding on the part of the foreigner asking questions in a foreign language to uncomprehending rural folk. There were seven (7) stories that, simply described the place, while there were two (2), classified under "the name is merely a shortened form of a phrase uttered by a character in the legend", and four (4) "the name of the place described a memorable event that happened in that place" (Tables 1 and 2).

Table 1
The Classification of Myths and Legends Collected in
the Province of Guimaras

Classification /Category	Frequency	Rank
Name Place Legends	108	1
Miscellaneous Legends	11	3
Mythological Legends	5	4
Folktales	25	2
Total	149	

Table 2
Categorization of the Place Name Legends Collected in
the Province of Guimaras

Classification /Category	Frequency	Rank
1. A place is named after a person or group of Persons	33	2
2. A place is named after a plant or other thing that settlers find in that place	33	1
3. The place is named as a result of verbal misunderstanding on the part of the foreigner asking questions in a foreign language to uncomprehending rural folk	12	4
4. The name of the place is merely a shortened form of a phrase uttered by a character in the legend	2	6.5
5. The name of the place described a memorable event that happened in that place	4	6.5
6. Some place name simply described the place	7	5
7. A place is sometimes also named after a patron saint	17	3
Total	108	

The slant of the bulk of collection towards legends or origin of places is attributable to the efforts of the barangays, as sources of the collection, in gathering the historical facts about their barangays. Obviously, mythological stories and folktales are wanting. Barangay stories did not include much of myths and folktales. All the legends which belonged to the categories of name place and miscellaneous legends have the elements of legend based on the different concepts of legends mentioned above as basis for differentiation and identification. The distinction of the legends and folktales collected were that the event happened during the time when the world was much as it is like today. For example, in the legend of Siete Picados, "a long time ago, there lived a rich couple named Tiyo Manuel and Tiya Clara, who had seven beautiful daughters. They were so wealthy that they provided their daughters with whatever things they asked, even with maids to serve and follow each one of them around. Because of their wealth, the seven girls grew up proud and spoiled ladies. They never shared what they had and most of the time, they showed off their elegant dresses and jewelry to the girls socially inferior to them." This is also true with the folktale, Si Sixto Bantiilg, "si Sixto Bantiilg isa ka mananggite nagapuyo sa Iqdarapdag. Isa ka hapunanon namanggot siya sa iya tuba-an, sang nagasaka siya sa lubi netingala gid siya kay ang iya nga tuba diutay na leng bilin. Sang pappana-og na niya nakita niya ang kama-kama nga nag-inom sang iya nga tuba, gindakop niya ini kag ginsilingan nga para indi na magliwan gupaitak niya ini para indi na magliwat pa."

The characters were human beings like Tiyo Manuel and Tiya Clara. The motives of the characters to show off are also characteristics of the people of the present period. In the legend of Guimaras, the place where the event happened mentioned the present day names of such places as Panay, Negros and Cebu. This is seen in the following narration; "in the early days when the different islands that composed the Philippines were ruled by brave datus and chieftains, the island of Panay, which was very progressive in those times, was under the strict rule of Datu Paiburong. All of his subjects were afraid of him, and they obeyed him as if he were their God. Datu Paiburong was not only absolute in his rule but he was also a very proud man. He was proud because of his very beautiful daughter name Guia. Guia's beauty was known not only in the island of Panay but also in the neighboring islands of Negros and Cebu." This is the same with the folktale "Ang Taluto nga Kahoy", "sang tiyempo Espanyol sa Sitio Casita sakop sang aton Barangay, dira nga sitio ang una nga ginpatindug ukon ginhimo sa bato ang altar pareho sang isa ka kweba nga pwede pana-gu-an sa sulod. Tama gid ka tinlo tungod sa sulod sang kuweba ga-istar ang pari sang una. Makitan subong gani nga ang mga gamit kag menu sang simbahan tama kadaan sang gid".

The concept of legend may describe a narrative as more "mundane." This means that it is concerned with the everyday activities of the people in the place, as in the legend of Barangay Alegria, Sibunag, "Long time ago, people living in "Barasan" (they used to call this place this name which originated from Barasan leaves) used to ride on a "Balsa" when they went out fishing. Other community residents, especially men gathered "Bannot" vines to be used in making their mats of "Kubo" where they live. The vines of "Bannot" are used in tying the materials needed to build their houses, while the women are busy in mat weaving and basket making. After they have made many products of this mats and baskets, they brought this to Negros and sold this to "Negrosan-non" to buy their needs at home. The same is true with the folktale "Ang Muwa", "ang muwa isa ka tawo sa talon, nga isa man ka engkantohanon. Ginpamangkot ya ang babaye nga kon anhon ya ang pangdan? Ginsabat sya sang babaye nga lalahon sang banig. Ang muwa nagmangkot liwat sa babaye, nga anu ang proseso sa paghimo sang banig?"

Those stories which fall under the category of mythological legends, however, have the elements of myth because they describe the creation of islands, mountains and rivers and other natural elements of the universe. This approach is depicted in the mythological legend of the three peaks of Millan as shown by the following, "Above their graves, the earth rose until today one visiting the place can see three mountain peaks called Mt. Bontoc, Mt. Dinalman, and Mt. Tigbe. The place was named Millana which today is known as Brgy. Millan, to remember the beautiful princess who died for the sake of love."

The different legends and folktales collected were then classified based on the classification of myths and legends introduced by Damiana Eugenio in her book *The Legend* (Eugenio, 1996). The groupings for legends were composed of Heroic Legends, Religious Legends, and Legends recounting encounters with supernatural beings, miscellaneous legends, place name legends and mythological legends. Eugenio has also categorized those legends which tell about the creation of mountains, island and rivers into mythological legends. For folktales it was classified as trickster tales, humorous tales, human tales and the like. The same approach was used in this study.

Damiana Eugenio had made some distinctions between methods of classifying myths, legends, and folktales in her previous works. She stated that,

"In the present compilation of Philippine legends, which is being put out together, I am modifying this classification scheme slightly. I have tried to solve the vexing problem of terminology, the problem of distinguishing between 'myth' and 'legend' by using as guide Stith Thompson's *Motif-Index of Folk Literature*, which puts all origin motifs under 'Mythological Motifs'. All tales, therefore, that I had previously called 'Etiological Legends' except name place legends, are now to be found in my collection of Philippine Myths, where they may be considered to belong to the category which Thompson calls 'Mythological Legends'" (Eugenio, 1996).

B. Elements and Contents

a. Setting

1. Specificity and Generality of Place

The setting indicates the place and the time when the event happened. In terms of place, it was observed that the places where the events occurred in the legends, mentioned the present names of specific places such as "Guimaras." This is noted in the legends of Barangay Balcon Melli-za and Maravilla in Jordan because these are also their present day names. Similarly, in the legend of Brgy. Aguilar version 2, it was mentioned that, "the Japanese invaded Guimaras island.

They landed on the eastern seashore of what they called today as Suclaran wharf." The same was observed in the legend or historical account of Brgy. Navalas, which mentioned that, "Fr. Fernandez, wrote that since the early days of evangelization of the island of Panay, small villages were formed in Himal-us (Guimaras)." It was also observed in the folktale from Morobuan which mentioned that, "sang una nga tiempo ang „Morobuan' indi pa tunay nga pangalan nangin sentro sang base sang mga Hapones sadtong Ikaduhang Inaway Parigkalibutan. Bilang isa ka baryo nga nahamtang sa baybayon diri man makita ang isa ka base sang mga Hapones nga kon sa diin ginatago ang mga armas, pagka-on, bulong kag subong man mga bagay nga ila nakuha sa mga tumandok (natives)." The reference to the two (2) islands of Panay and Negros was very prominent in the mythological legend of Bato Binaylo and Three Peaks of Millan, "Long, long time ago, there were two giants, one from Panay and the other one from Negros. The giant from Panay was known as Lumawag and the giant from Negros was known as Iskalante."

Aside from mentioning the islands of Guimaras, Panay and Negros, the myths, folktales and legends pointed to local sitios and places. In the legend of Sitio Malanay came from the words "Mala" which means dry and "Nay" means mother. In the Legend of Brgy. Cansilayan, the name Cansilayan was already mentioned in the following lines which states that, "One of their children was named Cansilayan taken from a certain kind of tree that is common in this place." This was also found in the legend of Brgy. Dagsaan, which mentioned the sitio Boro-Boro which is found in that barangay, "It was passed along to the present generation that "dagsa" especially during the rainy seasons were usually carried by the current at the seashore of Boro-boro and stayed there for days." The same is true in the legend of Brgy. Cabungahan, the name "Cabungahan" was mentioned, "The word "Cabungahan" was derived from the word bunga which is usually used in making "minama." This was also observed in the folktale, "Ang Taluto nga Kahoy sang tiyempo Espanyol sa Sitio Casita sakop sang aton Barangay, dira nga sitio ang una nga ginpatindug ukon ginhimo sa bato ang altar pareho sang isa ka kweba na pwede panagu-an sa sulod. Tama gid ka tinlo tungod sa sulod sang kuweba ga-istar ang pari sang una. Makit-an subong gani nga ang mga gamit kag menu sang simbahan tama ka daan na gid"..

In some legends however, non-specificity and generality of places prevails. They merely described the place based on its physical attributes. This is seen in "bongga" from the "bongga caves" in the legend of Brgy. Sto. Domingo. In the legend of Aguilar version 1, the place was said to be "surrounded by vast trees untouched and only few family living in this place." The legend of Brgy. Bugnay described the place as, "the area was fully covered with trees and very few families were residing in the area. Most residents survived by hunting and tuba gathering." In the legend of Brgy. Tamborong, the setting was simply stated as "this can be compared to a large track of land covered with big trees and there was no accessible roads even pathways or trails." The mythological legend of Sibunag describes the place as, "an island sparsely populated. Giant trees grew in the mountains where wild animals lived. The rivers and sea teemed with fishes and treasures such as pearls abound in the watery depth."

2. Non-specificity and Generality of Time

It was observed that no specific dates were mentioned in legends and folktales. This means that non specificity or generality of time was the only indication of the essence of time in the different legends. The time reference commonly use are, "long time ago,"

"once upon the time," "in the distant past," etc. For example in the Legend of Zaldivar version 1, the essence of time can be recognized by the phrase, "long time ago there were many fishes beside the seashore which was named Silag." In the Legend of Brgy. Bugnay, the essence of time was described through this phrase, "the story dates back to the distant past." In the Legend of Brgy. Dasal, the essence of time can be recognized in this phrase, "sang una nga panahon ang barangay Dasal wala pa sing ngalan" and in the folktale Ang Muwa, the essence of time is expressed in terms of "sang una nga tiempo may isa kaistorya parte sa isa ka babaye nga mahilig maglala sang banig".

In the Legend of Brgy. Mclain, reference to time was simply, "a long time ago." Also in the Legend of Brgy. Cabungahan, time was just a statement of, "during the times when you and I were not yet born."

In some pieces attempts to put time to a historical period were done, however, when the story exactly happened could not be ascertained. For instance, in the Legend of Brgy. East Valencia, it states "during the U.S. allied invasions," while in the Legend of Brgy. Daragan, it was said that, "Spaniards landed and colonized the Philippines." In those legends which involved historical facts as in the Legend of Brgy. Navalas, the date was completely stated in this phrase, "On May 27, 1856 Pope Pius IX, issued a Papal Bull creating the Bishopric of Salu (Jaro). The bull was enforced on October 10, 1857."

The setting of the myths, legends and folktales found in the island of Guimaras also tended to be non-specific and general, although traces of specificity were seen in some pieces. This literary trait is also true to existing universal myths and legends that one reads in books today. Scholars in oral tradition in the region also concluded that the setting, place and time, of folk narratives is seen to be general and vague, (Rabuco, 2006). Particularly, myths by nature are said to have occurred in "distant past."

b. Binary Situation Motifs

The dominating motifs in the myths, legends and folktales of Guimaras island manifested in the situations that maybe occurring in pairs, such as good and evil, power and strength, love and fear and love and war.

1. Good and Evil

Noticeable in the legends named after a person is the "good and evil" motif. Goodness of deeds in the Legend of Brgy. Getulio was seen in a character of the place. The people in times of need always ask the help of Tio Tulio. "Tio Tulio was a very wise old man. He was well respected by everybody in the place. He was also blessed with healing power that notably made him very popular." Likewise, in the Legend of Brgy. Zaldivar version 1, "there was a couple named Zaldivar who lived in this community. The husband was known as Canuto Zaldivar popularly known as Captain Ditoy. They were very old couple but they helped other people especially those who were maltreated by the Spaniards."

However, there were some characters that showed cruelty motif as in the Legend of Brgy. Alegria, "the tribe was headed by their Muslim leader by the name of Datu ALegraya Ahmid Sahlik. If somebody from their barangay died, they buried him near the image of the Datu because they believed that the spirit of the one who died will give them abundant food to eat through the spirit of the rich but cruel Datu." Evil or cruelty is also manifested by the character of Datu Paiburong, the Father of Guia in the Legend of Guimaras (Version 1). He exuded strength in character that was almost akin to cruelty. "the island of Panay which was very progressive in those times, was under the strict rule of Datu Paiburong. All of his subjects were afraid of him, and they obeyed him as if he were their God. Datu Paiburong was not only absolute in his rule but he was also a very proud man. He was proud because of his very beautiful daughter name Guia."

"Good and evil" motif is not seen only in a character, but also in a group of people. The Muslim invaders showed cruelty to the people of the place, as mentioned in these lines taken from the narration in the legend of Navalas Church,

"the author also stated that the Muslims Sali and Silungan, leaders of the expedition against Panay, combined their forces at 1,600 until they reached 6,000 strong men and threw their strengths against the island of Panay. They stated that the neighboring island of Guimaras became the Muslim refuge, after the forces of Arevalo Mayor Juan Garcia Sierra succeeded in driving the Muslims from the island of Panay. It has been mentioned that a former priest of the church was captured and enslaved by the Moro (Muslims) raiders. Most of his members /followers fled from the Muslim pirates to the nearby Mt. Kasarig."

The legend of Brgy. Morobuan showed both goodness and cruelty of deeds as motif. The goodness of deeds was manifested by the people in the barangay when they built a boat for the Muslim pirate left behind by his group so that he can go back to his home place, despite the cruelty they have caused the natives, "the Moro asked the help of the natives. The natives put up a venta for him." The motif on cruelty of deeds is also observable in this legend as mentioned in the narration of events, which states that,

"One day there were Moro ventas which landed on this place. The Moro got everything they found. They enjoyed themselves eating, dancing, while drinking tuba. They were scandalous and oppressive. With this, the natives were so afraid of them. They fled to the mountains. As soon as they noticed that the moro had left the place, they all went down from the mountains."

The seven daughters, in the legend of Siete Picados, portrayed an evil character in the form of haughtiness and disobedience. The haughtiness of the daughters can be observed in these narration which states,

Because of their wealth, the seven girls grew up proud and spoiled ladies. They never shared what they had and most of the time, they showed off their elegant dresses and jewelry to the girls socially inferior to them. Their motive in going to the church was not to attend or participate in the church service but to display their Sunday best clothes and their expensive slippers. They snubbed all the old ladies who corrected them and they considered the custom and tradition of the place as silly and inadequate for the people of their level. These attitudes caused the majority to dislike them, and as a result Tyo Manuel and Tiya Clara also suffered the consequences of their neighbors' hate. For years, this cold treatment went on until one day, tired perhaps of getting no cooperation and neighborly friendship from the people in the place, the couple decided to make their vacation house which was isolated from the town proper by a wide river.

The disobedience of the daughters to their parents was manifested in the lines of the narration which states that, when their masts gossiped the activities for the forthcoming town fiesta, the thought of attending the dance on the night of the celebration struck the eldest daughter's mind, although She knew very well that their parents would never allow them to go out at night, especially to such public affairs. She convinced her sisters about the excitement of meeting new faces again and who knows what else. Fearing the reprimands they would receive from their parents, the young sisters hesitated at first, but as Inez, who was the oldest and the most brilliant among them, they decided to agree with the plan. The next day, they went through their usual routine so as to prevent their parents from suspecting anything. They spent the whole day in the river except for the two younger ones who were sent by the eldest to look for a man from whom they could hire a banca. Late in the afternoon, the two sisters arrived bringing the news that the banca would wait for them at the river at seven in the evening. All of them rejoiced and were amused at the thought that so far, they had succeeded in being smarter than their parents.

The seven daughters went to the dance without asking permission from their parents. When they were already going back, riding in a small boat, their boat capsized and the said tragedy happened.

2. Power and Strength

Motif of power and strength is shown in the mythological legend of Bato Binaylo. This is the story of fighting giants. Each stone that the two giants threw to each other turned into islets between the islands of Panay and Negros. The story narrated that,

"these two giants wanted to have a competition as to whom among the two of them was the strongest. Giant Iskalante from Negros threw a stone into the sea and named this as Inampulogan. Giant Lumawag from Panay threw a stone slowly and named this Bundulan (Weak). Eskalante laughed at Lumawag. He said, "You're weak, ha, ha, ha! Lumawag got very angry. Eskalante threw again another stone and named it "Tamsik". Lumawag did also and named it "Cabaring". Eskalante threw again another stone and named it "Tamsik". Lumawag did also and named it "Cabaring". All islets facing Negros were made by Iskalante and islets facing Panay came from the stones thrown by giant Lumawag."

3. Love and Fear

The Legend of three peaks of Millan portrayed fear and love motif. This is stated in the narration, "Princess Milana was filled with apprehension. She was certain that she loved the three and didn't want any one of them to die. Early in the morning before the contest Started, the princess secretly left and in a secluded place way herself. Her corpse was found afterwards by the three princes: "In the Mythological Legend of Sibunag, the motif of love and war was also manifested. The story narrated that,

"Until Sibunag met a beautiful nymph, Princess Nauway, who incidentally was the daughter of King Nagarao. King Nagarao learned of the relationship between Sibunag and Nauway. In a fit of anger and with the help of the black fairy Lumawag, he cast magic on Dakung Suba that caused the river to dry up, thus transforming the lowland into a desert in one instance. Nagarao chanced upon the lovers, Sibunag and Nauway, who fled to Dakung Suba. There Sibunag encountered Lumawag, and they fought to death. Sibunag killed Lumawag, but then Nagarao came by and cast his trident to kill Sibunag but hit Nauway instead."

These recurring situational motifs of the myths and legends such as good and evil, power and strength, love and fear and love and war are, in many ways, common motifs of folk stories. These are situations that maybe said to be the concerns of the folks in their daily lives. Usually, these motifs in folk stories conformed to the intention of the narration, that is, to entertain and instruct.

c. Stereo-typed Character

Characters in the story are the individuals or group of individuals that act out the events or are caught in the situations of events in the story.

The characters in the myths and legends of Guimaras island maybe categorized as stereo-typed characters.

Individual characters found in the stories are giants with extraordinary strength. In the myth of Bato Binaylo, giant Lumawag and Eskalante, wanted to have a competition as to who among the two of them was the strongest." The character may also be a king or a datu who is good and cruel. In the legend of Guimaras, Datu Paiburong, the father of Guia was very strict as mentioned in the narration which states that, "under the strict rule of Datu Paiburong. All of his subjects were afraid of him, and they obeyed him as if he were their God." In the legend of Brgy. Ayangan, the leader was good as mentioned in the following lines in the narration which states that, "May hinuringhuring sadto nga ini nga pinuno palangga gid sang iya nga tinawo tungod nga "ANGAYAN" gid siya sa pagdumala sang sakop." They are perhaps, sons or daughters

who are good or bad. In the legend of Siete Picados, the seven daughters were bad as manifested in the narration, "They snubbed all the old ladies who corrected them and they considered the custom and tradition of the place as silly and inadequate for the people of their level. These attitudes caused the majority to dislike them."

The individual characters may simply be a bad or good couple as in the Legend of Brgy. Montpiller, "There was a man whose wife was suffering from the epidemic too. His wife was almost dying but he kept on praying to the Lord, for he was a very religious man." Maybe, he is just a good or evil old man as in the Legend of Brgy. Zaldivar version 1, "They were very old people but they helped people especially those who were maltreated by the Spaniards." In some legends, he is a well-known person in the place who had done good deeds for mankind as in the Legend of Brgy. Getulio, "Tio Tulio was well respected by everybody in the place. He was also blessed with healing power that notably made very popular."

Even group of people are either good or bad. In the Legend of Brgy. Alegria, the Muslim raiders were cruel as manifested by the narration which states that, "they believed that the spirit of the one who died will give them abundant food to eat through the spirit of the rich but cruel Datu." The Spaniards in the legend of Brgy. Daragan manifested cruelty to the people as mentioned in the narration, "Later on the Spaniards landed and colonized Philippines and started their governmental functions headed by the Governor and the Spanish guards' functions as the military. They treated the Filipinos cruelly." The Japanese in the same legend showed cruelty as manifested in the narration which states that, "Like during the Spanish time, the Japanese soldiers treated also the Filipinos cruelly so again the fear developed in them."

As a literary art form, the characters of folk narratives are mostly typical, (Rabuco, 2006). The variety of folk narratives hindered character development as the story progresses. Such may also be attributed to the straight third person narration of the myths, legends and folktales. Another cause for this is the intention of the stories to instruct or to teach moral lessons that reduced the characters and actions into the good or the bad.

d. Variation in Plot Structure

Plot is the pattern of events and situations in a narrative or dramatic work as selected and arranged both to emphasize relationships, usually, of cause and effect- between incidents and to elicit a particular kind of interest in the reader or audience, (Baldick, 1996).

The plot of the myths, legends and folktales of Guimaras island varies in terms of length and structural arrangement of events. Some of the legends which pertain to the heroic or laudable deeds of some people are short. For instance in the Legend of Brgy. Mabini, it mentioned the heroic deeds of Apolinario Mabini, "The name of the place then, was changed to Mabini in his honor being the brilliant man in the work of heroism, though he was physically disable but intellectually he was very much capable to be called as "Brain of the Revolution." Another is in the Legend of Brgy. Getulio, which manifested the heroic deeds of Tio Tulio for the people in his community, "Tio Tulio was a very wise old man. He was well respected by everybody in the place. He was also blessed with healing power that notably made him very popular". Some are merely statements of the events that happened during those times or things found in their places. This is depicted in the Legend of Brgy. Dolores, "Got its name from the old woman who is the owner of the land where the school building is located, she donated the area with whole heart. This woman's name "Dolores" Gajo the mother of Juaquin." Another, in the Legend of Brgy. San Miguel, "Barangay San Miguel got its name from the late Don Miguel Jayme." Also, in the Legend of Brgy. Hoskyn it was mentioned only that, "the name Hoskyn was given in the memory of a philanthropic Englishman, Mr. Hilbert Hoskyn. He extended assistance to the locals by giving them medicines and food and anything within his means."

The legends which are somewhat longer showed the cause and effect between incidents, as in the legend of Brgy. Alegria. The cause of incident as narrated,

"In month of March there came an unexpected tribe who landed in then seashore of "Barasan". They boarded a sailboat called "Pangku". This tribe was headed by their Muslim leader by the name of Datu Alegraya Ahmid Sahlik. This tribe was composed of armed men who captured strong men with big bodies. They used these men as participants in their dangerous activities which they called "Bulang" in the Eastern part of Mindanao."

The effect manifested in this story as narrated,

"When the people heard this, they all ran and hid on the highest hill for their safety and for the purpose that they can see if ever this tribe will come again. When Datu Alegraya Ahmid Sahlik was not able to find these men, he decided to leave "Barasan". When the people knew that they were already safe, they went back to their work again. This time, they were not afraid to go fishing and to look for their daily food to eat. The people of "Barasan" believed that Datu Alegraya Ahmid Sahlik is a "Babaylan" or ANito. That is why they built a wooden image of the Datu and placed it on the house they built on the top of the hill. If somebody from their barangay died, they buried it near the image of the Datu because they believed that the spirit of the one who died will give them abundant food to eat through the spirit of the rich but cruel Datu. The people offered something they can gather through the faith healer they believe can speak to the spirit of the dead".

The cause and effect sequence of events is seen in the legend of Guimaras. The cause incident in the story was the offering of Datu Paiburong of her daughter in marriage to the son of the datu of Cebu as narrated,

"Data Paiburong was not only absolute in his rule but he was also a very proud man. He was proud because of his very beautiful daughter named Guia. Guia's beauty was known not only in the island of Panay but also in the neighboring islands of Negros and Cebu. Many of them tried to win her hand but failed. Her father had already promised her hand to the son of Datu of Cebu. Guia, who was a very homely girl, had secretly fallen in love with a young man named Maras. Their love affair was kept secret from her father."

The effect of the incident is reported as follows,

"The day came when Datu of Cebu and his son came to ask for Guia's hands in marriage. When the ceremony was just starting a young man suddenly rushed through the crowd and carried the bride away in his strong arms. He raced towards the sea and dived into the angry waves. At the end of the 7th day, Datu Paiburong looked out of the window and to his surprise he saw a big mountain lying between Panay and Negros."

The same is true in the folktale, Joe Pama. The cause incident in the story was:

"ang driver nanda ni Consoling kano. Ti karon indi magbaton ang tatay ni Consoling kay Joe kay mahigko pero ginbaton man nanda hay naghambal si Joe nga bisan warasweldo basta makakaon lang. Ti sa dalayon nga bulig-bulig na sa Kano kag panglimpyo kang sarakyan, karon nag-away sanda kang Kano"

The effect was that:

"pag-away nanda pinatay na ang Kano. Pagpatay na kang Kano na priso tana. Ang nagdakop kana si Salvador Pama. Pagdakop kana wara tana ginsulod sa prisohasn rugto tana ni Salvador Pama ginsulod sa CR sang balay".

In the Legend of Brgy. Ravina, the cause of the incident is, "during the Spanish era, the Spaniards were very strict when it comes to discipline. The residents, when caught making mistakes, were punished and the punishment depends upon the severity of the mistakes they have committed. Besides the residents find it hard to understand the Spanish language" The effect event as reported is,

"One day, one of the residents was caught making mistake, he was punished by the high ranking officials. After the punishment they just left the poor man. While on their way home, they met Spaniards and they asked them if what was the name of the place they were in. The residents thought that they were asking about the situation of the man they were carrying so they answered, "grave na, grave na". The Spaniards repeated these words "grave na" thinking that the name of the place was gravina and later it became "Ravina".

The cause and effect sequence can also be observed in the mythological legends of Bato Binaylo, Sibunag and Three Peaks of Milan. In the legend of Bato Binaylo, the cause event is manifested in the narration, "These two giants wanted to have a competition as to who among the two of them was the strongest." The effect event is

"Giant Iskalante from Negros threw a stone into the sea and named this as Inampulogan. Giant Lumawag from Panay threw a stone slowly and named this Bundulan (Weak). Eskalante laughed at Lumawag. He said, 'You're weak, ha, ha, ha!'. Lumawag got very angry. Eskalante threw again another stone and named it "Tamsik". Lumawag did also and named it "Cabaring". All islets facing Negros were made by Iskalante and islets facing Panay came from the stones thrown by giant Lumawag. Due to his too much anger with Iskalante, Lumawag threw another stone and named this Himal-us and gave his promise to protect this island from any giants of the seas and lands."

In the legend of Sibunag, the cause event is narrated as,

"It was then surprising that a human being, a mortal would fall in-love with a fairy or nymph. King Taras fell in love with the Goddess, Selfa Saliyaw. Their marriage begot a son Prince Sibunag, who upon his birth was foreseen by wise men and teller of tales, Pandugan, to be the founder of a place in the future."

The effect event as narrated is,

"During the baptism of Prince Sibunag, the King of Mermen (siokoy) named King Nagarao, tried to take away the Prince as a revenge to Selfa Saliyaw who jilted him. There happened a fight between the fairies and the mermen. However, the queen of fairies Queen Kunini was able to hide Sibunag and carried the infant to her Kingdom. Queen Kunini was once in-love with King Taras and taking the infant would console her of not being loved by King Taras. Prince Sibunag grew into manhood under the care of Queen Kunini."

In the legend of the Three Peaks of Millan, the cause event is manifested in the narration which states that,

The father of Princess Miliana knew that someday her daughter would rule the kingdom and wanted to see her daughter take a husband. So he decreed that there would be a contest to determine the husband of Princess Miliana. Contestants arrived from far away lands and for three days the arena in front of the palace was filled with fighting men. At the end of the third day, only three contestants were left: Prince Bontoc, Prince Dinalman and Tigbe from the east. She recognized the three as the ones she saw in her dreams."

The effect of the sequence of events is narrated as,

"the King ordered that the three contestants left would fight the next day. Princess Miliana was filled with apprehension. She was certain that she loved the three and didn't want any one of them to die. Early in the morning before the contest started, the princess secretly left and in a secluded place killed herself. Her corpse was found afterwards by the three princes. The three were filled with grief and vowed to watch over the grave of Princess Miliana. They remained there watching until several days their dead bodies were also discovered. Above their graves, the earth rose until today one visiting the place can see three mountain peaks called Mt. Bontoc, Mt. Dinalman, and Mt. Tigbe."

The short narration of events without an obvious plot and structure are seen mostly in legends of place names. The same observation was made by Dr. Amorita Rabuco, referring specifically to Hiligaynon narratives. Dr. Rabuco named such plot less plot narratives as "ante narratives" (Rabuco, 2006).

The cause and effect arrangement of events are shown in the longer myths, folktales and legends. As seen above, the main events in the stories are group or cut into cause and effect incidents. Nevertheless, the series of events may reveal that one incident is the cause of the next incident which is the effect of the previous incident. There appears to be a logical sequence of events, (Rabuco, 2006).

e. Embedded Symbols in Daily Life

Symbols, in the simplest sense, are anything that stands for or represents something else beyond it - usually an idea conventionally associated with it. Objects like flags and crosses can function symbolically. In literary usage, however, a symbol is a specially evocative kind of image, that is, a word or phrase referring to a concrete object, scene, or action which also has some further significance associated with it, like roses, mountains, birds, and voyages have all been used as common literary symbols, (Baldick, 1996).

The common objects found in the different legends are those related to the daily activities of the characters. Land is the symbol found in the Legend of Brgy. Espinosa, which is manifested in this narration which states that, "One day the Governor of Guimaras announced a project and that deals with the distribution of land. And he said that those who are interested should go to his office." Another are the herbs found in the original name of Mabini which is Lubigan, "Long time ago, this barangay was called "Lubigan" due to the presence of an herbal plant called "Lubigan" which was used to cure spasm." Another is the fish in the legend of Zaldivar version 2, "One day the Father and Son went fishing to the sea. By good luck, they saw a school of fish called Silag" and Bugnay in the Legend of Brgy. Bugnay, "The barangay got its name from the local trees, known as bugnay trees which bear fruits in bunch where it will change its color from red to black when it is already ripe. It flourished along the bank of the rivers." Sap-ang an edible tubers is the reason for the name of Brgy. Sabang, "They were given a certain food called "Sap-ang" which was cooked, "burot-like" edible root crop for their supper." In the folktale, Ang Muwa, it was the "lala banig" and in the story "Ang Duwa ka Mali-Malion", "sang una may mag-asawa nga sanday lita kag Hostakyo. Ginsugo ni Hostakyo nga "mangutan kadyos ang iya asawa sa ila kaingin"

The group of legends under the category, 'a place named after a patron saint', can be found in the following lines of the narration from the Legend of Brgy. Salvacion, which states that,

"when the people were gathered in the church and prayed for their protection during the Japanese invasion, the Japanese soldiers gathered all the civilians they can find all over the place. There were machine guns facing by the altar ready to fire shoot. While all the people were praying to the image, suddenly a Japanese officer arrived. The people were watching in silence, breathless of what will be the command of the said officer. He commanded the Japanese soldiers to let the crowd go out safely. All the women who were last to go out have seen the Japanese officer got the baby the Nuestra Señora de Salvacion was holding by her arms and kept it on his pocket by his heart. Until now the image of the baby Jesus cannot be found anymore."

This event or action symbolizes the miracle which happened during that time. The people of the place were saved from death which the people have linked it to their faith to the patron Nuestra Señora de Salvacion.

In the Legend of Guimaras, the island, which developed after the tragic disappearance of the characters in the sea waters, symbolizes the feelings of the lovers for each other. This is seen in the lines, "When the ceremony was just starting a young man suddenly rushed through the crowd and carried the bride away in his strong arms. He raced towards the sea and dived into the angry waves. At the end of the seventh (7th) day, Datu Paiburong looked out of the window and to his surprise he saw a big mountain lying between Panay and Negros." The island which developed in the place where Maras jumped off with Guia symbolizes that they are one and nobody will be able to separate them now.

In the legend of Siete Picados, the action of the seven daughters which led to their death and the appearance of the seven islets in the place where they have disappeared between Panay and Guimaras, symbolizes their disobedience to their parents. As mentioned in the story,

"From that time on, people who had known the fate of seven sinners considered the place as haunted and dangerous. Whenever a fisherman is caught by a sudden storm in the midst of the sea, he would rather risk the bad weather than take refuge in one of the fields. Others believe that every midnight of the 7th day of the week, sounds like the moaning of human beings ... could be heard from the place. Although it is probable that the winds produce such strange sounds, old people who have heard of the tale of the seven sinners are convinced that the sounds are the pleas of the 7 sinners asking to be freed from the punishment of the gods."

The symbols manifested in the mythological Legend of Bato Binaylo are the stones thrown by the two giants to the waters between the islands of Panay and Negros. These stones represent power because each islet formed was named based on the manner it landed on the water. As stated in this narration, "Giant Lumawag from Panay threw a stone slowly and named this Bundulan (Weak)" Due to his too much anger with Iskalante, Lumawag threw another stone and named this Himal-os and gave his promise to protect this island from the giants of the seas and lands."

From the mythological Legend of the Three Peaks of Millan, the sprouting of the three mountains symbolizes the commitment promised by the three princes never to leave Miliana. The narration states that "the three were filled with grief and vowed to watch over the grave of Princes Miliana. They remained there watching until several days their dead bodies were also discovered."

Symbols in the narratives are commonly drawn from the daily existence of the Guimarasnons, for the stories narrated speak of such. The symbols in the Guimarasnons stories, hence, appear and sound like "reminders". An island is a reminder of "great love" or maybe of "sin", or of what these objects and actions mean and stand for in the daily lives of the natives.

f. Lessons Learned in Life Theme

Theme is a salient abstract idea that emerges from a literary work's treatment of its subject-matter, or a topic recurring in a number of literary works. While the subject of the work is described concretely in terms of action (e.g. 'the adventure of the newcomer in the city'), its theme or themes will be described in more abstract terms (e.g. love, war, revenge, betrayal, fate, etc), (Baldick, 1996).

Many of the legends which narrated the heroic deeds of some people expressed lessons in life. In the Legend of the island of Guimaras, the theme one can derive from it is "**Love conquers all**". This is seen in the lines "when the ceremony was just starting, a young man suddenly rushed through the crowd and carried the bride away in his strong arms. He raced towards the sea and dived into the angry waves." This legend tells of the impossible love story between the couples. Defying the father of the woman and to be together forever, they have opted to die together. The theme of the Legend of Brgy. Getulio maybe expressed in this line, "**helping will endear you to others.**" The legend states that, "Tio Tulio died of old age but he did not know that the place he had chosen as his residence was named after him. Getulio."

A tragic legend of Brgy. Ban-ban conveys that "**Love endures.**" The story narrates that,

"at around 12:00 high noon there was a group of hunters who came over surprised of what they have seen on the situation of the dying couples while holding hands together with words coming out softly from their mouth. The husband said, "ban" calling which is the short of Iban and in the mouth of the dying wife also came out the word "ban" which is the short of Tiban."

In the same legend, another message is gleaned. It said, "**sometimes men are so cruel that they can afford to let others suffer without a cause**". The story lines read,

"the leader of the group ordered his men to take their animals but before that they asked Tia Iban to cook them breakfast before they leave. After they've eaten their breakfast the leader of the group ordered his men to take the couple and tie them to the post in front of their house under the heat of the sun and left them in that situation. Hours passed by and the heat of the sun became hotter and hotter and the couple could not bear it anymore and they fell on the ground."

Legends of islands and places also relayed lesson in life. In the legend of Brgy. Navalas, the message one can glean from it is, **"it is very sad to note that during the perilous times in your life you will be avandoned by people dear to you"**. As seen in the lines,

"it is a sad recollection among the old folks that because of the desertion of the faithful of the church in his hour of need, that the priest reportedly cursed the incident and struck his hand on the wall of the church which is said to have left its mark."

The message one can derive from the Legend of Slate Picados is that, "respect and good relationship with others cannot be bought by money". As stated in the story, "because of their wealth, the seven girls grew up proud and spoiled ladies. These attitudes caused the majority to dislike them and as a result Tipo Manuel and Tipo Clara also suffered the consequences of their neighbor's habit." Another legend which one can get a beautiful message in life is the Legend of Bray, San Roque. The legend seems to say that **"Faith in God could make the impossible possible"**. This is expressed in the lines,

"others believed that it could cure the ailing members of the family, such to their wonder and astonishment the ailing members of each household who were victims of the epidemic were cured after they have been visited and have kissed the image of the patron saint. From that time on the residents changed the name of Kalisungsungan to Brgy. San Roque."

In the Legend of Brgy. Salvacion, the theme it conveys is, **"all human beings have a tinge of compassion in their hearts even in times of war"**. The story tells that,

"while all the people were praying to the image suddenly Japanese officer arrived. The people watching in silence, breathless of what will be the command of the said officer. All has been that when the officer noticed the image at the altar, he smiled at the mother with child image of Nuestra Senora de Salvacion, and he commanded the Japanese soldiers to let the crowd go out safely. And all the women was last to go out, had seen that the Japanese officer got the baby Jesus the Nuestra Senora de Salvacion was holding by her arms, and kept it on his pocket by his heart. Since then the infant Jesus the image was holding is nowhere to be found."

The message one can get from the legend of Jordan is, **"God choose to show miracles to those people who have experienced hardships in life"**. This is portrayed in the character of the fisherman,

"One night, as he was fishing with the use of his hudhod, the fisherman prayed to God for a bountiful catch so that he could sell the fish and send his children to the hospital. However, to his surprise, he caught not a single fish. Instead, it was a piece of wood that was inside his net. He got the piece of wood and threw it far to the sea. But again and again, he caught nothing but that piece of wood. In frustration, he decided to bring with him that piece of wood and at home he was surprised that it was an image of a saint. Next morning he showed the image to the priest and the priest told him that it was the image of St. John the Baptist. They brought the image to the chapel and all the people prayed that they would be delivered from epidemic. It was then that a miracle that the sick were cured."

The legends collected under the category 'name of the place as simply described', however, appeared not to convey messages or themes. The name is based on the description of the place. As in the legend of Brgy. Lawi, the name was based from the shape of the river which looked like the tail of a rooster locally known as "Iwi". From then on the place was called "Lawi". This is also the same in the legend of Brgy. Bulwangan. The narration states that, "Ang barangay Buluangan gin tawag nga buluangan tungod sang una nga tiempo suno sa mga tigulang may daku nga puno nga gina-agyan sang daku nga baha kag nabulwang." The legend of Brgy. Sinapsapan also describes the place based on the event which,

"Before the Spanish dominion in the island, Brgy. Sinapsapan was then woodland. The main sources of food are hunting, lumber, and charcoal-making. The forest was so thick that people have abundant supply of wood for fuel enough storage of water and supply of foods were very enough to supply the peoples need. Because of the thick verdant trees, the natives were usually lost whenever they went hunting to the forest. So, they thought of a way to solve their problems. Whenever they went to the forest they made a clearing as their mark so that they could easily went out of the forest. Before they went inside they will cut trees, just the small ones had to chop into small pieces and while they continue their way, they left the chops of woods that serve as their mark that will guide them not to be lost. In the dialect they called the chop of woods as (sinapsap)."

For narratives are said to be replete of moral lessons. Particularly, in Hiligaynon folk narratives, one of the intentions of story-telling is to convey a moral lesson. This made folk narrative as didactic. Added to this is the context of the Hiligaynon folk narratives. They are told, particularly to children before they go to bed (Rabuco, 2006).

g. Validation of Historical Facts

One traditional approach to literature stresses the relationship of literature to its historical period - and for this reason, it has a long life. The historical approach investigates the relationship of this sort, including the elucidation of words and concepts that today's readers may not immediately understand. (Patron, 2002).

The setting for the legends which involved historical facts as in the legend of Brgy. Navalas, the time when the event happened was clearly stated as recounted by this narration which states that, "On May 27, 1856 Pope Pius IX, issued a Papal Bull creating the Bishopric of Salug (Jaro). The bull was enforced on October 10, 1857. The Bishop of Salug (Jaro) Mons. Mariano Cuatro was proclaimed on November 19, 1867." This is also true in the Legend of Roca Encantada, the date mentioned was, "In June, 1587, the Spanish galleon Santa Ana sailed from Cavite to Acapulco in Mexico". Another is the legend of Brgy. Lapaz which states that, "At the turn of 19th century when there was abundant rice harvest in some parts of Negros Occidental many farm laborers from the town of Guimbal, San Joaquin and Miag-ao, Oton and Igaras traveled between Iloilo and Negros island."

The place where the event happened is also specified as in the case of the legends described above. In the legend of Brgy. Navalas the narration states that, "Fr. Fernandez, wrote that since the early days of evangelization of the island of Panay, small villages were formed in Himal-us (Guimaras). These consisted of Nayup with St. Peter the Apostle as Titular Head/Saint. Nabihan, with St. John the Baptist as patron saint and Igang with St. Anne as patron saint." In the legend of Roca Encantada, places like Acapulco and Cavite were already mentioned. In the legend of Brgy. East Valencia, name of places such as Visayas was already stated as shown in the narration which states that, "Brgy. East Valencia was named during the invasion of the U.S. allied forces assigned to soften the Japanese resistance in the Visayas region during the Second World War." The place such as Manila, Acapulco and Iloilo were also mentioned in the story, "how Nueva Valencia got its name" which states that, "There was a regular "galleon trade" between Manila and Acapulco. Iloilo at that time was known as the "Fort of the Southern Archipelago."

The characters mentioned in the legends with historical facts were persons who have contributed to the preservation of the historical events of the places as mentioned in the stories. In the legend of Brgy. Navalas and Navalas church the names of Fr. Fernandez and Pope Pius IX were among those who were mentioned in the narration which states that, "Fr. Juan Fernandez, in his "Apuntes Historicos de la Isla de Panay" wrote a brief descriptive account of or background of Guimaras." The same is true with the legend of Brgy. East Valencia, wherein the name of Gen. Douglas McArthur, a prominent person in the history was repeatedly mentioned in the narration which states that, "Troops of Gen. Douglas McArthur coming from the west of Panay island located the area of Nueva Valencia Guimaras." The same is true in the legend of Roca Encantada, the name of the pirate was mentioned in this narration which states that, "The pirate ship was under the command of an English buccaneer named Thomas Cavendish."

However, no recurring images were observed in the historical legends which can sum up to the identification of motifs in the narration. The plot structure varies. The symbols were those things which were embedded in the lives of the people. These things may have contributed to the uplift of the economic situation of the people involved in the story. This was observed in the Legend of Roca Encantada which mentioned in the narration of the story that, "In June, 1587, the Spanish galleon Santa Ana sailed from Cavite to Acapulco in Mexico richly laden with silk, damask, satin, oriental wares, and some 150,000 pieces of silver." In the legend of Brgy. Navalas and Navalas Church, the symbols were those things embedded in the daily lives of the people such as the church and all those things related to their worship activities such as the belfry, bell and others. The themes were also the same for the rest of the stories which were composed of lessons learned in life.

In the legend of Brgy. Navalas, the message one can glean from it is, "it is very sad to note that when during the perilous times in your life you will be abandoned by people dear to you." As seen in the lines, "it is a sad recollection among the old folks that because of the desertion of the faithful of the church in his hour of need, which the priest reportedly cursed the incident and struck his hand on the wall of the church which is said to have left its mark."

Nevertheless, what was clearly manifested by these legends was the validation of historical facts. The legend of Brgy. East Valencia, related how the group of the US and Allied forces who landed in this part of the country helped the people during the war as mentioned in this narration which states that,

"As the story told by an old folks, Brgy. East Valencia was named during the invasion of the U.S. allied forces assigned to soften the Japanese resistance in the Visayas region during the second world war. Troops of Gen. Douglas McArthur coming from the west of Panay island located the area of Nueva Valencia Guimaras."

The same is true in the case of the legend of Brgy. Navalas. The legend was not only a story relating what happened during the Muslims invasion of the island, but have validated the historical facts of how the catholic church and Catholicism was founded in the island, "The Diccionario Geografica-Estadistica Historico de las Islas Filipinas" by Manuel Busetá, cited that Guimaras was a town with its own curate and 1 gobernadorcillo under the Diocese of Cebu."

Thus, the theory of Hayden White, which suggests that our knowledge of the past is determined by a particular narrative configuration and that in talking about the past we tell stories, was strengthened and validated in the legends with historical facts. Although they were stories which talked about how the place got its name, in the process of such retelling, facts about its history was already embedded. White remarked further that:

"histories ought never to be read as unambiguous signs of the events they report, but rather as symbolic structures, extended metaphors, that 'liken' the events reported in them to some form with which we have already become familiar in our literary culture... By the very constitution of a set of events in such a way as to make a comprehensible story out of them, the historian charges those events with the symbolic significance of a comprehensible plot structure" (Bennet & Royle, 1999).

h. Affirmation of Socio-Cultural Values

From the sociological point of view, the term value refers to the expression of the ultimate end goals or purposes of social action considered desirable and important by the members of the society. It is also defined as something that is chosen from alternatives and is acted upon and enhances creative integration and development of human personality; it is whatever is actually liked, prized, cherished, esteemed, desired, approved, or enjoyed by everyone (Togon, 1996).

Legends and folktales were stories perceived to be true by the narrators, which described the daily activities of the people or certain events that happened in a socio-cultural context. Thus, values were manifested in the different legends collected. In the Legend of Guimaras, Value of Love Romanticized dominated the story line. The love felt by Maras for Guia may exemplify the Guimarasnon's passion for romantic love. In the legend, the action showed that,

"When the ceremony was just starting, a young man suddenly rushed through the crowd and carried the bride away in his strong arms. He raced towards the sea and dived into the angry waves. It rained the following day. Lightning and thunder took turns to add to the people's fear of the previous day's event. For one week, the people got worried of the weather condition in their place. At the end of the seventh day, Datu Paiburong looked out of the window and to his surprise, he saw a big mountain lying between Panay and Negros. The people, with the sad story of Guia still fresh in their minds, thought that the island was made of Gui and Maras. Now, the place is known as Guimaras."

Another type of love was manifested in the folktale, "Ang Muwa kag Tatlo Ka Bata", which is the love for brother or a sister,

"May tatlo ka mag-ulotod nga bata nga na-ilo kay ginpriso sang mga dalok nga Muwa ang ila nga ginikanan. Sila amu sanday Dimas, Krismas kag Hudas, kag sila na lang ang nagapang-abuhi nga tatlo. Isa sadto ka adlaw naglakat sila sa lasang kag nakakita sila sang puno sang batwan, nagsaka sila ginduhol una ang ila manghod nga si Hudas sa sanga sang batwan. Si Krismas ang sumunod, kag si Dimas nagsaka sa pinakamata-as ukon tuyoktukan sang batwan".

In the legend of Navalas, the Guimarasnon's "**value of faith and religion**" is also observed. Records stated that,

"Fr. Fernandez, wrote that since the early days of evangelization of the island of Panay, small villages were formed in Himal-us (Guimaras)". These consisted of Nayup with St. Peter the Apostle as Titular Head/Saint. Nabilhan, with St. John the Baptist as patron saint and Igang with St. Anne as patron saint. In 1748, the island was placed under the jurisdiction of Dumangas until 1751 when the Agustinian ceded it to the Jesuits. Philippines, cited that the Sub-Province of Guimaras which is vicariate of St. John the Baptist, includes Navalas which was founded in 1857 with its patron saint, St. John the Baptist. Thus, with the creation of Bishopric of Salug, the church of Navalas comes under this bishopric."

The Legend of Siete Picados, the Guimaraenons' **Value of Remorse**, is emphasized. That is stated in the following lines, "Quires believe that every midnight of the 7th day of the week sounds like the moaning of human beings could be heard from the place. Although it is probable that the winds produce such strange sounds, old people who have heard of the tale of the seven sinners are convinced that the sounds are the pleas of the seven (7) sinners asking to be freed from the punishment of the gods."

The **value of physical power** was also manifested in the mythological Legend of Bato Binaylo. The legend depicted the literal meaning of power. The two giants wanted to show off who among them was the strongest. They did this by throwing stones on the sea waters between the island of Panay and Negros. After giant Lumawag created the island of Himal-us(Guimaras), he promised to protect it; thus, showing his power by killing the giant fish sent by the Queen of the Ocean. The narration indicated that,

"Due to his too much anger with Iskalante, Lumawag throw another stone and named this Himal-os and gave his promise to protect this island from any giants of the seas and lands. On the following day, the Queen of the Ocean ordered the giant fish to do his duty. Lumawag saw a giant fish starting to destroy the islet and this was named "Tiphag". Lumawag got angry so much that he took with him his arrow and bow and sword and jumped near the giant fish. But he was seen by the Queen of the Ocean. "Lumawag," called the Queen, "if you will win the battle and kill the giant fish you will be strongest giant and I will not disturb this island anymore". So Lumawag jumped at the top of the fish and shoot his arrow aiming for the stomach which killed the fish. Lumawag took the heart and the liver of the fish and cut as well its tail. Then, all the parts of the fish' body slowly turned into a stone together with the umbrella of the queen called "Payong-Payong". The queen hurriedly left and went back home into the ocean. Lumawag jumped again into the sea to take a rest. He looked back to the place where he jumped into and this place became little Tinagong Dagat and they called this also as "Tabunan, Alo, and Guitob". Then he went back home to Naga-on. From the moment until now the island of Himal-os became Guimaras."

Legends which did not depict values were short legends. They merely stated the important event that occurred, like the Legend of Brgy. Igdarapdap which states that, "The name Igdarapdap as told by the early inhabitants of the barangay was derived from the name of the tree called "dapdap" which abound the place especially along the shore." Another example is the Legend of Brgy. Calaya, which states that, "The name was adapted due to the condition of the place especially during the summer season. The grasses mostly cogon for the early part of the dry season turns to brown and have an appearance of "laya" in local dialect. Hence, the name Calaya or roughly translated as so "dry". This was also observed in the Legend of Brgy. Canhawan which states that, "During the Spanish time our barangay was only a sitio of Brgy. Cabalagnan. Its origin came from the word "Hawan" which means "clean" the area was free from any trees because it is located in the seaside."

The folk stories of Guimaras island, as seen in the limited collection, depicted values that maybe seen to be common among the Guimarasnons as a group of people. These appeared that love, faith, remorse and physical powers predominate in the stories of the Guimaras island. Hiligaynon folk narrative clearly revealed the Ilonggos value system that which served as the criterion believed and lived by them in their daily lives. The intensity of love and love of God are obviously stressed (Rabuco, 2006).

The foregoing discussions above tend to indicate that myths, legends and folktales in the island of Guimaras stand on a particular form familiar to folk narratives, in general. Thus, they lend to the formalistic approach in literary analysis. The above discussions are results of the examination of the texts of the myths, legends and folktales in Guimaras island. It was an objective analysis of the motifs, devices and elements of the narratives as a literary art form ([Formalistic, www.literatureclassics.com/ancient_paths/litcrit.html](http://www.literatureclassics.com/ancient_paths/litcrit.html) Sept. 22, 2007). Consequently, the myths, legends and folktales of the Guimaras island, are found to indicate generality and specificity of place and generality and non-specificity of time for its setting. Their recurring motifs comprised of binary situations like love and war. The characterization is stereo-type, though there appeared, a variation in plot structure. The recurring symbols are embedded in the natives' daily lives. The themes verge on the lessons or moral messages one should be conscious of in life.

The same findings were elicited in viewing the literary texts as encoded with meaning and in focusing close attention to textual details (Structuralism, <http://www.brocku.ca/english/courses/4F70/struct.html> Sept. 22, 2005). The said findings also re-affirmed the archetypal form of myths, legends and folktales with symbols recurring often in folk narrative genre (Frye, (<http://www.library.utoronto.ca/util/glossary/html> Sept. 5, 2007).

The examination of the myths, legends and folktales in Guimaras island, likewise, revealed a validation of some historical facts in the island and an affirmation of the natives' socio-cultural values. This study on the myths, legends and folktales in Guimaras: A cultural heritage, therefore, conformed to the age-old literary-historical theory, that literature is related to historical context. Thus, histories maybe deciphered in symbolic structures and extended metaphors (Patron, 2002; Bennet and Boyle, 1999). This study extended such theory to include the social and cultural dimensions of literary art forms. Charles Sanders Pierce acknowledged that verbal and non-verbal things are signs and as signs, they are symbolic of their socio-cultural context.

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