

# MYTHS, LEGENDS AND FOLKTALES: THE ENVIRONMENT IN GUIMARAS FOLKLORE

Lilian Diana B.Parreño

## ABSTRACT

This study focused on the collection and analysis of the different myths, legends and folktales in the island province of Guimaras. The study involved qualitative research, with a 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 a qualitative approach. The findings of the study disclosed that among the different myths, legends and folktales in Guimaras, embedded the natural and environmental endowment of their places such as sea, islands/slets, mountains, fish trees/forests, flowers, spring, waterfalls and lowland and others. For the setting the places where the events occurred mentioned the present names of the places. However, there were stories where the places 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," "love and fear" and "love and war." The characters were not individuals. They were generalized and stereo-typed as 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 were short some were the statements of the event that occurred. 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, legends and folktales 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 context. Thus, values were manifested in the different legends that were collected.

**KEYWORDS:** Myths, legends, folktales, Guimaras

## INTRODUCTION

### Background of the study

The Philippines is a country endowed with a very rich culture. Such culture comprises the people's artss,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 tine 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 Filipino archaeologists, ethnologists and anthropologists, the Filipinos were able to learn more about their pre-colonial times. Likewise, from the bulk of materials about early Filipinos that were recorded by the Spanish, Chinese, Arabic and other chroniclers of the past, the Filipino people came to discover themselves (Lumbera 1997).

Philippine oral folk's stories were composed of myths, legends and folktales. These myths, legends and folktales 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 the natural endowment of the place such as mountains, rivers, islets and about phenomena that occurred. They tried to give reasons, rationalizing their existence through stories.

Myths, legends and folktales differ from each other. Myths are prose narratives which, in a 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 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 human attributes. The characters are animals or animal deities. They may also be culture heroes whose actions are set in early world when the earth was different from what 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 tell of the activities of the deities, their love affairs, their family relationship, their friendship and enmities, their victories and defeats, (Eugenio, 1993).

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 humans. They tell of migration, war, victories and deeds of past heroes, chiefs and kings and succession ruling dynasties. In this, they are often counterparts in the verbal tradition of written history, but they also include local tales of buried treasures, ghosts, fairies and saints (Eugenio 1993).

Folktales are 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 (Eugenio 2001).

The people in the Visayas have a very rich folk literary tradition. The Western Visayas literature or the 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 (Lumbera 2011). 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. Folksongs may include the *siday* which is a long poetic joust between two paid poets, representing the two families in a marriage suit (*siday sa pamalaye*); or *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 *Diwata* or supernatural beings or spirits in exchange for good health and luck in the home and the fields during planting and harvest seasons (<http://www.ncca.gov.ph/culture&arts/cularts/arts/literary/literary/Hiligaynon.htm> August 2005).

The Visayan folk literature, however, especially myth, legends, and folktales 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 the various myths and legends of their place. A lot do not even know the legend of their place. In a random survey of students in Philippine literature classes done by Fresnido (1997), 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, legends and folktales 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 tradition, not much has been written especially about the Visayan collection in books of the national publication. Fresnido (1997) further said "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 (2001), 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 researches 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 Rabuco (2003) entitled "Ilonggo Folk Poetic Intuition in Lo-a and "A Documentary Survey of Philippine Folklore Towards Research Possibilities" and that of Judith M. Fresnido, (1997), "Selected Composos from Panay" are proofs of the vast collection of oral folk literature that we have. Thus, as a teacher or student of literature, one might realize that he or she has to contribute to the preservation of these oral folk literatures, mainly, that in the island province of Guimaras.

The island of Guimaras is located southwest of Panay and Northwest of Negros islands. It is blessed with beautiful scenic spots, natural resources, green mountains and meadows, 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, legends and folktales pertaining to its environment and other natural endowments 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 legends of Siete Picados and Roca Encantada, the legend of Balaan Bukid, Isla Naburot, the myths about Pulang Pasayan, Catiliran Cave and many others. However, no available documented literature can be found about these myths, legends and folktales of the island province. Many old folks claim 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. Without documentation, these folk stories 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 to derive value from it; hence the reason for this study.

### **Statement of the problem**

This study aims to collect and analyze the different myths, legends and folktales imbibed in the environment of Guimaras island. Specifically, the study sought answers to the following questions:

1. What are the different myths, legends and folktales in the Island of Guimaras with natural and environmental endowment?
2. What are the elements of the myths, legends and folktales of Guimaras Island in terms of settings, motifs, plots, symbols, characters and themes?
3. What are the manifested historical facts and socio-cultural values of these myths, legends and folktales?

### **Assumptions**

1. Folk literature is language-bound. Thus, myths, legends and folktales are texts that can be studied as an archetype with particular language and text structures.
2. Text of myths, legends and folktales are rich sources of information, conveying the people's culture and way of life.

3. As everything that can be known by virtue of its belonging to a signifying system and everything can be spoken of as being textual.
  - a. All documents can be studied as texts-for instance, history or sociology can be analyzed the way literature can be.
  - b. All of the cultures can be studied as a text. Anthropology, among other fields, is revolutionized through ethnography; qualitative rather than a quantitative study becomes more and more the norm in many areas of social science.
  - c. Belief-systems can be studied textually, and their role in constructing the nature of the self is understood.

## Theoretical bases

This study on myths and legends is grounded on the following literary and linguistics theories: "Archetype" which is a symbol, usually, an image, which recurs often enough in literature to be recognizable as an element of one's literary experience. "Frye devises an elaborate taxonomy of modes, symbols, myths and genres, establishing a complex and comprehensive correspondence between the basic genres- comedy, romance, tragedy and irony-and the myths and archetypal patterns associated with the seasonal cycle of spring, summer, fall and winter (<http://www.library.utoronto.ca/util/glossary/html Sept.5,2007>).

Semiotics. Archetypes maybe considered in the science of signs, verbal or non-verbal. According to Charles Sanders Pierce, signs may be iconic (that is they bear a natural resemblance to what they signify), indexical (that is, they have a causal connection with what they signify), or symbolic (that is, they have a relationship with what they signify that is entirely arbitrary and conditional). The symbol is the sign proper. According to Ferdinand de Saussure, who uses the term "semiology" to describe his enterprise, a sign is composed of a signifier (an acoustic image) and a signified (a concept or meaning), the relationship between the two being arbitrary and conventional. Language is a system of differences without any positive terms. Semiotic holds that all linguistics and social phenomena are texts, and the object is to reveal the underlying codes and conventions that make them meaningful. (<http://www.library.utoronto.ca/util/glossary/html Sept.5,2007>)

Structuralism. Signs may then be applied in viewing literary text as encoded with meaning that emerges from the interplay of the linguistic facts of the texts. Close attention to textual detail as internal evidence of the emerging meaning of the whole enables both the reading of texts and the reading of cultures through semiotics. It leads us to see everything as textual that is, composed of signs governed by convention of meaning, ordered according to a pattern of a meaning. It underlines the importance of genre, like basic rules as to how subjects are approached about conventions of reading for theme, level of seriousness, significance of language use and so forth. With structuralism, literature is seen as a whole; it functions as a system of meaning and references no matter how many works there are. It explains why the same sentence can have different meanings; depending on the genre on which it appears; it explains how the boundaries of the literary can change from age to age. Structuralism is a linguistic analysis of text that tends to see language as a closed-set of values which do not refer to things outside the system; instead, it understands language as self-referential. Rather than concern with a text's meaning, structuralists are more interested in the structural and linguistic sign of a text that produce a meaning. They tend to focus on the diagramming or mapping of the system of signs that can be uncovered. Thus, structuralist literary analysis often looks for linguistic pattern in texts, such as narratives or binaries in order to show how the works exemplify a typical configuration. (<http://www.library.utoronto.ca/util/glossary/htmlSept.5,2007>)

Formalism. In viewing literature as a whole, as structuralism stresses, it can also be examined in its literary form. "Formalism is, as the name implies, an interpretive approach that emphasize literary form and the study of literary devices within the text. "Formalism" like "Structuralism", seeks to place the study of literature on a scientific basis through objective analysis of the motifs, devices, techniques, and other "functions" that comprise the literary work. The Formalists place great importance on the literariness of the texts, those qualities distinguish the literary from other kinds of writing. Neither author nor text is essential for the Formalists; it is the narrative that counts, the "hero-function," for example that has the meaning. Form is the content. A plot device or narrative strategy is examined for how it functioned and compared to how it has functioned in other literary works. (<http://www.utm.edu/reserch/iep/l/literay.htm#3 Sept 22,2007>).

Historical. Literature, as a sign with form and structure, is said to evolve in a socio-cultural context, carrying within its text's historical facts. Hence, there exists a traditional approach that 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). There are many arguments on the relationship between literary text and history. One argument is that, any knowledge of the past is necessarily mediated by texts or to put it differently that history is in many respects textual. There can be no knowledge of the past without interpretation. Thus, theorists such as Hayden White, suggests that our knowledge of the past is determined by particular narrative configurations-that in talking about the past, we tell stories. Further, White remarks 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 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 comprehensible plot structure (Benet & Royle, 199).

The treatment, therefore, of the myths and legends in the island of Guimaras, in this study, considers those oral literary pieces as genres and archetypes. As such they are seen as signs, carrying meanings and signifiers. They are composed of the texts and the object is to reveal the underlying codes and rules that make them meaningful and understandable to the readers as archetypes, these myths and legends present recurring symbols that speak of the experiences and details in life of the characters involved in the stories. As signs with forms and structures, myths, legends and folktales have structural form which produces a meaning. These forms have those qualities that distinguished literature from other kinds of writings. These oral literatures hold in themselves some moments or vignettes of the history in the life of the people.

## **METHODOLOGY**

### **Research design**

The study involved qualitative research, which involved for expert informant sample, narrative description of procedure and logical analysis. In this study, most of the collected materials were in the form of documents.

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

### **Collection, transcription and analysis of data**

#### **A. Collection**

Data collection was done by identifying first the informants who were knowledgeable and those in possession of already collected materials about the different myths, legends and folktales in the island province. The first thing that the researchers did was to visit the five different municipalities of the province of Guimaras and the people who were noted to have handled the presentation about historical data of a specific place during festival, both at the provincial and municipal levels. Among these individuals identify were Mr. Quiling Secosana and Mr.Romeo Garganera, both of Jordan, Guimaras.

During these visits, it was learned that the municipalities of Nueva Valencia and Jordan which already have the compilations of the profile of the Barangays under their jurisdiction. The municipality of Nueva Valencia had already commissioned a group to do the compilation and documentation of the historical facts of their municipality. This was complemented by the records of the Barangay profile filed in the Office of the Municipal Planning and Development Office. The municipality of Jordan also has the compilation of the barangay profile of every Barangay under its jurisdiction. However, the other three municipalities did not have the complete Barangay profiles of the Barangays under their jurisdiction. In the three areas, the researcher went to the Barangays to collect stories.

Upon reaching the Barangays, the researchers first visited the office of the Barangay captain and inquired about its history or the unwritten stories about their Barangay. It was discovered that some Barangays had already prepared the Barangay profile wherein the story of how the Barangay got its name was included. In some cases, some residents claimed that certain old folks who were knowledgeable of the history of their Barangay were already dead or had transferred to another place. Other stories were taken from the compilation of the History and English teachers of Guimaras State College, through their students as projects.

### **Transcription**

Almost all of the collected myths, legends and folktales were already in written form, and some were already translated in English language. It was noted that though the English translation of the stories had some grammatical error because based on the information gathered, only the Barangay secretaries and other officials did the translation. In order to retain the originality of the story, no correction was made on the documents. The materials were copied and collected "in toto."

### **Classification**

For myths, the classification used was based on the work of Damiana Eugenio in her Compilation of the Philippine Myths. The classifications were as follows:

- I. The Gods: Their Activities and Relationships
- II. Cosmogony and Cosmology
  - a. The Creation of Universe/Earth
  - b. Why the Sky is High
  - c. The Sun, the Moon, and the Stars
- III. The Topographical Features of the Earth
  - a. Origin of Water Features: Rivers, Lakes, and Waterfalls
  - b. Origin of Land Features: Mountains, Volcanoes, Islands
- IV. World Calamities: The Deluge/Flood
- V. Establishment of Natural Order
  - a. Why the Sea is Salty
  - b. Weather Phenomenon: Rain, Dew, Clouds, etc.
  - c. Origin of Lightning, Thunder, Earthquake, etc.
- VI. Creation and Ordering of Human Life
  - a. The Creation of Manw
  - b. Acquisition of Culture
- VII. Creation/Origin of Animal Life
  - a. Creation/Origin of Animals
  - b. Origin of Animal Characteristics
- VIII. Creation/Origin of Plant Life
  - a. Origin of Plants, Trees, Flowers, and Fruits
  - b. Origin of Plant Characteristics

For legends, the classification used was based on the work of Damiana Eugenio, on her Compilation of the Philippine Legends (1996). The classifications were as follows:

- I. Heroic legends about epic and other culture: great men in history and persons with extraordinary powers. Prose accounts of episodes in the life of great men; culture heroes; prominent men in history and men possessed of extraordinary powers.
- II. Religious legends: miracles of God and His Saints; the punishment of great sinners. Those that narrates the miraculous manifestations of God and His Saints.
- III. Legend recounting encounters with supernatural beings: aswang, kapre, devil, dwende, etc.
- IV. Miscellaneous legends: These are composed of many other interesting legends which do not fit in the categories of the legends mentioned in the first three classification system. Legends about the sunken bell, legends about buried treasures, haunted places, etc.
- V. Place name legends: Legends that explains how places got their names from the biggest group of the Philippine etiological tales.
  - a. A place is named after a person or persons
  - b. A place is named after a plant or a thing that settlers find in the place.
  - c. A place is named after a verbal misunderstanding on the part of a foreigner asking questions in a foreign language to uncomprehending rural folks.
  - d. A place is named after a phrase uttered by a character or a legend.
  - e. The place's name describes a memorable event that happened in that place.
  - f. Some place names simply describe the place e.g., "Laoag" meaning "bright"; Iloilo from Irong-Irong (describing the river which is Nose-shaped).
  - g. A place is sometimes named after the patron saint or a saintly person.

For folktales, the basis for classifying and grouping them were from the work of Eugenio (2001) as follows:

- A. Animal Tales
- B. Fables
- C. Marches and tales of magic
- D. Religious and Didactic tales
- E. Novelistic Tales
- F. Other Humorous anecdotes

Upon identifying the classification of the story collected, the stories were further classified based on the classification use by Damiana Eugenio. For example, in the case of legends collected, the stories were further classified as to whether they belonged to heroic legends, miscellaneous legends and so on. This was done by reading each story collected. However, Damiana Eugenio also stressed that myths, legends and folktales of lowland Filipinos may be called mythological stories.

Another classification mentioned in existing literature is mythological legends. These are stories that speak of creation. Thus, they are considered myth. They too explain how things came into form; hence, they are said to be explanatory or etiological legends.

## **Analysis of data**

The analysis of textual data was based on the method and procedure established by Dr. A. Rabuco, (Rabuco, Ilonggo Poetic Intuition: Lo-a, p 36).

The following are the given steps and procedure:

1) Identification of Context Analysis The following were considered as context units of the study.

- a. Myths
- b. Legends
- c. Folktales
- d. Their elements such as:
  1. Setting
  2. Motifs
  3. Plot
  4. Symbols
  5. Themes
  6. Historical facts
  7. Socio-cultural values

2) Identification of units of Analysis The following units of analysis for the elements such as setting, plot, motif, character, theme, symbols, historical facts and socio-cultural values are listed below:

- A. Setting-Place where the event happened and time when the event happened
- B. Motifs-Character, recurrent image
- C. Character- characters in the story are the individuals or group of individuals.
- D. Plot-narration and sequence of events
- E. Symbols-Object, events, actions and situation
- F. Theme- message, truth about life, central idea, distinct, recurring and unifying idea.
- G. Historical Facts-Place, time, events and characters
- H. Socio-cultural values-beliefs and practices

3) User of Analysis Matrix

The contexts or unit of analysis mentioned above were identified in the story. They were plotted in a matrix form, and the verbal-textual data were identified and entered in the cells. For example, to identify the place where the event happened, the phrase or paragraph containing the place mentioned in the story was identified from the narration and placed in the matrix cells. The same was done for the time when the event happened and for the rest of the units of analysis taken from narration.



## ANALYSES AND FINDINGS

### A. Myths, legends and folktales and the environment

Table 1 presents the different myths, legends and folktales in Guimaras with the identification and classification of natural endowments mentioned in the stories. Results revealed that in 5 mythological stories, natural endowments such as sea islets, mountains fish, pearls, trees/forests, spring, waterfall and lowland were mentioned with a frequency of 15 or 11.54%. In terms of legends, results revealed that in 58 stories narrated, the natural endowments mentioned totaled to 104 or 80% such as island, sea, bodies of water, mountains, flora, plants, trees, flowers, fauna, sand, fishes, hills, caves, plains, rice fields, wild animals and coral shores. Results further revealed that in 19 folktales, natural endowment mentioned such as trees/ forests, garden, flowers, birds, rice fields, seas, and waterfall totaled to 11 or 8.46%. This implies that the folklore in Guimaras Island was founded on the natural endowment of their place which is part of their day to day activities.

Table 1. Myths, legends and folktales and the environment

	Natural endowment	f	%
Myths	15	5	11.54
Legends	104	58	80.00
Folktales	11	19	8.46
Total	130	82	100.00

### B. Elements and contents

#### A. Setting

##### Place and time

In terms of place, it was observed that the places where the events occurred in the legends of folktales synthesis and findings mentioned the present names of specific places as in the legend of "Guimaras," "Salvacion," and "Morobuan" and in Folktale "Aswang version2. However, in legends non-specificity and generality prevails. They merely described the place based on its physical attributes. This is seen in "bongga" caves in the legend of Brgy. Sto. Domingo.

It was observed that no specific dates were mentioned, or non-specificity or generality of time was the only indication of the essence of time in the different legends collected in the island of Guimaras. Attempts to put time to a historical period were done. However, when exactly the story happened could not be ascertained. For instance, in the legend of Brgy. East Valencia, it stated "during the US allied invasions."

The setting of the myths, legends and folktales found in the island of Guimaras tended to be non-specific and general, although traces of specificity were seen in some legends, myths and folktales. This literary trait is also true to existing universal myths and legend 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.

#### B. Motifs

The dominating motifs in the myths, legends and folktales of Guimaras island manifested in the situations that may be occurring in pairs, such as good and evil, power and strength, love and fear and love and war. 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 the character of the place. The people in times of need always asked the help of Tio Tulio. However, there were some characters that depicted cruelty motif as in the Legend of Brgy. Alegria.

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. Both goodness and cruelty of deeds as motif can be found in the legend of Brey Morobuan. The goodness of deeds was manifested by the people in the Barangay when they built a boat for the Muslim who was left behind by his group so that he can go back to the place where he came, despite of the cruelty manifested by his people to the natives. "The Moro asked the help of the natives. The natives put up a vinta for them". However, the motif of cruelty of deeds was also observed in the Legend of Siete Picados. The seven daughters, in the legend, portrayed an evil character in the form of haughtiness and disobedience.

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 Legend of Three peaks of Millan portrayed fear and love motif. The narration stated "Princess Millana 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."

In the Mythological Legend of Sibunag, the motif of war and love was also manifested. These recurring situational motifs of the myths, legends and folktales 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 for folk stories conformed to the intention of the narration, that is, to entertain and instruct.

### **C. Characters**

The characters in the myths, legends and folktales of Guimaras Island may be categorized as stereotype characters. Individual characters found in the stories are giants with extraordinary strength. In the myth of Bato Binaylo, Giant Lumawag and Eskalante, were two giants who wanted to have a completion as to between the two them was the strongest. "The character may also be a king or a datu who is good and cruel. In the Legend of Guimaras, the Father, who is a Datu was very strict. In the Legend of Brgy. Ayangan, the leader was good. They are perhaps, sons or daughters who are good or bad. In the Legend of Siete Picados, the seven daughters were bad. The individual characters may simply be a bad or a good couple as in the Legend of Brgy. Montpiller. Even group of people are either good or bad. In the Legend of Brgy. Alegria, the Muslim raiders were cruel. 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 and legend. 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 bad.

### **D. Plot**

The plot of the myths, legends and folktales of Guimaras Island varied in terms of length and structural arrangement of events. Some of the legends or those which pertain to the heroic or laudable deeds of some people was short. Some were merely statements of the events that happened during those times or things found in their place. The legend which were somewhat longer showed the cause and effect between incidents, as in the Legend of Brgy. Alegria. The cause and effect sequence can also be observed in the mythological legends of Bato Binaylo, Sibunag and Three Peaks of Millan and Folktales of Tamawo and Si Sixto Bantilig.

### **E. Symbols**

The common objects found in the different legends and folktales were those related to the daily activities of the characters. Land was the symbol found in the Legend of Brgy. Espinosa. Another was the herbs found in the original name of Mabini, which is Lubigan. And lala abnig in the folktale Muwa. Another was the fish in Legend of Zaldivar version 2. The event or action symbolizes the miracle which happened during that time in the Legend of Brgy. Salvacion in Buenavista. The people of the place were saved from death which the people have linked it to their faith to their Patron Saint Nuestra Señora de Salvacion. In the Legend of Guimaras Island, the Island which developed after the tragic disappearance of the characters in the sea waters, symbolizes the feelings of the lovers for each other. The island which comes out in the place where Maras jumped off with Guia stands for the lovers' love for each other which means that no one 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.

The symbols manifested in the mythological Legend of Bato Blnaylo were the stones thrown by the two giants to the waters between the islands of Panay and Negros. These stones represent power because each islet that was formed was named based on how it landed on the water.

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."

## **F. Themes**

The theme of the Legend of Brgy. Getulio may be expressed in this line "helping will endear you to others."

A tragic legend of Brgy. Ban-ban conveys "Love endures." In the same legend, another message is gleaned. It says "sometimes men are so cruel that they can afford others to suffer without a cause."

Legends of islands and places also relayed lessons 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."

The message one can derive from the legend of Siete Picados is "respect and good relationship with others cannot be bought by money." Another legend which one can get a beautiful message in life is the Legend of Brgy. San Roque. The legend seemed to say that faith in God could make the impossible become possible.

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 message one can get from the Legend of Jordan is, "God choose to show miracles to those people who have experienced hardships in life."

## **G. Historical Facts**

The setting for the legends which involved historical facts in th Legend of Brgy. Navalas, the time when the event happened was clearly stated as recounted by this narration which stated 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 Acapulco in Mexico."

The place where the event happened was also specified as in the case of the legends described above. In the Legend of Navalas, the narration 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).

The characters mentioned in the legends with historical facts were persons who have contributed to the preservation of the historical facts 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 whose names were mentioned in the narration.

However, no recurring images were observed in the historical legends; hence, no motifs were identified 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.

The legend was not only a story relating about 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.

## H. Values

Legends 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 Guimarasnons' passion for romantic love.

In the legend of Navalas, Guimarasnon's "value of faith and religion" is also observed. In the legend of Siete Picados, Guimarasnon's value of remorse is emphasized.

The value of physical power was manifested in the mythological legend of Bato Bianylo. The legend depicted the literal meaning of power. The two giants wanted to show off who between them is stronger, so they did this by throwing stones to the sea waters between the island of Panay and Negros. After giant Lumawag had 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.

Legends which did not depict values were short legends which merely stated the important event that occurred, like the legend of Brgy. Igdarapdap which stated "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."

The folk stories of Guimaras island, as seen in the limited collection, depicted values that may be seen to be common among the Guimarasnons as a group of people. This appeared that love, faith, remorse and physical powers predominate in the stories of the Guimaras Island.

## CONCLUSIONS

Based on the results of the study, the following conclusions were advanced:

1. That the majority of the legends collected belonged to the classification of name place legend. There were scanty myth stories and folktales collected in the island province of Guimaras.
2. In the matter of forms, the setting of myths, legends and folktales in the island province of Guimaras indicated generality and specificity of place and generality and non-specificity of time. This means that in some myths, legends and folktales, the actual names of places as used today were already mentioned such as Guimaras, Getulio, Morobuan but others merely described the places based on the physical description of the areas. In terms of time and period, generality and non-specificity of time can be observed in many legends as shown by the words, "once upon a time," "a long, long time ago" and the like. The recurring motifs comprised of binary situations like good and evil, power and strength, love and fear, and love and war. The characterization is stereotype which is typical of many stories such as cruel or good datu, a strong giant, a muwa, dwende, good or bad daughters or children and the like. There were variations in plot structure. Some stories observed the "cause and effect arrangements of results, while others may be short without plot structure. The recurring symbols were embedded in the native's daily lives. The themes verge on the lessons or moral messages.
3. In matters of content, the myths, legends and folktales in Guimaras island revealed validation of some historical facts in the island. They also manifested affirmation of the native's socio-cultural values of the Guimarasnon people.

## RECOMMENDATIONS

1. This study may now be included as reference material for teachers of Philippine Literature, particularly in the schools in the island of Guimaras.
2. The Barangays in the different parts of the Guimaras Island may include in their documentation the results of this study as part of their conservation endeavors of the indigenous tradition of their place.
3. Intensive collection of oral traditions in the Island of Guimaras is also recommended. This study showed that the existing collection is too limited. The island's provincial and municipal government may provide incentives and consciously create programs to address this concern.
4. The focus of the intensive collection and further research studies on the Guimaras Island's oral tradition may concentrate on collection from direct informants, particularly narrated in the dialect of the place.
5. Guimarasnon scholars may, also collect and study the island's laws, proverbs or sayings and other folk narratives. The approach employed in this study may be applied in the collection and study of the Guimaras oral folk narratives.

## REFERENCES

### A. Books

- Ardalcs, Venacio B. (2001). Basic Concepts and Methods in Research. Iloilo City: Concerns Inc.
- Baldick, Chris. (1996). Oxford Concise Literary terms. Oxford New York: Oxford university Press
- Bennet, Andrew and Nicholas Royle (1999). Introduction to Literature, criticism and theory Great Britain: Prentice Hall Europe
- Best, John W. & Kahn, James V. (1998). Research in Education. New Jersey: Prentice Hall
- Corpuz, O. D. (1989). The Roots of the Filipino Nation. Quezon City: Aklas Foundation
- Croghan, Richard V.S.J. (2000). The Development of Philippine Literature in English (Since 1990). Quezon City: Phoenix Publishing House
- Cuddon, J. A. (1986). A Dictionary of Literary Term. Great Britain: Hazel Watson & Viney Ltd.
- David, Fely P. (2000). Understanding and Doing Research. A Handbook for Beginners. Iloilo City: Panorama Printing Inc.
- Eagleton, Terry (1996). Literary Theory: An Introduction. Second Edition. USA: The University of Minnesota Press.
- Eugenio, Damiana L. (1993). Philippine Folk Literature-The Myth. Quezon City UP Press
- Eugenio, Damiana L. (1996). Philippine Folk Literature-The Legend. Quezon City UP Press
- Fr. Demetreo (1990). Myths and Symbols-Philippines. Manila: National Bookstore, Inc.
- Hosillos, L.V. (1992). Hiligaynon Literature: Texts and Contexts. Quezon City: Aqua-land Enterprise Literature. Iloilo City: Seguiban Printers and Publishing House.
- Hagusan, T. Illenberger, A., U., & Misajon, M.M.J. (2003). On the Wings of Literature. Iloilo City: Seguiban Printers and Publishing House.
- Kahayon, A., H. & Zulueta, CA. (2005). Philippine Literature Through the Years. Mandaluyong City: National Bookstore.
- Moxey, K. (1996). The Practice and theory, Post Structuralism, Cultural Politics and Art History. Ithaca, New York: Cornell University Press.

Patron, I-Yap. (2002). *Interactive Reading-Responding to and Writing about Philippine Literature*. Quezon City: Great Books Trading.

Rabuco, A. (2006). *Hiligaynon Mythological Stories and Folktales, Analysis and Translation*. Panorama Printing Press.

Rabuco, A., C. Ph.D. (2000). *A Documentary survey of Philippine folklore, towards research possibilities*". In *Greek Ink*. Iloilo City: Malones Printing Press.

Rabuco, A., C. Ph.D. (2003). *"Ilonggo poetic intuition of Lo-a"*: Iloilo City: USA Libro Agustino

Tiamson, A. (1976). *Selected studies in Philippine Folklore presented during the Third National Folklore Congress*. Manila: Dept of information, Malacañang.

## **B. Theses and Journals**

Alba, L.F. (1968). *The Utilization of Hitherto Unpublished Legends and Folktales of Southern Negros Occidental*

*as Source Materials in Reading for Intermediate Grades in the Philippines*". Unpublished Master's Thesis, Central Philippine University.

Balmaceda, E. (1992). *The Roles of Myths, Symbols, and Rituals in the Tinguian World View*. *Journal of the Graduate School of Arts and Sciences, Saint Louise University, Baguio City, Philippine*, Vol., XII.No.1.

Belsillo, A.D. (1971). *The Theme of Alienation in the Short Stories of Bienvenido Santos*. Thesis, University of San Agustin, Iloilo City.

Cabiling, M.A. (2002). *Mga Kontemporaryong Kwentong Hiligaynon, Pagsasalin At Pagsusuri (Kontribusyon sa*

*Pagbuo ng Awtenikong Kanon ng Pambansang Panitikan)*. Thesis. University of San Agustin, Iloilo City.

Estrellita, P.C. (2000). *Sumorory: A Historical Leader or a Myth?* *Talutang Journal of Centre for Samar Studies*

Volume III No.1, University of Eastern Philippines.

Fresnido, J.M. (1997). *Selected Composos from Panay*. *Journal of the Villanova Institute for Social Research and*

*Cultural Studies* Volume 2 No. 97, University of San Agustin, Iloilo City.

Hornedo, F.H. (1994). *"Bago Mythology and the Ecosystem"*. *Journal of the Graduate School of Arts and Sciences*

Vol., XXV, No. 1. Saint Louise University, Baguio City, Philippines.

Hornedo, F.H. (1982). *Why Folklore and Oral Literature?* *Journal of the Graduate School of Arts and Sciences*

Vol., XIII, Nos. 1-2. Saint Louise University, Baguio City, Philippines.

San Jose, R.Y. (1992). *Daddad-at: Some Notes on Kankanay Folktales*: *Journal of the Graduate School of Arts and*

*Sciences* Vol., XIII, Nos. 1-2. Saint Louise University, Baguio City, Philippines.

Sison, Hernando L. (1956). *A Study of Some Ilonggo Folktales, Songs, Poems. Legends and Proverbs*. Thesis. 1956.

Rabuco, A., C. Ph.D. (2001). *Ilonggo Folk Poetic Intuition in Lo-a*. *Journal of The Villanova Institute for Social Research and Cultural Studies* Vol. 5 No.1. University OF San Agustin, Iloilo City.

Togon, A.S. (1998). Motifs and Values in Myths and Legends of the Davao Lumads. Southeastern Philippines Journal Research and Development, Vol. IV No.2 & Vol V No.1.

### **C. Internet sources**

<http://www.ncca.gov.ph/culture&arts/cularts/arts/literary-hiligaynon.htm>. August, 2007

<http://www.library.utoronto.ca/util/glossary/html>. Sept 5, 2007

<http://www.library.utoronto.ca/util/glossary/html>. Sept 5, 2007

<http://www.pibburn.com/myth.htm>. August, 2007

<http://www.pibburn.com/myth.htm>. August, 2007

<http://cweb2.loc.gov/cgi-bin/query/r?frd/cstdy@field>.

<http://store.escalate.com/store/turoturo/article3jsp->

<http://www.geocities.com/icasocot/myths.html>

<http://www.geocities.com/Tokyo/Temple/9845/spirit.htm>

<http://folktales.webmanila.com/folktales>

<http://member.aol.com/hiligaynon/hili.htm>

<http://www.ncaa.gov.ph/culture&arts/cularts/arts/literary-hiligaynon.htm>

<http://literalno.4.tripod.com/hiligaynonframehtml>

<http://www.smspin.delad/society.folklore.literature.tals...worldTalesfilipino.html>