

## Mga Sugilanon: A literary analysis on Ilonggo tales

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### **Abstract**

The main purpose of the study was to analyze the literary features of Ilonggo tales, how life experiences, culture and beliefs contributed to the development of Ilonggo tales, and the insights of Ilonggos on the importance of developing Ilonggo Tales in Philippine Literature. This is a qualitative-phenomenological study that focused on the Ilonggo tales. The stories were analyzed based on the six basic literary features of a tale: setting, characters, plot, conflict, point of view, and themes. As a result from the stories, the setting portrays simple life and mythical events; the characters portray hardships and struggles in life; the plot uses linear, flashback, and in media res; the conflict portrays struggles against society; the point of view is first person and third person; and the theme portrays poverty and inequality. Under the influence of life experiences, culture and beliefs, eight themes were created. For life experiences: Ilonggo's migration, inequality between the rich and the poor, struggles of the laborers, lack of proper education, and appreciation of life's simplicity in the past; and for culture and beliefs: beliefs in mythical creatures, witchcraft and sorcery, and amulets. For the insights of the Ilonggo, four themes were also created, and these are: incorporating Ilonggo tales into the school curriculum; teaching values and culture through Ilonggo tales; encouraging children to read and appreciate Ilonggo tales; and revealing the history of people through Ilonggo tales.

**Keywords:** mga Sugilanon, literary analysis, Ilonggo Tales

## Mga Sugilanon: A literary analysis on Ilonggo tales

### 1. Introduction

Although it is difficult to trace the beginnings and development of stories to a specific location and time, we are all aware that humans started telling stories as early as they were capable of speaking. Units of this data progressively coalesced into narratives that allowed humans to learn more about themselves and the places in which they lived. They were merely told to commemorate an event, set an example, issue a warning, obtain food, or explain something that looked odd. People use storytelling to share their knowledge and experiences in social situations (Zipes, 2012). Storytelling is a vital tool for imagining, analyzing, and opposing the colonial standards that permeate our daily lives. However, in light of our society's modernization, the previous literary works are now in jeopardy. "The story will always be excellent." is a statement that not only expresses the continuing and thriving success of stories over time but also expresses the need to embark on a journey into the historical preservation of the form, especially in light of recent productions that have resulted in societal rejection (Tallone, 2011).

Storytelling is particularly rich in the Philippines because it has become part of the traditional customs of ethnic groups. Ilonggo is one of more than 120 ethnolinguistic groupings in the Philippines. Ilonggos speak Hiligaynon as their primary language. These people are a mix of indigenous peoples such as the Negrito, Indonesian, Malay, Chinese, Indian, Spanish, American, Arab, and other races. The nature of this place, the races who inhabited it, and the society and culture that they built are, nonetheless, determinants of the literature written by the Ilonggos at different times of their lives and cultural evolution (Cruz-Lucero et al., 2018). Ilonggo folk literature includes proverbs, riddles, ritual chants, tales, intricate love songs, and epics. Early Ilonggos were passionate about the arts, including music, song, poetry, and dance, which expressed their feelings and thoughts as they developed, arising from their astonishment at existence, their contact with nature, and their struggle for survival. Ilonggos call their folk songs *asili-ili* for a lullaby, *ambahan* for a long song, *siday* for a long poetic joust between two poets, and *balitaw* for a jocose love ballad. A poem is *binalaybay*, a story is *asoy* or *sugilanon*, a riddle is *paktakon*, and a proverb is *hurubaton* (Deriada, 2011).

Creation myths, fables, folktales, legends, and trickster tales are all included in Sugilanon. The Ilonggos' propensity of singing about their ancestors' epic feats wowed early Spanish chroniclers, ensuring that everyone was well-versed in their past life. The Ilonggo tale comprises the multi-ethnic nature of humanity and the beginnings of death and its inevitability, technical discovery, a strict code of behavior directed to animals, adultery, thievery, and war. A *babaylan* usually tells these stories (Cruz-Lucero et al., 2018). However, the most pressing issue is appreciating and preserving these cultural, literary works. Many indigenous peoples, their languages, and cultures face a bleak future, according to an article issued by Indian Ancestry on April 14, 2014. Language diversity is rapidly dwindling, just as cultural diversity is dwindling. These shifts result from historical connections, global economic development, and cultural beliefs that rationalize or excuse behaviors that benefit one culture at the expense of another (Masendo, 2015).

The researcher had encountered several studies about the culture and practices of the Ilonggos but couldn't find a study that directly addressed the literary analysis of Ilonggo Tales. As a result, this study will contribute to the growth of significant concepts in academia. It will educate today's youth about the stories of Ilonggos and their significance to the culture. This study emphasizes the Sugilanon of Ilonggos by analyzing the development of their tales and how they appreciate and give meaning to these stories by applying New Historicism.

#### 1.1 Purpose of the Study

The purpose of this research was to highlight and capture the rich literary works of Ilonggos through

analyzing their tales in New Panay, Maragusan. Hence, this study aimed to analyze and describe the literary features of their literary pieces for the new generation and will be used for educational purposes. Moreover, this phenomenological research added to the growing body of knowledge regarding the utilization of New Historicism in assessing and comprehending literary works. This research allowed me to gather essential data that aided our understanding of how historical context influences the development of Ilonggo tales.

In addition, because Philippine Literature was employed in the curriculum, Ilonggo tales seeks out a further direction in the field of education. This study aimed to assist teachers who teach Philippine Literature in effectively discussing tribal tales with their students. Hence, this study gave more ideas to the people on how the literary pieces of Ilonggos are being shaped across time. This was used as a resource for further pertinent information about Ilonggos to know them more when talking about their literary pieces.

### *1.2 Research Questions*

This research looks at the Literary Analysis of Ilonggo Tales in New Panay, Maragusan, Davao de Oro. Specifically, it seeks to answer the following questions:

- What are the literary features of Ilonggo tales?
- How do life experiences, culture and beliefs contribute to the development of Ilonggo tales?
- What are the insights of Ilonggos in the importance of developing Ilonggo Tales in Philippine Literature?

### *1.3 Theoretical Lens*

This research was based on Stephen Greenblatt's "New Historicism" hypothesis, which, according to this theory, stated that the transit of literary and non-literary texts within a culture establishes social power relations. New Historicists look at literature alongside other cultural artifacts from a specific historical period to see how ideas, attitudes, and ideologies presented themselves over a broader cultural spectrum. In other words, the primary goal of new historicists is to determine the literary work's historical context. As a result, a continuous study of the literary text and its historical background is crucial to understanding the literature (Yerli, 2017). Furthermore, the underlying principle of this theory emphasized that literary works should be considered a product of time, place, and circumstances instead of being just a stand-alone work of literature. History acted as a backdrop to literature in this approach. The value of the text is first and foremost; the text's historical context comes in second. Based on Foucault's theories, an attempt to refigure the socio-cultural milieu in which great literary and dramatic works were initially developed. New historicists appear to want to enhance existing formalist techniques by paying more attention to the historical settings in which literary writings emerge. It rethought basic ideas about literary production and maintained that history and textuality are inextricably linked (Kaçmaz, 2011).

New Historicism also depended on the simultaneous analysis of literary and non-literary materials from a similar historical era. According to American scholar Louis Montrose, New Historicism is "the textuality of history, the historicity of texts" (Barry, 1995). Whether literary or non-literary, all writings are considered cultural artifacts by the New Historicists. As a result, understanding the culture and civilization that contributed to the creation of the piece is crucial from the standpoint of a New Historicist (Lai, 2006). In addition, this study employed Formalist Criticism. A critic can use the formalism to show how a work's various components are linked together to form a whole text. This method scrutinizes a text as a self-contained unit, omitting the author's life story, outside-of-the-story historical events, mythical patterns, literary allusions, and psychoanalytical characteristics of the characters unless they are explicitly acknowledged in the text. Determining how such factors interact with the substance of the text to affect its impression on readers is a top objective for formalist critics (Kennedy & Gioia, 1995).

As a result, formalist criticism examines the work's overall form as well as the form of each section of the text (individual chapters and scenes), and the characters, settings, point of view, storyline, and all other aspects that come together to constitute a single text. After examining it (theme), the critic describes how each component interacts to give the text meaning after reviewing it (theme). As a result, formalist criticism searches for literary strategies and devices that an author uses to create a text and its meaning (Sulistyorini, 2007).

#### *1.4 Significance of the Study*

The conduct of this phenomenological study on the literary analysis of Ilonggo tales can be significant and beneficial for some relevant reasons. First, this research focuses on the Ilonggo people. We can give their stories a clearer picture and learn more about the intricacies and nuances of their literary works. Second, these individuals would recognize that they must be more proud of their literary works rather than simply patronizing others. And third, this study will be a starting point for developing a strategy for recognizing and preserving Ilonggo's literary works. By recognizing their stories and allowing others to enjoy the uniqueness of their literature, the group will be acknowledged, known, and so given considerable attention and value. Next, this study has also significant because it will give the Department of Education a significant contribution to the vast knowledge related to Ilonggo tales. This could help the department strengthen its advocacy of providing value to the culture of ethnic groups. Further, this is something that academics can relate to, too. The results will be most beneficial to teachers of Philippine literature. This allows them to teach Ilonggo legends to students more efficiently. Students will also be exposed to Ilonggo folklore, which will enable them to learn the said literary works. And lastly, this study could benefit future researchers who aspire to study more about Ilonggos. This will serve as their additional reference.

## **2. Literature**

### *2.1 Ilonggo Tribe*

The name "Ilonggo" is derived from the name of a tree (Lat. *Elaeocarpus*, aka kalomala) with fragrant white flowers and purplish to red-black, stone-shaped fruit. Iloilo, the home province of Ilonggos, is called after "an evergreen tree [*Aglaia Argentea*] with a dense, rounded crown, where it can grow up to thirty meters tall." As a result, Ilonggos and Iloilo are named after two different tree species (Cruz-Lucero, Fernandez, Barrios, and Yap, 2018).

The Hiligaynon language originated in the province of Iloilo and has since spread throughout the Western Visayas region. Other dialects of Panay (Capizeo, Aklanon, and Kiniray-a, the last spoken in interior villages) have their different speech forms. Still, they are all mutually intelligible with Hiligaynon (speakers can understand the other). Hiligaynon's tone is known for its pleasant lilt, which is thought to make a curse go unnoticed. Panay and western Negros are connected by a small strait, and Hiligaynon has been spoken on both sides. Western Negros and eastern Negros are separated by mountains, with the latter speaking Cebuano, which the Hiligaynon hardly understands. The language, however, is also spoken in Mindanao, specifically, South Cotabato, where several West Visayans have relocated (Deriada, 2011).

More so, Ilonggos are recognized for their charm and sweetness, which stems from their dialect's musical tonality, Hiligaynon. The way an Ilonggo speaks, which usually sounds like someone crooning a love song to you, makes it impossible to know if they are angry with you. Hiligaynon has many of the same values as Filipinos in general, such as *hiya*, which means *huya* in the Hiligaynon dialect. Violations of social norms (such as insulting mediums) or betrayal of others will result in *gaba*, supernatural punishment, or rejection by society and the people. Those who degrade others will be subjected to the same humiliation (Hiligaynon, 2021).

Additionally, Ilonggos had a modest existence. The majority of inhabitants in rural areas rely on agriculture for a living. Its fertile farmlands are planted with rice, corn, sugarcane, fruits, coconut, and vegetables. Some

farmers are just tenants of the land they are cultivating. Moreover, several Ilonggos sought work in other areas, such as Negros, because of poverty. They relocated to find a job and meet their family's needs (Dixon & Gulliver, 2001).

As a result, life in Negros and Panay islands is very different from life in other regions. Ilonggos have a more relaxed lifestyle with little traffic congestion. Everyone knows each other and can often trace their family trees using grandparents' stories and anecdotes. However, during the Spanish era, the Ilonggo people's lives were affected. Poverty reigns supreme, and inequality is palpable. The dictatorship of the wealthy wreaked havoc on the poor. Amid the crisis, Ilonggo residents fought to meet the requirements of their families (Justiniani & Cordova, 2015).

Furthermore, because the Spaniards have influenced the Ilonggos, their disciplinary procedures and way of life have been affected. The majority of disciplinary actions are physical, such as spanking and kneeling. Due to poverty, Ilonggos also prioritized work above schooling. According to Morine (2020), colonialism brought these various features to the said cultures. Despite their hardships, the Ilonggos were happy people, according to Galinha, Garcia-Martn, Gomes, and Oishi (2016), who argued that lives' contentment is achievable if nonmaterial domains are satisfied. Family bonds were valued more highly by Ilonggos.

Moreover, Western Visayas' cultural history is woven from folklore and scientific research. The story of the richness of the local culture was told through mythology, archaeology, and history. The babaylans were the ones who led the early Hiligaynons in their rites and festivities. Despite the lack of distinct venues for worship, people believed in their gods and goddesses and performed sacrifices for them. They were also music, song poetry, and dance enthusiasts. Although there were signs of specialization, these arts were merged rather than divided into distinct forms. Myth, legend, and folktales were told for entertainment and to explain nature and natural phenomena, rationalize behavior, customs, and traditions, preserve the tribe, and explain the race's origins and history (Belza, Cabillo & Cantos, 2014).

Folk literature includes simple riddles, proverbs, ditties, ritual chants, intricate love songs, epics, and stories. Binalaybay is the name of poetry, and the asoy or sugilanon is the name of a story. The hurubaton is a proverb, while the paktakon is a puzzle. Both are frequently rhymed and written in two lines. Folksongs are ili-ili, also known as lullaby; the ambahan, a long song, is performed by a soloist and a chorus alternately; the siday is a long poetic battle amongst two paid poets on behalf of the two families in a marriage suit (siday is a pamalaye); and the balitaw is a jocose song of love sung in (Deriada, 2011).

In addition, folk literature was orally done before Spaniards arrived in West Visayas. A grandfather could easily teach his grandchild a ditty, a brief, basic song, or poetry. There were also ritual chants like the frog's croaking to summon rain, "babaylan" chants to pacify the spirits of nature, and "pukaw" chants to elicit information from the dead. There could be love songs for a fair lady, a serenade for a lass, or dust played by a "dalaga" and a "soltero," but Ilonggos were converted to Christianity when the Spaniards arrived. There was a resurgence of folk literature in new forms. Written literature began with translating Spanish prayers and biographies (Cordero, 2019).

However, during World War II, literary publishing and cultural activities were banned in the Philippines. Although nationalist sentiment did not die, it was muted from outright protest into poetic expressions of love of country, paeans to national heroes, the natural beauty and scenery of the land, and the love of the local language after World War II. After World War II, Hiligaynon writers attempted to restore Hiligaynon literature to its pre-war status, but times had changed dramatically. People still had to confront the problem of independence, which had been a long time coming and which the Americans pledged to deliver in 1946. Hiligaynon writers escaped to the idyllic, the past, fantasy, dreams, and aspirations. They will, however, have to face reality sooner or later. In poetry, short tales, and even novels, a new generation of writers developed, resulting in a twin trend of romanticism and realism. As a result, the literary environment reflected the postwar economy, which was at its lowest ebb, illustrating Ilonggos' sufferings (Belza et al., 2014).

Hence, the Sugilanon of Ilonggo is not limited to creation myths, folktales, legends, fables, and trickster tales. Despite the fact that this prose tale looks harmless, it can and is used as a form of social protest. The Sugilanon could be used as a protest text to call attention to, denounce, and provide answers to perceived social ills such as the persecution of one individual by another or exploitation with one social class by another (Wright, 2002).

## 2.2 *Ilonggo's Culture and Beliefs*

Iloilo is a legendary province in the Philippines. Almost every town here has a story to tell about its origins. The values that were handed over from generation to generation left the young ones with various mythical creatures, giant nocturnal birds, and other supernatural phenomena and mysterious creatures that are up to now, still to be discovered and investigated by science which includes magical transformations (Clark, 2017).

Engkanto, aswang, tiktik, bagat, sigbin, baua, kama-kama, santirmu, marmanhig, mantyo, kapre, and ukoy are some of the mythical animals that Ilonggo people believed in. The engkanto are thought to live in areas known as mari-it or palhi, which include bamboo groves, cliffs, earth mounds, boulders, and giant trees such as balete and acacia. Aswang or witches appear in a variety of shapes and sizes. The tiktik is a bird that feeds on the liver of humans. Lone travelers are preyed upon by the bagat, who frequently takes the guise of a large dog or some other ugly creature. The sigbin, which is a dog, preys on humans at noon. Despite its appearance as a giant hen, the baua can break the neck of its victim. The kama-kama, indolent dwarfs, dwell in earth's heaps and enjoy themselves. The santirmu, a fiery dancing ball, is said to be held by wandering spirits. A live corpse with the strength of ten persons is known as a marmanhig (or maranhig). The mantyo, also known as mantiw, is a tall, thin giant usually leaning on a kapok tree at night. A dark, hairy monster smokes a gigantic cigar while sitting on a giant tree branch is known as kapre. And, the ukoy is a sea monster with a froglike body and a human face with gills (Cruz-Lucero et al., 2018).

More so, Ilonggos are influenced by many superstitious beliefs that are embedded in their culture, such as: (1) Plant bananas after eating a full meal so that the fruits grow large and full; (2) They offer worship to the saint to give them rain after the worship services; the image is carried to the beach and dunked in the water; (3) They offer foods and prayers before harvesting crops in the farm; (4) A house with 13 posts is bad luck; (5) Houses ought to have the stairwells facing east to bring in good luck; (6) Transfer to the new house on a Wednesday or Saturday to bring in good luck; (7) Bring rice and salt first before transferring into the house; (8) Rice and needles should not be purchased at night; and finally (9) Ilonggos believed in anting-anting, which provided them with protection during times of danger. These ideas grew ingrained in the Ilonggo culture and served as a foundation for their daily lives and the creation of their literary works (Clark, 2017).

## 2.3 *Literary Appreciation and Preservation*

Literature serves as a voice that expresses values and beliefs. It demonstrates how people live as individuals or in groups with this perspective, how their cultural life was, and how their culture and traditions were in the past. Because the medium of its realization is a part of cultural tradition, literature can only be fully comprehended by relating it to the total dynamics of social and historical events. Riddles, ditties, proverbs, and ritual chants are all part of the literature, as are intricate love songs and romances (Habbar, 2020).

Myths, fables, and tales, which were eventually based on oral practices, permitted adults to interconnect with children in a continuous process. Throughout history, stories have been recounted to educate, entertain, and enhance individual awareness of customs, moral values, and culture, and thus form a significant part of the cultural tradition, in addition to strengthening tolerance and communal knowledge among other cultures (Pulimeno, Piscitelli & Colazzo, 2020).

Furthermore, telling the children stories has become a pre-bedtime practice in many cultures throughout the world, with the storyteller usually being an adult or, in some cases, an older sibling of the young listener. Such

stories have been inspired by fairy tales, mythology, popular folk tales, and the narrator's personal experiences or creative imagination. Even though such oral and written traditions occurred in many countries, the stories' themes have very similar elements. Stories became part of the culture even as time passed. Hence, engaging in literature will also help children establish their sense of identity by teaching them to cherish local works of literature that have been passed down through their families (Cordero, 2019).

Additionally, stories include the world's wisdom, which teaches cultural principles. The story brings people together, embraces variety, and protects cultural identity. As a result, shared stories served as a mechanism to honor the literary works of a cultural group while also ensuring that they were passed down to future generations (McCullum, Maldonado, & Baltes, 2014).

More so, studying literary works is another method to enjoy them. Understanding and conserving one's culture raises historical and social awareness, making people more tolerant and, as a result, appreciative of others who are culturally similar but religiously different. A paradigm shift toward history and culture is required because forgotten history is also a forgotten civilization (Gautam, 2018).

Hence, when cultural elements are passed down from one generation to the next, this is known as cultural transmission. On the surface, culture appears to operate independently of biological evolution, yet in a comparable manner. As a result, it should be taught to youngsters in school to appreciate great literary works. Children's literature, which gives both knowledge and amusement, is a classic example of "edutainment." (Henslin, 2015).

Cultural communities rely on stories to survive. The spoken word was a big part of traditional storytelling. For millennia, children have known about their history and culture through stories told by their elders. It was also used for recreational purposes. People of any age gathered around a storyteller to hear old, hilarious tales that served as important lessons. Other recording methods included birch bark scrolls, rock paintings, and wampum belts and carvings, but the oral narrative remained the foundation. However, when modernity occurs, story publication becomes more common (Smith, 2015).

However, as time goes, ethnic literary works decreased its importance. The acquaintance of local peoples with the major recurring of modernization and their involvement in migration have caused challenges. First, the culture of indigenous people is annihilated by a prevailing mainstream culture. Second, from exposure to mainstream media and social media, people's indigency may eventually be replaced by mass media culture. Third, people are enamored with modern technology, obliterating their traditional touch with nature. The concern of losing knowledge systems, especially in literary works, has shifted preservation efforts (Botangen, Vodanovich, & Yu, 2017).

#### *2.4 Literary Features of Tales*

A literary analysis is a critical examination of literature to identify how the various parts contribute to the whole. Commonly, these literary pieces are tales that have been handed down from generation to generation, typically by oral tradition. People told stories about their lives and imaginations to cope with their concerns and anxieties. Fairy stories (or fairytales), trickster tales, myths, tall tales, and legends are examples of folktales. The most recognizable components of tales are setting, character, plot, theme, point of view, and conflict. Remember that a literary analysis is not just a synopsis or a review; it's an understanding of the work and an argument centered on the text (Eripuddin, 2017).

First, setting. A story's setting focuses on the place and time wherein the story takes place. Most settings in tales transport us to a place and time where wizards and witches wander, animals talk, and magic spells are conventional (Robinson, 2019). An author should describe the setting or surroundings of a tale with such precision that the reader can see the scene. It might relate to an abstract notion of an emotional or mental location—for example, a particular state of mind—rather than an actual location (Hildebrand, 2013).

Second, characters. In a literary work, a character is a "person." Characters have psychological and moral characteristics that, in some way, make them human. Characters are frequently thought to be either round or flat. Flat characters are one-dimensional and behave in stereotypical or predictable ways (Mcgee, 2015).

On the other hand, round characters have a more complicated makeup and may act in surprising or conflicting ways. Characters can either be dynamic or static: static characters do not develop during the story, whereas dynamic characters evolve and change. Characters can be divided into two types: protagonists and antagonists. A protagonist is the main figure in a novel involved in a struggle created by the antagonist or opposing power (Mcgee, 2015).

In addition, in most stories, the protagonists are bland, uncomplicated, and straightforward. They're usually either wholly nice or utterly evil, and they're easy to spot. Characters like harsh stepmothers, weak-willed fathers, envious siblings, and loyal friends are typically clichéd. More so, the characters' physical appearances are commonly used to characterize them, yet disguises are also common. The protagonist or heroine generally is alone, having been cast out into the wild or appearing to be devoid of human acquaintances. On the other hand, evil seemed to be in control. As a result, to overcome evil powers like magical devices or enchanted creatures, the hero/heroine must depend on supernatural energy (Robinson, 2019).

Third, plot. The plot of a literary work refers to the piece's action or "narrative thread." Tales have simpler and shorter plots than other genres of literature, and the action is more systematic. A voyage is typical (and usually represents the protagonist's quest for self-discovery). Conflict is common in plots. The classic elements of a drama or fiction plot are the exposition (where the conflict or action begins), rising action (the occurrences that stimulate the conflict), climax (the point of peak tension), and resolution or denouement (where the loose ends are tidied up) (Eripuddin, 2017).

However, there is also a nonlinear plot. A nonlinear plot usually tells events in a story in a nonlinear manner, such as in an opposite sequence or reverting back and forth between past and future actions, or a story that starts in the middle. It can take many forms, including flashbacks, foreshadowing, or *in media res* (Kim, Bach, Im, Schriber, Gross & Pfister 2017).

A flashback is a term that originated in the film and is now utilized to describe any scene or episode in a novel, play, poem, or tale that is placed in to portray events that occurred in a different time. On the other hand, it is a present-day disruption of a vivid memory from the past. A flashback in fiction is a moment that occurs before the story starts. Flashbacks interfere with the chronological order of the plot by transporting the reader back through time, taking to events in the character's life. An author utilizes this literary device to help readers grasp current events in a story or understand more about a character (Abie, 2019).

*In media res*. Horace (1975) used this word in his *Arts Poetica* to describe a story that starts "in the center of everything," that is to say, in the middle of the action. The author is free to go back and forth as he pleases, connecting the story's dots. All explanations for the relevance of setting, storyline, characters, and the story's details are progressively disclosed in dialogues, thoughts, or flashbacks from a character. The atmosphere and environment also help flesh out the details of the event described at the story's start (Cooren, 2015).

Foreshadowing is a literary trick used by authors to imply or hint to readers about future happenings in a story. Furthermore, foreshadowing is a fantastic strategy for establishing suspense and dramatic tension for readers when done effectively. It can produce emotional anticipations regarding character actions and story ends (Hiligaynon, 2021).

Fourth, conflict. Typically, the plot centers on characters at odds with one another. Conflict is used in fiction to create suspense and move the plot along. It is frequently used to reveal a profound message in a story while emphasizing the characters' motivations, ideals, and weaknesses. The protagonist (typically the main character, but not always) is pitted against an antagonist. An opponent could be a person or a force. Hence, characters



experience one of the types of conflict, namely: Character vs. Self; Character vs. Character; Character vs. Nature; Character vs. Supernatural; Character vs. Technology, or Character vs. Society (Hansen, 2019).

Fifth, point of view. The narrator's perspective to a literary work is called point of view. To put it another way, point of view refers to the viewpoint from which the story is told. There are four perspectives from which literature can be produced. First-person narrative: This is told from the perspective of one of the story's characters. To determine the first-person point of view, look for pronouns like I, you, and mine. When the reader is made a character in the story, it is called a second-person point of view. Meaning the narrator utilizes second-person pronouns, such as you and your. There is also third-person limited. In this point of view, the narrator is separated from the story and narrates it from afar, known as detached narration. To accomplish this, the narrator utilizes pronouns such as he, she, and them that focus on the characters in the story. The narrator uses the same point of view to focus on the plot, which revolves around one character. It's almost as though the protagonist is being followed by a camera crew who is filming everything they do. Third-person omniscient: the narrator continues to employ third-person pronouns in this point of view. Instead of being restricted to a single character, the narrator could inform readers about the characters all the time. It's almost as if God is the narrator: they can see everything, hear everything, and describe everything (Robinson, 2019).

And lastly, the theme. The work's unifying concept, or fundamental meaning, is called the theme. The theme runs across the entire literary work (story, characters, conflict, etc.). On the other hand, the theme is never the work's subject—always, it's an abstract concept. Furthermore, many story topics are typically basic yet serious and compelling. It promotes compassion, charity, friendship, and humility as virtues above the vices of selfishness, greed, and excessive pride, as well as other societal difficulties. These issues are at the very core of adolescence. They also have a theme in common with Greek tragedy: wisdom is gained through suffering. There are conditions attached to every reward; nothing in life is free of strings, duties, and agreements to keep (Mcgee, 2015).

As a result, stories are made up of various aspects that can be arranged in various ways – how different portions of the story are linked to form connections with the readers. And evaluating stories according to six elements: 'setting,' 'character,' 'plot,' 'point of view,' 'conflict, and theme' is a fruitful technique to develop links between them (Wong and Lim, 2014).

## 2.5 *Literature and Culture*

Literature is described as an approach to culture and society that is equivalent to "other cultural expressions." It is the use of language to represent imaginative and creative facts as an indicator of human life in society. It has a positive impact on human life (humanity). Literature is viewed as an essential aspect of comprehending culture and as a means of learning the language to achieve good communicative abilities. So, the literature includes classic genres such as novels, plays, poetry, short tales, and ordinary text exposure such as news items. Teachers have the option of using a variety of texts. The strategy of using a variety of texts while teaching literature opens up the opportunity of using a variety of teaching methods creatively and qualitatively (Nojeng, Jufri, & Daeng, 2017).

Because literature represents life, its breadth encompasses every man's entire life. It is best understood from the perspective of what Russian writer Leo-Tolstoy stated when describing literature. Writing, as he said, fails if it is unable to answer two essential queries: who we are and how we intend to live. It is not literature in the classic sense if it will not educate us on how to live and does not disclose our identity as humans. Tolstoy believes that these two concerns are at the heart of all literature and should guide all writers. These are the two questions that also address the literature's scope. The aim is that all writing should provide answers to these two fundamental issues. Literature teaches us about ourselves and how we should live a life in the world. Literature has entirely engulfed our lives, from conception to death. This concept exemplifies the breadth of literature (Ansari, 1992).

Likewise, culture is typically learned through interactions with others. As a result, culture is a social product rather than a natural, inborn, and will-less phenomenon. Knowledge and information in society, social developments, societal ties, and mass media are significant variables in this transmission. Thus, culture is passed down from generation to generation, transporting elements from one location to another, dividing into subcultures, and eventually succumbing to crises. Similarly, the essential tools of cultural symbols are words. Poems, epics, fictions, stories, and myths, in other words, are the vital parts and mechanisms of a society's culture (Jafari, 2012).

Narrative genres and tale kinds arose through the adaptation of storytelling and stories to social and biological life—everyday happenings. Family, clan, tribe, village, and town legends were recalled and passed down as traditional verbalizations of deeds and behaviors. Many of the same sequences of events or patterns were used by different cultures around the world in the communication of stories, but the use of verbalization that included specific references to specific realities, rituals, customs, and beliefs resulted in a variety of tale types, differences, and variants (Zipes, 2012).

Meaning, literature is a reflection of the Ilonggos' culture, beliefs, and past life experiences. The Sugilanon, a collection of creation myths, folktales, fables, folklore, and trickster tales, is one of their literary works. The Ilonggos' propensity of singing about their ancestors' epic feats wowed early Spanish chroniclers, ensuring that everyone was well-versed in their history. The multi-ethnic nature of humanity and the roots of death and its irreversibility, technological discovery, a strict code of ethics focusing on animals, adultery, stealing, and even war are all included in the Ilonggo creation story. The traditional literature of the Ilonggos has made their culture famous (Cruz-Lucero et al., 2018).

Furthermore, literature plays an important role in raising cultural awareness in countries. No one can understand literature unless they are culturally aware. In other words, we can't value Ilonggo literature if we don't understand their culture because their practices and beliefs are embedded in their literary works. As a result, it is clear that without culture, there is no literature (Romero, 2016).

Finally, this section is critical to my research since it provides a brief history of the Ilonggo and their culture, providing background information on the unique group being examined. Furthermore, it would clarify some of the fundamental issues surrounding the literary analysis of Ilonggo tales and offer up a new dimension to studying their literary works for the benefit of the elders and the continuity of the new generation.

### **3. Method**

#### *3.1 Research Design*

This qualitative study, specifically Phenomenological, looked at the literary analysis of Ilonggo tales and how life experiences, culture and beliefs influenced their development. As the name implies, qualitative approaches are concerned with eliciting information about a phenomenon or occurrence and an individual's behavior, culture, practices and values, beliefs and perceptions. The information was then described and reported in a textual format (Amorado & Talili, 2017).

The literary analysis also focused on a particular aspect of the literary work's formation as a piece of literature. It referred to expressing a point about a literary work – usually a poem or a story – and then defending that argument by examining the work's literary aspects, key themes, and implied ideas within the literature (Henry, 2016).

As a result, literary analysis was more than just a review or a summary; it was also an analysis of the work and a discussion of it centered on the text. It examined a piece of literature analytically to analyze how the various components contribute to the overall. Setting, character, plot, theme, point of view, and conflict are among the most notable characteristics of stories, according to Chen (2019). As a result, the examination of

Ilonggo tales was limited to the six literary elements offered.

Furthermore, the development of Ilonggo tales was studied using a New Historicism approach. This method is founded on the notion that a piece of literature should be viewed as a product of the time, location, and circumstances in which it was created rather than as an isolated work. History was used as a backdrop to the literature in this method (Kaçmaz, 2011).

### *3.2 Role of the Researcher*

Phenomenology is the appropriate type of research in this study since it enabled me to extract details about the experiences and insights of Ilonggo people regarding their literary pieces. For this, I chose the topic: Mga Sugilanon: A Literary Analysis on Ilonggo Tales because I am very much into the culture of Ilonggo, for I am an Ilongga.

In this academic endeavor, I am confident that I was the one who facilitated the discussion and interviews that encouraged the participants to share more of their experiences and insights. With regards to my basic roles, I played as interviewer, moderator, transcriber, translator, analyst, and encoder.

As an interviewer, I established first rapport and friendship with my participant. I looked at the information more in-depth about the topic by using the questionnaires to investigate the participants. More so, during the interview and observation, I applied some techniques like: asking probing questions, then listening and thinking, then asking more probing questions to get to deeper levels of the conversation. As moderator during the focus group discussion, I used stimulus materials and allowed the conversation to flow, making judgments to pursue potentially significant lines of inquiry away from the formal guide.

As a transcriber and encoder, I transcribed all the recorded interviews, and translated correctly and organized them into a standard English statements. Lastly, as an analyst, I employed appropriate analysis methods and procedures fitted for a qualitative research, such as qualitative content analysis and triangulation. Based on the concepts of Corbin and Strauss, it is the duty of the researcher to interpret the meaning of hidden in data because he is a primary instrument for data collection and analysis (Creswell, 2013; Corbin & Strauss, 2014; Miller, et al., 2012).

In the discussion of this study, I presented my personal account as a chronicler. Furthermore, during the data collection process, I established my own direct experience with the procedure and considered the criteria in this research. My personal experiences with the phenomenon and the study's methodology added to the study's credibility.

### *3.3 Research Participants*

The participants of this qualitative study were drawn from the community of Barangay New Panay, Maragusan, Davao de Oro. All participants had the blood of an Ilonggo. The participants were also chosen based on their age bracket. There were three age groups: 20-35 years old, 36-55 years old, and 56 years and older. As a result, 14 participants were chosen for this study using Snowball sampling. Seven for in-depth interviews with the following respondents: three between the ages of 20 to 35, three between the ages of 36 to 55, and one for 56 years old and above. The other half was assigned to focus group discussion based on the same inclusion criteria. The number of respondents chosen and identified for my research was supported by a statement that in a qualitative study, at least six (6) participants for in-depth interviews and an additional six (6) for focus group discussions are required to grasp the saturation point where themes are created (Mason, 2002).

### *3.4 Data Collection*

I took particular steps to collect data and pertinent information needed for this study. Before starting the endeavor, I met with my research adviser for the needed advice on how to conduct my study.

Following that, I wrote a consent letter addressed to Maragusan Tribal Office via the municipal mayor. I personally requested consent to conduct a study in a particular barangay of the said municipality. The letter was also intended to notify the Tribal Office's in-charge that I will be requesting key participants for the interview. The document ensured the informants' and researchers' confidentiality and agreement.

Before the interview proper, I gave the sample printed tales to the 14 identified respondents prior to the interview so they could read and study the stories ahead of time. During the actual interview, I requested permission from the respondents to use the recording instrument (cellphone). They signed the consent letter, emphasizing that the conversation would be solely recorded and that no video would be taken. This was in accordance with the ethical considerations rules. Although it could not provide pictures or capture the participant's facial expressions, it did provide a clear recorded voice that was very useful in the study.

To collect the necessary data for the in-depth interview, I went to the homes of the seven respondents, one by one. However, all safety and health protocols were followed at all times. Furthermore, for the FGD, I chose a specific location to gather the seven respondents and conduct the interview.

Following the interview, the retrieved documents assisted me in gaining a clear perspective on the Ilonggo tales. Each recorded conversation was transcribed verbatim to guarantee a more precise analysis of data.

And lastly, the five tales used in this study were chosen based on the following criteria: tales should be written by Ilonggo authors and published on the internet. Because Formalist Criticism was used in this study, the authors' biographical backgrounds were not part of the analysis.

### *3.5 Data Analysis*

The use of a cellphone as an audio recorder evolved into a tool for documenting the interview. The information was analyzed, explored, and treated based on the study's problems. Related studies and literature support the results in order to concretize the idea. Furthermore, the Ilonggos' simulated conversation transcriptions served as the foundation for tale analysis.

This study's literary analysis concentrated on the elements of the literary works. As Chen (2019) emphasizes, the most familiar elements of stories are setting, character, plot, theme, point of view, and conflict. As a result, the analysis of Ilonggo tales was limited to the six literary elements presented.

A qualitative content analysis was conducted for a more comprehensive investigation. Qualitative content analysis typically consists of carefully chosen instances that reflect the research questions being investigated. It was a method of identifying patterns in a recorded conversation. To conduct content analysis, you must gather data systematically from various texts, it can be written, visual, or spoken. The researchers needed to set aside any preconceived notions that might have surrounded their experiences. This concept was required to maintain a balance between objectivity and subjectivity. It focused on distinctive themes that demonstrate the range of meanings from the phenomenon instead of numerical implication (Merriam, 2009).

Quantitative (focused on measuring and counting) and qualitative content analysis are both possible (focused on understanding and interpreting). Both types require you to classify or "code" words, concepts, and themes within the texts prior to analyzing the outcomes. The data from the recorded conversation was being transcribed, coded, sorted, and analyzed. The analysis resulted in the development of themes (Luo, 2019).

More specifically, triangulation is used, which involves the use of various methods, particularly individual interviews, focus groups, and observation, as part of the strategies in data collection. Because individual interviews and focus groups are of the same type, they share some methodological flaws; however, their different characteristics result in individual strengths. It gives data sources that are validated and cross-checked the interview findings, strengthening a study by combining methods (Patton, 2002).

Triangulation is also a technique of verification or validation. Qualitative researchers commonly use this technique to safeguard that an account is rich, strong, comprehensive, and well-developed. The triangulation process strengthens the research by increasing the overall credibility and validity of the data sets and information used. This method of merging various aspects of research from multiple theories, sources, or methods is simple to implement for any type of research (Honorene, 2016).

#### 4. Results and discussions

**Participants** - The participants of my research were the indigenous people of Brgy. New Panay, Maragusan, and Davao de Oro. As shown in Table 1 and Table 2, 14 Ilonggo people were involved in this study: seven (7) for the focus group discussion and another seven (7) for the in-depth interview; and of those 14, six were aged 20–35 years old, six were aged 36–55 years old, and two were aged 56 years old and above. They were all Ilonggos.

**Table 1**

*Profile of Informants in In-depth interview*

Name	Gender	Age	Ethnicity	Study Group
Reynald	Male	20	Ilonggo	IDI
Bryan	Male	23	Ilonggo	IDI
Marjorie	Female	29	Ilonggo	IDI
Neneng	Female	47	Ilonggo	IDI
Arnie	Male	51	Ilonggo	IDI
Rodrigo	Male	55	Ilonggo	IDI
Realina	Female	71	Ilonggo	IDI

**Table 2**

*Profile of Informants in Focus Group Discussion*

Name	Gender	Age	Ethnicity	Study Group
Charie	Female	20	Ilonggo	FGD
Esme	Male	32	Ilonggo	FGD
Janeth	Female	33	Ilonggo	FGD
Rosamie	Female	36	Ilonggo	FGD
Janette	Female	36	Ilonggo	FGD
Isriel	Male	54	Ilonggo	FGD
Felie	Female	61	Ilonggo	FGD

The discussion in the focus group was very stimulating and interesting. The rich interaction and sharing of thoughts allowed the FGD respondents to recall their experiences, which they would not have remembered if others had not mentioned them.

The IDI took place in the respondents' residence, as they requested, and the FGD was conducted in an exclusive area commonly agreed upon by the respondents. I used my cellphone and my notebook to record data from the in-depth interviews and focus group discussions. Furthermore, I asked the participants if I could take a video or pictures while the conversation was on, but they requested to record only the discussion. I also asked the participants to sign the informed consent form and secured their approval to use a recorder before the interview proper, and all of them accommodated the request. They also agreed that their identity would be mentioned in the research.

**Categorization of Data** - After the in-depth interviews and focus group discussions were completed, the recorded data were transcribed, translated, and analyzed. I began my analysis with the coding procedure. To categorize the data, the themes were presented by research question and referred to as major themes. For Research Question No. 1, I analyzed the literary features of Ilonggo tales by considering the six common features such as the setting, characters, plot, conflict, point of view and themes. As emphasized by Eripuddin (2017), the analysis isn't merely a review or a summary but rather an interpretation of the work and an argument

about it centered on the text.

For Research Questions No. 2 and 3, the participants' responses were grouped, and the common answers were identified to come up with essential themes. The gathered data were arranged and categorized according to the commonality of concepts presented by the respondents. Regroupings were done to lessen the essential (main) themes to fewer themes. Tables 3, 4, and 5 presented the essential data. The significant phrases that emerged from the transcripts and comments were identified as supporting statements. All were organized to come up with the essential theme.

**Research Question No. 1:** What are the literary features of Ilonggo tales?

In order to answer this research question, the researcher analyzed the six literary features of Ilonggo Tales, *Sugilanon*, namely: setting, characters, plot, conflict, point of view, and themes. The five *Sugilanons* that are used in this study are as follows: (Story 1) *Ang Kapre nga Indi Kahibalo Mag-Isip* by Rex G. Hidalgo; (Story 2) *Lirio* by Peter Solis Nery; (Story 3) *Candido* by Peter Solis Nery; (Story 4) *Si Pinkaw* by Isabelo S. Sobrevega; and (Story 5) *Panaghoy Sang Ginahandos Nga Palpal* by Juanito C. Marcella.

**Table 3**

*Literary Analysis of Ilonggo Tales*

Literary Elements	Unique Literary Features Of Ilonggo Tales	Lines From The Ilonggo Tales
Setting	Portraying Simple Life	<p>“Sang una nga panahon sa isla sang Boracay may mag-iloy nga nagapuyo sa isa ka payag.”                      (Once upon a time on the island of Boracay, a mother and daughter lived in a hut.)</p> <p>“At naalala ko ang Pinkaw na dating kapitbahay naming sa tambakan, nang hindi pa iyon nababaliw. Pagdating niya sa harap ng kanyang barungbarong, agad niyang tatawagin ang mga anak: “Poray, Basing, Takoy, nandito na ako.”                      (And I remembered Pinkaw, who used to be our neighbor in the dump before that went crazy. When she arrived in front of her shack, she would immediately call the children: "Poray, Basing, Takoy, I'm already here.)</p> <p>“Subong sang ginaaninaw niya ang iya paggahit sang kabakibakian sa tunga sang makahililo nga init sang adlaw. Subong sang ginapanan-aw niya ang iya kaugalingon nga nagapahaumhaom sang dalagku nga mga palpal sa pagpadaku sang mayor nga kahon agod masudlan sang madamu nga tubi ang uyapad-punongon agod mahapos ang pagtalauma. Subong sang mabatian niya ang iya paghiyaw sa mga karabaw samtang nagapalatak sia sang suong-suong sang punongan.”                      (As he clears his sigh of relief in the midst of the dizzying heat of the sun. As he sees himself adjusting the large paddles to enlarge the major box so that plenty of water can fill the trunk to make it easier to hope. As he could hear his screams towards the carabaos as he slammed the trunk of the tree.)</p>
	Portraying Mythical Events	<p>“Ginlibot kag gindayan ko si Kiko sa mga duog kon diin ako naghampang kag nagdayan bilang bata. Gintudlo ko sa iya ang mga lugar nga, suno kay ni Lola Marcosa, balaan kag engkantado. Kag didto sa sapa sa baba sang talon, nakita ni Kiko ang iya una nga diwata.”                      (I walked around and danced with Kiko in places where I played and danced as a child. I taught him the places that, according to Grandma Marcosa, were sacred and enchanted. And there in the stream at the mouth of the waterfall, Kiko saw his first fairy.)</p> <p>“Indi malimtan sang tigulang ang makatilingala nga mga hitabu sadtong pagkatawo ni Lirio. Sadto lang sia nakakita sang subong kadaku nga pagtililipon sang mga alibangbang. Sa iya pagbanta, ang tanan nga alibangbang sang Barrio Jardin kag sang mga kaingod nga sitio nagdugok sa pagtambong sang pagkabun-ag ni Lirio.”                      (The old woman could never forget that birth, a curious event. That</p>

Character	Portraying hardships and struggles in life	<p>was the only time she had ever seen a large gathering of butterflies. In her estimation, all the butterflies in Barrio Jardin and other neighboring sitios flocked to witness Lirio's birth.)</p> <p><i>"Ginpalayas gani ako ni Nanay kay Tatay kay indi ako kabalo mag-isip."</i></p> <p>(Mom and Dad even kicked me out because I didn't know how to count.)</p> <p><i>"Sa una nga bulan nila ni Itik, tatlo ka bukol dayon ang naaguman ni Mrs. Lirio Lugay. Didto kag nagsugod palangluya ang mga tigulang.</i></p> <p>(In the first month of their marriage, Mrs. Lirio Lugay immediately obtained three bumps. That was the start of the old couple's decline.)</p> <p><i>Nadugangan ang pagkaapa ni Lirio. Wala gid niya ginpabati sa iya mga ginikanan ang mga ugayong sang kasakit nga nagkawas sa iya apa nga baba."</i></p> <p>(Lirio became more silent than ever. Never did she allow her parents to hear the painful moans that slid from her silent lips.)</p> <p><i>"Kadalasan, oras na ng pananghalian kung siya'y umuwi mula sa tambakan. Ang kariton niya'y puno ng mga karton, papel, bote, basahan, sirang sapatos; at sa bag na buri na nakasukbit sa gilid ng kariton, makikita mo ang kanyang pananghalian. Mga tira-tirang sardinas, karne norte o kaya'y pork-en-bins, pan de sal na kadalasa'y nakagatan na, at kung minsang sinuwerte, may buto ng prayd tsiken na may lamang nakadikit."</i></p> <p>(Usually, it's lunchtime when she comes home from the dump. Her cart was full of cartons, paper, bottles, rags, broken shoes; and in the bag strapped to the side of the wagon, you can see her lunch. Leftover sardines, meat norte or pork-en-bins, pan de sal that is often bitten, and sometimes if lucky, bones of fried chicken with little meat left.)</p> <p><i>"Sa kalim-an kag duha ka tuig, indi pa sia masiling nga tigulang na agod mag-untat sa dinak-an nga palangabuhian. Ginbun-ag sia sa trabaho, nagdaku sa trabaho kag nahanda na niya ang iya kaugalingon nga manigulang sa trabaho."</i></p>
Plot	Linear Plot	<p>This writing style is being used in the following tales: <i>Ang Kapre nga Idi Kahibalo Mag-isip</i> <i>Lirio</i> <i>Candido</i></p>
	Flashback In Media Res	<p>This writing style is being used in the tale <i>Si Pinkaw</i>. This writing style is being used in the tale <i>Panaghoy Sang Ginahandos nga Palpal</i>.</p>
Conflict	Portraying Struggles against the Society	<p><i>"Tuman ang pagpalangga kay Lirio sang iya mga ginikanan apang nagdaku sia nga wala sang mga abyan. Luyag man kuntani niya magpasakop sa mga kurit-amo, panaguay, lagsanay, buta-buta, lita-lita kag iban pa nga mga hampang apang wala sia ginaspak sang iban nga mga bata. Masami sia nga nagakasubo tungod ginakadlawan ang iya pagkaapa."</i></p> <p>(Lirio was greatly loved by her parents, but she grew up without friends. She had wanted to join in the many children's games like hide-and-peek and others, but the other children did not give her any attention. She was often sad because she was always made fun of for being mute.)</p> <p><i>"Dayon, ginplano namon nga agawon ang kasa tribunal sang Kalibo. Kon makuha namon ang kabisera nga banwa, tapos na ang rebolusyon sa Aklan. Mga Katipunero na... mga Pilipino na... ang magadumala sang mga kabanwahanan. Pagdumalahan nga Pilipino para sa mga Pilipino! Wala na sang mapintas kag malupigon nga mga Katsila nga magaabusar sa kinamatarong sang mga tawo."</i></p> <p>(Then, we planned to seize the Kalibo tribunal. If we get the capital town, the Aklan revolution is over. Katipuneros... Filipinos... will run the towns. Manage Filipino for Filipinos! No more cruel and oppressive Spaniards who abuse human rights.)</p>

		<p><i>“Humahagulgol niyang ipinagpatuloy ang pagtulak ng kariton upang sikaping mailigtas ang buhay ng dalawa pa niyang anak. Maraming tao ang nagmamasid lamang sa kanya ngunit nakapagtataka kung bakit wala man lang kahit isa ang lumapit sa kanya upang tumulong.”</i></p> <p>(Crying, she continued to push the cart to try to save the lives of her two other children. Many people were just watching her but it is puzzling why not even one came to her to help.)</p> <p><i>“Kag karon, ari si Mr. Tante nga ginpakari kuno sang mananabang agod pahibal-on sia nga ang duta nga malapit na sa duha ka pulo ka tuig nga pag-agsa niya pagakuhaon na sa iya.”</i></p> <p>(And now, here is Mr. Tante who was allegedly sent by the midwife to inform him that the land that he was about to till for twenty years would be taken from him.)</p>
Point of View	A narrator told the story.	This is evident in the tales <i>Ang Kapre nga Idi Kahibalo Mag-isip</i> , <i>Lirio</i> , and <i>Panaghoy Sang Ginahandos nga Palpal</i> .
Theme	The character told the story. Portraying Poverty	<p>This is evident in the tales <i>Candido</i> and <i>Si Pinkaw</i></p> <p><i>“Luyag man kuntani ni Tatay Manuel nga ipadala ang anak sa espesyal nga eskwelahan apang indi masarangan sang ahaw nga mangunguma nga ipadala pa sa syudad ang pinalangga nga anak.”</i></p> <p>(Father Manuel would have wanted to send his son to a special school, but the thirsty farmer could not afford to send his beloved son to the city.)</p> <p><i>“Didto sa Negros, sa hacienda kon diin ako nagpabalhas kag nagpangabudlay sa pagpananum kag pagpang-utod sang tubo bilang sakada...”</i></p> <p>(In Negros, in the hacienda where I worked and worked to plant and cut sugarcane as farmworker...)</p> <p><i>“Paghahalukay ng basura ang kanyang hanapbuhay (narito sa amin ang tambakan ng basura ng siyudad); dito siya nakakuha ng makakain, magagamit o maipagbibili.”</i></p> <p>(Her job is digging garbage (we have here the city garbage dump); here she got something to eat, use or sell.)</p> <p><i>“Agod nga mabuhi kami, nakapanglat-as ako sa Maindang kag Agtugas sa pagpamaylobaylo sing palay kag mais para sa panimalay ni ‘To Lucas. Nakalambot man ako sa Talangban sa pagbolante sing uga, balingon, kag ginamos nga ginabakal ko sa Caguyuman. Ang maganansya ko akong ginadalawat sing bugas para lang kanday Toto Meling nga bisan tuman na sa amon ka pigado pislisan gihapon sa pagkaon.”</i></p> <p>(In order for us to survive, I traveled to Maindang and Agtugas to exchange rice and corn for To Lucas' house. I also got involved in Talangban by selling dried, <i>balingon</i>, and <i>ginamos</i> that I buy in Caguyuman. With my extra money, I buy rice for Toto Meling even though we do not have enough, we still give food. .)</p> <p><i>“Matapos ang pagtuturuan ng mga duktor at nars, na ang binibigyang pansin lamang ay ang mga pasyenteng mukhang mayaman, nalapatan din ng gamut ang dalawang anak ni Pinkaw.”</i></p> <p>(After the doctors and nurses pointed at each other, who only pay attention to patients who look rich, Pinkaw's two children were then treated.)</p> <p><i>“Indi mahimu nga kuhaon ni Toto Meling ang iya duta bangod lamang kay nagkandidato ang akon anak batok sa iya partido. Kon ginpahibalo lang kuntani ako ni Toto Meling nga si Simeon ang iya kandidato.”</i></p> <p>(It is not possible for Toto Meling to take his land just because my son is running against his party. If only Toto Meling had informed me that Simeon was his candidate.)</p>
	Portraying Inequality	

**Research Question No. 2:** How do life experiences, culture and beliefs contribute to the development of Ilonggo tales?

In order to answer this research question, in-depth interviews and focus group discussions were conducted with the participants. Several sub-questions were also asked to elicit their concept concerning the development



of Ilonggo tales. Their responses served as the foundation for the development of the themes, which in turn aided in the clarification of the investigation's purpose.

**Table 4**

*The Contribution of Life Experiences, Culture and Beliefs to the Development of Ilonggo Tales*

Essential Theme	Core Ideas
LIFE EXPERIENCES Ilonggo's Migration	<p>Just like in the story wherein Candido went away to look for a greener pasture, it is the same with the Ilonggos. They look for other places to find a better living.</p> <p>Poverty is the reason why Ilonggos migrated from Iloilo and came here in New Panay.</p> <p>My father came from Iloilo, and life there was tough. That's why they left Iloilo to look for a better living.</p> <p>Ilonggos before would go to other places to work because their job in Iloilo could not sustain the needs of their families.</p> <p>Even in this present time, many Ilonggos will still go to other places to find a better job.</p> <p>In our barangay, many went abroad because they believed they could give their families a better life since they are well-compensated there.</p> <p>Even today, since some Ilonggos still are experiencing poverty, they went abroad and worked there.</p> <p>Just like us, because of poverty, we came here in Mindanao because life was really hard in Iloilo.</p> <p>The unequal opportunity is the reason why many Ilonggos went abroad.</p>
Inequality Between The Rich And The Poor	<p>The treatment before was different. Wealthy people were always given priorities. Poor people were pitiful.</p> <p>If you are not wealthy, you will not be given attention. Yet, better today since the government had already addressed this unequal treatment.</p> <p>We could not deny the fact that there is always inequality between the rich and the poor. My parents experienced this before. Rich people were always given priorities. However, good thing today since the government has given support to the poor, which is of great help to them.</p> <p>According to my grandfather, poor people before received too much maltreatment. It would be very difficult to ask for help because others will look down on you, and seldom you'll receive support.</p> <p>If you are poor, you will really receive unequal treatment. People will look down on you.</p>
Struggles Of The Laborers	<p>The life of the Ilonggos before was really pitiful. Especially with the farmers, if the owner didn't like you anymore, you will be evicted.</p> <p>According to my parents, their life experiences before was difficult. They were just tenants of land. But, when the landowners didn't want you anymore, they would get the land immediately.</p> <p>Because of the difficult life before, especially during the war, Ilonggos had no land of their own. Some would just borrow land, but it's too bad because the owner did not treat them fairly.</p> <p>According to my parents, you must suffer in life to save the family from adversity, despite the struggles encountered along the way.</p> <p>The farmers before had miserable experiences when it came to land matters because there was no law to protect them. It is not the same now that there are laws on land uses.</p> <p>If the owner didn't want you anymore, you'd get fired from your work even if you've been working for a long time.</p> <p>This is what happened before. No matter how good the parents were, when the children took over, all your good deeds would be lost just because of a little mistake.</p>
Lack Of Proper Education	<p>One of the reasons why people's lives were difficult is because of lack of education. If we read the stories, people lack proper education. The parents were strict. There was no time for playing. You have to work.</p> <p>Life before is very difficult. It is hard to earn money because life is just all about farming due to lack of education. There is no one to lean on because there is nothing to give, too.</p> <p>Life is really pitiful. People lack knowledge before on how to live life. There is no society to support you. You have to strive on your own.</p> <p>Ilonggo lacked wisdom before on how to live properly. They didn't give</p>

Appreciation Of Life's Simplicity In The Past

importance to education. As a result, they just strived for the family. Before, Ilonggo just focused on employment. Maybe if education was valued, life will be less difficult because there is a job.

Life is different before compared to today. If we read through the stories, people were struggling, but they had not reached the point of begging or committing suicide. Life was just simple—no major problems, unlike today. Ilonggos before were happier than they are today. Less stress. Just simple living. Life was easier than it is now, and life was more enjoyable because the whole family is more bonded.

The life of the Ilonggos was simple before. They worked for the children and returned home happy. They went to bed early to wake up early, to work again. It's hard because they didn't have a proper job, but they were satisfied with what they received.

Even if my parents said that life before was hard, there is still happiness because they just wanted simple things. It's ok already to eat thrice a day. But now, people have a high standard.

In the past, the life of the Ilonggos was simpler and happier because almost all necessities were just around. It's easy to find and do as long as you just work.

CULTURE AND BELIEFS

Beliefs In Mythical Creatures

I believed before in Kapre because that's what our grandparents said. I believed that Kapre existed because I saw it before. Our ancestors said that they really existed. They even make friends with children.

I haven't seen Kapre yet, but I have in mind to believe because that's what our grandparents said. So far, I haven't seen it, but that's exactly what the Ilonggos believe. They really believe in dark creatures. Even my parents believe it too. My father saw Kapre before because we had an old tree behind the house. That's why I believed in dark creatures, not only in Kapre, because I also have experience.

I haven't seen Kapre or dark creatures, but I believe they existed. My neighbor saw it before, and my son has also experienced it. I believed those who are not like us because I have seen it before. I believed they really existed because that is what the ancestors said.

Beliefs In Witchcrafts And Sorcery

The Kapre lives in large and ancient trees. This is our grandfather's story. My grandparents before believed that there is magic that can happen to you if you expect it. Before, the ancestors had beliefs on magic. This was also the belief followed by the children. My grandfather taught me to watch what I wanted because it might happen to me.

No matter how hard life is, be careful with what you say or wish because evil spirits are roaming around and listening. It might actually happen to you. Sometimes, we just want to be another person or something just because of the hardship we are experiencing. Ever since, I have believed in magical phenomena. So I am cautious on what I'm talking about. It may happen to me. My grandfather said that there was magic before. It's already happening. According to my dad, the ancestors had performed magic before. I believed that whatever you wanted to happen in your life, no matter how difficult, it could happen.

Beliefs in Amulets

The Ilonggos are known for their amulets. I believed in the fortune-teller, but you still have to act to fulfill whatever your fortune predicted. I also believed in amulets because I saw it and I knew what it can do. I believed in fortune-teller because I had experienced it, and it had happened to me. I also believed in amulets because I had seen it. I believed in amulets because I used to see them. But there is none now. Only the elderly now have an amulet. I believed in amulets because my father had something like that. But you have to follow the do's and don'ts because otherwise, it has no effect. But you can also surrender the amulet if you don't want it anymore. I had an acquaintance before. During the war, he was not hit by a bullet because he had protection which is the amulet. I believed there is really an amulet because my grandparents have one of it.

#### 4.1 Contribution of Life Experiences, Culture and Beliefs to the Development of Ilonggo Tales

From the participants' responses, eight themes emerged, as reflected in Table 4. For life experiences, the themes are labeled as: Ilonggo's Migration, Inequality between the Rich and the Poor, Struggles of the Laborers, Lack of Proper Education, and Appreciation of Life's Simplicity in the Past. For culture and beliefs, the themes are labeled as: Beliefs in Mythical Creatures, Beliefs in Witchcraft and Sorcery, and Beliefs in Amulets. The following are the accounts of the experience as described by the participants during the in-depth interview and focused group discussion.

**Ilonggo's Migration.** Majority of my respondents answered that due to poverty, many Ilonggos migrated from Iloilo and went to other places to find a better living. Here are the frequent responses of the respondents:

Neneng said:

*"Ang akong amahan gikan sa Iloilo ug lisud kaayo ang kinabuhi didto. Mao nga nibiya sila sa Iloilo aron makapangita ug mas maayong panginabuhi."* FGD06

(My father came from Iloilo, and life there was tough. That's why they left Iloilo to look for a better living.)

While Rodrigo said:

*"Parehas sa amo, tungod sa kalisod, mianhi me sa Mindanao tungod kay lisod kaayo ang kinabuhi sa Iloilo."* IDI06

(Just like us, because of poverty, we came here in Mindanao because life was really hard in Iloilo.)

**Inequality between the Rich and the Poor.** Majority of my respondents answered that Ilonggos before experienced unequal treatment due to life status. Mostly, rich people were given priority. Here are the frequent responses of the respondents:

Janette said:

*"Ang pagtrato sauna kay lahi ra jud. Hatagan jud perme ug priorities ang mga datu. Luoy kaayo ang mga pobre."* FGD05

(The treatment before was different. Wealthy people were always given priorities. Poor people were pitiful.)

While Marjorie said:

*"Matud pa sa akong lolo, grabe ang maltrato sauna sa mga pobre. Maglisod ka ug duol sa uban kay ubos kaayo ug tan-aw ug talagsaon lang ka makawadat ug tabang."* IDI03

(According to my grandfather, poor people before received too much maltreatment. It would be very difficult to ask for help

because others will look down on you, and seldom you'll receive support)

**Struggles of the Laborers.** Majority of my respondents answered that laborers, especially farmers, had struggled a lot before. Many were just tenants, and they had to face the cruelty of the land owners. Here are the frequent responses of the respondents:

Rodrigo said:

*“Ang kinabuhi sauna sa mga Ilonggo luoy kaaayo. Labi na sa mga mag-uuma, kung dili naka magastuhan sa tag-iya, papahawaon jud ka.”* IDI06

(The life of the Ilonggos before was really pitiful. Especially with the farmers, if the owner didn't like you anymore, you will be evicted.)

While Reynald said:

*“Ingon sa akong mga ginikanan, ang ilang kinabuhi sauna kay lisod. Mangupahan lang sila ug yuta. Pero kung ang tag-iya gani sa yuta kay dili na ganahan sa imuha, kwaon jud dayon ang yuta.”* IDI01

(According to my parents, their life experiences before was difficult. They were just tenants of land. But, when the landowners didn't want you anymore, they would get the land immediately.)

**Lack of Proper Education.** Majority of my respondents answered that one of the reasons why they struggled in life was due to lack of proper education. They focused more on work and forgot the importance of education. Here are the frequent responses of the respondents:

Isriel said:

*“Isa sa hinungdan ngano lisod ang kinabuhi sa mga tao kay tungod kulang sa edukasyon. Kung mabasa nato sa mga stories, kulang jd sa pag-edukar ang mga tao. Strikto ang ginikanan. Walay panahon sa dula. Trabaho jud ka.”* FGD06

(One of the reasons why people's lives were difficult is because of lack of education. If we read the stories, people lack proper education. The parents were strict. There was no time for playing. You have to work. )

While Neneng said:

*“Kulang jud ug kaalam ang mga Ilonggo sauna kung unsaon pagkinabuhi. Wala man gud kayo nahatagan ug importansiya ang edukasyon. Ang resulta, naningkamot ra jud para sa pamilya.”* IDI04

(Ilonggo lacked wisdom before on how to live properly. They didn't give importance to education. As a result, they just strived for the family.)

**Appreciation of Life's Simplicity in the Past.** Majority of my respondents answered that even though life used to be hard, Ilonggos are happy because of the simplicity of life. Here are the frequent responses of the respondents:

Esme said:

*“Mas malipayon ang mga Ilonggo sauna kaysa karon. Less ang stress. Simple living lang. Dali ra ang kinabuhi kaysa karon ug mas lami ang kinabuhi kay mas bonded ang whole family sauna.”*

FGD02

(Ilonggos before were happier than they are today. Less stress. Just simple living. Life was easier than it is now, and life was more enjoyable because the whole family is more bonded.)

While Neneng said:

*“Simple ra ang kinabuhi sa mga Ilonggo before. Motrabaho sila para sa mga anak ug mouli sa panimalay na malipayon. Matulog sila ug sayu aron mumata ug sayu aron mutrabaho na pod. Lisod kay walay kayo tarong trabaho pero satisfied sila sa kung unsay madawat.”* IDI04

(The life of the Ilonggos was simple before. They worked for the children and returned home happy. They went to bed early to wake up early, to work again. It's hard because they didn't have a proper job, but they were satisfied with what they received.)

**Beliefs in Mythical Creatures.** Majority of my respondents answered that Ilonggos really believe in mythical creatures. Here are the frequent responses of the respondents:

Felie said:

*“Mutuo jud ko nga naay Kapre kay kita man jud ko sa una.”*

FGD07

(I believed that Kapre existed because I saw it before.)

While Arnie said:

*“Akong papa nakakita before ug Kapre kay naa man me karaang kahoy likod sa balay. Maong mutuo ko ug mga dark creatures, dili lang kay Kapre, tungod kay nakasinati man pud ko.”* IDI05

(My father saw Kapre before because we had an old tree behind the house. That's why I believed in dark creatures, not only in Kapre, because I also have experience.)

**Beliefs in Witchcrafts and Sorcery.** Majority of my respondents answered that Ilonggos believed in magical phenomena. Here are the frequent responses of the respondents:

Isriel said:

*“Before, naay beliefs ang mga katigulangan mahitungod sa mga magic. Mao pud ginasunod nga tinuohan sa mga anak.”* FGD06

(Before, the ancestors had beliefs on magic. This was also the belief followed by the children.)

While Realina said:

*“Sukad ka kaniadto, nagatuo ko sa magical na panghitabo. Maong nagabantay ko sa akong gipang-istorya. Basin mahitabo sa akoo.”* IDI07

(Ever since, I have believed in magical phenomena. So I am cautious on what I'm talking about. It may happen to me.)

**Beliefs in Amulets.** Majority of my respondents answered that Ilonggos believed in the power of amulets. Many testified that it gave protection to the owner. Here are the frequent responses of the respondents:

Felie said:

*“Mutuo ko sa fortune-teller pero kinahanglan gihapon ka mulihok aron matuman kung unsa man ang gitagna sa imuha. Mutuo pud ko ug anting-anting kay nakakita man ko ana ug kabalo ko unsay mabuhat ana.”* FGD07

(I believed in the fortune-teller, but you still have to act to fulfill whatever your fortune predicted. I also believed in amulets because I saw it and I knew what it can do.)

While Arnie said:

*“Mutuo ko ug anting-anting kay naa may ingon ana akong papa. Pero kinahanglan nimo sundon ang mga dapat buhaton ug dili*

dapat buhaton, kay kung dili, wala kini epekto. Pero pwede man nimo i-surrender ang anting-anting kung dili naka gusto ana.”

IDI05

(I believed in amulets because my father had something like that.

But you have to follow the do's and don'ts because otherwise, it

has no effect. But you can also surrender the amulet if you don't

want it anymore.)

**Research Question No. 3:** What are the insights of Ilonggos in the importance of developing Ilonggo Tales in Philippine Literature?

In order to answer this research question, in-depth interviews and focus group discussions were conducted with the participants. Several sub-questions were also asked to elicit their concept concerning the development of Ilonggo tales. Their responses served as the foundation for the development of the themes, which in turn aided in the clarification of the investigation's purpose.

**Table 5**

*Insights of Ilonggos in the Importance of Developing Ilonggo Tales in Philippine Literature*

Essential Theme	Core Ideas
Incorporating Ilonggo Tales In School Curriculum	<p>Since we use Mother Tongue in school, Ilonggo stories should be used because Ilonggo people usually live here in our barangay. This is one of the ways to teach children Ilonggo stories.</p> <p>We should give children a chance to know these stories and one way for them to know is it should be taught in school. Because of this, children will know that Ilonggos have stories.</p> <p>Ilonggo stories should be used for children, especially here in the barangay, to be preserved and taught to them.</p>
Teaching Values And Culture Through Ilonggo Tales	<p>Ilonggo stories set a good example of positive behaviors.</p> <p>Through stories, everyone will know the culture and manners of the Ilonggos, which can bring more prosperity and understanding to our people.</p> <p>The stories read are made to remind us of the culture and good manners of an Ilonggo.</p> <p>The stories gave lessons to the children. It showed how life differs between now and then.</p> <p>These stories had been created to compare life before and now and what good deeds of the past that can be reflected today.</p>
Encouraging Children To Read And Appreciate Ilonggo Tales	<p>These stories became the model to draw moral lessons. Therefore, it should be given importance because the values and culture of the Ilonggos can be read here.</p> <p>We should encourage children to study Ilonggo culture. Over time, the value of Ilonggo culture has declined. We should guide them to study and research different stories because these stories reflect the culture of Ilonggo.</p> <p>Since children are now addicted to cellphones, they should use these gadgets to research the different stories of the Ilonggos in order to preserve it.</p> <p>Children today should conduct research about Ilonggo stories because, through it, they will know the experiences of our ancestors.</p> <p>Children should try to know the stories so that it will remain in the life of the Ilonggos even as time changes.</p> <p>Research should be taught to young people. Parents should also teach their children because they are the first teachers of culture.</p>
Revealing History Of People Though Ilonggo Tales	<p>The stories represent the history of the Ilonggos because it showed events that happened exactly before.</p> <p>The stories showed the life of the Ilonggos in the past, such as the use of amulets.</p> <p>The stories reminded Ilonggos of events in the past and what life was like before.</p> <p>The life of the Ilonggos in the past is connected to stories. Through this, we can see how they lived before.</p> <p>These stories represented the Ilonggo culture to show that Ilonggos have a deep</p>

From the participants' responses, four themes emerged, as reflected in Table 5. These themes are labeled as: Incorporating Ilonggo Tales in School Curriculum, Teaching Values and Culture through Ilonggo Tales, Encouraging Children to Read and Appreciate Ilonggo Tales, and Revealing History of People Through Ilonggo Tales.

**Incorporating Ilonggo Tales in School Curriculum.** Majority of my respondents answered that one way of showing the importance of having Ilonggo tales is by teaching them in school. This also serves as a method of preserving the said literary piece. Here are the frequent responses of the respondents:

Neneng said:

*“Since nagagamit man ta ug Mother Tongue sa eskwelahan, dapat gamiton ang mga stories sa Ilonggo kay kasagaran namuyo diri sa atong barangay kay mga Ilonggo man. Isa ni sa paagi para matudluan ang mga bata sa mga Ilonggo stories.”* IDI04

(Since we use Mother Tongue in school, Ilonggo stories should be used because Ilonggo people usually live here in our barangay. This is one of the ways to teach children Ilonggo stories.)

While Janeth said:

*“Dapat hatagan nato ug higayon ang mga bata nga makabalo ani nga mga stories ug isa sa paagi aron makabalo sila kay itudlo dapat sa eskwelahan. Tungod niini, makabalo ang mga bata nga naa diay stories ang mga Ilonggo.”* FGD03

(We should give children a chance to know these stories, and one way for them to know is it should be taught in school. Because of this, children will know that Ilonggos have stories.)

**Teaching Values and Culture through Ilonggo Tales.** Majority of my respondents answered that Ilonggo tales became an instrument to teach the new generation regarding the values and culture of the Ilonggo people. Here are the frequent responses of the respondents:

Marjoire said:

*“Pinaagi sa mga stories, mahibalo ang tanan sa kultura ug pamatasan sa mga Ilonggo nga makahatag ug dugang kauswagan ug pagsinabtanay sa atong katawhan.”* IDI03

(Through stories, everyone will know the culture and manners of the Ilonggos, which can bring more prosperity and understanding to our people.)

While Bryan said:

*“Ang mga sugilanon nga nabasa gihimo aron ipahinumdom sa atoa ang kultura ug maayong pamatasan isip usa ka Ilonggo.”*

IDI02



(The stories read are made to remind us of the culture and good manners of an Ilonggo.)

**Encouraging Children to Read and Appreciate Ilonggo Tales.** Majority of my respondents answered that children of this generation must learn to give importance to the literary pieces of the Ilonggos by reading and appreciating it in order for them to learn its value. Here are the frequent responses of the respondents:

Marjorie said:

*“Dapat danihon jud nato ang mga kabataan nga magtuon sa kultura sa Ilonggo. Sa nagkadugay ang panahon, ang bili sa kultura sa Ilonggo nagkaubos. Dapat i-guide nato sila nga magtuon jud ug magresearch sa nagkalahi-lahi nga stories kay kani nga mga stories nagpakita sa kultura sa Ilonggo.”* IDI03

(We should encourage children to study Ilonggo culture. Over time, the value of Ilonggo culture has declined. We should guide them to study and research different stories because these stories reflect the culture of Ilonggo.)

While Rosamie said:

*“Tungod kay ang mga bata naadik na karon sa mga cellphone, kinahanglan nila gamiton kini nga mga gadget aron pag-research bahin sa lain-laing mga istorya sa mga Ilonggo aron mapreserba kini.”* FGD04

(Since children are now addicted to cellphones, they should use these gadgets to research the different stories of the Ilonggos in order to preserve it.)

**Revealing History of People Through Ilonggo Tales.** Majority of my respondents answered that Ilonggo tales are very important because it served as a time machine to bring us back to the past and learn our ancestors' life experiences. Here are the frequent responses of the respondents:

Charie said:

*“Ang mga sugilanon nagrepresent sa kasaysayan sa mga Ilonggo tungod kay nagpakita man kini sa mga panghitabo nga tukma pud sa nahitabo kaniadto.”* FGD01

(The stories represent the history of the Ilonggos because it showed events that happened exactly before.)

While Arnie said:

*“Makita sa stories ang kinabuhi sa mga Ilonggo kaniadto, sama sa paggamit ug anting-anting.”* IDI05

(The stories showed the life of the Ilonggos in the past, such as the use of amulets.)

## 4.2 Summary

This phenomenological study, entitled *Mga Sugilanon: A Literary Analysis of Ilonggo Tales*, sought to analyze the literary features of the tales, determine the contribution of life experiences, beliefs, and culture in the development of the tales, and gain insights from Ilonggos on the importance of developing Ilonggo Tales in Philippine Literature. The respondents of this study are composed of fourteen (14) Ilonggos from Brgy. New Panay, Maragusan, Davao de Oro. Seven (7) informants were interviewed individually, and seven (7) participants participated in focus group discussion.

The study has three research questions. Firstly, it analyzes the literary features of Ilonggo tales. Secondly, it determines how life experiences, beliefs, and culture contribute to the development of Ilonggo tales. And lastly, the researcher seeks the insights of Ilonggo regarding the importance of developing Ilonggo Tales in Philippine Literature. After the thorough analysis of the responses from the participants, the data analyst was able to construct themes for each research question. In the first research question, the five (5) Ilonggo tales were analyzed according to setting, character, plot, conflict, point of view, and theme. As for the second research question, eight themes were created. For life experiences: Ilonggo's Migration, Inequality between the Rich and the Poor, Struggles of the Laborers, Lack of Proper Education, and Appreciation of Life's Simplicity in the Past; and for culture and beliefs: Beliefs in Mythical Creatures, Beliefs in Witchcrafts and Sorcery, and Beliefs in Amulets. For the insights of the Ilonggo, four themes were also created, and these are: Incorporating Ilonggo Tales in School Curriculum, Teaching Values and Culture through Ilonggo Tales, Encouraging Children to Read and Appreciate Ilonggo Tales, and Revealing History of People Through Ilonggo Tales. Actual statements of the participants were shown to provide a full understanding of the main point of the subjects tackled herein.

## 5. Results and discussions

As this study has evidently specified, its goal is to analyze the literary features of the tales, determine the contribution of life experiences, beliefs and culture in the development of the tales, and get the insights of Ilonggos in the importance of developing Ilonggo Tales in Philippine Literature. It is in this context that I, taking a cue from Lester (1999), used qualitative research methods in this study.

### 5.1 Literary Features of Ilonggo Tales

Six literary features have been taken into consideration in analyzing the Ilonggo tales, namely: setting, character, plot, conflict, point of view, and theme. The five *Sugilanons* that are used in this study are as follows: (Story 1) *Ang Kapre nga Indi Kahibalo Mag-Isip* by Rex G. Hidalgo; (Story 2) *Lirio* by Peter Solis Nery; (Story 3) *Candido* by Peter Solis Nery; (Story 4) *Si Pinkaw* by Isabelo S. Sobrevega; and (Story 5) *Panaghoy Sang Ginahandos Nga Palpal* by Juanito C. Marcella.

First, Setting. The setting portrays the Ilonggos' simple life. Among the five stories, most of the settings happened on the seashore, barrio, garbage dump, and farm. These presented the simplicity of Ilonggos' lives. They lived in an area where life was basic yet full of struggles. It took us to a place where poverty is dominant, and people suffer in various ways.

More so, the settings of the stories transport us away from reality to a place and time where magic and mythical creatures are common. Hence, the setting also portrays mythical events. According to Robinson (2019), most settings in tales will take us to a place and time where animals talk, wizards and witches wander, and magic spells are common, and this is evident in the given stories. Story 1 showed a boy befriended by a Kapre on the seashore; magical spells were highlighted in Story 2 when Lirio turned into a lily at Barrio Jardin; and in Story 3, Candido fought the Spaniards with the use of amulets in Aklan.

Additionally, Wright (2002) emphasized that the *Sugilanon* of Ilonggo is not limited to the creation of myths, legends, folktales, fables, and trickster tales. Rather, *Sugilanon* could be used as a protest text to call attention to,

denounce, and provide answers to perceived social ills such as the persecution of one individual by another or exploitation of one social class by another. Hence, Story 4 showed how Pinkaw struggles with her life living in a garbage dump and how Tyo Danoy experienced oppression on the farm he is tilling in Story 5. Second, Characters. The characters in the tales portray hardships and struggles in life. Commonly, in the stories, the characters typically embody good characteristics. They can be described as simple individuals who are striving in life because of the different challenges they have faced. Yet, despite the hardships they'd encountered, they remained true to who they were.

Further, the characters in these tales are usually simple, flat, and straightforward. They can be identified easily. Mcgee (2015) described characters as flat, round, static, or dynamic characters, and they can be categorized into two – protagonist and antagonist. Based on the given stories, all the characters are protagonists, and this was supported by Robinson (2019) when she stated that the characters in tales are usually protagonists. She further explained that the characters in the tales are also simple, flat, and straightforward. Typically, they are either completely good or entirely evil. However, there are instances where the characters become round, depending on the plot of the story.

Third, Plot. According to Eripuddin (2017), plots are generally shorter and simpler in tales than in other genres of literary works. The action tends to be systematic. A journey is common, typically symbolic of the protagonist's journey to self-discovery. In short, it is a linear plot. Based on the stories, Stories 1, 2, and 3 are linear plots. However, the plot of the stories is not only limited to the customary way of writing them, which includes the exposition, the rising action, the climax, and the resolution or denouement.

Kim, Bach, Im, Schriber, Gross & Pfister (2017) stated that there is also a nonlinear plot wherein the story's events are out of chronological order. Some stories use flashbacks, which interfere with the chronological order of the plot by transporting the reader back through time, taking to events in the character's life story, and *in media res*, in which the tale starts "in the center of everything," that is to say, in the middle of the action. Hence, the remaining stories used nonlinear plots.

Fourth, Conflict. The stories portray the characters' struggles against society. Hansen (2019) emphasized that the plot revolves around characters in conflict. Characters experience one of the types of conflict, namely: *Character vs. Self*; *Character vs. Character*; *Character vs. Nature*; *Character vs. Supernatural*; *Character vs. Technology*, or *Character vs. Society*. Thus, in each of the five tales, the conflict is between character and society. The characters suffered from unequal treatment and received abuse due to their social status. Society is governed by people, and power can be exercised based on someone's life status.

Fifth, Point of View. As Robinson (2019) explained, point of view is the narrator's position in relation to the plot of a literary work. In other words, the point of view is the perspective from which the story is told. Literary pieces can be written from four points of view: first person, second person, third-person limited, or third person omniscient. Based on the stories, Stories 1 and 2 are Third-Person Limited. The story is told by a narrator who sees all of the action. The narrator uses the pronouns "he," "his," "they," and "theirs." Story 3 and Story 4 are in first-person point of view, meaning the protagonist or the main character narrated the story. The narrator uses the pronouns "I," "me," and "we." And Story 5 is Third-Person Omniscient, wherein the narrator also uses third-person pronouns. However, instead of focusing on one character, the narrator can describe to the readers what's happening with the characters at all times.

Lastly, Theme. Mcgee (2015) revealed that the theme of any literary piece is the unifying concept or the central meaning of the work. All elements of the literary pieces (plot, characters, conflict, etc.) are tied into the theme. Many of the themes in stories are simple but serious and powerful. It espouses the virtues of compassion, friendship, generosity, and humility over the vices of selfishness, greed, excessive pride, and other societal issues experienced by mankind. Therefore, the stories reveal different, simple yet serious, and powerful themes, depicting the good and bad experiences of mankind.

The stories portray poverty and inequality. Mostly, the stories revolve around survival, inequality, and economic power. It showed the adversities brought by poverty to the people.

### 5.2 *The contribution of life experiences, beliefs and culture in the development of the tales*

In identifying the contribution of life experiences, beliefs, and culture in the development of the tales, I analyzed the gathered data from the participants during the interviews conducted. At this point, relevant readings and propositions from various authors and specialists supported the different themes. Cruz-Lucero, Fernandez, Barrios, & Yap (2018) stated that literature is a reflection of one's culture, beliefs, and previous life experiences. Ilonggo's beliefs and culture commonly include various mythical creatures, giant nocturnal birds, and other supernatural phenomena and mysterious creatures (Clark, 2017).

### 5.3 *Life Experiences*

The results revealed that **Ilonggo's migration** had happened before. The informants shared during the interview that Ilonggos would go to other places to find a better life because they were suffering a lot due to poverty. Esme (FGD) also added that poverty is the reason why Ilonggos migrated from Iloilo. According to Dixon and Gulliver (2011), people migrated to other places to find jobs and be able to sustain the needs of their families. The informants also added that even today, Ilonggos would go to other places, especially abroad, to find a better job and be able to sustain the family's necessities.

Moreover, **inequality between the rich and the poor** is being highlighted during the interview. The informants shared that the situation was very difficult in the past because the rich and the poor were treated unequally. Janette (FGD) added that wealthy people are always given priority while poor people are pitiful. Panlilio (2020) explained that the factors that can lead to inequality might include differences in social status, appearance, race, and sexual orientation.

Additionally, the theme that relates to the life experiences of Ilonggo is the **struggles of the laborers**. The informants shared during the interview that their ancestors struggled against oppression. Reynald (IDI) said that his parents had experienced it before. They were just tenants of land, and the landowners immediately took back the land they tilled. People truly suffered during the Spanish era. Poverty is dominant, and inequality is evident. The rich's tyranny wreaked havoc on the poor (Justiniani & Cordova, 2015).

Another life experience of Ilonggo people is **lack of proper education**. The informants shared that one of the reasons why Ilonggos suffered is because of lack of education. Charie (FGD) added that it is hard to earn money because life is just all about farming due to lack of education. According to Morine (2020), since Ilonggos are influenced by the Spaniards, their disciplinary way of living is affected. Ilonggos focused more on work rather than on education due to poverty.

And lastly, for the life experiences, the stories depicted an **appreciation of life's simplicity in the past**. The informants shared that despite the sufferings they encountered before, they could still laugh because they were content with their lives, unlike today when society's standards are very high. Bryan (IDI) also added that in the past, the life of the Ilonggos was simpler and happier because almost all the necessities were just around the corner. It's easy to find and do as long as you just work. Galinha, Garcia-Martn, Gomes, & Oishi (2016) specified that happiness is attainable because of satisfaction in nonmaterial aspects.

### 5.4 *Culture and Beliefs*

One belief that is evident in the story is the **beliefs in mythical creatures**. The informants shared that they really believe in mythical creatures like *Kapre*. Some of them even saw it with their own two eyes. According to Cruz-Lucero et al. (2018), one of the mythical creatures that Ilonggo people believed was a *Kapre*, a black, hairy giant smoking a large cigar and sitting on the branch of a giant tree. More so, the informants added that it was

not only *Kapre* that they believed had existed. There are numerous mythical creatures that they expected to exist in this world.

Additionally, **beliefs in witchcraft and sorcery** were revealed during the interview. The informants shared that they believed in magical events. That's why they are very careful with the words coming out of their mouths. According to Clark (2017), the Ilonggo people are known to be rich in legend. They always have something to say, be it supernatural phenomena or creatures unexplainable, still to be discovered and investigated by science, which includes magical transformations. The informants also added that their grandparents taught them that the evil spirit is always listening. No matter how difficult life is, never utter negativity.

Also, another cultural belief of the Ilonggo people has been highlighted in stories—**beliefs in amulets**. During the interview, the informants shared that Ilonggo people are known for their possession of *anting-anting*, especially during the Spanish era, when war was happening. Clark (2017) emphasized that Ilonggos are influenced by many superstitious beliefs that are embedded in their culture. One of these is the anting-anting, which provides them protection during danger. Arnie (IDI) even added that his father had one. But, he stressed that you must follow all the dos and don'ts in possessing it, because if not, it will not take effect. But you can surrender the talisman if you don't want it anymore.

In general, life experiences, beliefs, and culture contributed to the development of Ilonggo tales. Lucero, Fernandez, Barrios, & Yap (2018) stated that for the Ilonggos, literature is a reflection of their culture, beliefs, and previous life experiences. Jafari (2012) also added that words are the most important cultural symbols. Meaning, epics, stories, poems, fiction, and myths are considered the key components and ingredients of a culture in a society.

### *5.5 Insights of Ilonggos in the importance of developing Ilonggo tales in Philippine Literature*

In determining the insights of Ilonggos in the importance of developing Ilonggo tales in Philippine Literature, I analyzed the gathered data from the participants during the interviews conducted. At this point, relevant readings and propositions from various authors and specialists supported the different themes.

The first theme that emerged is **incorporating Ilonggo tales in the school curriculum**. The informants shared that since DepEd implemented Mother Tongue-Based Multilingual Education, Ilonggo tales must be used, especially in Barangay New Panay, where most Ilonggo people reside. In this way, the literary pieces of the Ilonggos will be recognized by the next generation. According to Pulimeno, Piscitelli, and Colazzo (2020), cultural literary pieces should be taught to children in school since these stories increase individuals' awareness of moral principles, customs, and culture.

The second theme that emerged is **teaching values and culture through Ilonggo tales**. The informants shared that Ilonggo tales contain lessons that would help children understand the difference between the good and the bad. Reynald (IDI) also added that Ilonggo stories set a good example of positive behaviors. According to McCullum, Maldonado, & Baltes (2014), stories include the wisdom of the world, which teaches cultural principles. The story brings people together, embraces variety, and protects cultural identity.

The third theme that emerged is **encouraging children to read and appreciate Ilonggo tales**. The informants shared that since the new generation is well-educated, they should look back to their own culture and dig deeper into it. They have to explore since they are fond of modern gadgets like cellphones and laptops. Gautam (2018) stressed that another way to appreciate literary pieces is to study them. Gautam added that understanding and preserving one's culture would increase historical and social consciousness.

And lastly, **revealing the history of people through Ilonggo tales** is one of the reasons why we should give importance to literary pieces. The informants shared that the stories reminded Ilonggos of events in the past and what life was like before. Charie (FGD) also added that the stories represented the history of the Ilonggos

because they reflected events that happened exactly the same way in the past. Smith (2015) explained that stories are an integral part of cultural groups. Children learned about their culture and their history through stories their elders told them.

### 5.6 Implications for Teaching Literature

Literature is a broad topic. It incorporates various cultural aspects from various cultural groups. Literature teachers should be aware of the implications of the following discussion for the teaching of drama, poetry, fiction, and stories. As a result, analyzing the literary features of Ilonggo tales (setting, character, plot, point of view, conflict, and theme) could be used to broaden understanding when teaching literature. Because this study discussed the characteristics of tales, it may be useful in explaining how tales and their elements differ from other literary pieces. The results also concretized how Ilonggo tales are being shaped by life experiences, culture, and beliefs. With these, teachers must give students emphasis that when it comes to the development of stories, they are not merely based on their imaginations. Some are reflections of culture, beliefs, and traditions.

### 5.7 Implications for Further Research

The results of the study give an overview of how rich and unique Ilonggos are when it comes to their literary pieces. This phenomenological study is limited only to the literary features of Ilonggo tales and how life experiences, culture and beliefs contributed to its development. Hence, the results will be a vital endeavor as a reference for future researchers who would like to delve into the same subject. However, to make this research more substantial, it is also recommended to broaden the limitations of the study since this study focused only on the tales of Ilonggos. Lots of research topics can be formulated if someone wants to study Ilonggo deeper because of its vast cultural aspect. The use of quantitative, mixed methods, or ethnographic research design may be used to explain further and describe the culture of Ilonggo.

### 5.8 Concluding Remarks

Conceptualizing my research title was never an easy task. It took me a lot of time before I came up with this study. I encountered several changes and revisions before it was finalized. As a person, I am always fond of cultural practices because of their distinctiveness and peculiarity, and having the blood of an Ilonggo motivated me to study my own culture. Before, I thought Ilonggos were merely about superstitious beliefs and mythical creatures. Yet, after my studies, I found out how rich the Ilonggo culture is in terms of literary pieces. However, I was saddened by the fact that these literary pieces are not shared amongst the Ilonggo people. These pieces are so unfamiliar to the children that their richness is confined to the four corners of the book. Thus, I hope this study will bring awareness to Ilonggo people to appreciate and value to their own culture. I am hoping that lots of students or professionals will study deeper into our culture, not just Ilonggo but also other ethnic groups, in order to empower our ethnicity.

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