

TALAS

TOMO 7

Talas: Interdisiplinaryong Journal
sa Edukasyong Pangkultura
Philippine Cultural Education Program





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Talas: Interdisiplinaryong Journal sa Edukasyong Pangkultura (Tomo 7)

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**Talas: Interdisiplinaryong Journal
sa Edukasyong Pangkultura (Tomo 7)**

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PAUNANG SALITA

Isa sa mga mandato ng Philippine Cultural Education Program (PCEP) ng Pambansang Komisyon sa Kultura at mga Sining and magbahagi ng kaalamang bayan at tradisyunal na pagkakakilanlan mula sa mga akademiko at mananaliksik patungo sa mamamayang Filipino. Ito ang naging lunduyan ng Talas: Interdisiplinaryong Journal sa Edukasyong Pangkultura. Mula sa maraming nagbahagi ng akademikong papel, pumili ang PCEP ng iilan upang itanghal sa isyung ito.

Ang isyung ito ng Talas ay tumatalakay sa mga paksang may kinalaman sa edukasyong pangkultural, pilosopiya, pagbabago sa kurikulum, musikang Filipino, at pag-iingat sa sining at kultura ng Filipinas. Ipinapakita ng mga pag-aaral na ito na marami pang kailangang saliksikin sa larangan ng kultura ng Filipinas. Lubos kaming nagpapasalamat sa mga akademikong nagbahagi ng kanilang panahon upang magpasa ng mga papel upang mailimbag sa journal na ito. Hinihikayat rin naming ang lahat na huwag tumigil sa pagsusulat upang mas maipakita pa sa nakararami ang yaman ng Filipinas sa larangang kultural.

Mapalad ang isyung ito ng Talas dahil bukod sa Pambansang Komisyon sa Kultura at mga Sining, kaisa na rin natin ang Kagawaran ng Pananaliksik at Paglilimbag-Colegio de San Juan de Letran Manila sa pagpapalaganap ng kaalamang pangkultural sa mga Filipino. Sa ilalim ng pamumuno ng kanilang Direktor, mas nasinsin ang nilalaman ng bawat papel at mas nailabas ang potensiyal nito hindi lamang sa loob ng bansa kundi pati na rin sa labas.

Hindi magiging buo ang isyung ito kung wala ang tulong ng NCCA, PCEP, Letran, at lahat ng mga nagrebyu sa mga papel. Isang taos pusong pasasalamat sa mga panahon na inilaan ng lahat para sa dakilang adhikain na ipamalas ang tunay na dulot ng kulturang Filipino sa lipunan at edukasyon.

Habang binabasa natin ang bawat nilalaman sa tomong ito, ating isaisip at isapuso ang tunay na dahilan kung bakit natin ito ginagawa—upang ilawak pa ang potensiyal at epekto ng kulturang Filipino sa kabuuan ng lipunan. Marahil ay hindi ito nabibigyang diin sa kasalukuyang panahon ngunit sa pamamagitan ng journal na ito, mas naitatanghal natin ang yaman ng ating kultura, hindi lamang sa mga mamamayan ng Filipinas kundi pati na rin sa iba't ibang lupon ng mga akademiko at mananaliksik.

Nawa ay makaambag ang Talas sa kamalayang Filipino lalo na pagdating sa lipunan at kultura.

Joseph “Sonny” Cristobal, Ph.D.

Direktor

Philippine Cultural Education Program

National Commission for Culture and the Arts

INTRODUCTION

Research is the lifeblood of any academic institution. Likewise, research enables administrators, stakeholders, and teachers to create decisions informed by data for the benefit of the students. Such notions apply to Culture-Based Education (CBE) as well. Research in CBE, although limited in the publication arena, may provide insights into the beauty and substantiality of this form of education. Empirical investigations would also open avenues for discussion on the criticality of CBE in day-to-day education, especially for Filipino youth. Hence, a clarion call for more studies focusing on CBE and related concepts. In this issue of *Talas*, eight articles responded to the call and were selected to be featured:

Culture-based Instructional Design for Grade 10 Social Studies Indigenous People

Ren C. Care

This study focused on developing a culture-based instructional design on social studies subjects for the Aetas in Batangas. Results show that instruction time is necessary for applying this instructional design to the community.

The Ayta-Learners in Mainstream Education Institutions: Implication to Inclusive Education

Keneth Tolentino

Tolentino's study dealt with the academic profiles and achievements of Ayta learners and how education could be inclusive. It was discovered that reading comprehension, numeracy, and participation in co-curricular activities are weak in the community, prompting the advancement of the Modified Indigenous Peoples Education (MIPEd) plan.

The Epiphenomenon of Post-Colonialism: A Psychoanalysis Study of Jose Rizal's Noli Me Tangere

Josephine May Grace A. Famoso

The study employed postcolonial criticism and psychoanalytical theory to assess Rizal's *Noli Me Tangere*. Results show that psychoanalytic thought is the epiphenomenon of colonial discourse, and there is a need to look at this from the perspective of poststructuralism and deconstruction.

Localized Crisis Response: Indigenous Cultural Practices in Cordillera during the Pandemic

Mary Jane Najarila

This study dealt with how the traditional culture of the Cordillera region responded to the current COVID-19 pandemic. Results show that the same cultural practices were evident despite the health crisis.

Tungo sa Isang Pilosopiya ng Ginhawa

Roland Abinal Macawili

Macawili had dealt with how ginhawa may be studied academically as a concept of culture and philosophy. It was noted through historical and cultural analysis that ginhawa has philosophical merit and must be analyzed in the context of history, political economy, and linguistics.

Literary Criticism on Capiñon Folk Literature

Emmanuel Denolo Dayalo

This critical study focused on the literature of Capiñon and how these pieces fit into the framework of literary analysis. It was discovered that riddles, songs, and other works of poetry/prose follow topical and historical approaches, while economic determinism ranked last.

Meta-Analisis na Pagsusuri sa Kontekstong Pangnilalaman ng mga Awiting Makabayan: Batayan sa Pagbuo ng Pamantayan sa Panunuring Pangmusika

Wincel M. Ocampo

Ocampo tackled the content of nationalistic songs and how they could be looked at using meta-analysis. Results show that the composer's life, experiences, and observations, as well as metaphors and government relationships, matter in the songs' themes.

Dokyu: Pagbuo ng Dokumentaryo Bilang Estratehiya sa Pag-amlig at Pagtipig ng Kulturang Pinanubli

Michle M. Celeste and Nurdy D. Siason Jr.

This study focused on developing a learning strategy in teaching culture using Tuckman's Forming, Storming, Norming, Performing, and Adjourning model in the background of technological advancement. Results show that the students learn more about their traditional culture and languages through technology and Tuckman's model.

On behalf of the Philippine Cultural Education Program, we invite more cultural educators and enthusiasts to share their scholarly works on future issues of *Talas* to continually stimulate collegial and interdisciplinary conversations on various aspects of Culture-Based Education.

Asst. Prof. John Christopher B. Mesana, LPT, MACHS

Issue Editor

Director, Colegio de San Juan de Letran-Research and Publication Department

Culture-based Instructional Design for Grade 10 Social Studies Indigenous People

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Abstract

The indigenous peoples (IP) and their education are gaining attention, no matter how slowly. In the Philippines, for example, the educational system seems lacking appropriate content, pedagogy and assessment tool for IP. As a response, this descriptive-developmental study developed an appropriate, effective and efficient culture-based instructional design for Grade 10 Social Studies IP Students. The focus of this study was the Aetas living in Puting-Kahoy Rosario, Batangas, with 8 Aeta participants who were Grade 10 students, 2 key informants, and 30 households. The findings revealed that Aeta students need instruction time to understand their culture; thus, this necessitates integration of culture in the teaching and learning processes, following the Culture-based Education and Competency-based Education as framework of instructional design. Based on the assessment of the validators, the instructional design was appropriate, and the supplementary material suitable in teaching Grade 10 Social Studies in the development of IP students' understanding of culture while learning the desired competencies.

Keywords: Aetas, Aeta culture, instructional design, culture-based instructional design

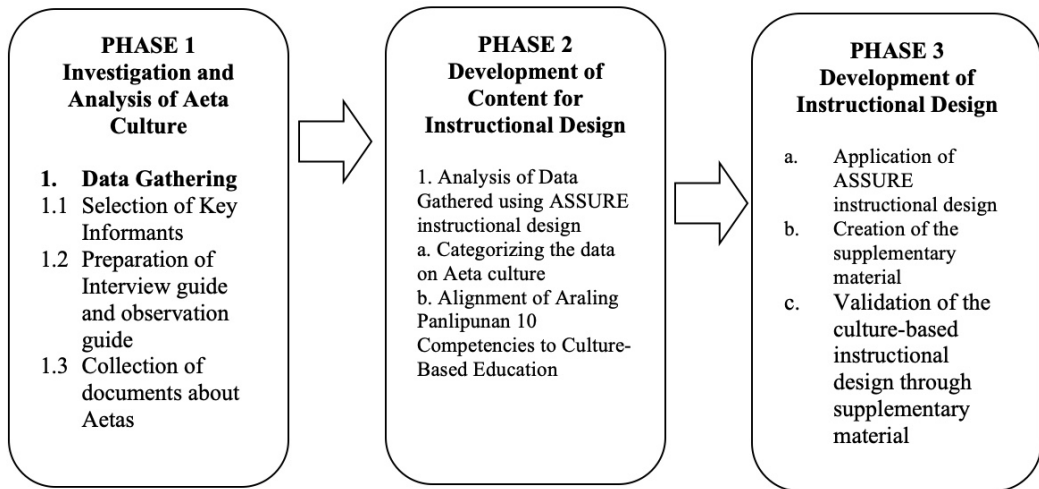
Introduction

The educational system puts central attention to students' learning. Thus, teachers and the whole school community consider students' culture and ethnicity in the teaching-learning process since culture promotes students' achievement (Singh, 2013). Skills such as learning, remembering, talking, and imaging are acquired through culture-based teaching (Bruner, 1996); hence, culture is to be included in developing students' skills, knowledge, and values since it manifest students' lives and the way they adapt to their environment (Young, 2008). The integration of culture into the teaching and learning processes is the primary goal of Culture-based education (Bruner, 1996). In Culture-based education, culture contributes in the creation of learning experiences that serve as the starting point of students' new learning. It is an essential component of the lives of students specifically those who are members of indigenous communities. Thus, culture needs to be integrated in the teaching and learning processes of indigenous and non-indigenous students; but it appears that this is not the case for Aeta students.

Aeta students are engaged in a curriculum with a primary aim of developing students' knowledge and skills in all subjects. To pay attention to culture, teachers should make use of effective and efficient instructional design that provides appropriate learning competencies, activities, and assessment. Therefore, culture-based instructional design should be developed and employed to incorporate culture in the teaching and learning process. However, only a few literatures and studies exist regarding the development of a culture-based instructional design for indigenous students. This seems to be the case despite its benefits to students in preserving and enriching their own culture while learning about it in school setting. Teachers can also benefit from it since it can contribute to the development of a perspective of understanding their learners, which can be shared by others who are teaching indigenous people.

Methods

Figure 1. Research Process



This portion contains the phases undertaken by the researcher in the development of Culture-based instructional design for Grade 10 Social Studies Indigenous people. As manifested by the figure, the first phase was the stage in which the researcher investigated and analyzed the Aeta culture which includes the data gathering through the selection of key informants, preparation of the interview and observation guide and the collection of available documents regarding the Aetas. The second phase was the development of content for the instructional design in which the data gathered was analyzed using the ASSURE instructional design model through the categorization of Aeta culture and the alignment of Araling Panlipunan competencies to Culture-based Education. The third phase was about the development of the instructional design where the ASSURE instructional design model was applied in the creation of the supplementary material. In this phase, the initial draft was submitted to a panel of experts for validation which is an essential step for the study.

Results and Discussions

Until today, Aetas continue to perform their traditional culture, despite the demands of modernization (Tindowen, 2016). They give much attention to preserve their traditional culture, because to them, “Culture is life and culture makes us live” (*“Kultura ang buhay at bumubuhay sa amin.”*) The idea is not only about cultural utilization but also cultural preservation. Aeta culture is divided into two: material and non-material.

Material Culture

Material culture pertains to the group's product that shows or reflects culture. Aeta material culture is about the products created by the group, with materials gathered directly from the natural environment or inherited from the past through their ancestors. Aeta material objects are linked to their beliefs, practices, language, and even ideas since it is believed that material culture is a manifestation of culture. The material culture includes tools, ornaments, gadgets, and even utensils (Dant, 2005). Likewise, material things contribute in shaping the society in establishing a working system with and among its members (Dant, 2005; Health & Hindmarsh, 2002; Shove, 2003).

Aetas use the material objects in their daily lives. These are tied with the lives of the people (Woodward, 2007). It is believed that material things represent past events that trace different narratives (Hirst, 2019). Narratives imply continuous application and utilization of culture. This has also been the process of cultural transmission or oral transmission, which makes the culture alive. Aeta material objects include materials anchored in their religio-spiritual, socio-cultural, and economic beliefs. Each material has its own function in the community, and is the group's method of cultural utilization and preservation. As members of the group continue to create and use the material objects, younger generations learn and acquire their culture.

Table 1. Aeta Material Objects about Religio-Spiritual Beliefs

Material Culture	Purpose/Usage
Medallion	Worn to protect the possessor from negative spirits
Amulets	Worn to protect the possessor from diseases and danger
Beads	Attached to amulets and talismans that possess incantations
Rings	Worn to protect the possessor from illnesses and diseases
Talisman	Worn to provide the possessor good luck
" <i>Bigkis</i> " or white belly bender	Worn to prevent blood from rising towards the heart.

Medallions were created to protect the possessor from different negative spirits. Aetas have different kinds of medallions depending on the design. Aetas have an oblong-shaped medallion where St. Michael, an eye, the sun, and the moon are engraved. It can be worn by both male and female to protect them from negative spirits and to provide them luck as it is believed to be full of positive spirits. These medallions are given usually to children, because Aetas believe that children are prone to negative spirits.

Aetas also have a round-shaped medallion with a sun, a moon, and an eagle with a snake in its claws engraved on it. Aetas call the round shaped medallion as “*medalyong buntis*” or pregnant medallion because of the combination of the sun and the moon. The round-shaped medallion is given to pregnant Aetas since the combination of the sun and the moon is believed to provide safety and security to pregnant women. Aetas believe that the light of both the sun and the moon carries the light of the positive spirits, which guide the pregnant Aeta to have a light and easy childbirth.

Moreover, the environment plays a major role in the creation of medallions since it is the main ingredient in the process. Every Good Friday, Aetas go to the mountains to search for plants used in creating the medallions, done in four stages: (1) melting, (2) carving/engraving, (3) drying, and (4) soaking. In the melting stage, steels or metals, usually recycled fragments-- are brought to construction workers, who cast these into shapes by melting and pouring them into a mold. After the metals solidify from the mold, carving or engraving stage begins. Carving or engraving stage is the hardest since Aetas need to inscribe all the images on the medallion. Once they already engrave them, Aetas would dry the medallions under the heat of the sun, believing that this is the best time for the positive spirits to enter the medallion. Lastly, they soak the medallions in a coconut oil while they perform different chants and incantations. This indicates that in the context of medallions, Aetas depend solely on their environment. To bring to life the purpose of medallions, the members of the group take good care of the environment as it provides their resources.

Aetas also have amulets to protect the possessor from different diseases such as “*bati*” or “*usog*” or a bad greeting. “*Bati*” or bad greeting happens when a hungry person notices something unusual from another person, specifically regarding physical characteristics. Aside from protection, amulets also give luck to the possessor, believing that these carry positive spirits. Usually, amulets are small square-shaped red cloth with beads attached to a red string and a ring made from brass. Red cloth is used because Aetas believe that negative spirits are afraid of red because red symbolizes light. Likewise, the small square-shaped red cloth with beads is given to and worn by children to avoid bad greeting. Aetas create a square-like amulet because they believe that amulets are like boxes or rooms that catch the negative spirits. Strings are attached also so that children will not find it hard to carry the amulet.

Along with amulets, beads are essential to the community. It is believed that beads carry positive spirits summoned by different incantations. The beads are full of prayers and incantations that prevent the negative spirits in creating and inflicting different illnesses and diseases. Similarly, beads have different colors, which include red, white, and black. They believe that the red and white beads provide luck to the possessor, while black beads are their protection from the negative spirits.

Aetas also have rings made from brass to protect them from different illnesses and diseases brought by negative spirits. They wear the ring in their forefinger since it is used in pointing at things. Aside from it, they also put the ring below their tongue in times of headache and toothache. It is believed that the ring under the tongue absorbs the negative spirits. Also, Aetas believe that when they put their saliva to their rings, the negative spirits find it hard to harm them since they have completely activated the spirits by their incantations and saliva. From that perspective, Aetas respond to the challenges brought by different spirits from the environment. Clearly, adaptation to the environment has been the primary basis of Aeta survival.

Aetas also create talismans to provide the possessor good luck in life, relationship, health, and wealth. Talismans are round shaped with beads in the middle, which are often created every Good Friday till Easter Sunday. Talismans are given to members of the community and members of different dominant communities as well since Aetas believe that everyone has the opportunity to be lucky. In addition, Aetas create and use “*bigkis*” or white belly bender. White belly bender is a piece of cloth placed on the stomach of a pregnant woman because it is believed that the cloth prevents blood in rising to the heart. Before using white belly bender, pregnant women are advised to take a bath first to ensure that the positive spirits do not possess the cloth.

Non-Material Culture

Aside from the different materials and artifacts, Aetas have also different norms and belief systems. Aeta norms control and regulate the behavior of all members of the group. Their norms are divided into two, namely: folkways and mores (Davis, 1960; Mondal, 2006). Aeta folkways are habits of action among all members of the group, which are standardized and have traditional sanctions. Folkways are habitual activities transmitted from one generation to another (Farooq, 2014). Aeta culture are transmitted from one generation to another through oral tradition and continuous application in their lives. It is essential to transmit their culture as it creates connections between prior knowledge and new knowledge.

Table 2. Aeta Folkways in Material Culture

Folkways in Material Culture	Meanings
Carrying medallions	Pregnant women carrying medallions in their pockets
Wearing amulets	Children wearing of square- shaped small red cloth
Preparing herbal medicines	Traditional healing

Until today, Aeta folkways continue to influence the lives of the members of the community, and these are transmitted continuously from one generation to another. They always carry their medallions in their pockets to ensure safety and security from negative spirits. The positive spirits within the medallion, depending on the kind of medallion, reject/fight the negative spirits in casting illnesses and diseases. Pregnant women always carry medallions since pregnant Aetas are prone to negative spirits. Aetas believe that negative spirits want to eat or kill the baby inside the womb because the baby could make the spirits stronger. Aside from medallions, Aetas always wear their amulets. Aeta children need to wear their amulets specially the square-shaped red cloth to stop the negative spirits from casting illnesses and even from possessing them.

Another Aeta folkway is preparing herbal medicines. In fact, in terms of health, Aetas rely much on their herbal medicines, manifested in their traditional healing. Usually, Aetas use coconut shell and lambanog in their traditional healing. Prayers and incantations are put in the lambanog depending on the pain that a person has. They perform traditional healing every sunset because Aetas believe that their spirits are more powerful at that time of the day. This implies that Aetas use traditional healing for their illnesses and diseases. Traditional healing includes herbal medicines taken from different substances in their environment, incantations, and different rituals, revealing that the Aeta traditional healing is grounded and guided by their spirits.

Aetas also use different herbal medicines such as ointments and patches for traditional healing, which is a major folkway for the Aetas, since it becomes a way to sell herbal medicines in different markets. The group also shares their traditional healing practices and rituals to their children to ensure that these continue to prevail for the next generation. Thus, Aeta's belief in traditional healing is an instrument in maintaining their distinct identity (Torres, 2012).

They also have mores. Mores are specialized norms observed and considered to have greater moral significance than other norms. Aeta mores determine what is moral and ethical. Mores also establish what is right and what is wrong. Aetas who violate mores suffer different consequences depending on the violation. Likewise, mores shape the values, beliefs, and even behaviors of the members of the group.

Table 3. Aeta Mores

Mores	Meanings
" <i>pagmamano</i> " and use of " <i>po</i> " and " <i>opo</i> "	Respect to all members of the community
Respect for elders	Existence of council of elders
Greetings of peace while smiling	Establishing good relationship to others and maintaining good social image to the community
Gender Equality	Respect to all genders and establishing good relationship to others
Avoiding holding hands and kissing	Respect to women and maintaining good relationship to the community

Pagmamano" and the use of "*po*" and "*opo*" are always observed since the community puts high regard on respect. Aetas respect the elderly people. In fact, they are not allowed to oppose their parents. If the elders are disrespected, the penalties are immediately served. The idea is not only about respect to family members and elders, but also to all the members of the community. Aside from the use of "*po*" and "*opo*," Aetas always see to it that paying respect most specifically to elders is practised in their everyday life to avoid punishments from their fathers. From that perspective, it can be gleaned that Aetas have a strong family orientation. Aside from their culture, they view the family as the most important aspect of their community and society as well. This connotes that Aetas have strong family ties manifested through strict compliance with family rules and regulations.

They also continue to follow and respect their elders. The council of elders continues to exist in the community. At times of conflicts, the community consults the council of elders regarding their decisions through the conduct of traditional meetings or "*pagpupulong*" in their "*bahay-pulungan*." Traditional meetings happen every month and every time the community experiences conflicts, with the final decision depending solely on the council of elders. In addition, Aeta mores include equality to all members of the community observed through greetings of peace and a big smile. They believe that doing this symbolizes their acceptance to all members and outsiders, and respecting members' gender preferences. Doing this also establishes good relationship to others and maintains good social image to the community.

Aetas treat everyone with equal respect in the community in spite of gender preference. Gays and lesbians are treated equally also and they are already accepted in the community. In our family, in terms of decision making, everyone is included. Aetas treat everyone with respect. In spite of their traditional practices, they still cope with the changes in the society, including acceptance of different gender preferences. The happiness of a certain person is more important than their gender preferences. Moreover, Aetas prohibit young male and female to hold hands and kiss each other. In all occasions, Aetas are allowed to dance with other members of the

group, regardless of their gender preference, but no intimate actions such as holding hands and kissing. This indicates that Aetas prohibit actions that can lead to unintentional pregnancy and marriage (Garcia, Abon, & Reyes, 2016). Also, avoiding holding hands and kissing is a manifestation of members' respect for women, which is a good way in maintaining good relationship among the members of the community.

Aeta mores serve as the group's cultural identification since it molds Aeta behavior and character. In fact, mores help Aetas to control their own behavior as these establish what is desirable and undesirable for the members, thus promoting positive social relations among the members of the community, making them a strong united group. Establishing what is desirable and undesirable discourages Aeta members from committing crimes. Aside from mores, Aetas also have different beliefs. Beliefs embody people's perception of the reality, which includes ideas about the origin of the universe, different aspects of the society, and even behavior and attitudes brought by social interaction.

Table 4. Aeta Beliefs about the Environment

Aeta Beliefs on Environment	Practices
Ensuring a healthy environment and community	Prohibition of cutting trees
Ensuring clean catch	" <i>Pagpapasuka</i> " to fishes
Ensuring future catch	Getting the skin of " <i>bayawak</i> " alive
Believe in supreme beings of the environment	Praying to the environment
Announcement of death	Throwing of sands right in front of the house

Aetas continue to perform their beliefs most specifically about the environment since it plays a major part in people's survival (Waddington, 2012). Maintaining the environment means keeping up the integrity of the Aetas, which safeguards their individual rights (Torres, 2012). Aetas rely on their environment, as many beliefs originate in and affect their environment. This will never be erased since it has become part of their life).

This indicates that they really need their environment to survive. Aside from their resources, the environment also serves as the major instrument in cultural preservation since they have beliefs regarding their environment. Likewise, Aetas prohibit all members in cutting trees to ensure a healthy environment and community. They do not cut trees unless necessary, because cutting trees is a means of offending the spirits of the place (Shimizu, 1989). It is believed that once the spirits are harmed, the community might experience the wrath of the environment through natural phenomena such as typhoon, earthquake, and the scarcity of the resources. They critically preserve and utilize their resources.

One of these is their belief regarding catching fish. In order to ensure clean catch, Aetas perform “*pagpapasuka*” of the fish such as mudfish and catfish. “*Pagpapasuka*” or letting the fish to vomit cleans the fish, according to their belief, as it is also a way of ensuring future catch. Similarly, Aetas peel the skin of the monitor lizard while it is still alive because it is believed that skinning the monitor lizard alive prohibits scarcity of resources.

Aetas also believe in supreme beings, which reside in their environment. Such belief is manifested through their prayers regarding their environment. Preservation of the environment and maintenance of cleanliness are also a form of respect for their spirits. Cleaning the environment has been part of their daily life because it is believed that a dirty environment can harm their spirits. This indicates that caring for the environment has also been part of the Aeta culture because it is what the elders want them to do for the spirits. It is also one way of respecting their spirits. The idea is not only about paying respect to their spirits, but also a way of communicating with them. This connotes those spirits have great impact on the community as the spirits serve as the guide for Aeta behaviors and actions.

Furthermore, the environment also affects Aetas’ announcement of death. In the community, Aetas throw sands in front of the house to announce the death of the person. It is done as a replacement for verbal announcement. Also, it is a two-way communication process between the Aetas and their spirits. This indicates that Aetas have a distinct belief regarding the dead. This has been their way of announcing the death due to their belief regarding their spirits. To them, bad spirits steal the dead body once all members of the family leave the house. This connotes that Aetas still follow their traditions greatly influenced by their spirits.

Aeta beliefs affect their relationship within the community. These influence and govern Aeta activities and experiences. Beliefs serve as an essential element in Aeta identity since it reflects who they really are and how they continue to survive. Aside from that, beliefs determine Aeta opinions and perspectives regarding the different aspects of the society. Their beliefs about the environment prove that it serves as a major element in Aeta survival since beliefs promote behaviors and attitudes towards environmental protection. Also, application and utilization of Aeta beliefs help with cultural transmission from one generation to another, which lead to cultural preservation.

Aeta culture, which includes folkways, mores, and beliefs, are transmitted from one generation to another through oral tradition and continuous application in their lives. It is essential to transmit their culture as it creates connections between prior knowledge and new knowledge.

Findings revealed that Aetas still have a lot of traditional knowledge and wisdom, both material and non-material. Likewise, Table 5 shows the outline of the unique features of Aeta culture, their worldview, and the DepEd competencies involved. The unique features of Aeta culture

are based on four different topics or themes, namely: citizenship; gender issues; environmental or ecology; and sustainability. The themes or topics are based on Grade 10 Araling Panlipunan topics.

Table 5. Unique Features of Aeta Worldviews, Mainstream Worldviews, and DepEd Competencies

Themes/Topics	Aeta Unique Worldview	Common Worldview of the Mainstream Society	DepEd Competencies Involved
Citizenship and Human Rights	<p>Ethnic characteristics and traditional knowledge and wisdom define people's identity</p> <p>Native culture should continuously be utilized and preserved</p> <p>Consensus relationship among the members of the community will lead to development</p> <p>Political and civic gatherings should be done in "<i>babay-pulungan</i>"</p> <p>Decision-making and power reside to council of elders and chieftain</p>	<p>Personality defines people's identity</p> <p>Foreign culture must be embraced</p> <p>Conflicts are always present in development</p> <p>Political and civic gatherings vary from political parties and places</p> <p>Power and decision making resides in the political leader.</p>	<p>Nasuri ang mga epekto ng pakikilahok ng mga mamamayan sa mga gawaing pangkultural sa lipunan.</p> <p>Nakapagmumungkahi ng mga paraan sa pangangalaga sa mga karapatang pantao.</p> <p>Naipaliliwanag ang kaugnayan ng mga gawain at desisyon ng tao sa pakikilahok sa mga gawaing pangkabuhayan at pangkultural</p>
Gender Issues	<p>Everyone should be treated equally despite their gender preferences (Gender equality)</p>	<p>Gender preference should be either male or female only</p> <p>Difficulty in accepting LGBTQ members which even leads to discrimination and prejudice</p>	<p>Nasuri ang iba't ibang salik na nagiging dahilan ng pagkakaroon ng diskriminasyon sa kasarian</p> <p>Napaghahambing ang katatayuan ng kababaihan, lesbians, gays, bisexuals, at transgender sa iba't ibang bansa at rehiyon.</p>
Ecology/ Environment	<p>Righteous treatment to the environment</p> <p>Supreme beings and minor spirits created the environment</p> <p>Environment provides luck, large income and, job safety and security</p>	<p>Environment is just the source of all natural resources</p> <p>Spirits are just legend or myth.</p> <p>Environment provides job but not luck. Luck is only part of one's mind.</p>	<p>Naipaliliwanag ang iba't ibang uri ng kalamidad na nararanasan sa komunidad at sa bansa</p> <p>Naiiugnay ang gawain at desisyon ng tao sa pagkakaroon ng mga kalamidad</p>

Sustainable Goal on Gender Equality	Gender equality	Gender preference should be either male or female only	Naipaliliwanag ang konsepto ng sustainable development
	Consensus relationship among the members of the community will lead to development	Conflicts are always present in development	Nasusuri ang mga kasalukuyang hamon sa pagtamo ng sustainable development
	Creation of herbal medicines for economic opportunities	Herbal medicines are results of pseudo-science	

Aetas have unique worldviews compared to the common worldviews of the mainstream society in terms of citizenship and human rights, gender issues, ecology or environment, and sustainability. In relation to citizenship and human rights, Aetas believe that ethnic characteristics and their traditional knowledge and wisdom define their identity, which has always been the saying of the participants of the study, *“Ang kultura po namin ang bumubuo sa aming identidad bilang Aeta.”* This implies that Aeta ethnic characteristics and traditional knowledge and wisdom play a major role in Aeta identity, which defines their identity as a unique group of people. This was also the instrument of their cultural transmission from one generation to another. Unlike the Aetas, dominant groups believe that personality defines people’s identity since this becomes the basis of people’s behavior and action in the society.

Aetas believe that their native culture needs to be practiced and preserved even by the younger generations. This implies that Aeta traditional knowledge and wisdom should be practiced by the members of the community despite the demands of the ever-changing world. Both material and non-material culture should be exercised and retained. But for dominant groups, aside from the native culture, foreign culture should also be embraced and practiced. There are some who fail to think and practice their native culture due to the prevalence of the foreign culture. Aetas also believe that development is essential in their community, attained through consensus relationship among the members of the community. On the other hand, dominant groups believe that in the course of development, there are conflicts due to different perspectives and ideologies of people.

More so, Aetas believe that political and civic gatherings should be done in their *“bahay-pulungan”* to strengthen their community relationships and to make the gathering open to all members of the community. On the other hand, for the dominant groups, political and civic gatherings vary from political parties and places. Further, Aetas have a unique view regarding decision-making and political power. For the Aetas, decision-making and power reside in the council of elders and their chieftain. Whenever there is a need for the community to make a decision in a particular situation, the chieftain with the council of elder conducts an assembly

to conclude or resolve the issue. However, for the dominant groups, the power and decision-making reside in their political leaders bounded by political territories.

Apart from citizenship and human rights, Aetas also have unique worldview in terms of gender issues. Aetas believe in gender equality, which establishes that everyone should be treated equally regardless of their gender preferences. The existence of the LGBTQ is not an issue in their community. To prove this, some of their members are gays and lesbian. Aetas believe that the happiness of an individual is more important than their gender preference. Unlike the Aetas, dominant groups still have issues on gender, believing that gender preference should be either male or female only, which leads to difficulty in accepting LGBTQ that sometimes even results to different forms of discrimination.

In terms of ecology or environment, Aetas also have unique views. Aetas believe that they need to prioritize and treat the environment properly. The environment plays a major role in their survival as it serves as the shelter of their spirits. Aetas believe in different spirits, both minor and supreme beings. They also believe that their spirits created the environment that provides all the necessary resources that they need to survive. There is also a belief that environment provides luck, large income, and job safety and security to Aetas, which is manifested in Aeta beliefs in the economy. This implies that environment serves as the key to Aeta survival. Far from the beliefs of the Aetas, dominant groups believe that environment is just the source of all natural resources particularly raw materials, which are used in creating essential resources. Dominant groups also renounce the existence of spirits, particularly spirits from the environment. For the dominant groups, environmental spirits are just part of Filipino legend or myth, which literally do not exist. Also, for the dominant groups, environment provides job but not luck since luck is only part of one's mind.

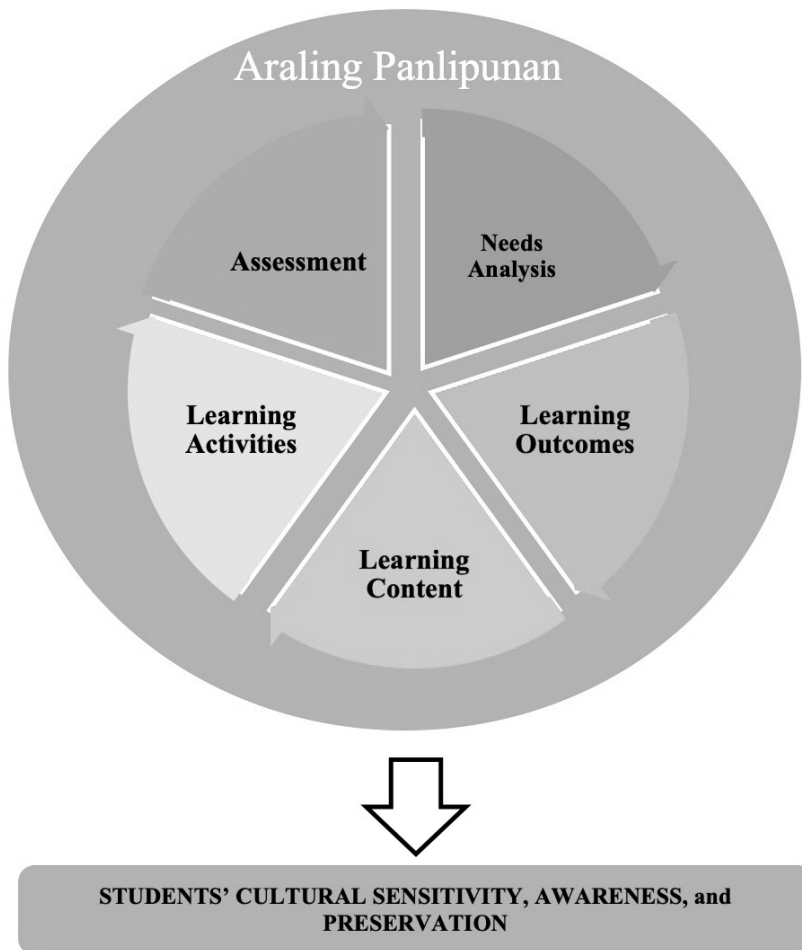
Lastly, in terms of sustainable goal on gender equality, Aetas believe in gender equality and development based on consensus relationship among the members of the community, and the preparation and use of herbal medicines for economic opportunities. Their views in sustainability are all embedded in their traditional knowledge and wisdom. Unlike the Aetas, dominant groups have a different view regarding gender, since even today they still have difficulties in accepting other gender preferences. Also, in the course of development, conflicts are always present. Additionally, dominant groups believe that herbal medicines are just result of pseudo-science, which means that there is no assurance that herbal medicines could cure diseases and illnesses.

Furthermore, the unique worldview of Aetas in terms of citizenship and human rights, gender issues, ecology or environment, and sustainability can be integrated in Grade 10 Araling Panlipunan through the learning competencies involved in each theme or topic. In citizenship and human rights, competencies such as *“Nasusuri ang mga epekto ng pakikilahok*

ng mga mamamayan sa mga gawaing pangkultural sa lipunan, nakapagmumungkahi ng mga paraan sa pangangalaga ng mga karapatang pantao” and “Naipaliliwanag ang kaugnayan ng mga gawain at desisyon ng tao sa pakikilahok sa mga gawaing pangkabuhayan at pangkultural.” In terms of gender issues, the following competencies are involved: “Nasusuri ang iba’t ibang salik na nagiging dahilan ng pagkakaroon ng diskriminasyon sa kasarin, napaghahambing ang katatayuan ng kababaihan, lesbians, gays, bisexuals at transgender sa iba’t ibang bansa at rehiyon.” For environmental concerns, the competencies like “Naipaliliwanag ang iba’t ibang uri ng kalamidad na nararanasan sa komunidad at sa bansa and naiuugnay ang gawain at desisyon ng tao sa pagkakaroon ng mga kalamidad” are involved. Finally, for sustainability, competencies such as “Naipaliliwanag ang konsepto ng sustainable development and nasusuri ang mga kasalukuyang hamon sa pagtamo ng sustainable development” are included.

Culture-based Lessons

Figure 2. Framework of Culture-based Instructional Design



As literatures suggest, ASSURE instructional design is relevant in teaching Araling Panlipunan. Thus, as shown in Figure 2, the proposed culture-based instructional model followed the five essential components of already mentioned. The components are relevant in the effectiveness and efficiency of the integration of culture in the teaching and learning processes. More so, the five components of ASSURE instructional design served as the components of the culture-based instructional design, namely: needs analysis; learning outcomes; learning content; learning activities; and assessment. The table shows the alignment of the Aeta culture, DepEd Competencies, and Culture-based instructional design as adopted from ASSURE instructional design.

Table 6. Mapping of ASSURE as basis for Culture-based Lessons

Themes/Topics	Aeta Culture	DepEd Competencies	Culture-Based Instructional Design				
			Needs Analysis	Learning Outcome	Learning Content	Learning Activities	Assessment
Citizenship and Human Rights	<p>Ethnic characteristics and traditional knowledge and wisdom define people's identity</p> <p>Native culture should continuously be utilized and preserved</p> <p>Consensus relationship among the members of the community will lead to development</p> <p>Political and civic gatherings should be done in "bahay-pulungan"</p> <p>Decision-making and power reside to council of elders and chieftain</p>	<p>Nasusuri ang mga epekto ng pakikilahok ng mga mamamayan sa mga gawaing pangkultural sa lipunan.</p> <p>Nakapagmumungkahi ng mga paraan sa pangangalaga sa mga karapatang pantao.</p> <p>Naipaliliwanag ang kaugnayan ng mga gawain at desisyon ng tao sa pakikilahok sa mga gawaing pangkultural at pangkultural</p>	<p>Maikling Pagsusuliit:</p> <p>Ang maikling pagsusuliit ay tungkol sa pagkamamamayan at mga karapatang pantao</p>	<p>Matapos ang aralin, agkakaron ang mga mag-aaral ng kakayahang kilalanin ang mga isyu at problema sa pagsasakatuparan ng mga karapatang pantao, at payabungin ang kakayahang mag-ambag sa paglutas ng mga isyu at problemang nakapaloob rito.</p>	<p>Pagkamamamayan at Mga Isyu sa Karapatang Pantao</p>	<p>Presentasyon ng bagong kaalaman:</p> <p>A. Pakikinig sa awiting "Sabihin Mo" na tumutukoy sa pagkapilipino ng mga mamamayan</p> <p>Mga Gabay na Katanungan:</p> <ol style="list-style-type: none"> 1. Ano-ano ang ipinahihiwatig ng awitin? 2. Batay sa awitin, ano-ano ang mga katangian ng isang mamamayan? <p>B. Pagbabasa at pagsusuri ng talata tungkol sa pananaw sa pagkamamamayan, ang mga katutubong mamamayan na Aeta at ang mga karapatang tinatamasa nila.</p> <p>Mga Tanong:</p> <ol style="list-style-type: none"> 1. Ano-ano ang iba't ibang karapatang tinatamasa ng mga katutubong mamamayan? 2. Bakit mahalaga ang mga karapatang pantao sa mga katutubong mamamayan? 3. Bilang isang mag-aaral, sa papaanong paraan ka makatutulong upang patuloy na matamasa ng mga katutubong mamamayan ang kanilang mga karapatan? <p>Gabay na Pagsasanay:</p> <p>A. Pagsusuri ng mga larawan na nagpapakita ng mga materyal na kultura ng mga katutubong mamamayan na Aeta tulad ng medalyon, agimat, anting-anting o mutya, langis at mga panapal.</p> <p>Mga Gabay na Katanungan:</p> <ol style="list-style-type: none"> 1. Ano ang ipinakikita ng mga larawan? 2. Ano ang kaugnayan ng mga larawan sa mga katutubong Aeta? 3. Paano nakaapekto ang mga larawan sa katatayuan ng mga katutubong Aeta sa lipunan? 	<p>Maikling Pagsusuliit:</p> <p>Ang maikling pagsusuliit ay tungkol sa mga isyu at problema sa mga karapatang pantao, at mga pamamaraan kung paano maiiwasan ang mga ito.</p>

						<p>B. Pagsusuri ng concept map na nagpapakita ng iba't ibang paniniwala ng mga katutubong Aeta tulad ng paniniwala sa mga ispirito, pagkakaroon ng kapulungan ng katandaan at bahay-pulungan, mga paniniwala tungkol sa lalaki at mga babae.</p>	
						<p>Paglikha ng graffiti wall na may temang: "Paano nakaapekto ang pakikilahok ng mga mamamayang Aeta sa mga gawaing pangkultural sa lipunan?"</p> <p>Malayang pagsasanay: A. Pagbabasa ng talata tungkol sa kahalagahan ng mga karapatang pantao sa mga katutubong Aeta.</p> <p>Mga Tanong: 1. Ano-ano ang mga karapatang pantao na natatamasa ng mga katutubong Aeta? 2. Ano-ano ang mga kahalagahan ng mga karapatang pantao sa mga katutubong Aeta? 3. Bakit mahalaga ang mga karapatang pantao sa mga katutubong Aeta?</p> <p>B. Pagsusuri ng concept map tungkol sa mga gawain ng mga katutubong Aeta sa pagpapanatili ng kanilang mga karapatan.</p> <p>Mga tanong: 1. Batay sa concept map, ano-ano ang mga gawain ng mga katutubong Aeta na nakatutulong sa pagpapanatili ng kanilang mga karapatan? 2. Ano-ano ang mga epekto ng mga gawain at desisyon ng mga katutubong Aeta sa pagpapanatili ng kanilang mga karapatan? 3. Sa papaanong paraan nakatutulong ang mga karapatang pantao sa pagkamit ng pagkakapantay-pantay ng mga katutubong Aeta?</p> <p>Pangwakas na Gawain: Paglikha ng isang adbokasiya na makapagmumungkahi ng mga paraan sa pangangalaga ng mga karapatang pantao upang maiwasan ang iba't ibang diskriminasyon.</p>	

The proposed supplementary material focuses on Aeta citizenship and human rights based on the following competencies: (1) *Nasusuri ang mga epekto ng pakikilahok ng mga mamamayan sa mga gawaing pangkultural sa lipunan*; (2) *Nakapagmumungkahi ng mga paraan sa pangangalaga sa mga karapatang pantao* and; (3) *Naipaliliwanag ang kaugnayan ng mga gawain at desisyon ng tao sa pakikilahok sa mga gawaing pangkabuhayan at pangkultural*. The supplementary material followed the proposed culture-based instructional design where Aeta traditional knowledge and wisdom are integrated.

Table 7. Summary of the Experts' Assessment of the Supplementary Module

Areas	Mean	Interpretation
1. Needs Analysis	4.4	Most Appropriate
2. Learning Competencies	4.55	Most Appropriate
3. Learning Content	4.5	Most Appropriate
4. Learning Activities	4.56	Most Appropriate
5. Assessment	4.4	Most Appropriate
Weighted Mean	4.48	Most Appropriate

The table reveals the summary of the experts' assessment of the supplementary module. Results revealed that ratings of the experts interpreted as **Most Appropriate** in five different areas in the module are consistent. The area of Learning Activities got the highest weighted mean of 4.56, followed by the area of Learning Competencies with a weighted mean of 4.55. The area about Learning Content posted the third rank with a weighted mean of 4.5, while the Needs Analysis and Assessment components both posted a weighted mean of 4.4. Results reveal that the experts viewed the module as **most appropriate**; thus, the culture-based instructional design is **most appropriate** for Grade 10 Social Studies IP Students.

Conclusion and Recommendations

Aetas still reflect their traditional knowledge and wisdom until today. Aeta traditional knowledge and wisdom plays a major role in the creation of their own unique worldview compared to the existing mainstream worldviews. More so, Aetas continue to transmit their traditional knowledge and wisdom to their younger generations. Hence, the transmission of Aeta traditional knowledge and wisdom should be done not only within the community but also outside it, particularly at school.

Further, students from Indigenous groups show a need for support regarding understanding their culture and the implications of their culture to their rights as a citizen; thus, integration of culture in the teaching and learning processes is in order. In this regard, teachers of Indigenous people are in need of an appropriate culture-based instructional design that emphasizes culture, promoting students' cultural awareness, sensitivity, and preservation. In the culture-based instructional design, Culture-based Education and Competency-based Education are essential in the integration of culture in the teaching and learning processes in AP for cultural preservation.

In view of the aforementioned findings and conclusions, this study recommends that the Culture-based Education be integrated and utilized in Araling Panlipunan curriculum and

other related curriculum to emphasize students' culture in the teaching and learning processes. Also, the developed culture-based instructional design, supplementary module and ASSURE instructional design be implemented in Araling Panlipunan curriculum and other related curricula to ensure that learning is based on students' needs. Likewise, a similar study can also be conducted in creating other supplementary materials for Aetas and other participants specifically members of other Indigenous groups. An instructional design for other subjects can also be developed to help students appreciate and enhance their cultural awareness, sensitivity, and preservation while learning the desired competencies and skills. Lastly, the developed supplementary module can be transformed to a software application for maximum use of technology.

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The *Ayta*-Learners in Mainstream Education Institutions: Implication to Inclusive Education

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Abstract

This mixed-methods of research aimed to determine the *Ayta*-learners' profile, academic performance, identification and management of academic challenges, and supplementation from the school community among mainstream education institutions in a province in the Philippines. The researcher employed purposeful sampling and utilized a validated research instrument with a Cronbach value of 0.97. Document analysis and semi-structured interviews were administered and conducted. Mean scores, frequency, and percentage were applied to the quantitative data using MS Excel and SPSS, while content and thematic analysis for qualitative data.

Findings revealed that *Ayta*-learners have declining enrolment at higher grade levels; the school is far from the community; they belong to poor families; farming is their source of livelihood; and they are beneficiaries of cash and in-kind donations. The *Aytas* are still aware of their culture and practices, but some are seldomly practiced due to modern times. Academically, they have satisfactory academic standing and have low rates of performance indicators. They struggle with English and Filipino reading, numeracy, and less participation in co-curricular activities.

Their academic challenges include language barriers, access, demand, and treatment in mainstream education. Nevertheless, they are still determined and eager to finish their education by seeking assistance from their teachers and classmates. The school community is responsive to their academic needs. It was concluded that *Ayta*-learners are confronted with academic challenges that contribute to their satisfactory academic performance. It is recommended that the proposed Modified Indigenous Peoples Education (MIPED) Plan to improve these learners' learning conditions be implemented.

Introduction

Education has an indispensable role in nurturing one's knowledge, skills, and attitudes. Through the years, education has become inclusive, whereas tailor-fit educational programs have been developed and implemented suited to learners' educational needs. In line with this, Indigenous Peoples (IP) education has been a global educational response to provide pedagogy and learning experiences relevant to the context of learners among the Indigenous Cultural Communities (ICC). Hence, this has been a manifestation of educational essentialism (Bagley, 1930) that adheres to the idea that all children should be taught on traditional lines the ideas and methods regarded as essential to the prevalent culture.

The Philippines has about 110 IPs groups with a total population of 11, 320, 476 people flourishing in various parts of the country. These are the people who have lived as an organized community on communally defined territory since time immemorial under claims of ownership, have customs, traditions, or other distinctive cultural traits. (Philippine Statistics Authority, 2021). The *Ayatas* are one of the IPs in Central Luzon known as *Agta*, and *Negrato*, with a population of 230, 270 (NCIP, 2013). When Mt. Pinatubo erupted on June 15, 1991, the majority of the *Ayatas* were displaced. In this manner, migrated *Ayatas* made great adjustments to their way of living from their displacement. Since they could not go back to their former community, they learned to live with the lowlanders, wherein they encountered differences in culture, language, beliefs, and everyday practices. Moreover, Zabala Jr. and Peñol (2018) revealed that there have also been some improvements in the lives of *Ayatas*; many of them have gained education in various subject areas and have obtained a degree.

On the provision of education, the government's constitutional mandate, stipulates the protection, promotion, and recognition of ICC to quality education. (Philippine Constitution 1987, Art. XIV, Sec. 1, Sec. 17). Furthermore, the Indigenous Peoples Rights Act (IPRA) was enacted and has become a pillar of the national IP strategy, particularly in the field of education. On the available enrolment data, IP learners in public schools reached 98.49%, this is 2, 529, 000 learners in 42,176 public schools nationwide for the school year 2020–2021, up from the 83% of the previous school year (Malipot, 2021). Moreover, DepEd through DO. 62, s. 2011 accepted the National Indigenous Peoples Education Policy Framework, which is context-responsive, respects IPs' identities, and values traditional expertise, skills, and other aspects of cultural heritage. Presently, DepEd has recently implemented the Indigenous Peoples Curriculum Education Framework (DO 32, s. 2015) as a tool for designing culturally appropriate and sensitive curricula, lesson plans, instructional materials, and teaching strategies for IP educators.

One of the breakthroughs in IP education includes the establishment of *Paaralang Mangyan na Angkop sa Kulturang Aalagaan (PAMANA KA)*, a school for Indigenous Mangyan youth on the island of Mindoro, established in 1999. On the other hand, formal and non-formal educational programs for the *Aytas* have been initiated by religious groups. The Franciscan Missionary Sisters introduced the Non-Formal Education (NFE) system to the *Aytas* of Zambales (1983), the Franciscan Sisters of the Immaculate Conception, who started in Subic Town (1991), and the Missionaries of the Sacred Heart, who developed the *Aytas'* leadership and facilitation skills (2009). In adherence to corporate social responsibility, Microsoft, in partnership with Lyceum of the Philippines Manila, is helping to bring quality education to indigenous learners such as the *Aytas* (2018). The Clark Development Corporation, the *Ayta Pagsasarili*, taught useful information on cognitive learning and human and social development for *Ayta*-learners. Lastly, the Megaworld Foundation built a furnished dormitory within the school grounds, complemented with three meals a day to boost their attendance.

Initiatives from civic groups include Project *Malasakit*, building a school for the *Ayta* tribe to honor the effort of true compassion and *bayanihan*. In 2012, *Lubos na Alyansa ng mga Katutubong Ayta ng Sambales (LAKAS)* in Zambales high school finally opened. Meanwhile, at the *Sentrong Paaralan ng mga Agta (SPA)* main school in General Nakar, Quezon, as part of the curriculum overhaul in October 2014. From the international community, the Australian government, through the Direct Aid Program (DAP), assisted in the construction of a two-classroom school building and the purchase of classroom equipment to provide the *Ayta* community with access to educational facilities.

Meanwhile, IPs remain among the most disadvantaged and oppressed members of society, with the most important of all the existing disadvantages facing IPs in the country being access to culturally relevant basic education (Abadiano, 2011). The school had been a primary venue of segregation for IPs who had undergone mainstream education. IP students were viewed differently by their peers and teachers, mirroring social stereotypes and being branded as slow learners (Alangui, 2017). Moreover, the lack of opportunity which includes poverty, access, limited awareness, and tokenism of government agencies contribute to non-completion of their education (Eduardo & Gabriel, 2021). In addition, is the discriminatory treatment of mainstream society are often encountered by student IPs attending regular schools (Adonis & Couch, 2017). The devaluing of Indigenous teachings, as well as low graduation and enrolment rates, are some of educational issues that IP learners confront globally (Dupere, 2016).

With this situation of IPs in the education sector, *Aytas* does not want to be left behind in terms of current events, jobs, and living standards. Modern *Aytas* gain information through education and benefit while in school, some *Aytas* are already professionals (Moralista, 2014). The IP's aspirations led them to enroll in mainstream schools where they could acquire and

gain knowledge as well as skills despite any obstacles. The present study evaluated the academic performance of the 368 *Ayta*-learners pursuing secondary level education in mainstream education institutions in the three school divisions in a province in the Philippines. The researcher determined their learning conditions and the indentification and management of academic challenges as well as the supplementation being provided to them by their parents, teachers, school IP coordinators, school heads, and LGU officials to alleviate their learning conditions. The study intends to formulate an intervention plan to bridge the gaps and address the concerns of *Ayta*-learners in the mainstream education program. Furthermore, the study will add to the repository of scholarly work that can be used to better understand the situation of these learners and provide the foundation for policy and program development.

Statement of the Problem

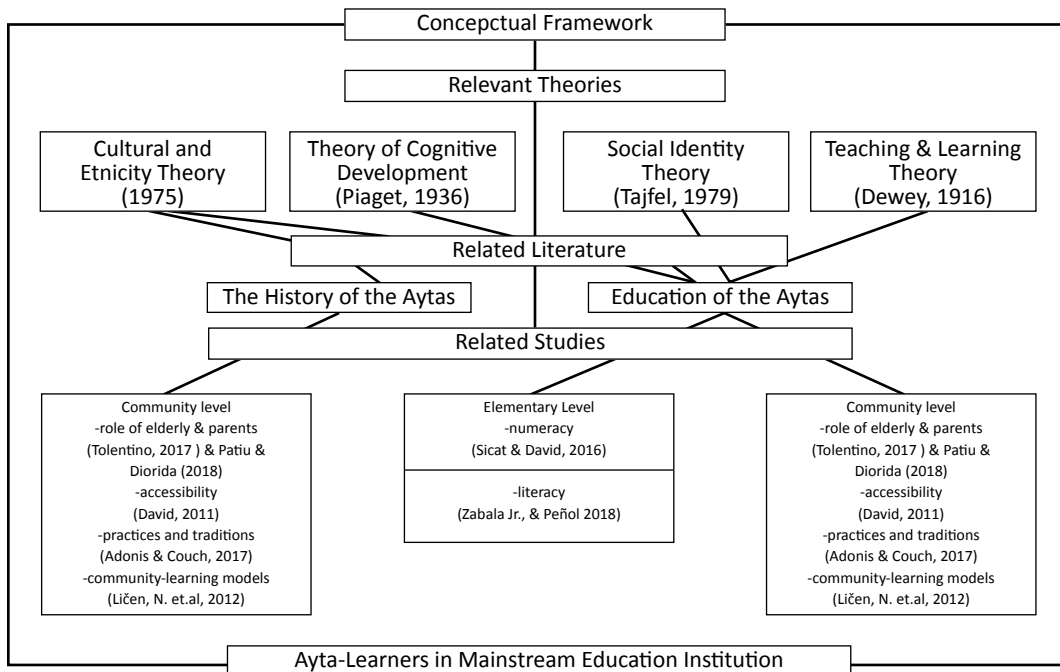
The general problem in this study is: “How may the provision of education to *Ayta*-learners in mainstream education be evaluated and improved?”

Specifically, this study sought answers the following questions.

1. How may the profile of the *Ayta*-learners in the mainstream classes be described in terms of:
 - 1.1 gross enrolment rate;
 - 1.2 distance of school from the community;
 - 1.3 socio-economic status;
 - 1.4 livelihood resources;
 - 1.5 provisions of assistance; and
 - 1.6 culture & practices?
2. How may the performance of the *Ayta*-learners in mainstream education program be described in terms of:
 - 2.1 performance indicators;
 - 2.2 basic literacy;
 - 2.3 academic standing; and
 - 2.4 co-curricular activities?
3. What are the academic challenges experienced by *Ayta*-learners in mainstream schools and how do they overcome these situations?
4. How does the school community respond to the academic needs of the *Ayta*-learners under a mainstream program?
5. What intervention plan may be proposed that will alleviate the learning condition of *Ayta*-learners?

Conceptual Framework

The springboard of the study dealt with the theories and concepts relating to culture, cognitive development, social interaction, and the teaching-learning process that contribute to the academic endeavors of these learners. Added to this, the researcher examines the existing documents in order to understand where these learners are rooted as well as the educational activities provided to them.



To further explore the provision of education and their condition in mainstream education, the researcher has examined similar studies across levels and found out that these learners have access to education, but they are confronted with challenges that hinder them from completing their education. Hence, the researcher also outlines that there is a need to conduct a study on basic secondary education level, as no such research has been done. Also, this milestone on the educational journey of these learners bridges the gap between primary and higher education, which is a crucial stage where various developments are occurring.

Assumption of the Study

Ayta-learners pursuing secondary level of basic education in mainstream education institutions have satisfactory academic performance despite the various academic challenges they are experiencing.

Method

This remarkable educational endeavor of the *Aytaa* in mainstream education institutions needs in-depth analysis and interpretation of data, whereas mixed-methods of research, particularly the explanatory sequential approach, aided the researcher in gathering research-driven quantitative data through descriptive research by utilizing survey-questionnaire validated and with high reliability (Cronbach Alpha value of 0.97) which was not captured by document analysis for the establishment of the purposefully involved 368 *Aytaa*-learners' profile and academic performance. The obtained qualitative data was derived from semi-structured sets of questions from the interview and was then used to confirm the quantitative data and for triangulation from the responses of the informants composed of the members of the school community adhering to the principle of data saturation, which includes *Aytaa*-learners (15), *Aytaa*-parents (15), teachers (15), school IP coordinators (5), school heads (5), and Local Government Unit Officials (4).

In the present situation of the pandemic and the nature of the participants, the researcher adhered to the protocols of the concerned offices and prescribed health protocols. A request and permission letter were prepared and submitted to the concerned schools, division offices, and National Commission of Indigenous Peoples (NCIP) regional office since IP members were involved in the study. In addition, ethical considerations were also paralleled to the policy and guidelines of RA 10173, or the Data Privacy Law of 2012. The researcher developed a contingency plan for the gathering of data wherein actual visits and virtual activities are conducted for the retrieval of academic and school-related records and virtual interviews. For the statistical tools and analysis, the use of the 4 point Likert scale, 2017 Family Income and Expenditure Surveys (FIES), and DepEd Grading Scale (DepEd 2015), whereas mean scores, frequency, and percentage scores were analyzed through MS Excel. While content and thematic analysis were applied to qualitative data, in this context, themes were generated from the gathered responses to elicit the underlying conditions of the *Aytaa*-learners and their coping mechanisms in dealing with these academic adversities in mainstream classes.

Results and Discussion

Profile

Ayta-learners' gross enrolment rate

Table 1. Grade Level Enrolment Rate of *Ayta*-learners for S.Y 2019-2020

Enrolment Data				
Grade Level	Male	Female	f	%
7	71	54	125	33.97 %
8	43	51	94	25.54 %
9	22	31	53	14.40 %
10	21	29	50	13.59 %
11	9	19	28	7.61 %
12	13	5	18	4.89 %
Total	179	189	368	100 %
SHS Enrolment Data per Track and Strand				
Track & Strand	Male	Female	f	%
Academic-GAS	0	2	2	4.35 %
TVL- ICT	1	1	2	4.35 %
TVL-HE	17	12	29	63.04 %
TVL-Agri-fishery arts	10	3	13	28.26 %
Total	28	18	46	100 %

Table 1 reveals that the highest rate of enrolment was at the Grade 7 level (125 or 33.97%). However, based on the table, the enrolment rate is consistently declining. This is evident at the last grade level of the JHS program (50 or 13.59%). Meanwhile, the number of *Ayta*-learners pursuing their SHS is low (28 or 7.61%). On the other hand, *Ayta*-learners at the Grade 12 level have the lowest (18 or 4.89%). Also reflected on the table is the SHS enrolment data, whereas the majority of them are pursuing technical vocational tracks, particularly Home Economics-HE (29 or 63.04%).

According to Wodon and Cosentino (2019), frequently, IPs do not have access to schooling in their relevant way of life and learning. Added to this, Wa-Mbaleka (2013) reported that another challenge that was expressed was the *Katutubo* culture, while Regaspi (2017) revealed that the non-completion of education was attributed to the absence of access to new technology and multimedia. This means that *Ayta*-learners are regarded as individuals who really struggle to finish their education.

Distance of school from the community

Table 2. Distance of Schools from the Ayta communities

School	<i>Ayta</i> Communities	Distance (km)
Sapangbato NHS	Sitio Target	3.3 km
Planas HS	Katutubo Village	2.5 km
Floridablanca National Agricultural School	Nabuclod & Mawacat	12.5 km
Mabalacat Technical Vocational School	Sitio Haduan	5.8 km
Air Force City HS	Marcos Village	8 km
Average		6.62km

Table 2 shows that the Nabuclod and Mawacat *Ayta* communities have the most distant nearby school (12.5km). On the other hand, the *Ayta* community in Katutubo Village has the nearest school (2.5 km) among the identified *Ayta* communities. In general, these schools are quietly far (6.62 km) from the communities where the *Ayta*-learners reside. Learners usually walk on their feet in order to get to these schools. In this situation, *Ayta*-learners' way to school is already a difficulty in order for them to attend their class on time and in proper physical form. According to the UN (2014), the barrier to education among indigenous peoples is the lack of access. Added to this, UNESCO (2021) distance norms typically require that schools be located within 3 km of children's homes.

Socio-Economic Status

Table 3. Frequency and Percentage Distribution of *Ayta*-learners' Socio-economic Status

Income Cluster	f	%
poor	368	100 %
low-income class	0	0 %
lower middle-income class	0	0 %
middle middle-income class	0	0 %
upper middle-income class	0	0 %
upper-income class	0	0 %
rich	0	0 %
Total	368	100 %

Table 3 reveals that all of the *Ayta*-learners belong to the poor cluster (368 or 100%). From the actual data gathering, it was found that the *Ayta* families have an average monthly income of Php 2, 428.57 per month. That is extremely below the indicated amount in the FIES.

Aytas belongs to the marginalized sector, Regaspi (2017). Hall and Gandolfo (2016) show that Indigenous communities represent about 5% of the world's population but make up 15% of the world's extreme poor and 1/3 of the rural poor. Apart from their inability to meet basic needs, having this kind of economic status also contributed to their unavailability of learning resources to support their studies in mainstream education.

Livelihood Resources

Table 4. Frequency and Percentage Distribution of the *Aytas'* Sources of Livelihood

Sources	f	%
farming	212	57.61%
fruit picking	34	9.24 %
foraging	3	0.82 %
farm animals and tools	26	7.07 %
backyard hog	5	1.36 %
paid labor	6	1.63 %
vendor	43	11.68 %
transportation facility	5	1.36 %
gov't employee	6	1.63 %
construction	6	1.63 %
handicrafts	12	3.26 %
factory worker	10	2.72 %
Total	368	100%

Table 4 shows that the majority of the *Aytas'* livelihood resources are farming, particularly vegetable growing (212 or 57.61%). This is also supported by the claim of Regaspi (2017) that the majority of ICC members are farmers. This means that agriculture has been the backbone of the *Ayta* communities, even at this present time. Also, the *Aytas* are still regarded as soil cultivators and dwellers because they are still maximizing the potential of their lands to grow vegetables that they consume, sell to traders, and sell by themselves on the sidewalk.

Assistance provided to *Aytas*

Table 5. Frequency and Percentage Distribution on the Types and Sources of Assistance provided to the *Aytas*

Types and Sources of Assistance	f	%
Government *financial		
4Ps	317	86.14%
LGU	214	58.15 %
**trainings		
vocational and skills training	109	29.62 %
Non-government (in-kind)		
Food packs and school supplies	368	100 %

Table 5 reveals that all *Ayta* learners in their communities (368 or 100%) received food packs from non-government organizations. Added to this, the majority of the *Ayta* learners (317 or 86.14%) are beneficiaries of the *Pantawid Pamilyang Pilipino Program* (4Ps). In addition to Tindowen's (2016) study, it was found that the money received by the *Aytas* from the said program was used to pay their electric bills and for the education of their children. This implies that the spending of the *Ayta* is based on their needs and access to basic utilities. Furthermore, skills training (109 or 29.62%) and educational assistance (214 or 58.15%) were provided. It can be noted that assistance has been extended to the *Ayta* communities to supplement their basic needs, as this reflects the Abraham Maslow hierarchy of needs (1943), which explains the theory of human motivation, particularly in the education of the *Ayta*-learners.

Culture and Practices

Health practices. Through the years, the *Aytas* have been able to explore and maximize the use of herbal plants that are abundant in their communities. This means that the *Ayta*, despite the presence of laboratory-based drugs, opted to use herbal plants for their medication. According to the DOH, *lagundi* is effective in reducing coughs, colds, and fever. (Domingo, 2017) *sambong's* primary uses are as a diuretic and to treat symptoms of the common cold.

Rituals. It was found out that some of the rituals performed are for showing gratitude and provision for healing, rainmaking, and guidance from the *anito* and for *Apung Namalyari*, whom the *Aytas* believe to be their creator and protector. According to the school's IP coordinator, these rituals are being conducted to ask healing for the person with an illness. In Regaspi (2017), the *Aytas* spend time on prayers for the *anito* and the performance of ritual dances as a manifestation of their devotion.

Celebrations. Most of the celebrations of the *Aytas* are confined to the gratification of having a bountiful harvest. At present, this celebration of a good harvest is not evident in the community since they are already enculturated by the celebrations of the lowlanders. Added to this, instead of holding this celebration, they just share their excess harvest with their neighbors or accompany them to the farmland to get some.

Religion. Most of the *Ayta*-learners in the identified communities are now under the denomination of the Christian religion. According to the informants, this is the influence of the religious groups that usually extend assistance to the communities. However, there are still *Ayta*-learners who still believe in indigenous beliefs, which is parallel to the study of Martinez (2019) that Catholicism, Islam, Iglesia ni Cristo, and various sects of Christianity are present in the *Ayta* community, although folk and traditional beliefs are inculcated and practiced within these denominations.

Clothing. The traditional clothing of the *Aytas* for young women is wrapped around skirts. Adult females wear bark cloth, while adult males wear loincloths. The female elderly wear a bark cloth strip which passes between their legs and is attached to a string around their waist. The extent of wearing this clothing is only limited to when the situation requires a special occasion or presentation. Most of the *Ayta*-learners wear clothing similar to those in the lowlands. Valdeavilla (2018) confirmed that, as for their clothing, they wear plain and simple attire.

Arts. The *Aytas* are makers of bows and arrows. Inocian, et. al, (2019) mentioned that the artistry of the *Aytas* is evident in their art of weaving, known as *bakat*, which represents the values of resiliency to hardships, adaptability to changes, passion for craftsmanship, and a sense of community and family centeredness among the *Aytas*, while David (2014) noted that the *Aytas* have also preserved literary arts.

Music. Based on oral accounts, this is being sung as a way of communication with the *anito*. According to the NCAA, this work song is called *duduru* among the *Ayta* and *gaonapu* among the Subanen, referring to both fishing and hunting. According to Cortez, et. al. (n.d), the traditional songs of the mainstream are *Talipe*, a song played by *Aytas* for the couple that brings luck and a happy relationship for them, while *Mapya Ya Diyos* is sung before planting.

Dance. The NCCA (n.d) elaborates that the basis of ethnic dance is those that imitate nature and life. The study revealed that the most common known dance among the involved *Ayta* communities in the study was the *dagaon magtalbun*. This implies that the learners are still aware of their own dance, which is commonly performed to ask for healing and prayer. According to Patterson, et.al (2018), there are fifteen (15) dances traced and identified to

be performed by the *Aytas* of Pampanga. Most of their dances were adapted by imitating the actions of the animals.

Marriage. It is evident that the *Ayta* communities still practice traditions involved in marriage, which is the dowry. Zabala and Peñol (2018) explain that the family of the boy should give a dowry to the family of the girl, whereas men should give a dowry to the girl they will marry.

In general, the informants are still aware of the culture and practices they have in their community, which have been passed on to them by their ancestors as stated in cultural transmission theory of Bartlett (1932). However, some of these are not widely practiced due to the influence of the lowlanders and in the new era according to acculturation theory of Berry (1980). Therefore, *Ayta-learners*, who have been considered the next generation of modern *Aytas*, should preserve their vibrant culture and foster their skills in performing their inherited practices.

Academic Performance

Performance indicators

Table 6. The Performance Indicators Rate of Ayta-learners for S.Y. 2019-2020 across Grade Levels

Performance Indicators	Rate		
Promotion	Male	Female	Total
Grade 7	34.33 %	58.00 %	44.44 %
Grade 8	56.10 %	89.58 %	74.16 %
Grade 9	68.42 %	62.07 %	64.58 %
Grade 10	77.78 %	68.97 %	72.34 %
Grade 11	88.89 %	89.47 %	89.29 %
Grade 12	84.62 %	100 %	88.89 %
Overall	68.36 %	78.02 %	72.28 %
Failure	Male	Female	Total
Grade 7	46.27 %	26.00 %	37.61 %
Grade 8	19.51 %	4.17 %	11.24 %
Grade 9	15.79 %	31.03 %	25.00 %
Grade 10	0.00 %	13.79 %	8.51 %
Grade 11	1.24 %	2.51 %	3.77 %
Grade 12	2.49 %	0.00 %	2.49 %
Overall	14.22 %	12.92 %	14.77 %

Drop-out	Male	Female	Total
Grade 7	19.40 %	16.00 %	17.95 %
Grade 8	24.39 %	6.25 %	14.61 %
Grade 9	15.79 %	6.90 %	10.42 %
Grade 10	22.22 %	17.24 %	19.15 %
Grade 11	0.00 %	0.00 %	0.00 %
Grade 12	0.00 %	0.00 %	0.00 %
Overall	13.63	7.73 %	10.36 %
Cohort Survival	Male	Female	Total
Grade 12	22.41 %	10.64 %	17.14 %
Completion Rate	Male	Female	Total
Grade 12	18.97 %	10.64 %	15.24 %

Table 6 below reveals that 11th graders *Ayta*-learners had the highest promotion rate (89.29%) while 7th graders had the lowest (44.44%). Overall, the promotion rate in the S.Y. 2019-2020 was 72.28%. That implies that the majority of these learners were able to master the competencies of the national curriculum. According to Sicat and David (2016), IPs in all mainstream schools adapted themselves to the educational setup meant to favor regular students of the community. Meanwhile, the highest failure rate was at the 7th grade level (37.61%), and the 12th graders had the lowest (2.49%). In general, the failure rate among *Ayta*-learners is 14.77%. This implies that some of the learners do not meet the curriculum standards at the basic secondary education level.

The 10th graders *Ayta*-learners had the highest rate of dropouts (19.15%), while both the 11th and 12th graders had no dropouts (0.00%). In general, the dropout rate is 10.36%. Learners at this level tend to leave school to earn a living for their families. Meanwhile, male *Ayta*-learners have a higher cohort survival rate (22.41%) compared to females (10.64%). This means that a higher number of male *Ayta*-learners were able to reach the last grade level of secondary education. Overall, *Ayta*-learners in mainstream schools have a cohort survival rate of 17.14%.

The completion rate among *Ayta*-learners was 15.24%, and a lower proportion of female *Ayta*-learners finished secondary level (10.64%) compared to male *Ayta*-learners (18.97%). In Nigeria, 97% of poor Hausa-speaking girls have fewer than two years of education (UN, 2014). In a theoretical lens, this reflects the theory of performance by Don Elger (2007), whereas the *Ayta*-learners' determination and manifestation of courage, considering the fact that they have different cultural orientation than lowlanders, access to school, the prescribed requirements of the mainstream program, and untoward treatment of them.

Basic Literacy

Numeracy

Table 7. Numeracy Status of Ayta-learners based on Project All Numerates (AN) Report on S.Y. 2019-2020

Sex	Numeracy Status					
	Non-numerates		Nearly Numerates		Numerates	
	f	%	f	%	f	%
	Pre-test					
Male	53	74.65 %	17	23.94 %	1	1.41 %
Female	39	72.22 %	13	24.07 %	2	3.70 %
Total	92	73.60 %	30	24.00 %	3	2.40 %
	Post Test					
Male	29	40.85 %	25	35.21 %	16	22.54 %
Female	19	35.19 %	21	38.89 %	13	24.07 %
Total	48	38.40 %	46	36.80 %	29	23.20 %
	Difference between Pre and Post test					
Male	24	33.8 %	8	11.27 %	15	21.13 %
Female	20	37.03 %	8	14.82 %	11	20.37 %
Overall	*44	*35.20 %	**16	**12.80 %	**26	**20.80 %

Note: *decreased, **increased

Table 7 reveals that there were more non-numerate male *Ayta*-learners (53 or 74.65%) compared to females (39 or 72.22%). In general, the majority of Grade 7 *Ayta*-learners are non-numerate (92 or 73.60%), while a few of them are numerate (3 or 2.40%). Sicat and David (2016) found that the most learned skill was addition, while subtraction was the least learned. This means that these students' foundation in basic mathematics concepts needs to be strengthened. After the interevention activities, there was a decrease in the number of non-numerates. Overall, the number of non-numerates has decreased (48 or 38.40%, $d = *44$ or $*35.20\%$) and the number of numerates has statistically increased (29 or 23.20%, $d = **26$ or $**20.80\%$). This means that Project AN has been an effective avenue for decreasing the number of non-numerates and has improved the numeracy levels of learners.

Reading-English

Table 8. Ayta-learners' Phil-IRI-English Reading Status S.Y. 2019-2020

Sex	Phil-IRI (English)							
	Independent		Instructional		Frustration		Non- Reader	
	Pre Test							
	f	%	f	%	f	%	f	%
Male	5	6.10 %	26	31.71 %	29	35.37 %	22	26.83 %
Female	5	8.77 %	21	36.84 %	15	26.32 %	16	28.07 %
Total	10	7.19 %	47	33.81 %	44	31.65 %	38	27.34 %
	Post Test							
Male	22	27.85 %	20	25.32 %	23	29.11 %	14	17.72 %
Female	14	24.14 %	18	31.03 %	15	25.86 %	11	18.97 %
Total	36	26.28 %	38	27.74 %	38	27.74 %	25	18.25 %
	Difference between Pre and Post Test							
Male	17	21.75 %	6	6.39 %	6	6.26 %	8	9.11 %
Female	9	15.37 %	3	5.81 %	0	0.46 %	5	9.10 %
Overall	**26	**19.09 %	*9	*6.07 %	*6	*3.91 %	*13	*9.09 %

Note: *decreased, **increased

Table 8 shows that few (10 or 7.19%) of the *Ayta*-learners are independent readers. However, the majority of the *Ayta*-learners are instructional (47 or 33.81%), while some are non-readers (38 or 27.34%). This means that most of these learners perceive the English language as a barrier to their ability to read paragraphs and sentences, which affects their ability to convey their ideas. In the post test results, wherein after the interventions were conducted, it was further revealed that there was an increase in the number of independent (36 or 26.28%, $d=**26$ or $**19.09\%$) and instructional readers (38 or 27.74%, $d=*9$ or $*6.07\%$), while the number of non-readers (25 or 18.25%, $d=*13$ or $*9.09\%$) decreased. Leaño (2019) Filipino indigenous learners continuously experience difficulty while English is being utilized as a language medium. Thus, the reading program prepares *Ayta*-learners to recognize, read, and comprehend texts written in the English language.

Reading-Filipino

Table 9. Ayta-learners' Phil-IRI-Filipino Reading Status (Ulat sa Pagbasa) S.Y. 2019-2020

Sex (<i>Kasarian</i>)	Phil-IRI Filipino Reading Status (<i>Antas ng Pagbasa</i>)							
	Independent (<i>Malaya</i>)		Instructional (<i>Pampagkatuto</i>)		Frustrated (<i>Pagkabigo</i>)		Non-readers (<i>Di nakakabasa</i>)	
	f	%	f	%	f	%	f	%
	Pre-test (<i>Panimula</i>)							
Male (<i>Lalaki</i>)	19	27.14 %	17	24.29 %	22	31.43 %	12	17.14 %
Female (<i>Babae</i>)	14	22.58 %	18	29.03 %	23	37.10 %	7	11.29 %
Total (<i>Kabuuan</i>)	33	25.00 %	35	26.52 %	45	34.09 %	19	14.39 %
	Post-test (<i>Panapos</i>)							
Male (<i>Lalaki</i>)	27	42.19 %	20	31.25 %	13	20.31 %	4	6.25 %
Female (<i>Babae</i>)	21	35.00 %	25	41.67 %	11	18.33 %	3	5.00 %
Total (<i>Kabuuan</i>)	48	38.71 %	45	36.29 %	24	19.35 %	7	5.65 %
	Difference between Pre and Post Test (<i>Pagkakaiba mula sa Panimula at Panapos na Pagtataya</i>)							
Male (<i>Lalaki</i>)	8	15.05 %	3	6.96 %	9	11.12 %	8	10.89 %
Female (<i>Babae</i>)	7	12.42 %	7	12.64 %	12	3.01 %	4	6.29 %
Total (<i>Kabuuan</i>)	**15	**13.71%	**10	**9.77 %	*21	*14.74 %	*12	*8.74 %

Note: *decreased **increased

Table 9 reveals that the majority of the *Ayta*-learners are at the *Pagkabigo* (45 or 34.09%) reading level. On the other hand, a few *Ayta*-learners were diagnosed as *Di Nakakabasa* (19 or 14.39%). Nava, et.al, (2017) attest that the lack of exposure to the Filipino language could explain lower performance in the language despite its being introduced early in school. This means that *Ayta*-learners are not yet able to reach proficiency in reading and understanding Filipino, considering that this is the most widely used medium of instruction. However, at the terminal stage of the program, post assessment results revealed a decrease in the number of *Ayta*-learners in *Pagkabigo* (24 or 19.35%, d =*21 or *14.74%) and *Di nakakabasa* (7 or 5.65%, d =*12 or *8.74%). Meanwhile, there is an increase in the number of *Ayta*-learners at the reading level of *Malaya* (48 or 38.71%, d= **15 or **13.71%). The results of this program clearly support its effectiveness in improving the reading ability of the *Ayta*-learners in Filipino reading.

On these findings, *Ayta*-learners showed difficulties in comprehension in English and *Filipino*, noting that these are secondary languages learned. In this manner, *Ayta*-learners must first be familiar with these languages, and along the process, through the given intervention of teachers as reflected in language acquisition theory of B.F. Skinner (1977), they will be able to manifest proficiency in using English and *Filipino* languages and comprehend printed materials written in these languages.

Academic Standing

Table 10. JHS *Ayta*-learners' Academic Standing per Learning Area of S.Y. 2019-2020

Learning Area	Grade Level				Average	Descriptor	Remarks
	7	8	9	10			
Filipino	76	79	79	84	80	satisfactory	Passed
English	76	79	77	82	79	fairly satisfactory	Passed
Math	77	79	76	80	78	fairly satisfactory	Passed
Science	75	78	77	78	77	fairly satisfactory	Passed
AP	76	79	78	83	79	fairly satisfactory	Passed
ESP	77	81	80	84	81	satisfactory	Passed
TLE	76	80	78	85	80	satisfactory	Passed
MAPEH	78	80	78	85	80	satisfactory	Passed
GWA	76	79	78	83	79	fairly satisfactory	Passed

Table 10 shows that *Ayta*-learners have achieved a fairly satisfactory (77) rating and passed remarks in Science despite obtaining the lowest rating in this area. On the other hand, the ESP subject has the highest academic rating, a satisfactory (81) and passed remarks. Overall, the *Ayta*-learners have a fairly satisfactory (79) academic performance and passing remarks in all the academic subjects at the JHS level. Based on the responses of the informants, they mentioned that the major contributory factor in having this rating is the language barrier, whereas *Ayta*-learners have difficulty with learning acquisitions.

Table 11. SHS *Ayta*-learners' Academic Performance per Learning Area of S.Y. 2019-2020

Learning Area	Grade Level		Average	Descriptor	Remarks
	11	12			
Core Subjects	80	80	80	satisfactory	Passed
Applied Subjects	82	80	81	satisfactory	Passed
Specialized Subjects	81	82	82	satisfactory	Passed
GWA	81	81	81	satisfactory	Passed

Table 11 reveals that SHS *Ayta*-learners obtained a satisfactory rating and passed on their subjects. However, in their core subjects, learners garnered their lowest academic rating (80), while the highest rating was recorded in their specialized subjects (81). The NCIP (2012) records show that the academic performance of IPs is relatively low due to the lack of a specific design for Indigenous peoples' education. At present, IP education is being implemented at the elementary level.

In a philosophical lens, this implies that the learner itself and the learning environment have an interlinked association that determines the *Ayta*-learners' academic achievement as suggested by academic achievement theory of Walberg (1992). Thus, the members of the school community must be responsive to the needs of each learner to assess their capabilities, address the areas to be improved, and provide appropriate interventions.

Co-curricular activities

Competitions

Table 12. Extent of *Ayta*-learners Participation on Competitions and Presentations

Level	<i>Ayta</i> -learners' Participation	
	f	%
National	0	0 %
Regional	1	0.27 %
Division	100	27.17 %
Cluster	1	0.27 %
School	21	5.71 %
None	245	66.58 %
Total	368	100 %

Table 12 shows that the majority of the *Ayta*-learners (245 or 66.58%) did not participate in any co-curricular activities in school. However, only some *Ayta*-learners participated at division level (100 or 27.17%). A few *Ayta*-learners (1 or 0.27%) have gone to this level and school-based level competitions (2 or 5.71%). This can be attributed to the fact that most *Ayta*-learners in mainstream schools do not socialize and interact with members of the community and are typically known as shy individuals.

Composition on Student formation

Table 13. *Ayta*-learners' Extent of Representation in Students' Formation

Positions	Extent of <i>Ayta</i> -learners' Representation			
	Classroom level		School-based level	
	f	%	f	%
President	0		0	
Vice President	2	0.54%	0	0 %
Secretary	1	0.27 %	0	0 %
Treasurer	0	0 %	0	0 %
Auditor	0	0 %	0	0 %
P.I.O	0	0 %	0	0 %
Business Mgr.	3	0.82%	0	0 %
Representatives	0	0 %	2	0.54 %
None	362	98.37 %	366	99.56 %
Total	368	100 %	368	100 %

Table 13 reveals that at both the classroom level (364 or 98.37%) and school level (366 or 99.56%), the majority of the *Ayta*-learners are not involved in any student formation. At the classroom level, however, a few *Ayta*-learners were elected as class Vice President (2 or 0.54%), Secretary (1 or 0.27%), and Business Manager (3 or 0.82%). Similarly, at the school level, a few (2 or 0.54%) of the *Ayta*-learners were elected to representative positions. This is due to the fact that the election of positions is done by a majority of votes. In the philosophical view, *Aytas* are known for being aloft and non-participative in school activities reflection of Tajfel's social identity theory (1979). However, if these students were given the opportunity, support, and self-esteem boosts, they would be able to make a positive impact not only on their denomination but also on the school community as a whole.

Ayta-learners' academic challenges

Table 14. The generated themes from the responses on perceived academic challenges of *Ayta*- learners

Themes	Responses
Language barrier in the acquisition of learning	<i>Matiisin: pagsasalita ng English</i> (Difficulty with English speaking)
	<i>Maliksi: paggawa ng research at pagsasalin ng English</i> (Making research paper and English translation)
	<i>Mapagkumbaba: magkasakit keng pamagalar ampo kareng tuturu da</i> (I am struggling with my studies and what the teachers taught us)
Access, demands, and treatment in mainstream schools	<i>Masipag: malayo sa amin ang skwela, kulang sa pinansyal</i> (The school is too far. We also lack money)
	<i>Masayahin: diskriminasyon, tingin nila sa amin mahina sa klase, minamaliit kami ng mga unat</i> (We experienced discrimination and they treated us as underdogs in school)
	<i>Matapat: kakulangan pinansyal, gamit,</i> (Lack of money and school materials)
	<i>Mapagmalasakit. awu, pinansyal</i> (Yes, financial problem)

Language barrier in the acquisition of learning. The English language is the least learned and comprehended medium of instruction. Nguyen and Tran (2015) found out that students were confronted with various struggles in speaking English, which comprised motivation and anxiety, and they communicated very scarcely or never at all.

This is evident in the *Ayta*-learners' satisfactory academic standing in the learning areas (80 GWA). Added to this, based on the Phil-IRI results in English reading, the number of independent readers in the 7th grade was very few (10 or 7.19%). Similarly, in numeracy, where assessments are written in the English language, through the diagnostic on numeracy, it was found that the majority are non-numerates (92 or 73.60%). The language barrier is also evident in the learning acquisition of Filipino, as it was recorded by a large proportion of *Ayta*-learners identified in the *Pagkabigo* reading level in the Phil-IRI report.

In the accessibility of the school, findings revealed the academic challenges of the *Ayta*-learners is the distance from the school. This is in confirmation of the average distance between the nearest basic education secondary school in the identified *Ayta*-communities in the study and the province, which is 6.62 km. According to Bumgardner (2021), it takes 10 to 12 minutes to walk at a moderate pace of 1 km. This means it takes 1.10 hours to reach school, and this is quite a distance since most of the *Ayta*-learners walk on their way to school.

In terms of the demands of mainstream education, *Ayta*-learners were non-compliance, lack of resources, and poor class attendance. According to Regaspi (2017), non-attendance is the fact that these learners are engaged actively in rituals during the planting and harvest season. They also encountered problems with accessing and utilizing technology and media (Regaspi, 2017). Bourke, Burden, and Moore (2014), financial factors leading to their inability to satisfy and accomplish school requirements. Lastly, one of the demands of mainstream education is class participation. This can be attributed to the fact that they have low self-esteem and limit themselves to classroom interactions. Parallel to the findings of Rogayan Jr. (2019), low self-esteem is among the dilemmas and issues confronting the *Ayta* students. This situation is confirmation of the collected data on the low number of *Ayta*-learners' representation and participation in co-curricular activities.

In the treatment received by *Ayta-learners*, it was also found that some of the *Ayta*-learners still experienced discrimination due to their physical appearance and cultural orientation. There are instances where their classmates tease and judge them about their physical appearance. Some still call them *baluga* (for the *Aytas*). In some instances, IP students received negatively by classmates when they admit to being Indigenous, being called derogatory names (Adonis & Couch, 2017). Moreover, the cultural orientation between *Aytas* and lowlanders is quite different. This was revealed in the results of the study on their culture and practices. Rogayan (2019) confirmed that mingling with others could create collaboration and synergy.

Theoretical contributions on *Ayta*-learners' perceived academic challenges in language as a barrier to learning acquisition is according to Semantic-Cognitive Theory of Bloom & Lahey (1978) and communication as the basic function of language (McLaughlin, 2006). On the other hand, anthropologist and sociologist David Pocock (1957) reflected that processes of inclusion and exclusion were features of all hierarchies, whereas *Ayta*-learners as citizens of the land should not be excluded from the services of the government.

***Ayta*-learner's management of perceived academic challenges.**

Table 15. The generated themes from responses on the management of academic challenges of *Ayta*-learners

Themes	Responses
Social interaction and participation	<i>Masayahin: nakikilabok sa mga aktibidad at nakikipagkaibigan sa mga mag-aaral</i> (I participate in school activities and make friends with my classmates.)
	<i>Masipag: maganda, konti hiya pero naging ok na kasi nakasundo kuna ang lahat</i> (At first I was timid, but as the school year went on, I got used to being on good terms with all.)
Persistence and assistance in studying	<i>Malikhain: magaral pu masalese ampo pasawup kupu kareng abe ku</i> (I study very well and I ask for help from my peers.)
	<i>Mapamaraan: nakikinig sa mga guro</i> (I listen to my teachers)
	<i>Mapagmalasakit: tinutulungan nila ako maging matiyaga at masipag</i> (They help me (parents) to become persistent and hardworking.)
Determination for their aspiration	<i>Matiisin: kayanin mo, huwag sumuko pag may pangarap</i> (You can do it, do not retreat when you have dreams you need to achieve.)
	<i>Malikhan: sipag at tyaga mupu</i> (Hard work and perseverance)
	<i>Masayahin: mag-aral ng mabuti, huwag papa epekto sa mga sinasabi ng iba, abutin ang pangarap, magkaroon ng kompyansa, ipakita ang kakayahan</i> (Study well, do not get affected by what others say, reach for your dream, have confidence and show your ability.)
	<i>Matapat: maniwala sa sarili at magtiwala sa kakayahan na meron ka</i> (Believe in yourself and to your ability.)

Social interaction and participation. Some of the *Ayta*-learners in mainstream schools have observed an increase in their participation in school-related activities compared to previous years. Likewise, Rogayan (2019) claims that these learners take the initiative to mingle with non-Aeta people. In doing so, having friends with lowlanders enables them to understand the cultural background of one another.

Persistence and assistance in studying. *Ayta*-learners are doing their best to cope with the prescribed learning competencies and comply with the requirements imposed by their teachers in each learning area. This event encourages the students to strive harder in their studies (Reyes, 2016). However, as much as they try, they are still in need of an able person to assist them with complying with the requirements of the educational program.

Determination to achieve their aspiration. The *Ayta*-learners see in mainstream education an opportunity to finish their studies so they can pursue their collegiate education or to acquire a job that will provide them with a better and more comfortable life. In Adonis and Couch (2017), IPs instill in their minds that gaining a formal education and finishing a degree would give them the confidence to survive in mainstream society. For the theoretical contribution of these findings, McClelland's (1961) Human Motivation, whereas *Ayta*-learners highlighted collaboration among their counterparts in the mainstream, this affiliation could ease their academic challenges as they gained support from their classmates.

Response to the *Ayta*-learners the academic challenges

Table 16. The Level of Awareness and Understanding of the School Personnel on the Legal Basis of IP Education

Legal Basis	Level Awareness	AD	Level Understanding	AD
International				
1. Education For All	3.46	Aware	3.45	Moderate
2. Millennium Development Goal 2	2.96	Aware	2.96	Moderate
3. Inclusive education	3.31	Aware	3.25	Moderate
4. Sustainable Development Goal 4	3.51	Highly Aware	3.46	Moderate
5. United Nations Declaration on the Rights of Indigenous Peoples	3.29	Aware	3.36	Moderate
Local				
1. 1987 Constitution (Article XIV, Sec. 17)	3.58	Highly Aware	3.55	High
2. 1987 Constitution (Article XIV, Sec. 2.4)	3.11	Aware	3.15	Moderate
3. Special Protection of Children Against Abuse, Exploitation and Discrimination Act	3.66	Highly Aware	3.62	High
4. Indigenous Peoples Rights Act	3.53	Highly Aware	3.46	Moderate
5. Basic Education Sector Reform Agenda	3.27	Aware	3.21	Moderate

6. Operation of Primary Schools for Indigenous Peoples and Cultural Communities.	3.31	Aware	3.27	Moderate
7. Alternative Learning System (ALS) Core Curriculum for Indigenous Peoples	3.21	Aware	3.20	Moderate
8. National Indigenous Peoples (IP) Education Policy Framework	3.38	Aware	3.35	Moderate
9. Guidelines on the Conduct of Activities and Use of Materials Involving Aspects of Indigenous Peoples Culture	3.43	Aware	3.46	Moderate
10. Adopting IP Education Curriculum Framework (D.O.32, s. 2015)	3.36	Aware	3.38	Moderate
Grand Mean	3.36	Aware	3.34	Moderate

Table 16 shows that school personnel are highly aware (3.66) and have a high level of understanding (3.62) of the Special Protection of Children against Abuse, Exploitation, and Discrimination Act. However, they are aware (2.96) and have a moderate understanding (2.96) of the Millennium Development Goal 2. In general, they are aware (3.36) and have a moderate understanding (3.34) of the legal basis of IP education. This means that school heads, IP coordinators, and teachers had grasped and interpreted well these policies. Hence, having this level of understanding is necessary in developing and implementing initiatives for the provision and improvement of learning conditions for *Ayta*-learners in mainstream schools.

Table 17. The Level of Awareness and Understanding of the LGU Officials on the Legal Basis of IP Education

Legal Basis	Level Awareness	AD	Level Understanding	AD
1. Education For All	3.67	Highly Aware	3.67	High
2. Millennium Development Goal 2	3.67	Highly Aware	3.33	Moderate
3. Inclusive education	3.33	Aware	3.00	Moderate
4. Sustainable Development Goal 4	3.33	Aware	3.33	Moderate

5. United Nations Declaration on the Rights of Indigenous Peoples	2.33	Slightly Aware	2.00	Slight
Local				
1. 1987 Constitution (Article XIV, Sec. 17)	4.00	Highly Aware	4.00	High
2. 1987 Constitution (Article XIV, Sec. 2.4)	3.67	Highly Aware	3.67	High
3. Special Protection of Children Against Abuse, Exploitation and Discrimination Act	4.00	Highly Aware	4.00	High
4. Indigenous Peoples Rights Act	3.67	Highly Aware	3.67	High
5. Basic Education Sector Reform Agenda	3.00	Aware	3.00	High
6. Operation of Primary Schools for Indigenous Peoples and Cultural Communities.	3.67	Highly Aware	3.67	High
7. Alternative Learning System (ALS) Core Curriculum for Indigenous Peoples	3.67	Highly Aware	3.67	High
8. National Indigenous Peoples (IP) Education Policy Framework	3.00	Aware	3.00	Moderate
9. Guidelines on the Conduct of Activities and Use of Materials Involving Aspects of Indigenous Peoples Culture	3.00	Aware	2.67	Moderate
10. Adopting IP Education Curriculum Framework (D.O.32, s. 2015)	2.67	Aware	2.67	Moderate
Grand Mean	3.38	Aware	3.29	Moderate

Table 17 reveals that LGU officials are highly aware (4.00) and have a high level of understanding (4.00) of the Special Protection of Children against Abuse, Exploitation, and Discrimination Act and the 1987 Constitution (Article XIV, Sec. 17). However, LGU officials are slightly aware (2.33) and have a slight understanding (2.00) of the United Nations Declaration on the Rights of Indigenous Peoples. In general, the LGU officials are aware (3.38) and have a moderate understanding (3.29) of the legal basis of IP education. This implies that the key officials of the community where mainstream schools cater to *Ayta*-learners are knowledgeable and good interpretation of the legal basis of IP education.

Educational provisions to *Ayta*-learners in mainstream schools

Ayta-parents. They have great hope for their children, sending them to the nearest school from their community is an opportunity for their children to learn and will land a decent job. This

implies the aspiration of the *Ayta*-parents for their children, the main reason for enrolling them in mainstream schools, where they can be given adequate and quality education for them to have a better life. Metitoba (2013), noted the importance of the role of parents in the lives of IPs through providing protection and encouragement in performing school tasks.

Teachers. Teachers employed most of them, utilizing peer collaboration, the provision of the same assessment tools for *Ayta*-learners and mainstream learners, enrichment activities to supplement their failed performance, and the development of localized and contextualized supplementary learning materials for them. According to Wa-Mbaleka (2013), teachers must show their love for their IP students; this promotes an atmosphere of trust.

School IP Coordinator. IPEd school coordinators over the years has also been part of responding to the educational needs of the *Ayta*-learners and have been serving as a link between school personnel and members of the *Ayta* community to discuss and suggest solutions to improve the learning outcomes of *Ayta*-learners in mainstream schools. This is in accordance of the DepEd Order No. 33, s. 2017 on the coordinative function of IP coordinators across the organizational units.

School Heads. School heads have the prerogative to formulate policies and programs to improve the learning outcomes and conditions of *Ayta*-learners. Wa-Mbaleka (2013), the school system administrator, makes sure all teachers, new or old, participate in professional development to help them with the mission and vision of the school system. This implies capacity-building activities are vital to enhance the pedagogical abilities of teachers, particularly in dealing with IP learners.

Local Government Units. The LGU highly prioritized the education of the *Ayta*-learners in the community. This was also evident in the early stages of education among the *Aytas*, wherein the LGU provided all types of resources for operationalizing IP education. Manansan, et. al. (2011) LGUs do provide supplementary funding support to public basic education.

The collective efforts of the members of the school community manifest the theory of community development of Kenny (2007), which is a holistic approach grounded in principles of empowerment, human rights, inclusion, social justice, self-determination, and collective action. Indeed, educating learners requires the collective efforts of internal and external stakeholders. Without the assistance of other educational partners, the government will be unable to realize its goal of reaching out to school-aged children.

Modified Indigenous Peoples Education (MIPEd) Plan

This is anchored on the existing IPEd and K to 12 curricula, which provide systematic and sustainable intervention activities based on the needs and contexts of the *Ayta*-learners that both address the demands of the national and the IPEd curricula. The plan begins with a preparatory phase (Fenton, 1996), followed by a pre-implementation phase (Brownson, 2001), implementation phase (Mitchell, 2011), and a post-implementation phase (Tyler, 1976). The plan will assist *Ayta*-learners on the ladder of academic success as they complete their secondary level of education with mastery of the prescribed competencies and achieve self-determination. The operationalization of the plan requires the funding and collaborative efforts of the members of the school community.

Conclusion

Ayta-learners have satisfactory academic performance despite the challenges they confront, such as language barriers in the acquisition of learning and access, demands, and treatment in mainstream educational institutions, with the support of the school community.

Recommendations

Relative to the conclusion drawn and upon considering the suggestions of the informants, the following recommendations are presented:

1. The pilot testing and implementation of the proposed Modified Indigenous People Education (MIPEd) Plan for mainstream schools catering to *Ayta*-learners and other members of the ICC.
2. A real-time database of *Ayta*-learners in mainstream schools serves as the foundation for educational policy development and intervention.
3. Conduct of assessment on the level of practice of school personnel and other members of the school community to determine their extent of practice, application, and implementation of the legal basis of IP education among mainstream schools.
4. Pedagogical enhancement for teachers in indigenization, localization, and contextualization aligned to the PPST.
5. Strong presence and reiteration of the duties and responsibilities of the school's IP coordinator/focal person.
6. Culture-based leadership and management for school administrators.
7. Forging educational partnerships with *Ayta* communities to ensure the continuity of the learner's education.

8. Inclusion of indigenous studies in professional education to pre-service teachers and graduate programs among TEIs.
9. Regular monitoring and evaluation of the provision of education to *Ayta-learners*, particularly in mainstream schools.

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The Epiphenomenon of Post Colonialism: A Psychoanalysis Study of Jose Rizal's *Noli Me Tangere*

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Abstract

The Philippines' colonization at the hands of Spain has produced an unparalleled type of postcolonial writing. Despite this postcolonial legacy, there is a lack of significant critical work assessing Philippine literature using both postcolonial criticism and psychoanalytical theory. For the sake of addressing this neglect, this paper provides opportunities to probe the distinctive postcolonial topics and psychoanalytic aspects raised in the Filipino realist novel, *Noli Me Tangere* penned by the national hero, Dr. Jose P. Rizal. To point, the paper uncovers that the hybrids, Crisostomo Ibarra, and Maria Clara are seen as threats to the colonizer, Friar Damaso. The cultural hybrids are unaccepted by the imperialist Spain represented by Friar Damaso that forcibly created them. Friar Damaso's unconscious mind is controlled by his id that his actions directly affected the subalterns. This study reveals that psychoanalytic thought is the epiphenomenon of colonial discourse. Essentially, it sets off a clear explanation of how ascendancy can leave a country confined to the colonizer's ideals. This thesis argues the need to comprehend the postcolonial effects focusing on personality since these are social concerns not only found in the novel but in our realities. The researcher would like to suggest the use of post structuralism and deconstruction to further study post-colonial texts.

Keywords: Cultural hybridity; Post colonialism; Psychoanalytic theory; Noli Me Tangere; Jose Rizal

Introduction

Postcolonial literature states the aftermaths and difficulties of colonization. It includes the cultural and psychological legacies of the Western imperial rule. This type of criticism delves into the impact of the colonizer to the colonized. The writers of post-colonial fiction challenged the established discourse, either by revising or by subverting it, or both.

Post-colonial literature portrays the situation of the colonized nation which need to be studied to shed light on the connection between the colonizer and the colonized (Chong, 2020). Furthermore, there are examples of postcolonial novels that disclose lasting effects of colonization. One of these is Nadine Gordimer's *The Pickup* (2001). The story portrays a South African girl, Julie and her husband, whose real name is Ibrahim Musa also known as Abdu. He works as a refugee in South Africa. Nadine Gordimer's splendid storytelling brings Julie to a wealthy family in South Africa where Abdu lives. When Julie arrived in Abdu's land, she automatically felt like a fish out of water. The couple's inability to communicate, seeing they have different cultural identities and languages sometimes bring misunderstanding between them. Abdu's refusal to speak his native language to communicate with Julie and his yearning to enhance his use of the foreign language reveal his disaffection from his native culture and his desire to adopt a Western way of life.

Another case is the post-colonial literature, *Wide Sargasso Sea* written by Jean Rhys that retells the story of Antoinette Cosway, a rich white Jamaican creole, subaltern, who is a socially and domestically oppressed character, renamed as Bertha and exploited by her husband, a British who mistreats her based on his perception of her as a creole who possesses a hybrid culture. Like Julie, she also struggles with fitting in because of difference in cultural identity, social identity, or national identity due to their being a hybrid.

More examples of post-colonial texts include Salman Rushdie's *The Satanic Verses* (1988). One of the novel's protagonists Saladin Chamcha is an Indian immigrant residing in Britain. Chamcha once visits Bombay and while returning to London, he happens to be in the plane that crashes. When they fall from the blasted plane onto the English soil, only him and the other protagonist can miraculously survive. Chamcha, despite being an Anglophile, ironically gets physical and mental torture by English police. He is an English citizen, but the police do not accept him as an English man because of his brown complexion. Then he gets an identity of a giant, odorous goat. He loses his real identity as soon as he enters the English land and get a constructed identity - an identity of a giant satanic goat. He suffers from disillusionment because of the constructed identity.

Herman Hesse's colonial thought shapes its representation of non-western women in his depiction of Kamala in *Siddharta* (1922). Kamala is Siddharta's lover. She is portrayed as a

woman of infinite sexuality, understanding, and magical energy. The Orientalism as shown in the book is evident. The East is characterized as exotic, and symbolic of mysticism and otherworldliness. Orientals are viewed as weak people since they only aim for illumination rather than seek power. Moreover, the Orientals in the story are portrayed as soft, lanky individuals whose ideals are shallow, unlike the Western people, whose beliefs carry them to power and eventually domination of other countries (specifically, the East). This unprecedented cruelty is an obnoxious and an irrelevant description of the Orientals.

In the play *M. Butterfly*, the Chinese character, Song expressed her sentiments over the West's mentality that the East is feminine. The eastern woman wants to be dominated (Wang, 1993). The domination of the West is apparent in this line of Song. The variation between the West woman and the East woman is discussed more when the traditional Eastern woman is viewed as lowly, whereas the Western woman is independent. Another is the distinction of Oriental female and Western male as deeply rooted in the Orientalist fantasy. The stereotype is that the oriental female is exotic and willing to be conquered. Hence, the oriental female is the "other". On the other hand, the Western male is categorized as masculine, dominant, and strong. The Western male stereotype is intimidated by the women in the West, but they feel virile by the women from the Oriental.

The remarkable influence of postcolonial literature internationally has produced writers from Africa and the Americas like Chinua Achebe, Aimé Césaire, Wole Soyinka and Gabriel Garcia Marquez. Included in the list are Caribbean writers such as Marlon James and Derek Walcott who is famous for his allegories of epics like Homer's *Iliad* and *Odyssey* and rewriting them from the perspective of the colonized.

In the Middle East, Edward Said's Orientalism is considered as a secondary resource. In his Orientalism (1978), he studied literature and discovered how they were inspired by racial society in European. Also, an Indian English scholar and critical theorist, Homi K. Bhabha significantly has contributed to postcolonial literary criticism in his concept on hybridity and mimicry. Similarly in Africa, Leopold Senghor conceptualizes the idea of negritude. Lastly, Michael Ondaatje contributes his ideas on the "Diaspora". Deep themes such as culture, colonialism, and politics are explored by Gayatri Spivak.

Postcolonial theory is a range of ideas chiefly focused on justifying the aesthetic, economic, historical, political, and social aftereffects of the imperial rule. Postcolonial theory occurs in many ways, nonetheless all share a necessary assertion that the world can only be understood through the history of imperialism and its relationship to the colonial rule (Elam, 2019). For this reason, several scholarly articles have been published about Postcolonial studies.

One of the many is the article, *An Introduction to Cultural Studies* in 2000. As stated by Ueno and Moorii, post-colonial studies can be seen as a new and more dynamic approach in trying to emphasize the lasting presence of colonial patterns as seen in the people's thinking and values in the current society. Another published work that uses the postcolonial theory is the study of Gallien (2018). In her paper, it examined the enduring impact of extraterritoriality through literary histories to gradually uncover through careful analysis the effect of refugee literature. This study made use of the theory of postcolonial that is a cross between social sciences and humanities. Furthermore, a study about how postcolonial criticism is linked to psychoanalysis is evident in the work of Hook and Truscott in 2013. The paper, *Fanonian ambivalence: on psychoanalysis and postcolonial critique*, argues that psychoanalysis should be included in the critical frame for postcolonial topics. Fanon used the crucial psychoanalytic notions in "Black Skin, White Masks" to highlight the terms - racist social structure. Fanon used the contemporary South African situation as reference for his work. The study reveals through psychoanalysis the outcome of how the colonial past is repeated in the current societal set-up.

There are just a few studies about Post colonialism and its epiphenomenon, the psychoanalysis. The dissertation of Ifowodo in 2010, *Re-Constructing Identities: History, Trauma and Healing in the Post-Colonial Narrative*, discussed the post-colonial narrative through the psycho-social humanist lens. In his study, he used the theory of Fanon to lay bare the psychoanalytical interpretation of the black problem. Another study that offers a look at the style of postcolonial writing and basically critique the series of psychoanalytic notions such as anxiety, fantasy, ambivalence, disavowal in "The Mind of Apartheid" is done by Hook in his paper, *Postcolonial Psychoanalysis*, published in 2018. The study covers the postcolonial psychoanalysis that shows political analytics of longing that attests helpful in pleasing equally the subject matters and the dynamics of those who have colonial authority. In addition, the *Introduction of Two Minds: The Uneasy Relationship between Postcolonial Theory and Psychoanalysis* by Greedharry (2008) talks about the connection between postcolonial theory and psychoanalysis. It shows how a postcolonial student who attempts to use Freud's lens in distinguishing insights and concepts of postcolonial effects will find it challenging to discuss non-Western civilizations. This is because the mind of the 'primitive' is different from that of the civilized as how Freud had described it.

In *José Rizal and the Spanish Novel* by Castroverde (2013), it discusses that the writings of Jose Rizal are primarily the birth of colonial identity in Philippines. The study manages to include that the characters such as the reactionary friars were a nuisance to society. It is a subject that encompasses Philippine literature both before and after Rizal's lifetime. The Spanish friars are portrayed with a restrained irony. They seem to be respected and admired for their beliefs, but this also reveals their oppressive nature. Thus, showing the symbols of the colonial empire.

In the Philippines, novelists Bienvenido Santos and Nick Joaquin have contributed to post-colonial literature. Bienvenido Santos' *Scent of Apples* (1979) portray the story of a culturally hybrid Celestino Fabia and his son, Roger, who is a racially hybrid character. The text covers the themes of racial bias, nostalgia, and alienation. Nick Joaquin's *Summer Solstice or Tatarin* (1962) depicts the story of Lupeng who finds herself intrigued by the attention of Guido, her husband's cousin, who recently goes home to the Philippines after his study in Europe. Lupeng considered that he was right in stating that women should be adored by the men. For this reason, Lupeng participated in the very last night of the festival. The story shows the blending of Philippines practices like the parade of the statue of St. John, which is a mother country influence, with the performance of a primitive ritual by women which is known as the tatarin.

It is evaluated by numerous writers and critics who write post-colonial literature that it is necessary to review or rewrite the relationship of the colonizers and the colonized when it comes to identity and culture. Postcolonial literature recasts the natives (marginalized, exiated, brutalized) of colonized countries as victims of the cruelties or atrocities of the colonizers. The importance is in the fact that Filipinos should know the literature on post-colonialism to understand the lasting history of conquest and adaptation to a culture that is neither native nor foreign but a mixture of the blended cultures of East and West or the so-called hybridity of cultures (McInturff, 2003). Additionally, postcolonial studies will enhance the understanding of people with diverse cultural background to appreciate the history of struggles of a nation under the colonial rule of an imperial country. In exposing the readers to postcolonial literature, they will comprehend how a community develop to a nation which is independent but still maintains an agreeable relation for realistic reasons with the mother country. This paper is focused on postcolonial theories of Homi K. Bhabha and psychoanalytical theory of Sigmund Freud as tools to be used in the highly acclaimed novel *Noli Me Tangere* by Dr. Jose P. Rizal.

Specifically, the study of the said novel answers the questions:

1. Who are the culturally hybrid characters?
2. What are the psychoanalytical conditions of these characters based on the id, ego, and superego concept?

Materials and Methods

The research design applied in this study is qualitative-descriptive method. It uses the postcolonial criticism and psychological approach. Essentially, the theories involved are Homi Bhabha's hybridity and Sigmund Freud's Psychoanalytical theory. The postcolonial novel, *Noli Me Tangere* is the primary material used in the in-depth analysis and examination of the concepts of hybridity and psychoanalysis. Aside from these novels, there are literary materials or

secondary sources which are advantageous in the exploration of the subject. The book entitled *Postcolonial Studies Reader* (1989), edited by Bill Ashcroft, Helen Tiffin, and Gareth Griffiths is robust in information. The Works of Homi Bhabha like *The Location of Culture* (1994), and *Cultural Diversity and Cultural Differences* are useful to this study. Also, Freud's *Introduction to Psychoanalysis* (1917) and *Jokes and Their Relation to the Unconscious* (1905) are used to further investigate the identities of Ibarra, Maria Clara, and the behavior of Friar Damaso.

There are many studies that used the postcolonial approach and criticism. However, there is a dearth in the use of psychological approach in the study of a postcolonial text. In order to address the lack of or absence of the said concepts in the analysis of postcolonial text, the current study lay emphasis on the relationship between post colonialism and psychoanalysis concepts in the realist novel, *Noli Me Tangere* by Jose P. Rizal. The representative postcolonial text is to be examined based on the existing culturally hybrid characters and their psychological conditions. This study hopefully bridges the gap in literature.

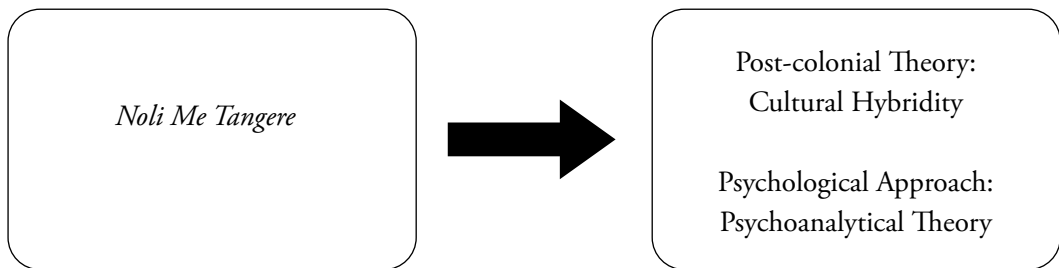


Figure 1. The text and the theories used

The framework above presents the literary approach which is postcolonial and psychological with the theories on hybridity and psychoanalysis to analyze the *Noli Me Tangere* novel. The first box shows the primary source, and the second box displays the theories.

Results and Discussion

Hybridity in *Noli Me Tangere*

The hybridity of both Crisostomo Ibarra and Maria Clara can be understood through the concept of hybridity by Homi K. Bhabha (1994).

Crisostomo Ibarra

The protagonist of the novel *Noli Me Tangere* is Crisostomo Ibarra. He is the son of Don Rafael, a wealthy Spanish mestizo who does business in San Diego. As described, he is a typical Spanish mestizo, so he is handsome, but his complexion is brown-like. He has ruddy cheeks like most Spanish mestizos living at his time. He is wealthy enough to finish school abroad for seven years. This education makes him liberal, idealistic, and therefore outspoken.

He is a descendant of the mestizo grandfather, Don Saturnino who has a son, Don Rafael, the father of Ibarra:

“...a young man, a Spanish half-breed to all appearances, arrived and said he was the son of the deceased. He established himself in those parts, dedicating himself to agriculture, especially the growing of indigo. Don Saturnino was taciturn, of a rather violent character, sometimes cruel, but very active and hardworking. He walled in the grave of his father and visited it from time to time. When he was getting on in years, he married a girl from Manila, by whom he had Don Rafael, the father of Crisostomo Ibarra.”(Guererro, 1961, 54.)

According to Bhabha, the hybrids are a threat to those with ‘pure’ identity (Bhabha, 275). Since Ibarra is a hybrid, he is a threat to the Spaniards. So, the mestizos, like Ibarra, are denounced as a physical representation of impure blood, much like a scandal. His life as a hybrid or a mestizo is a severe intimidation to the Spanish priest of Spanish descent, Fr. Damaso.

Maria Clara

Maria Clara de los Santos is the mestiza or hybrid protagonist alongside Ibarra. It is exposed in the novel that she is the illegitimate daughter of Fr. Damaso who is Spanish priest, and Doña Pia who is raped by him.

This passage below is the depiction of the miraculous bearings on the existence of Maria Clara. (Derbyshire, 63-64):

“The lack of an heir in the first six years of their wedded life made of that eagerness to accumulate riches almost a censurable ambition. Doña Pia was comely, strong, and healthy, yet it was in vain that she offered novenas and at the advice of the devout women of San Diego made a pilgrimage to the Virgin of Kaysaysay in Taal, distributed alms to the poor, and danced at midday in May in the procession of the Virgin of Turumba in Pakil. But it was all with no result until Fray Damaso advised her to go to Obando to dance in the fiesta of St. Pascual Bailon and ask him for a son. Now it is well known that there is in Obando a trinity which grants sons or daughters according to request--Our Lady of Salambaw, St. Clara, and St. Pascual. Thanks to this wise advice, Doña Pia soon recognized the signs of approaching motherhood. But alas! Like the fisherman of whom Shakespeare tells in-Macbeth-, who ceased to sing when he had found a treasure, she at once lost all her mirthfulness, fell into melancholy, and was never seen to smile again. “Capriciousness, natural in her condition,” commented all, even Capitan Tiago. A puerperal fever put an end to her hidden grief, and she died, leaving behind a beautiful girl baby for whom Fray Damaso himself stood sponsor. As St. Pascual had not granted the son that was asked, they gave the child the name of Maria Clara, in honor of the Virgin of Salambaw and St. Clara, punishing the worthy St. Pascual with silence.”

The novel refers to Maria Clara as the most beautiful lady in the town of San Diego. She is usually praised for her beauty. It is obvious that Maria Clara is a mestiza for the reason that she has an almost blond, curly hair and her skin is fair like the cotton and her nose is not flat. In a nutshell she has the “half European features” attributed only to the Mestizo but her parents are native Filipinos.

Hybridity and Mimicry in the minor character, Doña Victorina

One female minor character in *Noli Me Tangere* that is an example of mimicry as defined by Bhabha is Doña Victorina. In the novel, the character of Doña Victorina de Espadaña is described as a matured woman with thinning hair, wrinkled with some teeth extracted. She is married to Don Tiburcio de Espadaña, a Spaniard who with the assertion of the wife, acts like a doctor after falsifying his papers. Although she is a native Filipina, she considers herself a Spanish mestiza. For this reason, she puts on heavy make-up rice powder on her face. To complete her fakery, she speaks Spanish but inaccurately. She also dresses herself gowns with long trains which is often stepped on by passers-by. To look more like the European women, she has a hairstyle with curly hairs. She even wears outrageous hats. She is so fixated with the idea of being Spanish. The Espadañas are introduced in Chapter XLII (Derbyshire, p242-245):

“... Capitan Tiago, followed by Aunt Isabel, ran down the steps to welcome the new arrivals: the Doctor Don Tiburcio de Espadaña, his Señora the Doctora Doña Victorina de los Reyes de De Espadaña, and a young Spaniard of pleasant countenance and agreeable aspect. Doña Victorina was attired in a loose silk gown embroidered with flowers and a hat with a huge parrot half-crushed between blue and red ribbons. The dust of the road mingled with the rice-powder on her cheeks seemed to accentuate her wrinkles. As at the time we saw her in Manila, she now supported her lame husband on her arm. “I have the pleasure of introducing to you our cousin, Don Alfonso Linares de Espadaña,” said Doña Victorina, indicating their young companion. “The gentleman is a godson of a relative of Padre Damaso’s and has been private secretary to all the ministers”.

Dona Victorina in fact represents the native who gratifies to foreign commodities. And so, she exemplifies the so-called “colonial mentality” for she thinks that what is indigenous or native is lesser and what is foreign is greater. Dona Victorina character perfectly is a perfect representation of Said’s concept of the East as inferior to the superior West (Orientalism, 1993). Indeed, Victorina is experiencing some sort of denaturalization since she prefers to be Spanish, a European, than be a native Filipina. She is a mimic woman by mimicking the Spaniards.

Psychological Approach to Literary Criticism

Friar Damaso’s demeaning attitude towards the “indios” is a sign of his lack of humanity and detachment from reality. True to this, in Chapter 31: The Sermon, highlights the vulnerability of the novel to be interpreted using the Freudian lens. The chapter’s main character, Fray Damaso, suffers from an inactive ego. In the Freudian structure of personality, the ego deals with the demands of reality (Freud, 2009). Since Fray Damaso’s ego is inactive, the superego and ego fights over the control of the mind. His id is shown through his ardent demands for power. The priest overcompensates through his sermons. This is exhibited in the acquisition of goods for the church as is controlled also by the superego.

“The uncultivated indios, as our correspondent says, fished out no more from this paragraph than the words Civil Guard, bandit, San Diego, and St. Francis. They noted the ensign’s long face and the preacher’s bellicose gestures and deduced that the latter was upset with the former because he would not pursue those bandits.”-p 202.

Friar Damaso drags the Filipino representative, Crisostomo Ibarra, in the guise of using allusions to inject the teachings of the Lord. This is a strategy to instill in the minds of his listeners his dominance. At the beginning, Fr. Damaso shows his superego as he declares to act what is morally right. However, he starts unveiling his true nature when his manipulative ways are manifested in wanting people to listen to him and follow what he says. The use of the Spanish language, for instance, is how the friar usually displays his social standing.

“Et spiritum bonum dedisti, qui doceret eos, et manna tuum non prohibuisti ab ore eorum, et aquam dedisti eis in siti. And thou gavest thy good Spirit to teach them, and thy manna thou didst not withhold from their mouth, and thou gavest them water for their thirst!” Words which the Lord spoke through the mouth of Esdras, in the second book, the ninth chapter, and the twentieth verse.”-p. 202.

Although the use of foreign language makes his sermons inaccessible to his listeners, he continues to insult and assert his authority. In his sermons, he usually badmouths the Ibarra's. Fray Damaso thinks of himself as the most important person in the crowd of churchgoers. These churchgoers are mostly “indios” or savages as he calls them. He is there to correct their ways and carry them to the righteous path. His superiority complex is a mask that is typically understood as his way to cover his feelings of inferiority.

The friar is ironically the protagonist of this chapter. Yet, his characteristics define that of the antagonist. This is seen throughout the novel. The real protagonist, Crisostomo Ibarra, has the full control of his id. He awaits the right moment to act and forces the superego to rule among all the parts of the human personality. Maria Clara, on the other hand, is the product of the friar's id. It is revealed in the later chapters that Friar Damaso raped Pia Alba.

“Which one of you, sinners, who hear me now, would like the sores of a poor, ragged beggar? Which? Answer, raise your hand! No one! As if I didn't know. Only a saint like Diego de Alcala would do such a thing. He licked out all the pus, saying to an astonished brother: ‘This is how you cure the sick!’ O, Christian charity! O, piety without equal! O, virtue of virtues! O, peerless model! O, unstained talisman!” -p. 205

In his sermon the friar points that the *indios* must kiss the hand of friars as they are sinners. This is a total mockery of the teachings of the church when in truth, he is the representation of the devil upon the discovery of Maria Clara's real identity. Indeed, the characters are vulnerable to be analyzed through a Freudian lens. The author made use of literary devices such as dialogues and allusions to effectively reveal the aspects and traits of the characters and establish deeper

meaning in the story. Accordingly, the analysis engages both the contents and the dynamics of the identity of colonial power over the colonized.

Conclusion

The relationship between post colonialism and psychoanalysis is found in the novel, *Noli Me Tangere*. This study, thus, exposes hybridity and personality theory as the central thematic agenda in the study of postcolonial issues and psychoanalytical concerns.

As established in the study of the character of Ibarra in *Noli Me Tangere*, he faces a problem as a hybrid. The colonial imperialist Fr. Damaso sees Ibarra as a threat (Bhabha, 1994). For the imperialist Fr. Damaso, Ibarra, a subaltern, is an abomination. He suffers morally and politically in the hands of the imperialist Spaniards like Fr. Damaso. Although Ibarra can be labelled as mimic man because he speaks Spanish the language of the colonizer, and wears cravat and vest and studies in Europe, making him like the Spaniards almost the same but not quite white as Bhabha writes (1994)., he remains faithful to his countrymen. As for Maria Clara, the mestiza counterpart of Ibarra, she becomes mad at the end of the novel meeting her tragic ending. All because she is half foreign and half native. She is much like Fr. Damaso's hostage, a subaltern in the hands of the imperialist.

This particular work of Rizal is critiqued through the relationship between postcolonial lens and psychoanalytic concepts. Freud's psychoanalytic theory has been the rarely chosen instrument for postcolonial critics. Post-colonial literary criticism re-assesses literature written during and after colonization, notably focusing on the discussions stuck between the colonizer and the colonized. It is best to scrutinize postcolonial writings through psychoanalysis as colonialism viciously altered the identity of the colonized land.

The Philippine literature produced in the time of colonial influence offers a treasure filled with knowledge about history of oppression and trauma every time it is analyzed. The uncovering of different postcolonial perspectives eventually helps us cope with our realities. The current study uncovers the layers of thought regarded by Jose Rizal as fiction. In summary, the imperial rule in the shape of a friar inflicted violence and cultivated a lasting effect to the subalterns (Ibarra and Maria Clara). The role the colonizer plays in the lives of the colonized determine the psychoanalytic condition the latter has endured for three centuries and the legacy they implanted afterwards.

The following three implications were derived from the findings and thorough analysis of the data and literature. The implications all lead to how the government officials, religious leaders, and Filipinos react to their milieu.

1. Government corruption has been one of the common issues in the Philippines. Interestingly, this is not an issue that the Filipinos are born with. Our colonizers have corrupted the system even before. Therefore, it is vital that we find ways to reduce or better yet eradicate the corruption in the Philippine government to get rid of the stink that is attributed to the imperial rule.
2. In today's time, religious leaders hold much power over their followers. This is not far from the events in the Spanish colonial period. Filipinos have been forcefully conquered and converted. While this is not seen as totally adverse, it brought the practice of corruption and abuse in the name of faith.
3. The involvement of the Filipinos in shaping their future is a huge step to move forward from the postcolonial legacies. Jose Rizal might not have assumed the impacts of his novels, but the Filipinos owe him the collective understanding of the current circumstances. Rizal pointed out that the Filipinos already had an independent culture before the Spanish occupation but progress had been at a standstill since the clipping of wings by the colonial Spain. The general development of the Filipinos is hindered by the mentality that we have to give the country's present leaders all the responsibility of building a fulfilled nation. In truth, the Filipinos have to play an active participation to get out of this hellhole. The researcher hopes to offer a paper that may lead the Filipinos to reflect, create a discourse, and imagine a better Philippines.

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Localized Crisis Response: Indigenous Cultural Practices in Cordillera During the Pandemic

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Abstract

The main focus of this text is the traditional practices, beliefs, and knowledge systems of the indigenous peoples from the Cordillera Administrative Region, Philippines during the COVID pandemic. Qualitative method was used with guidance from the “Indigenous Research Paradigm,” the “Culture-Centered Approach,” as well as the concept of “Radical Indigenism.” From a lone key-informant interview, as well as secondary data gathered from social media platforms, it was revealed that traditional local practices from the community played a strong role in making sure that the health crisis remains controlled. These practices will be presented extensively to prove the ability of the indigenous peoples to employ their previously existing responses to the crisis and to correct the misunderstanding and untruthful image of the indigenous communities as victims, liabilities and inactive recipients of aid.

Keywords: pandemic politics, indigenous practices, Cordillera crisis response, intercultural health measure

Introduction

Since the health crisis created by the Corona Virus pandemic did not leave untouched any facet of human life, it prompted many initiatives to respond to the threats of being affected. While there are various attempts to act to the health crisis, however, on the national level, there are sectors of the society, such as the indigenous peoples, who did not receive an evenly important attention in the situation.

Globally, indigenous peoples (IP) are disproportionately more compromised than their non-IP counterpart-communities. They are often times excluded from census and health data collections, which results in doubtful accuracy of data specifically about the impact of COVID-19 on Indigenous peoples (Galloway et.al.,2020) proportionately.

Although the effects of the pandemic vary due to the diverse nature of the Indigenous Communities, there are several issues that are common among them. Majority of the Indigenous peoples experience health problems through decreased access to health care and preventative services (Connolly et. al., 2021). Another commonality is the poor housing conditions and lack of clean or potable water which makes it difficult for the IPs to follow public health protocols such as self-isolation and/or social distancing. According to Tebtebba (2020) some common challenges that the different IP communities have to face in the time of the crisis include: their inability to access primary support; their wanting of a extensive knowledge and understanding of the illness; the relatively far distance from medical facilities; and, specifically for this health crisis, the inaccessibility of prevention, protection and treatment of COVID-related ailments at the community level. Additionally, their distance from the mainstream government agencies and offices further aggravated the situation because of the inability of government agencies to deliver “ayuda” packages and health aid to the communities, not only of IP, but also other poor communities. Also a deterrent is that the national guidelines the government set seemed to only target communities living in or near the urban areas (Tebtebba, 2020).

Cordillera Administrative Region (CAR), whose urban center Baguio City is around some 250 kilometers north of Manila is comprised of six provinces namely Abra, Apayao, Benguet, Ifugao, Kalinga and Mountain Province, and a chartered city (Baguio City) (Philippine Statistics Authority, 2023).

It has a total area of 1,829,370 hectares which is roughly 13% of the land area of Luzon (Department of Agriculture, n.d.). In 2020 it had a total population of 1,797,660 (Philippine Statistics Authority, 2023). Different indigenous ethno-linguistic groups still persist in the region. Collectively referred to as Igorots the tribes include Bontoc, Ibaloi, Ifugao, Isneg,

Kalinga Kankanaey, and Tingguian among others (Carino, 2001; Peterson, 2010). A map of CAR is provided below.



Figure 1. Map of the Cordillera Administrative Region

The Cordillera Administrative Region has 743,983 indigenous populations, and is considered as the 4th largest community in the country (PSA). With the consistent practice of their tradition and cooperation, the Cordillera indigenous people have become a paragon in controlling the crisis. Peoples here recognize these traditions for preventing the spread of the virus. As a matter of fact, the head of the National Task Force advised other Local Government Units around the country in combating Covid-19 to imitate the practices of the Cordillerans during the health crisis. He lauded the united strength of the people, their culture and traditions as well as discipline as among major elements in fighting COVID19 and against the social ills brought about by the pandemic (Agoot, 2020).

The Cordillera Disaster Risk Reduction and Management Council (CDRRMC) chair likewise commended Cordillera Administrative Region for following a strategy dubbed as the 4S's for System, Synergy, Synchronize and Sustain and 4P's, which stands for Predict, Plan, Prepare and Perform (Agoot, 2020).

Conservation International, whose director is a member of the Kankanaey tribe, explained that among Cordillerans, there are crucial rituals that are performed in order to ensure the survival of the community. The Director (better if you can mention his surname) pointed out that if the indigenous peoples' rights to their own lands and resources were secured, they could better manage themselves, especially in times of crises and pandemics. Members of the tribal community, according to the Director, would mechanically discern what their society needs and will immediately support each member (Degawan, 2020).

This paper endeavors to incorporate the IPs in the larger setup, particularly in responding to crisis, because for a very long time these groups have not been acknowledged in mainstream development initiatives. This study, therefore, will serve as a venue for a wider IP participation and for them to be a part of the agenda. Furthermore, the study aims to put into position the fact that processes, knowledge and beliefs of indigenous peoples remain relevant in the discourses on ecological, sustainability, policy as well as health issues. It was grounded on inquiring about some specific indigenous peoples' groups from the Cordillera Administrative Region who actively performed traditional practices to react to the CoViD-19 pandemic. Different traditional practices of some IP communities found in the Cordillera region that promote context-specific and localized-response drive in dealing with crises will be presented. Lastly, it will discuss how the indigenous knowledge systems of the Cordillerans illustrate how crucial it will be to incorporate indigenous knowledge systems in reacting to localized crisis such as the COVID19 pandemic.

Limitations of the Study

Since the study could not cover the entire Cordillera Administrative Region (CAR), it only focused in some communities of Bontoc, Sagada and Sadanga in Mountain Province and Malibcong in Abra. These were the places reported in either social media or mass media such as television to have utilized local indigenous practices during the pandemic.

Financial constraints, is the primary reason for exclusion of some communities in other provinces. Also included are their distance from Baguio City where the primary researcher was staying, the dangers due to the pandemic, and the inavailability of key contact persons from the area. In addition, not all tribes from the region were reported to have employed indigenous practices during the health crisis.

In relation to this, since the study dealt on "knowledge" based on the testimony of the key respondent, the results might have been "true" during the conduct of the interview and until a certain time, but it could not be generalized to be completely correct at all times (Castro-

Palaganas, 2001). The perceptual experience of reality of the informants might alter anytime, hence, the context of their answers might follow suit.

Methods

Completing research work during the time of a health crisis needed an entirely new orientation, thus encountering methodological difficulties. Conducting this study in the face of COVID-19 pandemic considered the decision on maneuvering the process of doing research when the mobility of people was controlled and limited. Collaborating with research participants was difficult. Similarly, maximizing information and communication technology (ICT) in the conduct of the study was constricted since there are certain areas within the Cordillera Administrative Region (CAR) with problems in digital connectivity.

The descriptive analytical method based on the narratives gathered through a one-on-one key-informant interview was the main method used. Secondary data were primarily from websites, online articles and social media posts of national and local news agencies.

Particularly for data collection, the key-informant interview conducted with Sadanga Mayor Gabino P. Gangangan was essentially instrumental in collecting information about the culture of the people of Sadanga during the crisis.

Other key informants were also helpful in explaining in detail the responses their respective communities made during the pandemic. In addition, accounts from different social media platforms and other electronic materials online became essential.

Ethical consideration in managing research under the COVID-19 crisis became a problem since communities as well as government offices are still dealing with the pandemic. Short message service (SMS) was the main way in communicating with the lone interviewee. As a local executive, the interviewee was set to visit the City of Baguio for coordination meeting with Regional Officers and it was during one of these visits that he scheduled the face-to-face interview. Aside from personally narrating the circumstances within their municipality, he also gave his go-signal to use all the data he uploaded in his social media account to explain the local government unit stand and action on major issues.

Interviews were conducted in English and Ilocano. Oral informed consent was also secured from the respondent. The interviewee had the right to withdraw and/or skip over inappropriate and uncomfortable questions. It was clear to the respondents that the interview would be audio recorded and that the data obtained would be used for publication.

Findings and Discussion

Indigenous tribes in the Cordillera Administrative Region performed their various activities to plead Kabunian, their God, to spare the region from the onslaught of the 2019 CoronaVirus and to live up to the region's status as being COVID-free.

The cultural methods and practices, passed on from one generation to the succeeding generations by the descendants of the tribes persisted during the crisis. It is expected that the current generation would go on practicing the same traditions for their cultural traditions and practices to persist (Hent, 2020).

Crisis responses of the tribes are founded on the traditional knowledge, practices and customs regarding several situations affecting their communities. Each of these, however, are grounded on the principle of ensuring that everyone in the community survives. The Cordilleran term “**kasiyanna**,” which translates to “all will be well’ is an optimistic assertion that eventually, equilibrium in the community will be attained. The ind term ‘**kasiyanna**’ is in reality a hopeful prayer that in time, the world will be healed and that nobody will be sick again (Hent, 2020).

A total of PhP10 million from the Social Amelioration Program (SAP) allotted for the Cordillera Administrative Region was reverted back to the Department of Social Welfare and Development although most of the towns in the region were then classified as either 4th and 5th class municipalities. To unearth why regional officers acted as such, officers from the Central Office of DSWD visited the region and found out that the “**inayan**” culture of Cordillera was predominantly the reason why they returned the SAP. “**Inayan**” is a Kan-kanaey term for “sinful or terrifying.” When community elders order the people not to do anything because it is “inayan,” it means it is wrong and that it is something that curses and might bring bad luck or misfortune to the community. This is the sole reason why nine towns from Abra, four towns from Mt. Province, three towns each from Benguet and Kalinga, and two towns in Ifugao all refused to accept the supposed allocation for food packs intended for their communities.

Although the ‘inayan’ culture in the Cordillera was an interesting subject, the researcher, at the moment, is especially interested to focus into the major dynamics of the indigenous tradition utilized and the extent to which it was practiced during the pandemic (Alimondo, 2020).

In **Bontoc**, the “**teng-ao**,” “**ubbaya**” or “**tikkem**” is performed to minimize the people's mobility around the municipality with the aim of preventing the transmission of the virus. It is a one-day break that is somewhat similar to a rest day. A “teng-ao” is synonymous to a lockdown; if imposed, based on the consensus of the council of elders, nobody would be allowed to visit or exit the community for a day or even longer (Lapniten, 2020).

In a blog presented by Orpha (2020) at Igorotage, he shared that in order for the Bontoc community to be protected against the corona virus disease 2019, elders of the said community have performed a traditional ritual called “*manengtey*”(Orpha, 2020).

In the “*manengtey*” ritual, a native chicken is butchered; after which, the elders observe and assess the quality of the internal organs of the chicken to be able to conclude whether it contains good or bad omen. The native chicken is then cooked and boiled with “*inasin*” or salt. The elders of the community then gather “*tikkem*” or twigs from a certain tree. The “*tikkem*” is tied to the gateways of the Municipal building as a symbol of “*teng-ao.*” With the pronouncement of the “*teng-ao,*” the whole Bontoc community is required to undergo a rest day. Thereafter, the elders go to the “*ato*” where they recite and chant numerous prayers. After praying, the elders together with the other men of the community partake of the cooked chicken meat.

While having the rest period, bones of animals are gathered and placed in the fire at the “*ato*” while performing rituals to keep the fire burning. It is believed that the fumes and gases would prevent the spread of diseases affecting the community.

During the duration of the “*teng-ao,*” some men and women from the community continuously guard and secure the community’s entrance and exit points and this is termed as “*mangamang.*” During the whole period, no one is allowed to go out to their farms and fields as it is believed to bring bad luck to the whole community (Orpha, 2020). The practices mentioned above show that the Cordillerans have pre-existing localized scheme in containing and addressing the crisis that the tribes face.

In **Malibcong, Abra**, the Local Government Unit adopted the indigenous ritual of “*sagubay*” as a response to the health crisis. “*Sagubay*” is a protective ritual performed to ward off diseases as well as pestilence . This is done by placing warning signs along pathways of the community to prevent people from entering the town. This warning signs are particularly made from arched bamboo shoots or knotted grass (Orpha, 2020).

“*Sagubay*” is a healing ritual conducted to prevent the occurrence of illnesses or pandemic that could harm the crops, animals, plants, and members of the community. The ritual is done with the help of the community members, since one whole day (and night) is needed to prepare the needed ritual leaves, healing plants, and the butchering of animals (usually either chicken or pig). The “*sagubay*” ritual is performed near the river and the members of the community place healing plants on all the entry points of the municipality to serve as their defense and protection. During the COVID-19 pandemic, the Malibcong community listed down the names of all the residents of the municipality, including those living abroad to be included in

the prayer chant. While it is a fact that the elders are usually the ones who initiate the ritual, there is a need for a community consensus before performing the ritual.

In **Sagada, Mountain Province**, the indigenous practice adopted by the Local Government as a response to the pandemic is called “*sedey*.” “Sedey” is an indigenous practice that is similar to a holiday. It is done when a certain problem, affecting either humans or animals, takes place in their municipality. Lapniten (2020) defined “sedey” as a ritual that pleads the Supreme Being, Lumawig, to cleanse and protect the town from the epidemic (Lapniten, 2020).

In relation to the surge of CoViD-19 cases in **Mountain Province** last January, 2021, the local government initially implemented “sedey” in the entire municipality of Sagada from January 29 to February 4, 2021 through an order released by Mayor James B. Pooten Jr., with the purpose of safeguarding the locality from negativity and any adverse and unfortunate circumstances from the pandemic. After the declaration of “sedey,” all roads going to and from Sagada were closed and travel was prohibited. Similarly, gatherings and other activities were also forbidden in observance of the said tradition (The Daily Tribune, 2020).

When the “sedey” is proclaimed in a sitio or barangay, residents are prohibited from going to their work, be it in the farm, or elsewhere. While the said tradition is in place, all members of the community should stay inside their homes.

Preparations are done a day before and even a day after the “sedey” is declared in the area. On the day before the declaration, the residents perform a ritual where the community members offer the sacrifice, usually a chicken. During the preparation period, people are still allowed to enter and leave the community. However, after the declaration and when the community is already under “sedey,” lockdown is then imposed. Early on the third day, the residents of the community are required to go somewhere far to throw the illness or problem away (The Daily Tribune, 2020).

During the time of “sedey,” elders from the community search for “sapil” which is a kind of grass. The “sapil” and a stick, together called as “buyaboy,” is then placed on trees and exit ways to signify that the community is under “sedey.” A “buyaboy” is also placed at each barangay entrance prior to proceeding to the “dap-ay.” The “dap-ay” is a place within the community where some members of the community, usually elders and men, build a fire and rest for a day. It is also in the “dap-ay” where the ritual of the community is performed so as not to be interrupted by people who are not from the community. Similarly, the other inhabitants of the neighborhood are asked to remain inside their homes. After three days, the elders conduct a “pakdu” (the butchering of a pig) in the “papatayan” (omen site) to ensure the progress of the “sedey” and the general well-being of the village (IPICPRE, 2020).

In Focus: Sadanga, Mountain Province

A year after from the onslaught of the pandemic, it has been reported in local news platforms that an indigenous peoples' group waived to have their supply of rfood packs the government intended for the more needy citizens. More specifically, it was noted that the Mayor of a 5th class municipality from Mountain Province did not accept the "ayuda" packages from DSWD. The action resulted in an interesting case and made Sadanga the primary focus of attention of a lot of Filipinos.

Sadanga has eight barangays and with more or less 9,000 population. It is about 8-9 hours by bus from Baguio City. Last July, 2020, Sadanga Mayor Gabino P. Ganggangan agreed to a face-to-face key informant interview with him in Baguio City to explain the non-acceptance of the allotted relief goods for Sadanga.

According to Ganggangan, he personally decided to waive the said goods from the DSWD based on his appraisal that the rice supply of the community is enough to keep up with the needs of the residents for the next couple of months. Since he personally knows the planting and harvesting season, he was sure that rice would be ready for harvest before the community consumes its then current inventory. Ganggangan further explained that the people in Sadanga produce rice and fill their granaries for their personal/family supply until the next harvest season. In addition, he clarified that his decision was also based on what he saw on live television broadcasts showing families in other urbancenter who had to assert their right to a food ration amid the very little allocation of "ayuda" or relief goods (Ganggangan, 2020).

Foremost, he decided against the food packs because their community practices "*gawat-abus*." "Gawat" is the rootword for "gumawat ak kenka," which means "May I borrow," while "abus" comes from the phrase "abussek sikka," translated as "I return the favour."

The "gawat-abus system" operates with the belief that not everybody is born equal... there are those who have more and there are those who have less... if it so happens that I am the richer one among our close relative, you can come to me for a loan, and I, being the better off, my social obligation is to give you... I cannot refuse you, because once I refuse you, that spreads like a wildfire in the community, then people will look down on me... it will be a dishonor for me... (Ganggangan, 2020)

Regarding the loan, the Mayor clarified that it is not the same as the commercial loan given by a bank; although a relative may borrow, it will be returned without incurring interest and with no time limit. The loan is even given without any need for a collateral. "Gawat-abus" is "a type of charity... but is not free." Clan members also impose among themselves that later, they have to repay what they have borrowed, in whatever form they like or have (Ganggangan, 2020).

The concept of the *“kadanggyans”* among the members of the community entails that being the “richer ones” the local executive can ask (“kanyawan ko”) the kadanggyans, the well-off, to look after their relatives who may be starving during the pandemic. It is not proper “to have a bounty, while your relatives are hungry.” This Sadanga cultural practice motivated him, himself a kadanggyan, to waive the relief packs (Ganggangan, 2020).

With the directive from the President to lock down everybody given the status of the pandemic, the mayor imposed the indigenous concept of *“far-en”* that can be adapted to meet the needs of the situation without resistance from the community. True enough, even though he did not ask the permission of the Municipal officials, no one resisted when he announced the state of “far-en” in Sadanga,

“Far-en,” as explained by Mayor Ganggangan, is similar to the Christian concept of abstinence during Holy Week. He explains, “if there are similar situations like this, pandemic, or series of accidents, or any other life-and-death situations that threaten life or bring about a series of deaths, like a cholera epidemic... the elders declare “far-en.” Once imposed, a community ritual ensues. No outsider is allowed during the ritual. No community member could go out of the village (Ganggangan, 2020).

There is another practice similar to “far-en” and it is called *“ti-er,”* meaning “to stay home”. “Ti-er” usually happens for around five days to a whole week, within which no work is allowed to be undertaken in the community. Even local people are not allowed to go out to tend to their farms.

Ganggangan clarified that “ti-er” is a very common practice in the community, and there are many variations of it: “ti-er” before the harvest, “ti-er” after harvest, etc... unlike “fer-an” which is implemented only when there are calamities or epidemics.

If things do not settle down or do not get any better, despite the declaration of “ti-er” and “far-en,” there is a next level that can be declared, it is called *“ta-lin.”* During “ta-lin,” elders encourage the people, especially those young couples with young children, to get out of the community, to go to their respective farms and isolate themselves until such time that the cause of the “ta-lin” dissipates. Unlike “ti-er” and “far-en” which can last from 1-3 days and a 5-7 days, respectively, the “ta-lin” can last for months.

As a little adjustment, and in consideration of the level of the health crisis, Mayor Ganggangan said he declared the municipality in a state of far-en “effective immediately until the duration of the health emergency.” In order to avoid complaints from the people, he made sure to come up with “mass IEC” (information/education campaign). By tapping the help of the barangay chairman in the municipality, people were educated regarding the virus and the severity of the

situation. According to the mayor, "... that is the only way you can get their cooperation ... if they understand" (Ganggangan, 2020).

The major determinant of the success of the COVID-19 pandemic response by Indigenous peoples is the strategic leadership of the community leaders that has lessened the risk of contracting the disease. Traditional practices promoted cautionary measures during the early phases of the health crisis. The indigenous communities have imposed among their members a restricted travel to and from the municipalities and enforced significant efforts to protect the members of the community (Moodiel, et al., 2020).

The study highlights the value of acknowledging local leadership during crises because the community leaders are the ones who work on the ground and are the primary witnesses to the mechanics of communities that function under distinct conditions. It is, likewise, observed that collaborative partnership between the central government and local communities is needed to save resources and deliver efficient and effective crisis response.

The sense of community, including the practices and belief system of the indigenous communities, is an example of how sustained relationships and linkages within the community members is a crucial characteristic needed for the continued survival of indigenous communities.

In recognizing the local efforts of indigenous peoples comes the revelation that it is important to integrate localized crisis responses that match the current conditions and plight of the affected people, and the mechanism should be adopted and departed from to guarantee that their welfare is upheld. There is a need to generate solutions in partnership with the potential beneficiaries in order to promote a more democratic space in crisis response.

It is very important to emphasize that the cohesive community ties and respect for fellow community members made it possible for the indigenous peoples to cope during the pandemic. It is notable how many indigenous peoples communities have maintained the position of the community elders in assuring that order is maintained within the municipality. In the case of the IP's, community elders mattered—not marginalized, not neglected.

The findings of this study can aid in the identification of the best practices of indigenous communities that are context-specific and helpful in maneuvering current and future crises. While many indigenous communities have learned from and adapted to mainstream cultures, it is also practical and helpful that the mainstream policy-makers learn from them, even during crises.

The pandemic has illustrated the value of emphasizing the need for population-specific strategies in system responses and the strength of several indigenous communities has been

demonstrated during the global health crisis. However, their way of life has been challenged by the global health crisis and many cultural traditions and rituals have been rid of or set aside. The government's "attempt to adapt to the essential necessities of groups are often vague and do not resolve the long-term effects on indigenous peoples' livelihoods and survival as independent populations"(NCIP, 2012).

Galloway said, working with indigenous communities requires relationship building and collaboration. She added, it is crucial for policy makers to be culturally respectful all throughout the planning process. Culture sensitivity as a concept is defined as the mode of behaviour "where cultural peculiarities and specific circumstances of particular indigenous groups are respected and given due consideration". Additionally, to be culturally sensitive means that plans and programs should assist the indigenous people in protecting their cultural and historical heritage (NCIP, 2012).

Hart (2010) believes that in every society, there is always a "dominant worldview" which is normally followed by the people in that particular society. He argues, however, that there will always be a substitute perspective, although it may not be as popular as the governing one. Hart (2010) then proposed that studies on indigenous peoples be made by detaching oneself from the prevailing worldview (Hart, 2010).

Another author, Dutta (2015) noted that in the present dominant system of development, there is the absence of traditional belief and knowledge systems and lack of opportunities for indigenous peoples to participate in development projects (Dutta, 2015). Dutta (2015) promotes the idea of hearing narratives on local-specific stories and placing focus on the participation of the subalterns in everyday politics(Dutta, 2010).

In addition to being culturally sensitive, researchers should also practice respect for traditional knowledge or indigenous knowledge. Traditional or indigenous knowledge is a combination of the practices of the indigenous communities including but not limited to, their awareness of traditional lifestyles (Fiag-oy, etal., 2011). This type of knowledge includes the established collective practices by indigenous peoples in the area of political, economic, and sociocultural spheres of their lives(Diano, 2015). Castro-Palaganas suggests that policy- makers have the political obligation to include the indigenous people and their traditional knowledge in their research, planning and program development (Palaganas, 2001).

In addition to the concepts presented earlier, this study supports Garrouette's (2003) call for "radical indigenism." Radical indigenism aims to reassert and rebuild knowledge from the "root" or "radix" (Garrouette, 2003).

In totality, the research is guided, although not exclusively, by the “Indigenous Research Paradigm” as presented by Wilson (2008). According to the paradigm, research with and among indigenous communities should be in consideration of the four elements, which are ontology, epistemology, methodology and axiology:

Ontology or a belief in the nature of reality. Your way of being, what you believe is real in the world... second is epistemology, which is how you think about that reality. Next, when we talk about research methodology, we are talking about how you are going to use your way of thinking (your epistemology) to gain more knowledge about your reality. Finally, a paradigm includes axiology, which is a set of morals or a set of ethics (Hart, 2010)

Two years after the worldwide crisis caused by COVID 19, the situation of different indigenous groups is progressively coming to the surface. More research on indigenous communities are being undertaken. This brings in the hope that indigenous peoples will be supported if and when, this health crisis is over. It is advisable for the other members of the population to learn from them and to guarantee that the IPs would be in the position to decide on matters related to their organization and rights. It would also be helpful to utilize the knowledge and expertise of researchers who are experts in technology and communication to convey the needs of the people to the mainstream world (Degawan, 2020).

Further research should be conducted to expand the cache of knowledge and also to have a deeper understanding of the Cordillera indigenous practices. The findings of this study could serve as a well-spring source of accurate and useful information; to provide a starting point for deeper and more detailed insights into indigenous practices in the Cordillera Administrative Region in response to the health crisis, which will eventually benefit the development of efficient and effective pandemic policies. It is also suggested to include in future studies other tribes in the Cordillera for a holistic knowledge about the Indigenous people and their cultural practices during times of pandemic.

Finally, it is recommended that further research regarding the effects of COVID-19 on indigenous communities be conducted to document how they were able to cope during the pandemic since extensive understanding of indirect and longer-term effects of the health crisis will render essential lessons for prevention and mitigation of future pandemics and crises. Research must be indigenous-led and should include indigenous philosophies and indigenous approaches to aid in drafting better crisis response plans for all.

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Tungo sa Isang Pilosopiya ng Ginhawa

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Abstrak

Ang papel na ito ay isang pagtatangka ng paghahawan ng landas tungo sa potensyal ng ginhawa bilang isang konseptong kultural-pilosopikal. Gagawin ang paghahawan mula sa pagtititistis ng ilang datos mula sa kasaysayan, kultura at maging sa wikang Filipino. Nahahati ang papel sa dalawang bahagi: una, ang talakay sa lagay ng Pilosopiyang Pilipino; pangalawa ang pagbubulaybulay tungkol sa ginhawa bilang konsepto, sa aspektong historikal, politiko-ekonomiko, at linggwistiko.

Mga Susing Salita: Ginhawa, Pilosopiyang Pilipino, Kaluluwa, Austronesyano

Bunsod na rin ng kasalukuyang pandemya at pangangailangang lagi't laging labanan ang inip, naisip kong balikan ang isang lumang saliksik.

Pinaksa ng naturang saliksik ang *ginhawa* bilang isang *motif* sa kasaysayang Pilipino. Sinasabi rito na ginamit mismo ng mga indio ang naturang konsepto upang usisain, at kalaunan ay kabakahin, ang kolonyalismong Espanyol sa kapuluan. Taliwas sa napagkasunduan sa *Pacto de Sangre*, walang ginhawang napala ang mga indio sa 'pagkakaibigan' o 'kapatirang' ito.¹

Gamit ang kasalukuyang lagay ng mga bagay bilang durungawan, nais kong unatin pa ang abot-tanaw tungkol sa paksang ito. Sa kabila ng ipinatutupad na malawakang kwarantena, nagkukumahog pa rin tayong hagilapin ang ginhawa. Sa wari, ang ginhawa ay isang unibersal na hangarin o tunguhin ng tao. Ang kasaysayang Pilipino nga, halimbawa, ay kasaysayan ng paghahanap at pagtatamo ng ginhawa – mula sa pangangayaw ng mga sinaunang pamayanan, hanggang sa mga paghihimagsik sa mga lalawigan sa panahon ng *Conquista*; mula sa Himagsikang Filipino noong 1896, hanggang sa pagparoo't parito ng mga *Overseas Filipino Workers* (OFW) sa kasalukuyan. Kaya naman, ilang aspekto ng kalinangang Pilipino ang nilikha at kinasangkapan sa layuning magtamo ng ginhawa, sa iba't ibang manipestasyon nito.

Sa pagkakataong ito, nais ko namang kapain ang posibilidad ng pilosopiya ng ginhawa. Ang kasalukuyang sanaysay ay isang pagtatangka na hawanin ang landas tungo sa paglawak at paglalim pa ng talastasan tungkol sa naturang paksa. Sa huli, maaari na ituring itong salaysay bilang isang ambag sa lalong pagpapaunlad sa Pilosopiyang Pilipino bilang isang proyektong akademiko. Bilang pagpapalawig nitong panimula, kailangan munang isalansan ang ilang tinig at opinyon tungkol sa Pilosopiyang Pilipino mismo, sampu ng kalikasan, kalakasan at kahinaan nito. Matapos ito ay saka naman natin uumpisahang ilantad ang ginhawa bilang isang sangkap o elemento ng Pilosopiyang Pilipino, batay sa kasaysayan, wika at kalinangang Pilipino.

PAG-AABOT-TANAW SA PILOSOPİYANG PILIPINO

Umpisahan natin itong pagmumuni-muni tungkol sa ginhawa sa komento ng ilang Pilipinong pilosoper hinggil sa Pilosopiyang Pilipino. Sa pagtataya ni Emerita Quito:

*It is my personal opinion that there will not be any (Filipino philosopher). Our mentality or our Weltanschauung is too personal and emotional to allow a more transcendental way of viewing things. The Philippines has produced many artists, writers, economists, musician, even scientists, but I doubt whether there will be any philosophers. I would be most happy were I to be proved wrong.*²

Mawawalan siguro ng gana ang sinumang kumakatok na pumasok sa mismong pamimilosopiya kung mabubungaran niya ang ganitong pahayag. Ibinatay ang pagpapako ng imposibilidad ng pagkakaroon ng Pilipinong pilosoper (at kung gayon ay pati ng Pilosopiyang Pilipino) sa itinuturing na likas na katangian ng mga Pilipino – ang pagiging personal at emosyonal. Paano matatakas ang ‘likas’ kung nanunuot ito sa mismong pagkatao? Isinumpa yata na mawalan ng kakayahan ang Pilipino na mamilosopiya.

Gayumpaman, isa sa mga mag-aaral ni Quito ang ‘nagrebeldé’ at patutunayang nagmamadali masyado ang naging konklusyon ng guro. Susubukang bakasin ni Leonardo Mercado ang anumang maituturing na pilosopikal sa mga wika sa Pilipinas. Nariryan ang mga sangkap ng Pilosopiyang Pilipino, kailangan lamang hukayin sapagkat lumubog sa kasalimuutan ng karanasang kultural ng mga Filipino sa harap ng kolonyalismo.³

Dalawa ang maaaring maging kahulugan ng Pilosopiyang Pilipino ayon kay Quito – nilalaman at istilo. Gayumpaman, ang dalawang kahulugang ito ay tahasang winasak ni Quito mismo sa simpleng pangangatwirang unibersal dapat ang nilalaman ng pilosopiya! Dagdag pa niya, kapos ang mga wikang Pilipino para sa pamimilosopiya. Wala raw katumbas ang mga kataga tulad ng ‘*being, essence, existence, becoming, actuality, transcendence*’ sa ating wika.⁴

Sa ika-9 na yugto naman ng pangunahing *opus* ni Roque Ferriols, sinambit niya ang mga sumusunod:

Madalas na may nagtatanong: Mag-iimbento ka ba ng pilosopiyang Pilipino? O kaya: Maari bang magkaroon ng pilosopiyang Pilipino? Ang mga tanong na iyan ay pag-aaksaya ng panahon. Kung talagang nais ng isang taong mamilosopiya, ang hinahanap niya ay ang totoo na nagpapakita sa kanya. At gagamitin niya ang anomang makakatulong sa paghanap sa totoo. Kung pinag-aabalahan niya’y Pilipino ba ako? o Intsik? o Indian? o kung ano? hindi na siya mamimilosopiya. Lalabas siyang gaya ng taong tingin ng tingin sa salaming walang katapusang pagka-bagabag na baka hindi siya mukhang Pinoy.⁵

Direkta at nakasasapul agad ang sagot ni Ferriols. At tulad ni Quito, ang kawalang saysay ng tanong kung meron bang Pilosopiyang Pilipino ay iniluluwal ng katotohanang “Bukal sa lahat ng tao ang hanapin ang katotohanan”.⁶ Ang paninindigang ito ni Ferriols ay nagbubukal sa paniwalang ang pilosopiya ay (dapat) unibersal, hindi nagmamaliw sa harap ng pagkakaiba ng mga kalinangan o kultura.

Gayumpaman, bukas si Ferriols sa potensyal ng pamimilosopiya ng mga Pilipino. Binibigyang diin ng kanyang mungkahi ang dalawang bagay – ang wika at kalinangan. Sa aspekto ng wika, natatanging konsiderasyon ang pagkakaunawaang malilikha, ng wikang gagamitin ng

namimilosopiya, sa pagitan niya at ng kanyang kapwa. Sa ganitong pamamaraan nagiging isang uri ng pakikipagkapwa ang mismong pamimilosopiya.

Ukol naman sa kalinangan, nakabubulaga ang yaman, lalim, at lawak ng meron. At dahil dito, “ang bawat kalinangan ay gumagamit ng iba’t-ibang huwaran sa kanilang pagsisikap na mabuhay sa isang diwang matino at malusog”. Naiiba samakatuwid ang huwaran sa ating kalinangan kaugnay ng pagtingin sa tao. Kasunod ng kalaliman ng tao ay ang kanyang pakikipagkapwa sa iba at sa Maykapal, kaya ang “datíng sa atin ng meron ay ugnayan”.⁷ Mababanaag ang ganitong pagtingin tungkol sa tao-kapwa-daigdig-Maykapal sa natatanging kataga na sadyang may angking lalim – ang ‘loob’. Ang kalaliman ng tao, sampu ng kanyang pakikipagkapwa sa iba, ay masusumpungan sa loob. Sakop ng kalawakan ng loob ang mga realidad ng pagmamahal, pag-ibig, pakikipagkaibigan, pananalig, kalusugan, maging ang karamdaman, galit, at kamatayan – bumubukal mula sa domeyn ng personal at emosyonal. Sa temang ito naiba si Ferriols kay Quito. Habang tinitingnan ng pangalawa ang pagiging personal-emosyonal ng mga Pilipino bilang restriksyon o sagabal para matamo niya ang kakayahang mamilosopiya o makaambag sa mismong pilosopiya, itinuring naman ito ng una bilang potesyal na mapaghahanguan ng pamimilosopiya. Ito ang bukas-sariling pagtanggap ni Ferriols sa potensyal ng kalinangang Pilipino para mamilosopiya. May mahuhugot sa kalinangan para unawain ng Pilipino ang kanyang pagmemeron. Sa gitna ng pagturing na “makaluma at katawa-tawa ang mga katagang gaya ng ‘loob’, ‘pakikipagkapuwa’, at iba pa”, nananawagan si Ferriols ng *reappreciation* ng mga kataga upang mapagtanto ang lalim, lawak, at laman ng mga ito tungo sa pagkakaroon ng gamit sa ating pagtatanong at paghahabi ng mga sagot.⁸

Mula rito, mabibigyang saysay ang pagbasa ni Romualdo Abulad sa siniping pahayag ni Quito sa itaas. Ang estado ng pilosopiya sa Pilipinas ay repleksyon pa rin ng ating kinahinatnan bilang kabuuan matapos na ‘makalaya’ mula sa direktang kolonyalismo-imperyalismo ng tatlong magkakasunod na mananakop. Kung tutuusin, ilang dekada pa lamang ang nakalilipas mula noon. Kaya nananalaytay sa pahayag ni Quito ang kawalang pag-asa (*sense of despair*) dulot ng paghina ng mapagmuning pag-iisip sa bansa. Mungkahi ni Abulad na kailangang basahin ang siniping pahayag sa itaas bilang isang pagsubok sa atin ngayon. Punong-puno ng pag-asa ang pahayag ni Abulad tungkol sa pilosopiya sa Pilipinas:

*Culturally speaking, we are a nation without solid tradition. Is this a state of affairs that one should deplore? Sure enough, we might consider this predicament a weakness, but second thought could reveal it as a blessing and a strength. Of all peoples, we are in the best position to start anew from scratch, and in philosophy this could prove to be a fortune rather than a curse.*⁹

Maaaring ikabit ang kasaysayan ng Pilosopiyang Pilipino bilang proyektong akademiko sa kasaysayan ng pagsasakatutubo (*indigenization*) ng mga agham panlipunan sa Pilipinas. Itong

pangalawa ay nag-umpisa sa mga huling taon ng dekada sisenta, at nagkaroon ng higit na impetu sa panahon ng diktadura. Ang Pilosopiyang Pilipino, sampu ng Sikolohiyang Pilipino (ni Virgilio Enriquez), Pantayong Pananaw (ni Zeus Salazar), at Pilipinolohiya (ni Prospero Covar) ay pinanday ng mga kalagayang panlipunan at kultural na pinasalimuot pa ng mga nag-uumpugang moda ng nasyonalismo.¹⁰ Kaya nga, ang Pilosopiyang Pilipino ay manipestasyon ng ligalig ng panahong pinagbukalan nito – panahon ito ng protesta, sa isang banda; ngunit mailalarawan din bilang panahon ng paghahanap sa sariling kakanyahan ng mga Pilipino bilang kabuuan, sa kabila.

Kung paniniwalaan si Leonardo Mercado, matagal na ring ‘tuta’ ng kaisipang Kanluranin ang mga Filipinong pilosoper. May naganap na ‘kolonyalismo’ sa pamimilosopiya ng mga Filipino, at ang mga pilosopo tulad nina Soren Kierkegaard o Jean Paul Sartre ang itinuturing na ‘kolonisador’. Kung gayon ay maituturing na akto ng pagliligtas ang Pilosopiyang Pilipino.¹¹

Bilang isang ekspresyon ng tinagurian ni Mercado na *nasyonalismong intelektwal*, ang Pilosopiyang Pilipino ay sumasagwan din sa lohika ng paglaban sa hegemonya ng mga teorya o pilosopiyang iniluwal ng Europa at Anglo-Amerika. Ang Sikolohiyang Pilipino, Pantayong Pananaw, at Pilipinolohiya ay laging patungo sa pagkwestyon sa gamit ng modelo at teoryang Kanluranin upang unawain ang Pilipinas bilang isang kabuuan. Kalakip ng pagkwestyon ay ang paghahain ng alternatibo – ang paglikha ng mga kontrak at metodolohiya na nagbubukal sa ‘otentikong’ danas kultural ng mga Filipino, na magagamit sa pananaliksik. Idagdag pa rito ang pangangailangan sa paggamit ng wikang pambansa (i.e. Filipino) sa diskurso. Lahat ng ito ay tinitingnan bilang natatanging direksyon sa isang talastasang pangkabihasnan na maghahatid naman ng pagbubuo ng bansa.¹² Samantala, ang Pilosopiyang Pilipino (sa pormulasyon nito ni Mercado) ay patungo sa paghahanap sa mga naririyang nang moda ng pag-iisip, pangangatwiran, at maging kapaniwalaan ng mga Pilipino tungkol sa sarili, buhay, kamatayan, kapwa, kapaligiran, at iba pang maaaring danasin o arukin. Ang paghahanap sa Pilosopiyang Pilipino ay pagbabakas nito sa mga wika, kagawian at kaalamang bayan tulad ng mito, alamat, epiko, at kasabihan.¹³

Kapwa ang Pilosopiyang Pilipino at mga nabanggit na programa sa agham panlipunan ay matataguriang paghahagilap sa ‘esensya’ ng Pilipino bilang tuntungan o batayan ng analisis o interpretasyon. Gayumpaman, maaalala na isang katangian ng kultura ang pagiging dinamiko. Kung gayon, maitatanong nga kung tahasang ibinabasura ng Pilosopiyang Pilipino (sa naunang pormulasyon ni Mercado) at ng Sikolohiyang Pilipino, Pantayong Pananaw, at Pilipinolohiya ang ganitong pagtingin, o baka may pasubali sila rito – na habang nagbabago nga ang kultura ay may aspeto itong mananatiling naririyang, walang maliw, absoluto.

Kung ibinabasura man o pinasusubalian, mapangangatwiranang nga na kailangan ang ganitong tendensya ng mga proyekto na ang layunin ay bumuo ng identidad o pagkakakilanlan. Ang pagkakakilanlan bilang proyekto ay nangangailangan ng batayan.

Ang tanong kung meron bang Pilosopiyang Pilipino ay laging may inakay na tanong din. Ang ginagawa ba natin ngayon kaugnay ng dalumat ng ginhawa ay paghahanap ng o pagbubuo sa Pilosopiyang Pilipino? Kung ang mga pagpupunyagi natin ay paghahanap, e 'di mayroon nga. Naririyang lamang sila at nakaimprenta sa ating wika. Ang gagawin na lamang natin ay kalkalin ito. Kaya nga laging katuwang ng mga naunang nanaliksik sa Pilosopiyang Pilipino (muli, sa pormulasyon nito ni Mercado) ang linggwistika at antropolohiya.

Mag-iiba ang ihip ng hangin kung paninindigan na ang ginagawa natin ngayon ay isang pagbubuo. Sa tunguhing ito ay higit na kahinahunan ang kailangan. Wika pa ni Salazar,

Kabinahunan din ang nararapat sa pagpapahiwatig o pag-iintindi ng "pilosopiyang Pilipino". Hindi dapat ipakita itong parang kabaligtaran lamang ng anumang nalalaman tungkol sa diwang Kanluranin. Indibidwalista ba ang mga taga-Kanluran? Samakatwid, tayo ay makagrupo, makapangkat, mapag-ibig sa kinabibilangang pamilya, angkan o anupamang kabuuan. Lobikal ba ang mga taga-Kanluran? Samakatwid, tayo'y mapagbuo ng kaisipan. Hindi maaari ang ganitong pag-iisip. Una, sapagkat nagawa na ito – at hindi ng sinumang katutubo, kundi ng mga Kanluranin mismo! Bahagi ito ng kanilang diyalektika o, kung hindi man, ng kanilang pag-iisip na laging may dalawang panig: "oo" o "hindi", "positibo" o "negatibo", "maganda" o "pangit", atbp.¹⁴

Bigwas ito sa uri ng Pamimilosopiyang Pilipino ni Mercado. Halimbawa ng komplikasyong tinukoy ni Salazar sa itaas ang hinuha ni Mercado tungkol sa magkaibang pag-unawa ng mga taga-Kanluran at mga Filipino sa panahon. Palinawag ni Mercado,

The Westerner and the Filipino look differently at time. The Westerner looks at time like a flat river which flows from the past, in the present, and into the future, and finally into the ocean of eternity where the river of time has stopped. In other words, the Westerner holds a strict distinction between the past, the present, and the future. Time runs horizontally or is linear. Since time for the Filipino is non-linear, the future, the present, and the past can somehow mingle . . . Because the Filipino's philosophy of time is non-linear, the future enjoyment tends to be anticipated in the present. That is why he often expects miracles to happen.¹⁵

Sa wari, inilalahad lamang ni Mercado ang pananaw-sa-daigdig ng mga Filipino bilang negatibong kopya ng Kanluraning *Weltanschauung*. Ang ganitong reaktibong tendensya ang

sinusubukan namang kabakahin ni Salazar sa pamamagitan ng kanyang Pantayong Pananaw. Sa pagsusuma ni Ramon Guillermo, may dalawang uri ng diskursong reaktibo.

*Ang una ay ang pagtutol sa pag-iiba na ginagawa ng banyaga sa kanyang sarili sa harap ng “katutubo” upang maigiit ng huli ang kanyang pagkakapareho sa banyaga at sa gayo’y magkaroon ng karapatang matanggap bilang kahanay at kapantay nila. Ang ikalawa naman ay ang pagtutol sa banyaga sa pamamagitan ng pagbubuo ng larawan ng sarili o “kaakuhan” na kabaligtad at kasalungat ng “kakanyahan” ng banyaga, karaniwan hindi upang punahin ang mga pinakabatayang halagahin ng sibilisasyon Kanluranin o kaya magsagawa ng buong-buong pagtiwalaga dito, kundi upang makamit sa hiraharap ang inaasam-asam na “sintesis ng Silangan at Kanluran”.*¹⁶

Sa kasaysayang Pilipino, sina Jose Rizal at mga Ilustrado noong ikalabinsiyam na dantaon ang tagapamandila ng unang uri ng reaktibong diskurso. Walang ibang inasikaso sina Rizal kundi sagutin ang mapanghamak na deskripsyon/pagpapataw ng identidad ng mga Espanyol sa mga indio. Ang pangalawang uri naman ang siyang mahihinuha sa mga obra ni Mercado. Lalo pang mapapalakas ang ganitong paghahanay ng fakt na sa wikang Ingles dumadaloy ang diskurso ni Mercado. Kumbaga’y, laging papalabas ang diskurso ni Mercado; taliwas sa iminumungkahi ni Salazar na talatastasang papaloob (gamit ang wika at dalumatan ng kinakausap at pinag-aaralan ding Kapilipinuhan).

May naiibang tindig naman si Florentino Timbreza tungkol sa Pilosopiyang Filipino. Bagamat nakatuntong siya sa kanyang mga naging guro na naunang naghawan ng landas, si Timbreza ang nagbigay ng eksplesitong paliwanag kung ano ba itong Pilosopiyang Pilipino.¹⁷ Ayon sa nasabing pilosoper, ang Pilosopiyang Filipino ay isang konstruktibong pilosopiya o yaong nagsasaad ng “isang pandaigdigang pananaw, ng isang larawan o persepsyon ng buong katunayan, isang pilosopiya ng buhay”. Bilang ekspresyon ng kabuuang kamalayan, pandaigdigang pananaw, paliwanag at pagpapakahulugan sa daigdig at maging ng uniberso, ang Pilosopiyang Pilipino ay maaaring magmula sa 1. panitikan; 2. mga sinulat ng mga bayani o ninuno; 3. pakikipanayam sa matatanda at katutubo; at 4. mga pampilosopiyang pagninilay.¹⁸

Ngayong mayroon na tayong tinutuntungang depinisyon ng Pilosopiyang Pilipino simulan na nating uriratin ang usapin tungkol sa metodolohiya.

Para saan ang paglikha ng metodolohiya? Sa mga punyagi tungo sa pagbabagong moda at landas, at maging pag-aagham, laging kalakip nito ang pag-asikaso sa metodo. Maaalala ang proyekto halimbawa ni Edmund Husserl na humantong sa pormulasyon ng penomenolohiya.¹⁹ Ganito rin ang dapat tunguhin ng Pilosopiyang Pilipino kung mananatili ito bilang proyekto – ang pormulasyon ng metodolohiya nito.

Laging may sinasagot na pangangailangan ang metodolohiya. Lagi itong nakasandig sa tanong na kung anong kagyat na problema ang kailangang hanapan ng sagot. Sa naunang Pilosopiyang Pilipino, laging katuwang ang linggwistika at antropolohiya sapagkat ang hinahagilap na esensyal ay inaakalang matatagpuan sa wika at kultura. Natural lamang ang ganitong tendensya lalo na kung ang proyekto nga ay ang bumuo ng isang imahen ng pagkakakilanlang Pilipino sa *harap* ng imahen ng Iba. Makikita ang ganitong pagpupunyagi kapwa sa mga ginawa nina Mercado at Timbreza. Ang maituturing na pagkakaiba lamang ng dalawa ay ang medyum na ginamit sa kani-kanilang pamimilosopiya – Ingles ang kay Mercado, Tagalog/Filipino kay Timbreza.

Ngunit habang salik pa rin sa ating pag-iral bilang tao at bilang lipunan ang pagkakakilanlan, lalo na yaong maya't maya kung dalawin ng inferioridad at isip kolonyal, hindi na lamang ito ang problemang kinakaharap natin ngayon bilang isang kabuuan. At ang mga problemang ito, tulad ng kahirapan at kaapihan (sa iba't-ibang larangan), ay hindi masasagot ng simpleng paghahanap sa kung anong esensyal sa ating mga Pilipino. Ang mga problemang ito ay nangangailangan ng ibang metodolohiya.

Kung gayon, ang binubuo nating Pilosopiyang Pilipino ay yaong sumasagupa sa mga suliraning kagyat na kailangang hanapan ng sagot sapagkat ramdam ng sikmura at tumatagos sa kaluluwa. Ang tuntungan ng ganitong panawagan ay ang pamamandila ni Amable Tuibeo na ang pilosopiya ay hindi dapat mawalan ng *kabuluhang panlipunan*.

That philosophy should clarify its language is a valid contention. But, I think to reduce philosophy into a mere 'activity' for the 'logical analysis of statements' . . . is to insulate and isolate philosophers from addressing issues affecting personal and private life. Philosophy must speak loud and clear about the world, its values and meaning – rather than be forever entrapped inside the 'bottle of linguistic puzzles'. To confine philosophy to the tedious discourse on the word rather than on the world is to deprive philosophy of social relevance.²⁰

Tungo rito ang suhestyon na maging *interdisiplinaryo* ang Pilosopiyang Pilipino. Hikayat ni Max Horkheimer²¹ ang ganitong moda ng pananaliksik sa Pilosopiyang Panlipunan – ang makinabang ang Pilosopiya hindi lamang sa mga *output* ng pananaliksik ng iba pang dalubhasa o disiplina, kundi maging sa mga metodolohiya ng mga ito. Ito ay upang tingnan ang mga Pilipino sa lenteng pilosopikal sa parehong paraang diakroniko at sinkroniko. Na laging ang tuntungan ay ang 'dito' at 'ngayon'. Mababanaagan ng pagiging *interdisiplinaryo* ang pag-aaral ni Albert Alejo tungkol sa hermeneutika ng loob.²² Mula sa kanyang paglubog at pakikiranas sa buhay ng mga manggagawa, mga tao sa looban, at iba pang itinuturing na nasa gilid (*marginalized*) tulad ng mga Lumad, pagkamangkaha at pagtataka ang naabot ni Alejo na nagtulak sa kanya na abot-tanawin (hiram mula kay Padre Roque Ferriols) ang kasalimuutan

ng loob. Ang pag-abot tanaw ni Alejo ay nag-umpisa sa pagharap sa mga naunang pag-abot tanaw sa loob, gaya ng kina Salazar, Mercado, Ileta, at iba pa. Ang pagharap na ito ay sinundan ng paghukbang para lapitan ang inaabot-tanaw. Ang mga paghukbang ay linggwistiko, sosyolohikal, literari, politikal tungo sa pag-unawa kung paanong inihahayag ng 'loob' ang sarili nito sa *katunayan* ng kultura, etika/moralidad, teolohiya, at pamahalaan.

Ilan pang usaping maaaring paghawanan ng landas ng Pilosopiyang Pilipino ay ang populismo sa Pilipinas ngayon. Maaaring sipatin ng Pilipinong pilosoper ang penomenong ito gamit ang analisis ng mga sosyolohista sa 'demokratisasyon' ng espasyong politikal na idinudulot ng *social media* tulad ng *facebook* – demokratisasyong nagbunsod naman ng paglaganap ng *fakenews*; maaari niya rin itong silipin gamit ang historiograpiya – ang pagbabanggaan ng mga alaala tungkol sa panahon ng Batas Militar (bilang Panahon ng Sigwa versus *Golden Age*). Maaaring kalkalin din (at nang tuluyang mailantad) ang talamak na tribyalisasyon at reduksyon ng katawan sa *War on Drugs* ng nakaraang administrasyon Duterte. Pinaliliit ang pagkatao ng tao dahil siya ay nasa impluwensya ng droga, *ergo* kapaslang-paslang at hindi na kwestyon ang karapatang pantao ng pinaslang sapagkat hindi na nga tao. Nito lamang, naging paksa ang panukalang batas na lumikha ng *Maharlika Wealth Fund* na ang pondo ay magmumula sa *Social Security System* at *Government Service Insurance System*. Bakit ganito ang reaksyon ng tao sa panukalang batas? Anong mga dalumatan ang binangga nito? Magiging sapat kaya ang pangungumbinsi mula sa istadistika o ekonomiks para mapapayag ang balana na gamitin sa *investment* ang pondo para sa kanilang retirement, halimbawa?

Katulad sa anumang panahon, ang henerasyon ngayon ay humihingi ng pamimilosopiya upang pumuna, mangalampag, manggising. Higit sa ano pa man, ang temang ito ang dapat taglayin ng Pilosopiyang Pilipino nang hindi malubog sa kawalang-halaga (*irrelevance*).

Isang moda ng isang mapanuring pamimilosopiya ay manakanakang 'pagbabalik sa loob', halungkatin ang mga dalumat dito at kapain ang posibilidad sa gamit ng mga dalumat para unawain ang sarili o pangkat na kinabibilangan. Isang halimbawa ng dalumat na mapakikinabangan natin para magbulaybulay tungkol sa mga nabanggit na isyu sa itaas ay ang ginhawa. Batay na rin sa mga giya nina Salazar, Timbreza at Mercado, subukan nating sagutin kung ano ba ang ginhawa, at bakit ito mahalaga sa pag-unawa ng kaisipang Pilipino.

Ilang tala tungkol sa ginhawa

I

Sa pagsasakasaysayang ginawa ni Preciosa de Joya tungkol sa pilosopiya sa Pilipinas, nabanggit niya ang diumano'y *Philosophy of the Masses*.²³ Tuon nito ang praksis ni Leonardo Mercado na hagilapin ng mga 'sangkap' (*elements*) ng Pilosopiyang Pilipino mula sa metalinggwistika ng mga wika sa Pilipinas at penomenolohiya ng pag-uugali ng mga Pilipino. Nauna nang imbestigahan ng naturang pari ang mga termino/konsepto tulad ng *loob*. Ang kasalukuyang pananaliksik ay patungo sa kaparehong direksyon. Ang hanapin ang puwang ng *ginhawa* sa Pilosopiyang Pilipino. Sa hangaring ito, importanteng balikan ang mga ideya ni Zeus Salazar tungkol sa naturang dalumat.

Kung babalikan ang paliwanag ng naturang historyador-etnolohista sa tatluhanang-panahunang pagtingin ng Katipunan tungkol sa daloy ng kasaysayan ng Katagalugan, mapapansin na ang ikatlong salansan ay tumutukoy hindi lamang sa pagbawi ng Kalayaan, kundi pati na rin ng ginhawa.²⁴

Nauna nang binalangkas ng Katipunan ang lohika ng paninindigang pangkasaysayang ito sa isang dokumentong may petsang Enero 1982 (i.e. *Casaysayan, Pinagcasunduan; Manga Daquilang Cautosan*). Isinalaysay sa naturang dokumento ang pagnanasang 'jumiualay' sa Espanya udyok na rin ng 'malabis niyang ugali, matigas na loob, catacsilan at iba pang carumaldumal na gaua'.²⁵ Pasisidhiin pa ang paninindigan ito sa *Ang Dapat Mabatid ng mga Tagalog* ni Andres Bonifacio. Sa naturang sanaysay, binuod na ng Supremo ang karahasan ng dantaunang kolonyalismo sa kapuluan. Inilarawan ang ilang aspekto ng maginhawang kaayusan bago ang *Conquista*, ang pangako ng pag-aakay na gagawin ng Espanya sa kinakaibigan noong Katagalugan, ang pagsira sa pangakong ito, at ang layong bawiin ang Kalayaan sa pamamagitan ng pagpapalitaw ng liwanag ng katotohanan. Itong huli, siyempre pa, ay ituturing nating prerekisito para sa isang napipintong paghihimagsik/himagsikan.²⁶

Balingan natin ng ilan pang pagmumuni ang *Casaysayan*. Ilang kapsulang naglalaman ng mga kadahilanan ng pagnanasang humiwalay sa Espanya ay pawang hanapbuhay ang motibasyon – buwis, kaltas sa sahod, kita o ani, singil sa Aduana, hindi paglalahok sa mga Tagalog sa mga kasunduan may kinalaman sa kalakalan, pagpapahintulot na maagaw ng ibang lahi ang hanapbuhay ng mga Tagalog, hindi pagbibigay sa mga Tagalog ng mga pribilehiyong ibinibigay ng Espanya sa mga mamamayan nito. Mga hinaing ito na sa tuwina ay magpapalamlam sa ipinangalandakang 'progreso' na ipinangako ng Espanya sa mga inaakay na indio.

Bumubukal sa ekonomiya ang ideolohiyang mapanghimagsik ng Katipunan. Pangunahing ugat ng kanilang nagpupuyos na galit sa Espanya ay mga isyung agraryo at pangkalakalan. Kumbaga'y

malapit sa sikmura! Malaon nang sinusubukan ng Bagong Kasaysayan na salungguhan ang pagkakaiba ng paninindigan ng Katipunan at Propaganda. Itong pangalawa'y nakatuon talaga sa pagpapahilom ng inferioridad na nararamdaman sa harap ng Iba (i.e. ang mga *Peninsular*.) na kalaunan ay mararadikalisa na lamang dahil sa layuning protektahan ang mga pribilehiyong inilalaan para sa kanilang uri (i.e. *principalia*). Walang pakialam ang Katipunan sa isyu ng identidad, sapagkat matatag ang kanilang pagkakakilala sa sarili. Kung may aspektong pang-identidad man ang kanilang pakikibaka, maaaring makita ito sa paggamit mismo ng wikang Tagalog sa kanilang mga sulatin at komunikasyon; maging ang taguri nila sa sarili bilang mga Tagalog na, siyempre pa, ay tumutukoy diumano sa lahat ng “tumubo sa Sangkapuluang ito”.²⁷ Mas nauunawaan nila ang inhustisya sa loob ng kaayusang kolonyal dahil sa mga nabanggit na komplikasyon sa ekonomiya. Mas nakatuon sila sa pagpapabalik ng ginhawa.²⁸

Muli, sa isang pagkakataon ay nabanggit ko na ang ginhawa ay isang batayang konsepto na ginamit sa diskurso ng Katipunan para subukin, kung hindi man tuluyan nang lansagin, ang namumutawing lohika ng lehitimasyon ng kolonyalismo sa kapuluan.²⁹ Simple lamang ito. Walang idinulot na ikaiigting ng ginhawa ang pagkapadpad ng mga Espanyol sa Katagalugan, sa halip ay negasyon nito ang natamo ng mga indio. Ang Himagsikan ay isang paraan upang pabalikin ang ginhawa kay Inang Bayan/Haring Bayang Katagalugan.

II

May kalawakan din ang kalaganapan ng ginhawa bilang isang dalumat. Kalat ito sa mundong Austronesyano.³⁰ Kung pagbabatayan ang mga kogneyt nito sa ibang wika sa Timog-Silangang Asya at Pasipiko mapapansin na ang ginhawa, maliban sa ilang realisyong maaapuhap sa itaas, ay tumutukoy sa paghinga. Makikita itong huli sa mga wikang Mansaka at Maranao bilang *g-inawa* sa Mindanao; Aklanon, Cebuano, Hiligaynon, Romblomanon, at Waray bilang *g-inháwa* sa Kabisayaan, at Bikol bilang *g-inháwa* sa Luzon. Mula rito, maaaring sabihin na sa kamalayang Austronesyano ang ginhawa ay tumutukoy talaga sa pinakabatayang elemento ng buhay, kung hindi man ito tumutukoy sa buhay *per se*. Sa Tausug, ang gi-nhawa ay nangangahulugang loob na bahagi ng tao, kaluluwa, at pag-iisip, samantalang sa Tagalog, ang kaparehong kataga ay nangangahulugan naman kasaganahan at maalwang o komportableng pamumuhay.³¹

Bilang batayan, mauunawaan nga natin lalo kung bakit napakainam ng ginhawa bilang panubok sa karahasang epistemiko na dulot ng kolonyalismo. Itong huli ay negasyon ng buhay mismo. Kaya naman ang himagsikan ay nagmimistulang laban para sa buhay.

Dulot na rin ng ilang prosesong linggwistiko (at historikal na rin marahil), magkakaroon ng kabuluhang sosyo-ekonomiko at sosyo-politikal ang ginhawa sa wikang Tagalog (katulad

ng pagkakagamit nito ng Katipunan). Pinangunahan ni Zeus Salazar ang pagpupunyagi sa paghawan ng landas tungo sa pag-unawang pilosopikal sa ginhawa. Nauna niyang binalangkas, bilang ambag sa noon ay umuunlad pa lamang na Sikolohiyang Pilipino, ang ugnayan ng katawan, kaluluwa at ginhawa. Wika ni Salazar,

Ang kabuuan ng mga katangian at gawaing pandamdamin at pandama ng tao, ang kanyang persepsiyon sa anumang nangyayari sa loob at labas ng kanyang pagkatao, ang mga ito ay may malalim na pagkakaugnay sa ginhawa. Katunayan, ang ginhawa ang siyang batayan ng kaayusang pandamdamin at pandama ng tao. Ang ginhawa ang siyang nagbibigay ng 'gaan sa buhay' at ng kabaligtaran nito.³²

Sa naturang pagtatahip-dunong, ginamit ni Salazar ang iba't ibang datos mula sa etnograpiya at kasaysayan. Karaniwang puntirya, halimbawa, ng aswang ang atay sapagkat narito ang ginhawa. Kaya naman sa Bikol, isang kaugalian na kapag namatay ang datu ay isinasama sa kanyang ilibing ang isang alipin. Taliwas sa karaniwang akala, ginagawa ito hindi upang may makasama ang datu sa kabilang buhay kundi upang lansihin ang aswang. Sa halip na atay ng datu, ang atay ng alipin ng makukuha o mangangasab ng aswang. Samantala, ang pagpapanatili ng kaluluwa sa loob ng katawan ay pagpapanatili rin ng ginhawa.³³ Dito naman umiinog ang buong mekanismo ng etnomedisina kung saan ang babaylan ang pangunahing personahe. Mula sa nabanggit, mauunawaan ang kahalagahan ng anting-anting. Ang paglabas o pagkuha (ng aswang, halimbawa) ng kaluluwa mula sa katawan ay itinutumbas sa masamang pakiramdam o sakit. Ang pagiging malusog ay nangangahulugan namang laging nasa katawan ang kaluluwa. Sa layuning ito ginagamit ang anting-anting – na hindi makalabas/makuha ang kaluluwa sa katawan. Kaya naman hinahangaan sa pamayanan ang mga Bayani.³⁴ Tatuan kasi ang mga kalalakihang ito tanda na rin ng kanilang ambag sa pangangayaw. Hinahangaan (at kinatatakutan na rin) sapagkat ang tatu ay nagsisilbi ring anting-anting. Kumbaga, ang tatu ay nangangahulugan hindi lamang ng kalakasan kundi pati na rin ng kalusugan ng isang bayani.³⁵ Mula sa simpleng 'paghinga', ang ginhawa ngayon ay nangangahulugan na ring 'maganda/mabuting pakiramdam'.

Sa teorisasyon din ni Zeus Salazar matatagpuan ang pagbibigay ng kabuluhang ekonomiko-politikal sa ginhawa. Umiinog diumano ang lahat ng gawain/kabihansan sa barangay sa layuning magdulot ng ginhawa sa loob ng mismong barangay. Nabanggit na sa itaas ang pundamental na gawain ng Babaylan kaugnay ng etnomedisina. Lagpas dito'y malaki ang ginagampanan papel niya sa relihiyon pati na rin sa agrikultura. Sa pangangayaw naman mabibigyang saysay ang gawain ng datu at bayani. Pangunahing layunin nito ang pangunguha ng mga magiging alipin. Itong huli naman ay ipupunta sa nangayaw na barangay upang bumuo ng lakas-pagsaka, maliban sa mga mapupugot na ulo na iaalay sa mga anito upang 1) mapanatiling masagana ang ani; 2) maging palaanak ang mga alagang hayop; 3) upang maging palaanak ang babae. Pansinin na ang sentral na motibasyon ng pangangayaw ay ang pagpaparami ng

lakas-pagsaka na bubungkal sa anumang potensyal ng lupa. Siyempre pa'y mahalaga rin ang ginampanang papel ng mga panday/anluwagi para sa paglikha ng mga kagamitang gawa sa bakal o kahoy. Mula sa mga nabanggit tungkol sa pangangayaw – lohikal na sabihin na ang mga gawaing kalakip nito ay patungo sa pagpapanatili na maayos ang suplay ng pagkain sa loob ng barangay. Bagamat sapin-sapin ang manipestasyon ng ginhawa sa loob ng barangay, pangunahing manipestasyon pa rin nito ang pagkakaroon ng sapat (kung hindi siksik, liglig at umaapaw, ika nga ng El Shaddai) na pagkain.³⁶

III

Natukoy na natin ang ilang kahulugan ang ginhawa – hindi na lamang ito simpleng paghinga at pagiging malusog, tumutukoy na rin ito sa katiyakan ng pagiging busog, at ang may kalawakang kahulugan na mabuti/magandang pakiramdam. Mula sa mga nabanggit na, kailangang salungguhitan na ang ginhawa ay dapat unang maramdaman ng o makita sa katawan. Walang anumang kabuluhang metapisikal ang ginhawa. Mas materyal ito kaysa ispiritwal. Kahit na ang kakabit na konseptong kaluluwa na sa paniniwala ay kailangang panatilihing nasa loob ng katawan ay hindi makapagbibigay ng inaakalang dimensyong ispiritwal sa pagpapakahulugan o pag-unawa sa ginhawa ng mga Pilipino bago ang kolonisasyong Espanyol.

Nais ko lamang bigyang diin ang nauna nang punto. Ang ginhawa ay dapat na naisasadaigdig! Maituturing na patunay nito ang pagkakaugnay ng ginhawa at kasagahan. Ayon pa kay Consuelo Paz,

*Another set of cognates that relate to the topic of well-being, likewise meaning absence of want or free from pressures or problems, is that which includes Tausug and Badjaw, kasangyangan (peaceful, order); Naga Bikol and Sorsogon, kasanggayahan (prosperity, free from pressure/problems); and Tagalog, kasaganahan (prosperity). The initial ka- and final -an/-han are affixes in these contemporary forms. It is proposed here, albeit tentatively, that these words could have come from *(ka)sangyaga(an). The g in the earlier form developed into a homorganic velar nasal written as ng *sangyanga; then on the affixation of -an, the final -a of the stem and that of the affix underwent complete assimilation of became one, resulting in Tausug and Badjaw kasangyangan. In Bikol and Sorsogon, y and g underwent metathesis or changed places resulting in kasanggayahan. The Tagalog cognate underwent a more complex change: y developed into a homorganic n on assimilation to the nasal ng (*sangnaga); metathesis of n and g on the assimilative pull of homorganic ng (*sanggana) then this ng underwent complete assimilation to the following g (saggana), which then simplified into a single g since Tagalog does not have geminate or double consonant, hence kasaganahan.³⁷*

Kaya naman maaaring gamiting magkasingkahulugan (sa wikang Tagalog) ang ginhawa at kasaganahan.

Kung iuunat nga natin ang ginawang analisis sa itaas, bumabangga talaga ang ginhawa sa anumang proyektong kolonyal, lalo na kung ang pagtutuunan ng pansin ay ang paggamit sa relihiyon (i.e. Katolisismo) upang isakatuparan ang huli. Ang relihiyon bilang aparatong kolonyal ay laging nananawagan sa pagiging kalugod-lugod ng tao para sa langit. Lagi't lagi ngang kailangan *i-reinforce* ng kolonyalismo ang kamatayan bilang isa sa mga sandigan ng ideolohiya nito. Ang buhay sa daigdig ay preparasyon lamang para sa dapat asamin na kalangitan. Iba't ibang seremonya at tradisyon ang kailangang danasin ng katawan upang makamit ito. Isa na rito ang pagpapasailalim sa titig ng kumpisalan. Tinalakay na, halimbawa, ni Francis Gealogo ang institusyonal na pangingialam na ito.³⁸ Kailangang isuko ng isang nangungumpisal ang ilang ikaliligaya dulot ng libog (na isa naman talagang manipestasyon ng ginhawa bilang magandang pakiramdam) upang maging kalugod-lugod sa langit.

Ang tahasang pangingialam ng kolonyalismo sa ahensya ng katawan ang isa sa mga malinaw na pagbanga nito sa ginhawa ng tao.

Ilang halimbawa pa ang maaaring banggitin. Ang *polos y servicios* o sapilitang paggawa ay isang pagsasawalang-ginhawa. Maliban sa wala itong bayad (taliwas sa naunang kautusan), may palo pa! Isang komplikasyong dulot nito ay ang pagkakatengga ng mga lupain sa ilang probinsya. Dinadala kasi ang mga kalalakihang edad 16 hanggang 60 sa Cavite, halimbawa, upang gumawa ng galyon.³⁹ Karamihan sa kanila ay mula sa Kabisayaan, dahil na rin sa tanyag sila sa pandaragat. Bilang resulta nito ay ang kawalan ng mga magtatanim ng pala, na magbubunsod ng gutom sa mga naiwan. Tandaan na isa sa mga pangunahing manipestasyon ng ginhawa ay ang pagiging busog.

At ilan bang pag-aaklas/paghihimagsik bago ang Himagsikang 1896 ang idinulot ng pangingialam ng kolonyalismo sa katawan at lupa? Ang pag-aaklas ni Sumuroy noong 1649-1650, pag-aaklas ni Francisco Maniago noong 1660-1661, at ang pag-aaklat agraryo sa Batangas, Cavite, Laguna at Bulacan noong 1745 ay ilang halimbawa lamang. Kaya nga, ang ginhawa ay kinasasangkutan talaga ng kaugnayan ng katawan sa lupa na pinanggagalingan ng ikabubuhay nito.

IV

Ang ganitong direksyon ng analisis ay maaari rin nating matunghayan sa paminggalang bayan (*community pantry*). Itong huli ay maituturing na inisyatibang bayan sa kabila ng kapabayaan ng nakaraang administrasyon, at kawalang-kakayahan nito na panatilihin ang ginhawa ng

taumbayan sa gitna ng dinaranas na pandemya. Interesante nga na sa Maginhawa Street sa Diliman, Lunsod Quezon ito naunang naitayo.

Mahalaga ang gampanin ng pamahalaan sa pagdudulot ng ginhawa. Nasa ibaba ang ilang tala.

Bagamat isinasalin sa wikang Ingles ang pamahalaan bilang *government*, at sa wikang Kastila ay *gobierno*, marapat na salungguhitan pa rin ang pagkakaiba ng nauna sa dalawang salin kung pag-uusapan ay ang mga kahulugan nito. Sa layuning ito, marapat na alamin ang pinagmulan ng pamahalaan sampu ng ibang dalumat na maikakabit dito.

Kaugnay nito, dapat ding alamin kung kailan unang lumitaw ang pamahalaan sa leksikograpiyang Pilipino. Bilang pagpapalalim, bigyan ng higit na pansin ang mga penomeno at puwersang pangkasaysayan sa panahon na unang nakita sa talasalitaang Pilipino ang naturang katagadalamat (bagamat masasabi din na marahil ay ginagamit na ng mga Tagalog ay naturang salita sa mga talastasan bago pa man masilayan nila ito sa mga diksyonaryo).

Iminumungkahi na bahala ang salitang ugat ng pamahalaan. Alalaumbaga’y binubuo ito ng bahala at ng unlaping pang- at hulaping –an. Ang pang-bahala-an sa kalauna’y magiging pam-bahala-an, pagkatapos ay hindi na masasambit ang tunog ng /b/, samakatuwid ay pamahalaan? Sentral ang dalumat ng bahala.

Ano ang bahala?

Sangguniin natin ang unang diksyonaryong nalimbag sa Pila, Laguna noong 1614 – ang diksyonaryo ni San Benaventura. Narito ang ilang entri⁴⁰:

Cuydado : Bahala pp : interior que le da pena, nagbabahala .2.ac. estar con cuydado, ypinagbabahala .2. P. la persona que se le da, pinagbabahalaan co ding masacqit, realmente que meda mucho cuydado, imp : pabahalaan mo aco. t. magvalacanan bahala, pierde cuydado que ami cargo queda.

Dito’y *cuydado* o *cuidado* (pakialam o care sa Inggles) ang salin ng bahala. Maliban dito’y dapat ding salungguhitan ang *pena* (hiya o shame). Malinaw na pinag-uugnay sa entring ito ang bahala at hiya bilang mga pakiramdam (i.e. *interior que le da pena*). Maiuugnay pa nga ito sa sinabi ni Emilio Jacinto sa kaniyang Kartilya, “Sa taong may hiya, ang salita’y panunumpa”. Maliban sa ang bahala ay pagkakaroon ng pakialam kaugnay ng hiya, mabibigyan pa ito ng kahulugan bilang pagkakaroon din ng responsibilidad (i.e. *pabahalaan mo aco. t. magvalacanan bahala, pierde cuydado que ami cargo queda*). Malimit nating maririnig sa kaibigan o kamag-anak natin sa tuwi-tuwina ng kailangan natin ng tulong na “Akong bahala riyan!”. Ang naturang pahayag ay pag-atas ng nagsabi sa sarili niya ng responsibilidad.

Oluidarse : Valan bahala pp : de la injursa hecha a el, duo dic .Vi. Perdonar : vinala con an bahala ang tanang vyca mong masama sa acqin, ya me e oluidado de todas las palabras malas q- me dijiste.

Sa pangalawang ibinigay na entri, ginamit ang bahala kasama ang *valan* o walang bilang salin ng *oluidarse* o *olvidarse* (limot). Mahihinuhanang iba na sa nauna ang kahulugan ng bahala. Masasabing ‘alalahanin’ ang ibig sabihin ngayon ng bahala (i.e. *vinala con an bahala ang tanang vyca mong masama sa acqin*, o ‘winalang bahala ko ang tanang wika mong masama sa akin’). Maiuugnay pa ito sa susunod na entri.

Peturbar : Bigaybahala pp : al que esta fotegado, duo dic: bigaybahala.l.dan enqen tender alquie to, hovag cang magbigay bahala fa acqin, nome perturbes.

Dito’y mas lumilina sa maaari talagang alalahanin din ang ibig sabihin ng bahala (i.e. *hovag cang magbigay bahala fa acqin*, o ‘huwag kang magbigay bahala sa akin’).

Kumbaga, implisito sa kahulugan ng pamahalaan ang responsibilidad at pakialam na bumubukal sa hiya, na kapag hindi nito nagawang bigyang ginhawa ang Bayan ay mayroon dapat itong alalahanin o sa madaling sabi pa’y dapat itong mabahala.

Maiuugnay nga ang bahala bilang tungkulin, pakialam, at hiya sa mismong ideolohiya ng Katipunan hinggil sa Pinuno. Sa *Ang Bayan at ang mga (Gobierno) Pinuno* na bahagi ng *Liwanag at Dilim* ni Emilio Jacinto, nabanggit na rin ang Pamahalaan bilang ‘pinakaulo, ng isang kapangyarihang una sa lahat na sukat makapagbigay ng magandang ayos, makapagpanatili ng tunay na pagkakaisa at makapagakay sa hanganan ninais). Ang mga Pinuno ng Bayan naman ang siyang gaganap ng kapangyarihang nabanggit.⁴¹

Ano ang tungkulin ng Pamahalaan sampu ng Puno ng Bayan? Ito ay ang “umakay sa Bayan sa ikagiginhawa. At ang hindi pagkatamo sa tungkulin ito, kung ‘maghirap at maligaw ay kasalanan nila”. Sa sandaling nagkasala ang Pamahalaan at ang Pinunong Bayan sa Bayan, hindi nga sila makaliligtas sa parusa sapagkat ang kapanagutan nila ay nasa Bayan mismo (Ang kadahilanan nga ng mga Pinuno ay ang Bayan, at ang kagalingan at kaginhawahan nito ay siyang tanging dapat tunguhin ng lahat nilang gawa at kautusan).

Binigyang linaw din sa *Liwanag at Dilim* ni Jacinto na maling isiping ang Pinuno ay panginoon ng Bayan. Matatandaang eksplisito nang sinabi sa *Mga Aral ng Katipunan ng mga A.N.B* na “Maitim man at maputi ang kulay ng balat, lahat ng tawo’y magkakapantay; mangyayaring ang isa’y higtan sa dunong, sa yaman, sa ganda, ngunit di mahihigtan sa pagkatawo”. Maliban pa rito’y ang kapangyarihan ng Pinuno ay ipinagkaloob ng Bayan. Na bagamat ang Bayan ay

may utang na loob sa kaniya dahil sa ang kanyang tungkulin at matwid ay laan para sa una, ito naman ay sinusukat sa kapakinabangan at niloloob ng Bayan.

Ang pag-ibig at pagmamahal ng Bayan ang siyang pinagbubukalan ng kapangyarihan ng mga Pinuno. Hindi ito makukuha sa dahas o takot, kundi sa “maganda’t matuid na pagpapasunod”.⁴² Sa kasamaang palad, taliwas sa mga ibinigay na obserbasyon ang nakaraang administrasyon (na binansagan ng isang Pilipinong pilosoper na si Jose Mario de Vega bilang Fentanylismo).⁴³

Kaya natural lamang siguro na umasa na lamang ang tao sa sarili at sa kapwa (bilang ekstensyon ng sarili). At ito nga ang makikita sa paminggalang-bayan. Higit sa ano pa man, isa itong pakikipagkapwa-tao. Ramdam ang gutom na dinaranas ng iba sapagkat ang iba ay hindi naman talaga iba kundi larawan din ng sarili. Ang ginhawa ng sarili ay dapat maramdaman din ng iba. Kaya mapangangatwiran ang pagturing ng ilan sa paminggalang bayan bilang bayanihan. Makikita ang sama-sama pagbubuhay sa isa’t-isa.

May nagsasabi na rebolusyonaryo ang paminggalang-bayan (na naging dahilan pa ng pagkakared-tag nito sa mata ng ilang ‘kritiko’)⁴⁴. Ayon sa mga ito, komunista di-umano ang paminggalang-bayan sa Maginhawa. Ang batayan ng naturang akusasyon ay ang simpleng paggamit sa pangungusap na “*From each according to his ability, to each according to his needs*” (Aleman: *Jeder nach seinen Fähigkeiten, jedem nach seinen Bedürfnissen*). Islogan kasi itong huli na matatagpuan sa aklat ni Karl Marx na *Kritik der Gothaer Programms*. Walang reserbasyon ang dapat na maramdaman o makita sa ganitong pagtataguri. Sa gitna ng kalisyangan, ang akto ng kabutihang loob ay isang akto ng ‘rebolusyon’.

Ilang huling tala

Ang pilosopiya ay isang aktibidad. Kailangan itong maya’t mayang gawin. Ganoon din ang dapat mangyari kung ang nais ay ang pagpapatingkad pa ng Pilosopiyang Pilipino. Sa giya ng mga naunang Pilipinong pilosoper, inihapag ang isang pagninilay tungkol sa ginhawa kaugnay ng kasalukuyang pandemya at kung paanong ang mga Pilipino ay nagsusumigasig na mabuhay sa gitna nito. Sa giya nina Mercado at Timbreza, langkapan na rin ng ilang ideya mula kay Zeus Salazar (na kung tutuusin ay isa naman talagang pilosoper ng kasaysayan), maaari pang unatin ang pag-unawa ng mga Pilipino tungkol sa ginhawa, sa isang banda; at sa Pilosopiyang Pilipino, sa isa pa.

Hindi pa tapos itong punyagi. Maaari pa itong dugtungan. Ang ginawa sa ngayon ay hagilapin ang ilang sangkap ng pilosopiya ng ginhawa sa ating wika, kultura at kasaysayan. Sa ikalalago pa nito, maaari rin namang gamitin ang penomenolohiya, halimbawa, upang pulsuhan ang likas na danas ng mga Filipino sa ginhawa. Sa metapora’y isang paglundag pa lamang ang ginawa sa kasalukuyang papel. At maaari itong ituring na imbitasyon na tuluyan nang languyin at sisirin ang kalawakan at kalaliman ng ginhawa.

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¹ Maaaring tingnan ang draft ng salaysay bilang Roland A. Macawili, *Ginhawa and the Interpretation of Colonialism with Reference to Indio's Reaction to Polos y Servicios: An Overview*. https://www.academia.edu/28107831/Ginhawa_and_the_Interpretation_of_Colonialism_With_Reference_to_Indios_Reaction_to_Polos_y_Servicios_An_Overview. Inakses 5 Disyembre 2022.

² Emerita Quito, “Lectures on Comparative Philosophy” sa *A Life of Philosophy: Festschrift in Honor of Emerita Quito* (Manila: De La Salle University Press, 1990), pp. 497-527.

³ Tingnan ang Leonardo Mercado, *Elements of Filipino Philosophy* (Tacloban City: Divine Word University Publications, 1974).

⁴ Quito, *op.cit.*

⁵ Roque J. Ferriols, S.J. *Pambungad sa Metapisika* (Quezon City: Office of Research and Publications Ateneo de Manila University, 2002), pp. 277-285.

⁶ Ibid.

⁷ Ibid.

⁸ Ibid.

⁹ Romualdo E. Abulad, “Introduction” sa *A Life of Philosophy: Festschrift in Honor of Emerita Quito* (Manila: De La Salle University Press, 1990), iv.

¹⁰ Para sa kasaysayan ng naturang ‘programa tungo sa pagsasakatutubo’, tingnan ang ikalimang kabanata ng S. Lily Mendoza, *Between the Homeland and the Diaspora: The Politics of Theorizing Filipino and Filipino-American Identities* (New York: Routledge, 2002), pp. 43 – 122.

¹¹ Tingnan ang Emmanuel C. de Leon at Marvin Einstein S. Mejaro, “An Interview with Leonardo Nieva Mercado, SVD”, sa *Kritike* Volume 10 Number 2 (Disyembre 2016): 1-20.

¹² Mababasa ang ganitong programatikong paninindigan sa mga akda ni Zeus A. Salazar, halimbawa, na mababasa sa Atoy Navarro, Mary Jane Rodriguez, at Vicente

Villan. *Pantayong Pananaw: Ugat at Kabuluhan Pambungad na Pag-aaral ng Bagong Kasaysayan* (Lunsod Quezon: Palimbagan ng Lahi, 2000).

¹³ Makikita ang ganitong direksyon sa pananaliksik sa Leonardo Mercado, “Soul and Spirit in Filipino Thought”, sa *Philippine Studies* 39 (1991): 287-302.

¹⁴ Zeus Salazar, “Ilang Batayan para sa Isang Sikolohiyang Pilipino”, sa Rogelia Pe-Pua (pat.), *Sikolohiyang Pilipino: Teorya, Metodo, at Gamit* (Quezon City: University of the Philippines Press, 1982), p. 54.

¹⁵ Leonardo Mercado, *Applied Filipino Philosophy* (Tacloban City: Divine Word University Publications, 1977), pp. 33 – 35.

¹⁶ Ramon Guillermo, *Pook at Paninindigan: Kritika ng Pantayong Pananaw* (Quezon City: University of the Philippines Press, 2009), p. 53.

¹⁷ Tungkol sa kasaysayan ng pormulasyon ni Florentino Timbreza ng Pilosopiyang Filipino, tingnan ang Emmanuel C. De Leon, *Mga Tomasino sa Pilosopiyang Filipino* (Maynila: Aklat ng Bayan, 2019), pp. 87 – 129.

¹⁸ Florentino Timbreza, *Sariling Wika at Pilosopiyang Filipino* (Quezon City: C&E Publishing, Inc), pp. 3 – 5.

¹⁹ Tingnan ang Edmund Husserl, *Ideas: General Introduction to Pure Phenomenology* (New York: Collier Books, 1962).

²⁰ Amable Tuibeo, *Introduction to Philosophy: A New Perspective* (Manila: FCA Printhouse, 2010), p. 16.

²¹ Nabanggit ito ni Horkheimer sa kanyang inaugural speech sa *Institut für Sozialforschung*. Maaaring makita sa <https://www.marxists.org/reference/archive/horkheimer/1931/present-situation.htm>

²² Albert E. Alejo, *Tao po! Tuloy!: Isang Landas ng Pag-unawa sa Loob ng Tao* (Quezon City: Office of Research and Publication Ateneo de Manila University, 1990).

²³ Preciosa A. De Joya, *In Search of Filipino Philosophy* (Singapore: National University of Singapore, 2013), pp. 186-190.

²⁴ Tingnan ang Zeus A. Salazar, “A Legacy of the Propaganda: The Tripartite View of Philippine History”, sa Zeus A. Salazar (ed.), *The Ethnic Dimension: Papers on Philippine Culture, History and Psychology* (Cologne: Caritas Association for the City of Cologne, 1983), pp. 107-126.

²⁵ Makikita ang dokumento sa Jim Richardson, *The Light of Liberty: Documents and Studies on the Katipunan, 1892-1897* (Quezon City: Ateneo de Manila University Press, 2013), pp. 6-20.

²⁶ Mula sa pagkakasipi ng Reynaldo C. Ileta, *Pasyon and Revolution: Popular Movements in the Philippines, 1840 – 1910* (Quezon City: Ateneo de Manila University of the Philippines, 1979), pp. 82–83. May bersyon ito, na bahagyang iwinasto ang pagbaybay ng ilang salita ayon sa kasalukuyang Sistema, sa Virgilio S. Almario, *Panitikan ng Rebolusyon(g 1896)* (Maynila: Komisyon sa Wikang Filipino, 2013), pp. 136-138.

²⁷ Tingnan ang Emilio Jacinto, “Katipunan nang manga A.N.B. – Sa May Nasang Makisanib sa Katipunang Ito”, sa Adrian E. Cristobal, *The Tragedy of the Revolution* (Makati City: Studio 5 Publishing Inc., 1997), p. 46; José P. Santos, *Buhay at mga sinulat ni Emilio Jacinto* (Manila: José Paez Santos, 1935), pp. 59–63.

²⁸ Matutunghayan ang ganitong paninindigan ng Bagong Kasaysayan sa Zeus A. Salazar, *Ang Kartilya ni Emilio Jacinto at ang Diwang Pilipino sa Agos ng Kasaysayan* (Lunsod Quezon: Palimbagan ng Lahi, 1999).

²⁹ Macawili, *op.cit.*

³⁰ Tingnan ang disertasyong Ma. Carmen V. Penalosa, *Hanapbuhay: The Filipino Bureaucrat’s Quest for Ginhawa in the Workplace: Its Implications for Understanding Bureaucratic Corruption* (Quezon City: National College of Public Administration and Governance UP-Diliman, 2015). Ang buong talakay sa aspektong linggwistiko, historiko at antropohikal ay matatapan sa ikalawang kabanata.

³¹ Ibid. Ang mga entri sa itaas ay mula sa Austronesian Comparative Dictionary na maaaring matagpuan sa https://www.trussel2.com/acd/acd-w_g.htm.

³² Zeus Salazar, “Ang Kamalayan at Kaluluwa: Isang Pagliliunaw ng Ilang Konsepto sa Kinagisnang Sikolohiya”, sa *Ulat ng Ikalawang Pambansang Kumperensya sa Sikolohiyang Pilipino: Ang Kahalagahan ng Sikolohiyang Pilipino sa Pambansang Kamulatan* (Lungsod Quezon: Pambansang Samahan sa Sikolohiyang Pilipino, 1977), p. 140.

³³ Zeus Salazar, “Ethnic Psychology and History: The Study of Faith Healing in the Philippines”, sa Zeus A. Salazar (ed.), *The Ethnic Dimension: Papers on Philippine Culture, History and Psychology* (Cologne: Caritas Association for the City of Cologne, 1983), pp. 100 – 101.

³⁴ Tingnan ang Zeus Salazar, *Si Andres Bonifacio at ang Kabayanihang Pilipino* (Lunsod Mandaluyong: Palimbagang Kalawakan, 1997).

³⁵ Komunikasyong personal kay Zeus Salazar.

³⁶ Zeus Salazar, *Kasaysayan ng Kapilipinuhan: Bagong Balangkas* (Lunsod Quezon: Bagong Kasaysayan, 2004), pp. 12 – 13.

³⁷ Nasa Consuelo Paz, *Ginhawa, Kapalaran, Dalamhati: Essays on Well-Being, Opportunity/Destiny, and Anguish* (Quezon City: University of the Philippines, 2008).

³⁸ Francis A. Gealogo, “Kasalanan sa Ikaanim na Utos: Katawan at Katauhan sa Diskurso ng mga Tekstong Historikal Noong ika-19 na Dantaon” sa Mary Dorothy dL. Jose at Atoy Navarro, *Kababaihan sa Kalinangan at Kasaysayang Pilipino* (Quezon City: C&E Publishing, Inc. 2010), pah. 68-81.

³⁹ Tingnan sa Teodoro A. Agoncillo and Milagros Guerrero, *History of the Filipino People* (Quezon City: R.P. Garcia Publishing Co, 1977); Gregorio F. Zaide, *The Pageant of Philippine History: Political, Economic, and Socio-Cultural* volume 1 (Manila: Philippine Education Company, 1979).

⁴⁰ Ang lahat ng entri rito kaugnay diksyonaryo ni San Benaventura ay mula sa websayt na <http://sb.tagalogstudies.org/>. Pasasalamat kay Jaime Tiongson para sa punyaging ito.

⁴¹ Sangguniin ang kopya ng Kartilya ni Emilio Jacinto sa Zeus A. Salazar, *Ang Kartilya ni Emilio Jacinto at ang Diwang Pilipino sa Agos ng Kasaysayan* (Lunsod Quezon: Palimbagan ng Lahi, 1999)

⁴² Para sa pag-iiba sa katuiran ng KKK at sa reason, razon, raison mulang Enlightenment/Ilustracion/Le Lumiere ng Kanluran, basahin ang Zeus Salazar, *Ang Kartilya ni Emilio Jacinto at ang Diwang Pilipino sa Agos ng Kasaysayan* (Lunsod Quezon: Palimbagan ng Lahi, 1999).

⁴³ Jose Mario de Vega, “Ang Community Pantry bilang Sampal at Rebelyon”, sa *Rappler* (21 Abril 2021). <https://www.rappler.com/voices/ispeak/opinion-community-pantry-slap-face-rebellion>. Inakses 26 Hunyo 2021.

⁴⁴ Iya Gozum, “Red-tagging of Community Pantry sparks uproar online”, sa *Rappler* (April April 2021). <https://www.rappler.com/moveph/philippine-government-red-tagging-community-pantry-sparks-uproar-online/>. Inakses 05 Disyembre 2022.

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Literary Criticism on *Capisnon* Folk Literature

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Abstract

The study literarily criticized the selected folk literature in the province of Capiz. It sought to answer the following questions: (1) What folk literatures are common in the province of Capiz? and (2) What literary criticism approaches are applicable for literary analysis?. The study utilized descriptive-qualitative research employing literary critical approaches. The key informants sang, narrated and presented the folk literature they knew. The folk literary pieces were gathered using interview schedule. The researcher participated and iteratively asked questions for understanding the context of the data. For the authenticity of the data, a video camera was used. Results revealed that riddles or *paktakon* was the dominant folk literary type and *harana* and *binalaybay* were found out as least common. Poetic genres were more notable compared to prose. The most common folk literature in the province were the following: ambahanon-(“*Tuburan*”), binalaybay-(“*Ang Kabuhi*”), composo-(“*Panit Kong Maitom*”), harana-(“*Bulak Sang Mirasol*”), hurobaton- (“*Kung ano aman ang imo gin tanom, amo man ina imo pagaanihon*”); lowa-(“*Lupad ka na papel, Sa kay Neneng katre, pamangkuton ka gani, maano, ikaw diri?, Sa ngalan sang gugma, Ang akon gin kari.*”), paktakon- (“*Ano ang isa ka balay, nga damo binitay? (sabat: tino-tino)*”) and pamulong-pulong used the spoken introduction for the *ulitawo* and *lin-ay* in the public dance (*bayle*). In the selected folk literature as identified to represent the historical, cultural, social, anthropological or even religious aspects of the respondents’ abode, there were five literary pieces belonged to prose and six writings with poetic features. The selected folk literary pieces applied appropriate literary criticism approaches for literary analysis. Prose genre *sugilanon* used more approaches compared to folk literature under poetry. Topical/Historical and Archetypal/Symbolic/Mythic were evidently used approach in folk stories or *sugilanon*. In the literary criticism approaches commonly used in literary analysis of selected folk literature in the province of Capiz, it showed that the most common approach present among selected folk literature identified in the province of Capiz is Topical/Historical while the approach Economic Determinist played least part.

Key Words: Literary Criticism, Folk Literature, Province of Capiz, Literary Criticism Approaches

Introduction

Capiz is the province considered as where myth and reality merged through its timeless and imaginative folk tales and famous folklore character “aswang” which is always constituted to the province and made it known to the entire Philippines.

The palm – shaped Capiz, the sea food’s capital of the Philippines, consists of sixteen (16) municipalities, one component city, two districts and 473 *barangays*.

Through folk literature, elements reveal the culture, historical aspects, topographical conditions, beliefs and practices of Capizeños.

Folk literature is a term which refers to the creative, imaginative and durable writings from the past which are common to ordinary folks. This includes the *ambahanon*, *binalaybay*, *composo*, *harana*, *hurobaton*, *lowa*, *paktakon*, *pamulong-pulong*, *sugilanon* and other literary forms (Dayalo, 2018).

At the moment, the love and teaching of folk literature in the Capiz is not so intensified. Factors may be attributed to insufficient anthology and researches towards folk literature, there are only few or none at all programs, showcases and presentations that could depict the richness of Capiz folk literature, few Capizeños have interest about local stories, songs, proverbs, riddles and others and no municipality in the province have comprehensively identified, collected and literarily analyze for better understanding the context and messages the folk literary pieces existing in their place. With this, the researcher sought to address the literary criticism on the selected folk literature in the province of Capiz.

Statement of the Problem

This study aimed to enrich the appreciation and recognition level of the folk literature in the province of Capiz through scientific collection and literary analysis of the elements and different Critical Approaches Important in the Study of Literature.

Specifically, this study sought to answer the following questions:

1. What folk literatures are common in the province of Capiz?
2. What literary criticism approaches are applicable for literary analysis of selected folk literature?

Methods

Research Design

It adopted the descriptive-qualitative research employing literary critical approaches.

The researcher scientifically collected, identified and analyzed the folk literature of Capiz.

Literary criticism covered the in-depth understanding of the elements of folk literary pieces whether in prose or in poetry through decoding the context presented.

Locale and Time of the Study

This study was conducted in the province of Capiz using the 11 selected municipalities namely: Panay, President Roxas, Pilar, Pontevedra, Cuartero, Dumalag, Dumarao, Ivisan, Sigma, Sapián and Tapaz from January to February 2018. Ten selected *barangays* of every municipality were chosen as study areas for identification and interview of folk literature.

Key Informants of the Study

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

Sampling Method and Determination of Sample Size

This study used a multi-stage purposive sampling procedure. In the first stage, two-thirds of the number of municipalities in the Capiz province for each congressional design comprised the primary unit. Allocation of municipalities was done using random sampling.

In the second stage, stratified random sampling technique with proportional allocation by barangays in each identified random municipalities was used. Ratio and proportion were employed to allocate equally the sample for each group. Finally, purposive sampling of three to five was done in getting the tertiary or final unit (third stage) which was the key informants for each *barangay*.

Research Instrument

The study utilized a researcher-made interview schedule to gather the needed data. The interview schedule has a translated version of local dialect and was subjected to validation from

the panel of experts who are the members of the advisory committee. For the authenticity of the data, a video camera was used.

Data Gathering Procedure

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

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

Data Analysis Procedure

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

The researcher identified the common folk literature found and available in every municipality of the province of Capiz. Then, the researcher analyzed what can be derived from the folk literary forms in the Capiz province applying different approaches important in the study of literature by Roberts Edgar V. and Jacobs Henry (1995) *Literature: An Introduction to Reading and Writing* (4th ed.) New Jersey: Prentice Hall. The analysis focused on what approaches are dominant, appropriate and or fitted in a certain literary piece.

Results and Discussions

Common Folk Literature

The most common folk literature in the province were the following: ambahanon- (“*Tuburan*”), binalaybay- (“*Ang Kabuhi*”), composo- (“*Panit Kong Maitom*”), harana- (“*Bulak Sang Mirasol*”), hurobaton- (“*Kung ano aman ang imo gin tanom, amo man ina imo pagaanibon*”); lowa- (“*Lupad ka na papel, Sa kay Neneng katre, pamangkuton ka gani, maano, ikaw diri?, Sa*

ngalan sang gugma, Ang akon gin kari.”) and (“*Sa amon ugsaran may, nagtubo nga iba Sultiro makatangla, nagalaway iya baba.*”), paktakon- (“*Ano ang isa ka balay, nga damo binitay? (sabat: tino-tino)*”) and (“*Patay na si lolo, ga gwa dyapon iya ulo?*” (*sabat: lansang*) and pamulong-pulong used the spoken introduction for the *ulitawo* and *lin-ay* in the public dance (*bayle*).

Appendix 1. Common Folk Literature Identified in the Province of Capiz

Folk Literary Type	Folk Literature
Ambahanon	<p>Tuburan</p> <p>Sa higad sining bukid May isa ka tuburan Sa bato nagailig Ang matin aw nga tubig</p> <p>Sa dako ko nga kauhaw Ako ang naghapit Kag akon gin batyag Ang kabugnaw sang tubig</p> <p>Kag didto ko siya nakita Larawan sang magayon Bumatyag kalipay Ining dughan nakon</p> <p>Katulad sang tuburan Ang gugma dalitan Daw tubig nagailig Nga dili ko mapungan</p>

Binalaybay

Ang Kabuhi

Ang kabuhi tuman ka tahom kag kanami
Indi mabayluhan sang kung ano bulawan nga binhi
Amo aton halungan samtang kita nagakabuhi
Kay tungod ini isa ka regalo, nga halin sa makahari

Abi ako mga abian ako inyo pamatian
Kay may pulos gid ang aton pag istoryahan
Isa ka butang nga indi dapat pag pabay-an nga kun aton
kalimtan,
Madamo sang mahalitan sa mga kahanabo subong sa kalibutan

Madamo na ang indi malikawan
May mga tawo nga yara sa puwesto puro wala pulos,
Puro nalang bisyo tuman sa mga handom sang makagagahom

Sila naga kalipat sa mga tao magdumdum
sa tion sang kapiot,
Kabudlay kag kagutom
amo ang iban lain-lain ila misyon

Ang pagbaligya sang lawas sang iban
amo ang ila gina ubra nga kalipayan
Problema sang pungsod paano atubangon
madamo sang pag tilaw

San-o pa makabangon ang makabulig saton
ang aton lang kaugdingon
Indi magpadala-dala sa kapagduhon
Ang pagrespeto sa lawas dapat naton unahon.

Composo

Panit Ko'y Maitom

Panit kong maitom, guya ko malaw-ay,
Dili ko isimspon sa iban nga dagway ;
Maayo pa sini sa amon balay,
May sugu-suguon si Nanay si Tatay.

Si Nanay, si Tatay, dili ko ibulag,
Bisan kami imol wala na walay sing manggad;
Kon kami may utang, syempre nagabayad,
Imol, manggaranon, sa amon naanad.

May isa ka pispis nga nagpanotisya,
May nobya ka gali sa iban nga banwa;
May nobyo ka gali, may nobya man ako,
Bisan maitom lang, palangga niya ako.

Harana

Bulak sang Mirasol

Bulak sang Mirasol katulad sang adlaw
Diri sining balay akong ginamingaw
Abrihing bintana guya mo ilantaw
Makuha ang sakit mabulos ang kamingaw.

Abaw si Inday wala gid maluoy
Magtulok magtan-aw sining gapanganduhoy
Aton ipaanggid sa gabok nga kahoy
Buot manalingsing sa dakong kaluoy

Ang akon pagkari kay indi sing hungod
Anhon mo ang gugma kay nagapangguyod
Kung dili pag updan naga bulubunggod
May dalang kasakit sa sulod sang dughan.

Hurobaton

Kung ano ang imo gintanom,
Amo man ina ang imo pagaanion.

Ang tawo nga maaligmutawon
Sang Diyos ginakalooyan
Ang iya maayo nga bulohaton
Sang panimalay ginakalipayan.

Ang tawo nga nagapangabudlay,
Makaagom gid sang kalipay.

Lowa

Lupad ka na papel
Sa kay Neneng katre
pamangkuton ka gani
maano, ikaw diri?
Sa ngalan sang gugma
Ang akon gin kari

Sa amon ugsaran may
nagtubo nga iba
Sultiro makatangla
nagalaway iya baba

Paktakon

Ano ang isa ka balay, damo binitay?
tino-tino

Patay na si lolo, ga gwa dyapon iya ulo?
lansang

Pamulong-pulong

Ini ng ulitawo, maghalin pa sa malayo nga duog. Sa duog kung sa diin iya man nga gindak-an. Bisan malayo man ato nga duog, apang iya gid ini gin lakbay para lamang makita ang ini nga lin-ay nga puwerte katahom nga naghalin pa sa kadagatan. Ini tanan nga pag-antos sang ini ulitawo sang iya nga pag-panglakaton, daw gulpi lang nga napanas ang iya kakapoy sang iya makita kag mahaplos ang maruyom-ok ang hawak sang sini nga lin-ay nga nagahinanglan Darang.

Karon ini nga basket, nagabalor sang 250 pesos pabor sa nagabayle. Basket, basket nga may buho-buho ginbakal sang sini nga ulitawo para lamang masuyo ang kahalimuyak ka gang katahom sang sini nga lin-ay nga si Darang. Darang ara ka karon sa luyo ni Nonoy nga naghalin pa sa malayo nga duog. Ginpamaligya ang kadutaan kag ang mga kasapatan para lamang mabakal ang ini nga basket kag makaptan ang imo mahumok nga palad. Wala nagid? Gani Nonoy daw sa mo gid mga kamot, mahulog ang ini nga lin-ay sa balor sang basket isa kalibo ka pesos. Wala nag gid? Ala-una, ala-una y medya, alas-dos, alas-dos sinkwenta y nueve, alas tres tapos na ang basket.

Applied Literary Criticism Approaches for Literary Analysis

The selected folk literary pieces applied appropriate literary criticism approaches for literary analysis. Prose genre *sugilanon* used more approaches compared to folk literature under poetry. Topical/Historical and Archetypal/Symbolic/Mythic were evidently used approach in folk stories or *sugilanon*.

Appendix 2. Applied Literary Criticism Approaches for Literary Analysis

Moral/Intellectual

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

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

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

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

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

*Virgen ko nga hinigugma
Ining kubos mo nga inanak
Naga yaub guid sang hamak
Kay sa imo nagahakus
Virgen sa imo mga tiil*

*Ang akon mga kampilan
Kag ang hinganiban
Guina halad sing takus.
(Guin halad ang iya pusil kag espada sa tiilan sang Virgen)*

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

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

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

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

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

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

Topical/Historical

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

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

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

In the *composo* of Panay “Bagyo Undang”, it spoke about the typhoon hit Capiz province on November 5, 1984 and became one of the unforgettable events happened in Panay and some municipalities. Moreover, the lines

*Anay sang didto na sa simbahan sila,
Nanaog ang pare si Padre Hilata*

signify and noted that the priest of Panay at that time was Father Hilata who led the prayer brigade with the people came and evacuated going to Santa Monica Church for them to be protected and be safe from the typhoon.

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

public knowledge among the residents of Pilar that family Patricio were prominent and famous leader through the course of time.

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

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

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

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

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

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

“Reduccion was a method of forcing the natives to construct their houses close to Spanish settlement.”
This military tactics was used by the Spaniards during their colonization in order to easily rule and monitor the natives.

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

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

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

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

New Critical/Formalist

Based from the data, two sugilanon used New Critical/Formalist Approach from Cuartero (“Pedro, Pedro Mendez”) and Dumalag (“Bagsang”) municipalities. Discussions of “point of view,” “plot,” “character,” and “structure,” for example, are ways of looking at literature derived from the New Criticism. Both of the selected folk literature being applied with New Critical/Formalist was sugilanon which has a long narration signifying all important facts and background in the story. Both of the *sugilanons* and usually in other stories identified used third person narration or omniscient point of view. The narrators or storytellers were not participants in the story. With regards to their characters, the use of native, distinctive and creative characterizations were being utilized and made the story more notable to the readers like in the story Pedro, Pedro Mendez who was so jealous man “*Sa pangitsurahon kag kagwapahon ni Maria, nagatubo sa panghuna-huna ni Pedro ang pagka-maimon.*” and the half-snake feature of Bagsang “*Isa pagid ka makatingala kay Bagsang bangud siya tawo kag katunga*

man-og.” The plot of both stories is distinctive from each other but one thing made them in common about their resolution which ended happily.

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

Feminist

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

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

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

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

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

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

In the *sugilanon* from Pres. Roxas, the role of Dayang Aranghela as a woman played vital in the story. First as a daughter who helped spread the fame of Datu Calmerin to other neighboring islands. “... *Prinsesa Arang-Hela nga nagbulig sa pagpalapta sa kaanyagan sng iya amay nga si Datu Calmerin sa mga kaluyo nga isla.*” Secondly, she as a lover of Datu Palawan who offered

voluntary help in protecting the villagers from the rival Muslims evident in the lifted statement “*Si Datu Palawan, isa ka Tausog, nagboluntad sa pagbulig proteksyon sa mga tawo batok sa mga kontra sa mga grupong muslim.*” Lastly, from her grave sprouted the very fragrant tree and was named before her. “*Sa kun diin siya ginlubong, may puno nga nagtubo nga tuman kahumot iya bulak nga ginatawag subong nga Aranguel.*” It was evolved to the name of barangay Aranguel which became the venue for the early civilization of President Roxas.

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

Economic/Determinist/Marxist

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

On the other hand, status of the lovers Dayang Aranghela and Datu Palawan was not been an issue in the story for they both belong in the affluent class and high profile status.

The application of the approach in the selected folk literature implies that socio-demographic profile/economic stability of the people or the characters is anchored in making the story or has been an issue within the story.

Psychological/Psychoanalytic

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

The sugilanon “Pedro, Pedro Mendez” of Cuartero used to describe the state of mind and behavior shown and practiced by main character Pedro in the story to his wife. In the statements, “*Iya na abotan ang iya asawa nga nagaistoryahan sa ila nga kaingod nga lalaki. Nagtubo gid kay Pedro nga paino-ino ang malain. Si Pedro tuman gid ang iya imon.*”

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

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

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

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

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

Archetypal/Symbolic/Mythic

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

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

Pilar “Bulawan Nga Barko Ni Don Braulio” story has applied archetypal approach in the sense Don Braulio search for a paradise or gold to become richer and more prominent. The “mysterious golden ship” became a symbol symbolizes the legacy and mystery of Don Braulio among natives of Pilar and used to forewarn if there will be a typhoon coming.

Pres. Roxas has the archetypal pattern that could derive throughout the context of the story was the sacrifice of the hero/es for the benefit and freedom of all. Specifically, the deaths of the great datus were heroic symbol in promoting orderliness and peacefulness in the village and dispelling the acts of slavery against their “villains” (Muslims). Their fights, battles and sacrifices for their land and people can suffice for what is being required to become a hero. Moreover, it is presented the archetypal pattern about Muslims who have no second thoughts

in killing other people for the sake of their beliefs and practices. To them, killing non Moslem is a sacred sacrifice and religious act.

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

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

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

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

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

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

Reader-Response Criticism

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

Table 4. Applied Literary Criticism Approaches for Literary Analysis of Selected Folk Literature

Literary Criticism Approaches	Selected Folk Literature										
	Cuartero Pedro Mendez (Sugilanon)	Dumalag (Sugilanon)	Dumarao (Binalaybay)	Ivisan (Ambahanon)	Panay (Compos)	Pilar (Sugilanon)	Pontevedra (Sugilanon)	Pres. Roxas (Sugilanon)	Sapian (Ambahanon)	Sigma Hil-o Hanay (Ambahanon)	Tapaz Panay Bukidnon (Compos)
Moral/Intellectual	/	/	/	/	/						
Topical/Historical		/		/	/	/	/				
New Critical/Formalist	/	/									
Feminist	/	/					/				
Economic Determinist/ Marxist							/				
Psychological/ Psychoanalytic	/						/				
Archetypal/ Symbolic/ Mythic		/				/	/				
Reader-Response Criticism								/	/	/	/

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

Conclusions

The following were the concluding ideas conceptualized from the findings of the study:

1. There were folk literature common and can be found from one municipality to the other. It implies that there was an active practice and presentation of folk literature in the province.
2. The folk literature *sugilanon* in Capiz mainly had a historical connections and relevance to the province. Also, the used of archetypal, symbolical and mythical representations or items were noticeable in the *sugilanon* selected.

Recommendations

The researcher recommended the following based on the results of the study:

1. Local government officials should have wider knowledge about the folk literature order for them to provide answers to the curiosity and queries of the people in their respective places. They should hold cultural shows and presentations to culminate to the younger generation and showcase the creative talents and culture of the people in their place. This can uplift tourism industry of Capiz too. Every *barangay* and municipality should have compilation of folk literature.
2. City, municipal, tourism offices and local libraries should keep and maintain locally produced folk literary materials for preservation and perpetuation of historical and cultural aspects of their place. Capizeños especially the students in all levels must maximize their learning backgrounds on folk literature for them to have understanding and ownership of folk literary pieces. For school administrators, the study can encourage other individuals to venture this type of endeavor. Future researchers can conduct studies in further determining the extent, validation, and attachment of folk literature and history to each other.

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Pagsusuring Pangnilalaman sa mga Awiting Makabayan: Sipat sa Danas at Kalagayang Panlipunan ng mga Pilipino

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Abstrak

Bahagi ng panitikan ang musika na habang umuunlad ay patuloy ring nagbabago at nagiging bahagi ng kasaysayan. Sa liriko ng mga awitin ay naihahayag ng isang kompositor ang kaniyang damdamin na may iba't ibang emosyon tulad ng ligaya, pighati at galit. Pinaniniwalaan na ang musika ang tulay upang makuha ang damdamin at isipan ng tao sa pagkilala ng paniniwala, tradisyon, kultura, relihiyon at kaugalian ng tao.

Sa pag-aaral na ito, nailarawan na ang bawat nilalaman at tema ng mga makabayang awitin ay nakabatay sa buhay, karanasan at obserbasyon ng kompositor. Binibihisan ng mga liriko ang kalagayan ng lipunan na pinapahayag ng mga awitin na pumapaksa ang pagmamahal sa bayan, pagkakaisa ng tao, panunuligsa sa pamahalaan at kakayahan ng pagka-Pilipino.

Natuklasan sa pag-aaral na sinasalaming ng musikang makabayan ang gampanin ng pamahalaan sa kaniyang lipunan upang makita ang mga usaping may kinalaman sa tamang pamumuno, pakikipag-unayan sa kapwa, pagpapahalagang pantao, at mga usaping pangkabuhayan. Ang pamahalaan ang may pinakamalakas na kapangyarihan upang magkaroon ng pagkapantay-pantay ang bawat isa sa lipunan na kinabibilangan.

Nailarawan din ng mga liriko ang mga danas na kinakaharap ng mga Pilipino sa kaniyang pang-araw-araw na pamumuhay. Magiting at matapang na sinusuong ang mga pagsubok na kinakaharap tulad ng unos o sakit na kanilang nararanasan sa buhay. Kailanman, ang Pilipino ay hindi mag-iiwanan, kapit-bisig na hinaharap ang bawat hamon ng buhay.

Sa huli, ang bawat awiting makabayan ay naglalarawan sa pamumuhay at buhay ng mga Pilipino, nagbibigay ito ng pahiwatig upang gampanan ng bawat isa ang tungkulin para sa bayan, pinoprotektahan nito ang soberanya ng bansa at binubuhay ang pagkamakabayan, nagbibigay inspirasyon, naglalarawan ng pamahalaan at naghahanap ng solusyon sa mga hamong panlipunan.

Ginamit ng mananaliksik mananaliksik ang paraang palarawan o deskriptibong pagsusuri upang mailahad ang tunay na kalagayan ng mga pangyayari na makatutulong upang mabigyang-linaw at mapagtibay ang pagsusuring isinagawa.

Gumamit ang mananaliksik ng pagsusuring pangnilalaman o *content based analysis* upang masuri ang mga liriko ng musika na nagpapakita ng iba't ibang kahulugan ng mga salitang ginamit sa musika kung paano maipapakita ang realistikong lipunan.

Susing salita: Makabayang Awitin, Danas, Lipunan at Realismo sa Liriko ng Musika.

Kontribusyon sa Larang ng Panitikan

“Ang musika ay tula at ang tula ay musika” pinatutunayan lamang na ang musika ay bahagi ng panitikan na habang umuunlad at nagkakakulay ay kinakilangan na pagyamanin at pagyabungin. Malaking bahagi sa buhay ng Pilipino ang musika sapagkat ito ay naglalarawan ng kaniyang mga pang-araw-araw na gawain at danas sa sarili, lipunan at bansang kinabibilangan. Mahalaga na maunawaan ang musika hindi lamang bilang isang awitin kundi masasalamain nito ang kasaysayan na maaaring malimot kung walang pag-aaral o mga pananaliksik na isasagawa. Ang musikang makabayan ay repleksyon ng ating nakaraan, repleksyon ito ng identidad ng lahi at kaluluwa ng lipunan.

Panimula

Ang musika ang nagdudugtong sa buhay ng isang tao sa pang-araw-araw niyang pakikibaka sa mundo na puno ng hiwaga at kababalaghan. Naging likas sa mga Pilipino ang ganitong mga tagpo. Nagsisimula ang araw sa pagtunog ng kampana ng simbahan na humihikayat sa bawat isa na pumunta sa bahay dalanginan.

Ang mga tandang ay nagsisipagtilaukan sa pagbubukang liwayway na nagtatawag sa lahat na bumangon sa pagkakatulog. Humihiyaw ang naglalako ng pandesal sa tonong pataas at paulit-ulit na banggit ng paninda. Sa ikapitong oras ay abala ang mga sasakyan sa kalsada, maririnig

ang mobile radio ng mga dyip at traysikel, sa loob ng LRT ay ang instrumental na musika na may paulit-ulit at nagsasalawang mga tunog.

Samantala, itinataas ang watawat ng bansa sa paaralan at gusaling pampamahalaan kaalinsabay ng pag-awit ng “Lupang Hinirang” at kasunod ang pagbigkas ng “Panatang Makabayan” at ng himno ng paaralan o ng bayan.

Banaag sa ganitong mga tagpo ay naroroon ang tunog, tinig, ritmo, instrumento, at mga katulad na naghahayag ng modo o okasyon sa isang lugar o gawain. Tila lumilikha ang gawain o pangyayari ng sarili nitong musika na umaalinsunod sa kung ano ang paksa o tema ng okasyon at tagpuan.

Masasabing nakaugnay sa kalikasan ng pagkatao ng mga indibidwal ang musika, nangangahulugan ito na ang tao sa pisikal na gawain ay umuugnay sa metapisikal na lakas kung saan ang mga liriko at tunog ng mga awitin ay nagbibigay sigla sa pag-iral ng tao sa mundo.

‘Di maalis-alis ang kapangyarihang dulot ng pakikinig ng tao sa tono at liriko ng musika sapagkat ito ay bahagi ng makulay na pamumuhay at pakikipagsapalaran sa lipunan.

Sa panahon ng pighati at lungkot, musika ang nagiging sandigan ng tao sa pakikibaka sa ganitong damdamin.

Ang kaligayahan, kagalitan, pagkainggit, mataos na pagsinta sa kabiyak ng puso, marubdob na pagmamahal sa bayan, pagkatagumpay, pagkabigo at mga katulad nito na naghahayag ng bugso ng puso o emosyon, ang musika ang tanggulan ng nakararami upang malayang mailabas ang tanging nilalaman nito (Manalo, 2017).

Nagbabago ang takbo ng buhay. Sumasabay sa pagbabagong ito ang kulturang kinagisnan ng mga Pilipino. Humuhusto noon ang mga Pilipino sa pakikinig ng “harana”, “banda ng musiko” tuwing pistahan, mga grupo ng “rondalya”, pangangaroling” at mga pagtitipon na kinapapalooban ng partikular na musika na kumukulay sa modo ng pagdiriwang. Ang pagbabagong dulot ng teknolohiya ay unti-unting pumapanday sa kamalayan ng bawat isa sa musika. Minsan pang ang mga taong sintonado ay nakaawit dahil mayroon ng mp3 at mp4 na maaaring sabayan.

Bidang bida sa mga handaan at pagdiriwang sa bahay ang karaoke / videoke kung saan ang mga taong mahilig sa pag awit ay nakasabay sa lirikong nakatambad sa monitor at sa instrumental na inilalabas ng speaker. Ang mga nagsisipagpasukan sa trabaho o eskwela ay may kaniya-kaniyang “headphones”/”earphones” na nakapasak sa magkabilang tainga, kapansin-

pansin sa mga taong gumagamit nito ang maliit na pagbuka ng kanilang bibig, tila sumusunod sa liriko ng awit na pinakikinggan, pagpadyak ng paa na pagsabay sa indayog ng tono pati ang pagtango-tango ng ulo. Ang mga bagay na ito ay nakaaambag sa paglago ng kamalayan ng bawat isa sa musika. Masasabing ang mga dating walang hilig sa pakikinig ng musika ay nakasanayan ang ganito dahil na rin sa dulot ng nagbabago at umuunlad na teknolohiya.

Ang payak na pakikinig ay nagdudulot ng malaking papel sa gawain ng tao sa araw-araw na pakikipaglaban sa lipunan na kung saan ibinabatay na lamang ang kanilang mga gawain, tunguhin at lunggatiin sa buhay.

Ayon kay Ocampo (2015) napapasok ng musika ang kaluluwa ng isang tao iba-iba man ng wika at kultura ang kaniyang pinagmulan ay nagpag-iisa niya ito. Dagdag pa na kahit ang bingi ay naririnig ito, patunay lamang na ng musika ay tumatagos sa kaluluwa ng tao. Ang musika ang siyang pinakamakapangyarihan at emosyonal sa lahat ng uri ng sining at mga akdang pampanitikan.

Katulad ng wika ang musika ay isang daan ng pagkakaugnayan ng tao, iba-iba man ng paniniwala, tradisyon o kultura subalit dahil sa mga lirikong nilapatan ng melodiya at binigyan ng makahulugang mensahe ang mga tao ay nagkakasundo-sundo at nagkakaunawaan. Sapat na ginhawa ang naidudulot ng musika sa tao, ito ay naging bahagi ng pamumuhay at pag-iral sa mundo. Isang halimbawa nito ay ang tradisyunal na awitin ng mga Pilipino na “Magtanim ay Di Biro”.

*Magtanim ay 'di biro
Maghapong nakayuko
Di naman makatayo
Di naman makaupo
Braso ko 'y namamanhid
Baywang ko'y nangangawit.
Binti ko'y namimintig
Sa pagkababad sa tubig.
Sa umagang paggising
Ang lahat iisipin
Kung saan may patanim
May masarap na pagkain.

Braso ko'y namamanhid*

*Baywang ko'y nangangawit.
Binti ko'y namimintig*

*Sa pagkababad sa tubig.
Halina, halina, mga kaliyag,
Tayo'y magsipag-unat-unat.
Magpanibago tayo ng lakas
Para sa araw ng bukas
Para sa araw ng bukas!*

Hindi lamang kapahingahan ang dulot ng pag-awit at paggamit ng musika, kundi ito ay bahagi at mayroong mas malalim na gampanin sa isang simple at maliit na paggawa. Ang nasaad na awit sa itaas ay sinasabing liriko ng mga magsasaka sa bukid upang ang kanilang pagtatanim ay nakaayon sa tamang hanay na patayo at pahalang. Kung ang magsasaka ay nahuhuli sa pagtatanim, mababanaag na siya ay hindi umaayon sa ritmo at hindi nakikisabay sa pag-awit. Gabay at batayan ang musika sa isang gawain o trabaho upang matapos ito ng may kaayusan at nasa tamang oras.

Ayon kay Lopez (2018) na manunulat ng mga aklat ng Panitikan ang “awit ay siyang panlunas sa lahat ng sakit sa mga pagod sa katawan sa buong pagtatrabaho sa maghapon dahil sa musika tayo ay narerelaks at nakakapaglimi sa mga pangyayari sa buong maghapon.

Samakatuwid, nagiging tagatighaw ng bigat na nararamdaman ang musika sa bawat isa. Tila isang pagkain sa nagugutom, at tubig sa nauuhaw. Ang kauhawan ng tao sa nais niyang mapakinggan ay sa musika naibabaling dahil sa madali lang itong matagpuan at sa dulot ngayon ng makabagong teknolohiya ay mabilis mapakinggan at makapamilya ng pakikinggan ayon sa pakiramdam at nais pakikinggan.

Patunay na ang musika ay bahagi ng buhay ng tao, lalo na sa mga Pilipino. Hilig na hilig ng karamihan ang panood ng mga palabas sa teatro na may temang musikal, memoryado ang mga awit na ginagamit sa mga patalastas sa telebisyon. Ang mga titulo ng mga sikat at popular na mang-aawit ay mas kilala pa ng karamihang Pilipino kaysa sa mga opisyal ng gobyerno. Mabenta sa bawat isa ang pagdalo sa mga patimpalak sa baryo na mga “singing contest”.

Gumagamit ng kanilang mga “jingle songs” ang mga kumakandidato, samantalang kung sila man ay nakaupo na sa kanilang puwesto sa gobyerno ay awit din ang sasalungat sa mga awit ng kanilang mga plataporma, ang awit makabayan ng mga tinatawag na aktibista o rebolusyunaryo.

Dahil sa masamang pagbabago sa lipunan at sa pagdating ng makabagong teknolohiya, tulad ng kompyuter, cellular phones at iba pang mga gadget ay unti-unti nang nalilimutan ng mga kabataan ang mga awiting makabayan na naging bahagi ng kasaysayan at lahing kultural ng mga Pilipino na kung hindi ito mapapahalagahan ay maaaring magsilbi itong limot nalang ng nakaraan na pinagmulan.

Sa kabilang banda, ang mga awit bilang isang midyum katutubo o popular man na naglalahad ng mga naiisip o nadarama ay maituturing na magandang hanguan ng mga impormasyon hinggil sa pag-iisip ng taong lumikha nito, mangyaring sinasalamain sa mga awit ang pag-uugali ng isang tao na maaring tanawin na bilang isang positibo o negatibong gawi. Nababanaag din sa mga awit ang pamanang pangkalinangan.

Batay sa pananaliksik ni Eborá (2014) may malaking ambag sa ating kasaysayan ang musika na kung saan ito ay nagpapahiwatig ng pangarap, kahilingan at alaala ng mga katutubo. Sa mahabang panahon ng pananakop ng Kastila at Amerikano kalimitan ang mga awitin ay tumatalakay sa tunay na danas ng Pilipino, ang danas ng mula sa pighati, pag-ahon, pagsubok at pag-asa.

Katulad ng kabihasan ng bansa, ang musika ng Pilipinas ay produkto ng kanilang makulay na kasaysayan. Bawat katutubong musika ay maaaring naimpluwensiyahan ng lahat ng uri ng kultura at karanasan sa paligid. Tulad ng mga taong gumagawa at gumagamit rito, ang katutubong musika ng Pilipinas ay maaaring ituring na Kanluranin o di-Kanluranin, at bagamat mayroong mga iba pang pagkakahati sa bawat isang uri ay ipinakikita pa rin nito ang kabihasan ng isang pangkat.

Sa musika, naihayag ng tao ang siklabo ng kaniyang damdamin, ito ang nag-uudyok sa mga Pilipino para kumilos, nagpapalakas ng loob ng mga bayaning naghahangad ng kalayaan at katagumpayan sa pakikipaglaban at nagkakaroon ng tapang upang harapin ang isang mundo na puno ng pagsubok.

Sa linya ng awitin sa ibaba napatunayan na ang isang kasaysayan ay may saysay para sa sinasalaysayan pangkat, ang awit na:

*“Ibong mang may layang lumipad
Kulungin mo at umiiyak
Bayan pa kayang sakdal dilag
Ang ‘di kayang makaalpas...”*

Naging hudyat ang linya sa itaas ng pagkakaisa ng mga Pilipino na naglalarawan ng pakikipaglaban noong 1960 hanggang 1970. Sa madilim na panahong ito ay mababakas sa mga awiting makabayan ang tunay na danas ng mga Pilipino sa mga karahasan at kawalan ng tinig sa bayan kung saan ang musika naging himig sandata sa pakikipaglaban upang makamit ang kalayaan .

Ayon kay Villanueva (2018) malaki ang ugnayan ng musika sa makabagong lipunan. Ang mga makabayang awitin musika ay nagsimula pa noong panahon ng Kastila kung

saan nakasalig ang kanilang pakikipaglaban sa paraang panulat sa larangang patula na hindi naglaon ay nilapatan ng mga melodiya, armonya at himig na naging musika kinalaunan. Dagdag pa niya, ang pagbubuo ng liriko ng mga awitin sa kasalukuyang panahon ay halaw sa mga lumang himig na ginagaya lamang.

Sa panahon ng Kastila, nagsimula ang mga makabayang awitin na kung saan ito ang naging sandata sa pakikipaglaban sa mga mananakop, tulad ng pambansang bayani na si Dr. Jose Rizal, hindi man musika ang kaniyang ginamit ngunit sa paraan ng pagsulat ng mga saloobin na maihahanlitulad sa mga liriko ng awitin ay naiparating ang mga mithiin na nagpupumiglas para sa pagmamahal sa Inang Bayan.

Sinabi pa rin ni Villanueva (2018) na nagsimula ang makabayang awitin mula sa mga karanasan sa mga Kastila at Hapon ng naging malaya ang mga Pilipino sa kanilang mga kamay kung saan ito ang naging hudyat ng pagkakaisa ng mga Pilipino para sa Inang bayan na ikinulong sa mahabang panahon ng pananakop.

Dahil sa mga pang-aapi ng mga mananakop pati ang mga kapwa Pilipino na namahala sa Pilipinas ay lalong binigyang pansin ang pagpapahalaga sa makabayang awitin na kung saan ang mga Pilipino ay nagkaisa sa isang layunin para sa ikakabuti ng lahat.

Samantala dahil sa deklarasyon ng batas militar, ang lahat ng mga ahensya ay napasailalim sa kamay ng ni dating Pang. Marcos, ang mga radyo at telebisyon ay hindi pumailanglang sa himpapawid.

Sa kasalukuyang panahon ang musika ay nagsisilbing sandata ng mga Pilipino bilang salaylayan ng kanilang mga paniniwala, kaisipan at damdamin na nagsama-sama sa isang layunin para sa ikakabuti ng lahat ng tao tulad ng awiting “Handog ng Pilipino sa Mundo”.

*“Magkakapit – bisig libo-libong tao.
Kay sarap palang maging Pilipino.
Sama – sama iisa ang adhikain.
Kailan man ‘di na paalipin”.*

Tunay na ang mga Pilipino ay may pagkakaisa, iba-iba man ng pananaw, tradisyon at kultura na pinagmulan subalit sa pamamagitan ng isang adhikain ay mapagtagumpayan ang pangarap para sa bayan.

Ang matawag na Pilipino sa puso, isip, salita at gawa iba man ang pinagmulan lugar ngunit ang mga dugong nananalaytay sa pagkatao ay sadyang may pagka-Pilipino at ito ay pinatunayan

sa linya ni Freddie Aguilar na isang kompositor at mang-aawit ng mga orihinal na musikang Pilipino;

*“Ang kulay ko’y ‘di puti
Ang labi ko’y kayumanggi
Pinoy kung akoy tawagin
Sa puso, isip at damdamin”*

Ang kulay kayumanggi ay tatak Pilipino, sa ibang bansa tayo’y kinikilala hindi lamang sa kulay kundi bilang bayani ng bayan, ang pagkaugaling Pilipino natin ang siyang sandata ng pakikibaka ng tao sa man lugar siya padparin ng kaniyang pangarap.

Isang katotohanan sa buhay ng mga Pilipino na masakit sa damdamin ng mga manganganta at kompositor ng musika ang pagkilala at pagtatanyag ng ibang mga Pilipino sa musikang banyaga kumpara sa sariling sining ng pagmumusika, nakalulungkot na katotohanan na nagiging bilanggo ng mga kanluranin paniniwala at kultura ang ganitong mga pangyayari.

*“Dito sa silangan tayo isinilang
Kung saan nagmula ang sikat ng araw
Subalit nasaan ang sikat ng araw
Ba’t tayo ang humahanga doon sa
Kanluran”*

Sa pahayag sa itaas mula sa awiting “Tayo’y mga Pinoy” ni H. Bartolome dapat na mapaglimi ng mga Pilipino na tayo’y may sariling atin na dapat pahalagahan at pagyamanin pa para sa mga susunod na henerasyon. Walang masama na tumangkilik sa musikang banyaga ngunit huwag sanang baliwalain ang musikang tatak ng ating kasaysayan at pinagmulang lahi na mababakas ang pagkamagiting nating mga Pilipino.

Ang musika ay isang magandang regalo na nagmula sa Dakilang Maylikha, bawat mga liriko at melodiya ay may mga mahahalagang kahulugan na maaaring balikan ang nakaraan at harapin ang katotohanan na sa pamamagitan nito ang kaniya-kaniyang paniniwala ay maaaring mabago kaya;

*“Lahat ng bagay na narito sa lupa
Biyaya galing sa Diyos kahit ng
ika’y wala pa, Ingatan natin at
wag ng sirain pa” (Masdan mo ang
kapaligiran, Asin)*

Sapagkat ang musika ay isang tulay upang mapasok ang kaluluwa ng tagapakinig. Ito ang mag-uugnay sa bawat tao kaya nararapat lamang na pahalagahan at ipamana pa sa iba.

Ayon sa website ng club manila files (2016) binanggit nila si Prof. E. Abraham na malaki ang papel ng musika bilang sangkap ng pagkakaisa.

Taglay ng musika na mula sa iba't ibang pangkat ng tao sa Pilipinas ang pambansang kultura na sinasagisag ng bawat awit. Ang musika ay bahagi ng karanasan ng ating lipi na hindi dapat ikahiya at ipagmalaki pa nga at ipamahagi sa mundo.

Sa pahayag sa itaas ang musika ang dugo ng tao, kaluluwa ng lipunan at hininga ng mundo na daan ng kanilang pagkakaunawaan. Ang musika ang batayan ng paghahayag ng damdamin ng tao at kaniyang kasaysayan.

Malaki ang papel ng musika hindi lamang sa tao kundi sa bayan na kinabibilangan sapagkat dahil sa mga liriko ng musika ay naipahahatid ang mga damdaming hindi maihayag ng hayagan. Ang musika ay isang dimensyon upang tukuyin at pasukin ang kaluluwa at isipan ng tao.

Metodolohiya ng Pananaliksik

Ang pangunahing layunin ng disenyong ito ay mailarawan ang kalikasan ng isang sitwasyon habang ito ay nagaganap sa panahon ng pag-aaral. Ito ay tumutuon sa kondisyon ng mga proseso at ugnayang umiiral (De Jesus, 2018).

Ginamit din ang paraan na ito upang mailahad ang tunay na kalagayan ng mga pangyayari na makakatulong upang mas mabigyang-linaw at mapagtibay ang pagsusuring isinagawa.

Ito rin ay kadalasang nagbibigay ng senaryo na makatutulong sa paglikom ng mga datos at ideya na kinakailangan sa pagsusuri upang malutas ang mga suliranin.

Sa paraang palarawan na ginamit sa pananaliksik nailahad ang tunay na kalagayan na nais matupad sa pagsusuri ng mga makabayang awitin na tutugunan at ipapakita ang mga mahahalagang pangyayari sa mga kaalaman tungkol sa kalagayan ng lipunan batay sa musika.

Ginamit ang teknik na pagsusuri at pag-aanalisa sa bawat awit o tinatawag na pagsusuring pangnilalaman (*content analysis*). Nagsagawa ng pakikipagpanayam (*interview*) sa mga taong

may kaugnayan at kaalaman sa musika upang lalong maging kapaki-pakinabang ang pag-aaral na na isinagawa. Nagsagawa rin ng pangkatang pakikinig at talakayan (*focus group listening and discussion*) sa mga musikang pinili sa pananaliksik. Pinakinggan ang mga liriko at sinuri ayon sa pagka-unawa.

Mga Paksa

Sinuri sa pananaliksik na ito ang labing limang makabayang awitin na may malaking kaugnayan sa danas ng mga Pilipino at kalagayan ng lipunan. Binigyan din introduksyon ng mananaliksik ang ilang bahagi ng kasaysayan ng musika batay sa panahon na pumailang-lang ang mga awitin.

Panahon ng Batas Militar (1970 – 1979)

Awit	Kompositor	Taon
Isang Mundo, Isang Awit	Nonong Pedro	1976
Pagbabalik	Asin	1978
Bayan kong Sinilangan	Saro Bañares	1979

Taong 1972 nagsimula ang Martial Law sa Pilipinas mula sa pamumuno ni Pang. Ferdinand Marcos. Ang mga awitin sa panahon na ito ang madalas na pumailang-lang sa kalye dahil na rin sa mahigpit na pamumuno ng administrasyon. Sinasabing ito ay madilim na bahagi ng kasaysayan ng Pilipinas dahil ipinagbawal ang mga demonstrasyon, ipinatigil ang mga sirkulasyon ang ilang mga diyaryo at ipinasara ang mga himpilan ng telebisyon at radyo. Maraming napatay at inaresto.

Panahon ng Batas Militar at Edsa Rebolusyon (1980 – 1989)

Awit	Kompositor	Taon
Tagumpay Nating Lahat	Gary Granada	1980
Balita	Cesar Bañares	1983
Magkaisa	Tito Sotto	1986

Naging matindi ang pagkakaisa ng mga Pilipino mula sa awitin na narinig sa panahong ito. Taong 1986, ang mga Pilipino ay nagkaisa laban sa diktaturyang pamumuno. Maraming tao ang nakilahok sa mga pagtitipon at pagra-*rally* – mga sibilyan, militar, mga alagad ng simbahan, mga manggagawa, estudyante, guro at iba pa. Sa mga awitin ito, ipinakita ang katagumpayan ng pagkakapit-bisig ng mga Pilipino. Sa pagbagsak ng administrasyon, humalili kay dating

Pang. Marcos si dating Pang. Corazon Aquino bilang bagong pangulo ng Pilipinas na ikinasiya ng mga Pilipino.

Panahon ng Bagong Pilipinas “Centennial Years” (1991 – 1998)

Awit	Kompositor	Taon
Mga Kababayan Ko	Francis Magalona	1990
Mabuhay ka, Pilipino	Dante Beriong	1998
Dakilang Lahi	Tito Sotto at Castelo	1998

Taong 1998 ipinagdiwang ang ika-isang daang (100 years) taon ng paglaya ng mga Pilipino (centennial years) sa mga mananakop sa bansang Pilipinas. Ito rin ay tinatawag na isang daang taon ng kasarilan. Ginunita ang pagtaas ang watawat ng Pilipinas noong Mayo 28, 1898 sa Kawit, Cavite na noong naman Hunyo 12, 1898 idineklara ang kalayaan ng Pilipinas. Ang mga awiting makabayan sa panahong ito ay karaniwan na pumapaksa sa pagkamagiting ng Pilipino.

Panahon ng Bagong Siglo (2000 – 2009)

Awit	Kompositor	Taon
Para Sa’yo ang Laban to’	Lito Camo	2006
Tatsulok	Buklod	2007
Upuna	Gloc 9	2009

Sa panahong ito, si dating Pang. Gloria Macapagal Arroyo ang ikalawang babae naging pangulo ng Pilipinas na nanungkulan sa pamahalaan. Siya ay humalili sa panahon kung saan ang dating Pangulong Estrada ay natanggal sa pamumuno dahil na rin sa lakas ng pagkakaisa ng mga Pilipino. Sa panahon niya maraming makabayang awitin ang mga pumailanglang na may kinalaman sa mga pamamahala, kahirapan, sistema ng edukasyon, kabuhayan, mga paggawa at mga ilang panunugligsa o protesta laban sa gobyerno.

Panahon ng Makabagong Teknolohikal (2010 – 2019)

Awit	Kompositor	Taon
Kaya mo	Jonathan Manalo	2010
Ako’y Isang Mabuting Pilipino	Noel Cabangon	2010
Pilipinas	Quest	2016

Tinagurian na *“age of digital”*. Sa panahong ito, maraming mga kompositor ng musika kinilala sa iba’t ibang bansa hinggil sa kagalingan sa sining ng pagmumusika. Kinilala sa mga panahon na ito ang mga sikat na kompositor na sila Vehnee Saturno, Lito Camo at iba na gumagawa ng mga awitin na may pagkilala at pagtatangi sa kagalingan ng mga Pilipino sa iba’t ibang mga larang. Ipinakita rin sa panahon na ito ang kagalingan ng mga Pilipino na natatanyag sa ibang bansa. Sa mga musikang Pilipino, karamihan ng mga nalikha ay tumatalakay sa pagmamahal sa bayang sinilangan.

Paraang Ginamit sa Pananaliksik

Ang pananaliksik ay magiging matagumpay kung ang mga paraang gagamitin ay nakapagbibigay ng maraming impormasyon, upang maging maayos at maging makabuluhan ang mga datos. Mahalaga ang paggamit ng tamang pamamaraan upang maisakatuparan ang mithiin ng isang mananaliksik.

Ang mga makabayang awitin na pinili sa pag-aaral na ito ay gumamit ang mananaliksik ng mga sumusunod na instrumento:

Patnubay sa Panunuring Pampanitikan

1. Nagsagawa ng hakbangin ang mananaliksik, nagpunta sa iba’t ibang silid-aklatan, nagbasa ng mga magasin at artikulo, mga di-limbag at limbag na tesis sa musika.
2. Naghandang ang mananaliksik ng patnubay:
3. Nilalaman ng awit na nagbibigay ng magandang kaugnayan sa danas ng Pilipino at kalagayan ng lipunan.
4. Pinag-aralan ang mga sangkap ng musika na ginagamit ng mga kompositor at

kahalagahan ng mga makabayang awitin na sumasalamin sa lipunan.

Pakikipanayam

Mula sa pakikipanayam sa iba’t ibang mga indibidwal na may sapat na kaalaman sa larangan ng panitikan at musika katulad ng kompositor na si Freddie Aguilar, Maestro Hernan Manalastas, G. Ryanne Nogales ay napagulong ang kasaysayan ng pag-aaral musika. Dahil sa kanila maraming impormasyon ang nakuha na malaki ang maitutulong upang mabuo ang pag-aaral na ito.

Matiyagang nagbasa ng mga aklat, magasin, pahayagan, polyentos, at mga artikulo ang mananaliksik na may kinalaman sa paksa pagkatapos pumili ng partikular na aspetong susuriin.

Natuklasan

Tema

1. Ang mga makabayang awitin na nalikha ng iba't ibang kompositor ay nakabatay sa kanilang mga lunggatiin at karanasan sa buhay.
2. Ang bawat liriko ng mga awitin ay nagpapakita ng mga marubdob na pagmamahal sa bayan tulad ng pakikipaglaban at pakikipagtulungan upang makamit ang kalayaan, kapayapaan at katahimikan na hinahangad isang matibay at maunlad na bansa.
3. Inilarawan din sa mga makabayang awitin ang ilan mga sakit na dinaranas ng mga tao sa lipunan sa panahon ng kaguluhan tulad ng pagkakaroon ng hinanakit, galit, inis at pighati lalo na panahon ng dekada 60 hanggang 70.
4. Nanaig ang mga temang may pagpapatawad at pagkakaroon ng bagong pag-asa upang ang bawat isa ay magkasundo at magmahalan.

Nilalaman

1. Ang mga makabayang awitin ay may kinalaman sa panunugliga sa pamahalaan, pagmamahal sa bayan, pagkakaisa sa isang layunin, at kakayahan ng mga Pilipino.
2. Naging paksain din ng mga makabayang awitin ang masalimuot na karanasan ng mga Pilipino sa pamahalaan, kapwa Pilipino at sariling pamilya.
3. Ang mga nalimbag na musika ay halaw sa mga karanasan ng Pilipino sa iba't ibang dekada mula sa panahon ng aktibismo hanggang sa ikadalawampung isang siglo.
4. Natuklasan din sa mga liriko ng awitin ang mga masalimuot na karanasan ng mga Pilipino sa tiwaling opisyal na pamahalaan, madugong karanasan sa lipunan, at mahirap na pamumuhay.
5. Nailarawan sa mga musikang makabayan ang batas ng tao at batas ng dakilang lumikha na dapat ay tupdin at palaganapin.

Makabayang Awitin na Sumasalamin sa Danas ng mga Pilipino at Kalagayang Panlipunan.

Politikal

1. Natuklasan na malaki ang gampanin ng mga namumuno sa gobyerno upang makamit ang inaasam na pag-unlad ng bansa.
2. Ang pamahalaan ang may pinakamalakas na kapangyarihan upang magpatupad ng batas sa tao.
3. Nagkakaroon ng hindi pantay na pagtingin, bulag at pipi ang mga namumuno sa kaniyang

lipunang pinaglilingkuran na nagbubunsod ng pagbagsak ng ekomiya.

4. Ang pag-unlad ng isang bansa ay nakabatay sa namumunong may pusong tapat, mapagkalingang kamay at mapagmahal na ama o ina ng lipunan.
5. Nakatatanggap ng mga magagandang benepisyo ang mga namumuno sa pamahalaan na kabaliktaran sa mga mamamayan na kanilang pinaglilingkuran.

Sosyal

1. Ang bawat liriko ng awiting makabayan ay nagpapakita ng marubdod na pagmamahal, pagtulong, pamamahagi, pag-aalala, pagdamay at pagtingin sa kaniyang kapwa.
2. Nagtataglay ang mga awiting makabayan ng mga pagkakapit-bisig ng mga tao upang makamit ang katahimikan at kapayapaan ng kanilang lipunan na kinabibilangan.
3. Sinasalamin ng bawat awitin ang kalagayan ng tao sa kaniyang lipunan kung paano makikisabak sa iba't ibang suliranin ng bansa.

Moral

1. Nagtataglay ng mga katangian na pumapaksa sa pagpapahalagang pantao tulad ng pagkakapantay-pantay na pagtingin, pagpapatawad, pagpapasintabi, paggalang sa kultura, pagkilala sa lahi at mataas na pagtingin sa Dakilang Lumikha.
2. Nangibabaw sa bawat liriko ng awitin ang ginintuang kasabihan na nagbibigay aral sa kapwa tulad ng “Huwag mong gawin ang ayaw mong gawin sa iyo”, “Walang nabubuhay para sa sarili lamang” at “Ang kulay ay ‘di batayan ng pagkatao”.
3. Natuklasan din na ang mga liriko ng makabayang awitin ay may malalim na pagpapahalaga sa katauhan ng isang tao kundi kung paano ipapakibagay ang sarili sa iba't iba't uri ng suliranin ng lipunan at mga taong nakapaligid sa kaniya.

Ekonomikal

1. Bawat awitin ay nagpapakita ng tunay na kalagayan ng Pilipino sa mga usaping ekonomikal mula sa kanilang pamumuhay, pagtatrabaho, kahirapan at mga pangunahing pangangailangan ng tao para sa kaniyang sarili, pamilya at lipunan.
2. Naglalaman ang mga makabayang awitin ng mga damdamin na puno ng kalungkutan sa pagnanais na makaahon sa buhay na kinalalagyan.
3. Sa liriko ng mga awiting makabayan ay ‘di-direktang ipinapakita ang tunay na kalagayan ng lipunan upang maiwasan ang mga negatibong pananaw o opinyon ng mga tao sa kanilang lipunan na kinabibilangan.
4. Dahil sa kahirapan at kawalan ng trabaho sa bansa, kahit masakit man sa loob ng mga Pilipino ay pinipiling manirahan sa ibang bansa upang magtrabaho.

5. Natuklasan rin na ang bawat kalagayan ng mga Pilipino na dinaranas sa buhay ay batay sa karanasan sa panahon na kung kailan sila nabuhay.

Katauhan ng mga Pilipino na Masasalamin sa mga Makabayang Awitin.

Pagpapahalaga sa Kapwa

1. Nagtataglay ng malalim na pagtingin sa kaniyang kapwa mula sa pagdamay, pag-akbay, pagtulong, pagbahagi, pagpapahalaga at paggabay sa lahat ng oras upang matugunan ang mga pangangailangan sa sarili at lipunan.
2. Sa liriko ng awitin, inilalarawan na sa panahon ng paghihirap na dinaranas ng tao sa kaniyang lipunan ang kapwa ang siyang dapat na magtulungan upang makamit ang katiwasayan ng buhay.
3. Natuklasan na ang mga awitin na pumailanglang sa iba't ibang panahon ay nagpapakita ng pagkakaugnay at pagkakaisa upang makamit ang katahimikan at kapayapaan.
4. Natuklasan rin na malaki ang gampanin ng kapwa sa kaniyang lipunan bilang pagtingin sa kabuuan. Ang tagumpay ng isa ay tagumpay ng lahat.

Pagmamahal sa Bayan

1. Ang pagmamahal ng Pilipino sa bayan ay mababakas sa iba't ibang paraan tulad ng pagkakabuklod-buklod, pagmamalasakit at pagmamalaki bilang Pilipino.
2. Ang bawat liriko ng mga makabayang awitin ay nagtataglay ng pagkamatapat sa bayan, pagtatanggol sa bayan at pagmamalasakit sa bayan na handang ibuwis ang buhay para sa kabutihan ng bansa at mamamayan.
3. Ang mga musikang pumailanglang sa iba't ibang dekada sa gitna ng kaguluhan ay naglalarawan ng mga Pilipinong nagmamahal sa bayan kung saan nakikipaglaban, dugo't pawis ang sandata, iaalay ang buhay para sa katahimikan at kapayapaan.
4. Ang pagkakabuklod-buklod ng mga Pilipino mula sa kanilang mga karanasan at mithiin sa buhay ang dahilan ng kanilang pagmamahal sa bayan.

Pagkamagiting ng Pilipino

1. Sa kabila ng mga suliranin at pagsubok na pinagdaraan ng mga Pilipino ay magiting pa rin niya itong hinaharap at ginagawang ng paraan upang makamit ang kasaganahan, katahimikan at kalayaan.
2. Naimulat ang pagkamagiting ng mga Pilipino sa iba't ibang karanasan sa buhay, lipunan at pamahalaan.
3. Namayani ang pagkamagiting ng Pilipino sa mga panahon na puno ng kaguluhan sa

kanilang lipunan na ginagalawan dahil sa pagmamahal sa kapawa Pilipino. Dugo sa dugo, laman sa laman.

4. Naghahayag ang bawat awitin ng determinasyon at paninindigan sa mga tao upang maging matapang at magiting na harapin ang mundo na puno ng hiwaga at kababalaghan.
5. Sa kabuuan, ang mga Pilipino ay hindi papaapi iba-iba man ng lahing pinanggalingan upang makamit ang kapayapaan. Sa anomang unos o sakit, ang Pilipino kailanman ay 'di nag-iiwanan at matapang na hinaharap ang pagsubok ng buhay.

Kahalagahan ng Makabayang Awitin Batay sa Bisang Suri sa mga Akdang Pampanitikan.

Bisang Pagkaisipan

Bawat awit na sinuri ay naglalarawan ng iba't ibang pamamaraan ng pagpapakita ng pagiging makabayan ng mga Pilipino.

Matutunghayan sa bawat liriko ng awitin na pumailanglang sa iba't ibang dekada na umaangkla sa pamumuhay at buhay ng mga Pilipino, maaaring ito ay nagbibigay pahiwatig, pagprotekta sa soberanya ng bansa, binubuhay ang pagiging pagkamakabayan, nagbibigay inspirasyon, naglalarawan ng pamahalaan at naghahanap ng solusyon sa mga suliranin ng panlipunan.

Bisang Pandamdamin

Ang mga awiting makabayan ay umiinog sa mga maramdaming emosyon ng mga tao sa kaniyang lipunan na kinabilangan at sinilangan.

Ang pag-aasam ng kapayaan, pangungulila sa bayan, kalungkutan namayani, pagdurusa at pagkagalit ang mas higit na nanaig sa bawat ng liriko ng mga makabayang awitin. Inilalarawan lamang ng mga damdamin na nabanggit ang masidhi nilang paghahangad ng kalayaan mula sa mga taong walang pagmamahal sa bayan sa panahon ng kaguluhan hanggang sa kasalukuyan.

Samantala, may mga awitin pa rin na nagbigay pag-asa, kasiyahan, kagalakan, paghanga at pagtangi ang ilang mga awiting makabayan. Ang mga awiting ito ay maaaring pumailanglang matapos ang kaguluhan sa lipunan. Inilarawan rin ang mga positibong damdamin na namayani sa awitin, mga panibagong pag-asa na puno ng kalayaan.

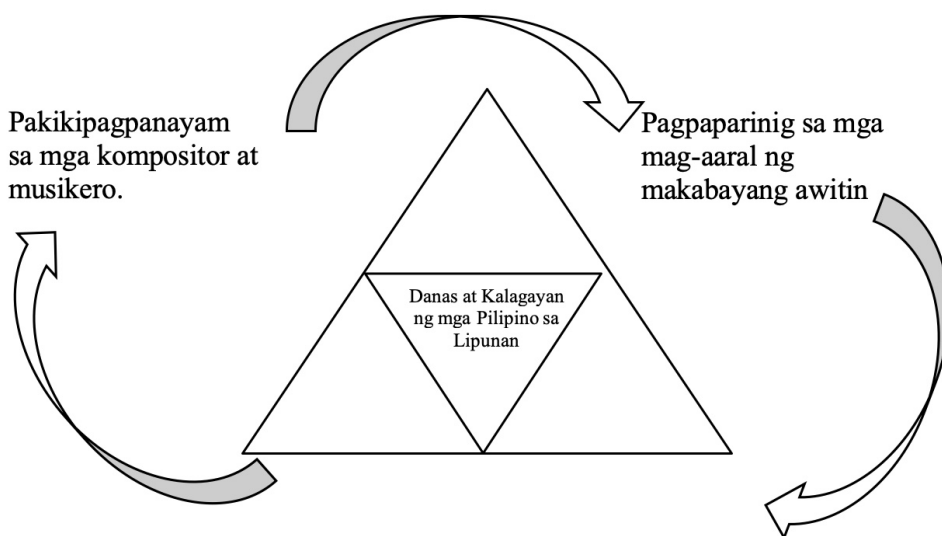
Bisang Pangkaasalan

Ang bawat liriko ng awitin ay nagpapakita ng realistikong lipunan hinggil sa pagpapahalaga sa pagkapantay-pantay, mabuting panunuyo sa panahon ng kagalitan at kaguluhan, pagkakaroon

ng bukal na puso sa pagtanggap ng katotohanan, paggabay sa mga taong naliligaw ng landas, malalim na pagtingin sa ibang lahi o etnisidad at pagsasabi ng katotohanan para sa kabutihan ng lahat.

Triyangulasyon sa mga Impormasyong nakalap batay sa isinagawang pakikipagpanayam, pakikinig at pag-aanalisa sa mga makabayang awitin.

Inilarawan ng mananaliksik ang nabuong triyangulasyon batay opinyon ng mga nagsilbing tagatugon. Ito ay binubuo ng mga mag- aaral, guro sa musika at mga kompositor.



Pag-aanalisa sa bawat liriko ng musika na nag- uugnay sa realismong kalagayan ng lipunan.

Batay sa resulta ng isinagawang pag-aanalisa sa bawat liriko ng mga makabayang awitin napatunayan na ipinapakita nito ang danas ng mga Pilipino at kalagayan ng lipunan. Ang bawat liriko ay nagpapatunay na ang mga aspetong ekonomikal ay naglalarawan ng kahirapan ng mamamayan mula sa kaniyang pang-araw-araw na pamumuhay at pakikipagkalakalan. Samantala, nailahad din sa mga liriko ng mga awitin ang aspetong pakikisalamuha at pakikipag-ugnayan ng tao sa kaniyang kapwa kung paano siya kumikilos batay sa mga pangyayaring nagaganap sa lipunan.

Sa usaping moral at politikal, nailarawan ng mga liriko ng awitin ang tunay na kalagayan ng taong namamahala sa bansang nasasakupan. Naipakita rin ang mga suliranin pampulitika, agawan sa posisyon sa pamahahalaan, usaping etikal at mabuting pakikitungo sa mga lipunan.

Sa pakikipagpanayam sa mga kompositor at ilang indibidwal gaya ng mga guro sa larangan ng musika napatunayan na mahalaga ang mga awiting pumapaksa sa pagkamakabayan. Nabigyan ng malalim na pananaw kung paano ang mga awiting makabayan ay nararapat na matutuhan ng mga kabataang Pilipino sapagkat ito ay nagsisilbing kanilang identidad ng kasaysayan at lahing kultural.

Sa pamamagitan rin ng mga awitin, ang mga pangyayaring nakaraan ay mababalikan at nagiging repleksyon ito ng mga emosyon ng mga tao upang ihayag nila kanilang mga damdamin na nag-uumpaw ng natatanging pagmamahal sa bayan.

Mula sa mga opinyon at pakikinig ng mag-aaral sa mga napiling musika, nakalulungkot isipin na ang mga mag-aaral ay walang sapat na pag-unawa sa bawat liriko ng awitin. Napatunayan mula sa mga piling makabayang awitin na kanilang napakinggan ay hindi naging makabuluhan at kritikal ang kanilang pagpapaliwanag. Napatunayan na ayon sa kanilang pagsusuri sa napakinggang awitin, nailarawan nila na ang mga musikang may pagkamabayan ay tumatalakay lamang sa pagkakaisa, pagmamalasakit, pagsuko, panghuhusga at galit sa mga tiwaling opisyaes ng pamahalaan.

Sa huli, mula sa mga nakalap na datos buhat sa mga pakikipagpanayam at pagsusuri ng mananaliksik ay nakabuo ng isang makabuluhang konklusyon na ang bawat indibidwal ay magkaroon ng kritikal na analisis sa mga awiting Pilipino na pumapailanglang sa ere mula noong hanggang sa kasalukuyang panahon na nagsisilbing bakas ng emosyon, pananaw at kasaysayan ng tao.

PAKIKIPAGPANAYAM

“Mahalaga po ang mga makabayang awiting ito lalong-lalo na sa panahong kasalukuyan, ang pagsusulat po ng mga makabayang awitin ay hindi po iinisip, talagang lumabas yan. Pag ikaw ay tunay na may pagkamakabayan o tunay ang pagmamahal mo sa bayan, hindi po ito pinag-iisipan kung paano isusulat kundi ito ay nararamdaman. Ang mga isinulat kong kanta ay hindi ko po pinag-isipan, ito po ay aking nararamdaman at alam kong ito po ang dapat kong gawin upang mabuo po ang ating bayan”.



“Ang bayan (tao) po na walang pagmamahal sa lupang sinilangan ay hindi ka nag-eexist, kung wala ka noon, para kang may krisis sa bayan, ito po ang guide natin, kahapon, ngayon at bukas” – **Ka Freddie Aguilar (Aktor / Kompositor)**



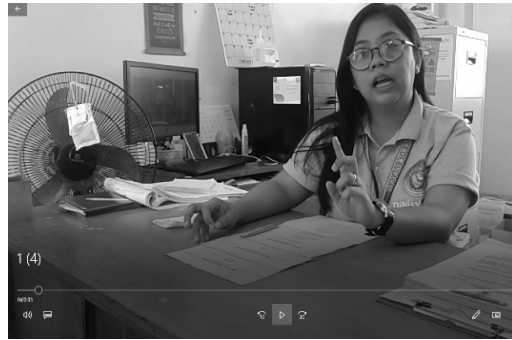
“Ang damdamin ng mga makabayan na awitin ay upang maging gising sa tunay na kalagayan panlipunan ng bansa at magkaroon ng pagnanasang makibahagi sa pagpapabuti nito”.

Nagbibigay rin ito sa atin ng kaisipan sa pamamagitan ng mga tanong na: “Oo nga no, paano ko kaya ibabahagi ang aking sarili para maging tinig at lakas ng kapwa ko para sa kabutihang panlahat” o kaya naman “ano kaya kung gamatin ko ang pagtuturo ko ng musika o paglika ng mga kaparehong awitin upang manghikayat din sa iba”.

Mabisa ang mga awiting ito sa mga isyung politikal na kung iisipin natin ay gigisingin ang ating mga sarili. May makalaking impak ito sa pagpapaunlad ng bansa.

Sa pamamagitan nito, nagbubukas ito ng mga tanong na pakikilahok sa mga isyung panlipunan. “Sa pamamagitan ng mga letra, ideya at mga salitang ginamit, malinaw itong repleksyon ng emosyon ng nakakarami, yung emosyon na madalas hindi natin naibubulaslas o nasasabi”. – **Sir Ryanne Nogales**, Guro sa Musika

“Ang makabayan na awitin ay may iisang ibig sabihin na kung saan nagbibigay ito ng mensahe sa mga taong nakikinig hindi lamang puro kamunduhan kundi mensahe na nagbibigay pag-asa, at pagpapaunlak ng mga pagbabago sa mga makabuluhang bagay”.



Sa totoo lang marami ang pagkakaiba ng musika noon at ngayon. Noon ang musika ay nagbibigay kuwento sa mga bagay na nangyayari at mga bagay pang mangyayari. Hindi katulad sa mga musika ngayon na nagbibigay ibig sabihin tungkol sa pag-ibig, pagkabigo at kalungkutan.

Sa kabuaan ang mga makabayang awitin ay dapat na isama sa kurikulum upang tumatak sa isipan ng mga mag-aaral ang pagkakaroon ng pagmamahal sa bayan, pagmamalasakit sa kapwa at pagkamagiting ng isang tunay na Pilipino. – **Ma. Niña M. Mariñas (Guidance Counselor)**

Mga Konklusyon

1. Na ang mga kompositor ay gumagamit ng iba't ibang istilo o sangkap ng awitin upang mas higit na maging makulay, makabuluhan at makahulugan ang bawat liriko ng musika. Ayon kay Orejas (2017) “Ang paglikha, pagganap, kabuluhan, at pati na rin ang kahulugan ng musika ay iba-iba depende sa kultura at panlipunang konteksto.
2. Ang mga makabayang awitin mula sa panahon ng aktibismo hanggang ikadalawampu't isang siglo ay naglalarawan ng tunay na danas ng mga Pilipino at kalagayan ng lipunan batay sa mga usaping pamumuno sa bayan (politikal), pakikipag-ugnayan sa kapwa (sosyal), pagpapakita ng pagpapahalaga sa tao (moral) at usaping pangkabuhayan o estado ng lipunan (ekonomikal). Napatunayan sa pag-aaral ni Jose (2015) na “bawat musika ay may tinatagong kahulugan mula karanasan at pakikipag-ugnayan ng tao sa kaniyang lipunan, ito ang lente ng kaniyang pang-araw-araw na pamumuhay”.
3. Ang mga awiting makabayan ay sumisimbolo sa pagpapahalaga sa kapwa sa paraan ng mabuting pakikitungo, marubdob na pagmamahal sa bayan at pagpapakita ng katapangan ng isang tao bilang batayan ng pagkamagiting na Pilipino.
4. Matapos marinig at masuri ang mga awiting makabayan ay nagkaroon ng bagong kaisipan ang Pilipino na nagbukas sa kanila sa mas malawak na pagunawa sa kanilang identidad at lipunang pinagmulan, nahubog at nabuksan rin ang kanilang kamalayan na mas maunawaan sa mga usaping may kinalaman sa tunay na kasaysayan ng bansa. Sagisag sa konklusyon ito ang balangkas na nabuo ni Jose (2015) na ang musika ay naghuhubog ng

kamalayan at malawak na kaisipan ng isang tao sa isang konteksto ng kaniyang buhay.

5. Ang mga makabayan na awitin ay tunay na sumasalamin sa kalagayan ng lipunan batay na rin sa mga karanasan ng mga taong lumikha ng mga awitin. Sa konklusyong ito, napatunayan sa pag-aaral ni Abraham (2016) na ang karanasan ng tao ay batay sa mga musika sa kaniyang kapaligiran tulad ng pakikipagsapalaran sa pag-ibig, pagkakaroon ng mabuting pakikipagkaibigan, pananampalataya, pantay na pagtingin sa tao, paghahari ng mga tao sa lipunan at usaping ekonomiya at pulitikal.

Mga Rekomendasyon

1. Inirerekomendang lumikha ng mga awitin na lalong maglalahad ng tunay na kalagayan ng lipunan upang mabuksan ang kaisipan ng mamamayan.
2. Na ang Kagawaran ng Edukasyon (DepEd) at Komisyon ng Mataas na Edukasyon (CHED) ay ipasok sa kurikulum ang mga awiting makabayan na tumatalakay sa usaping may kinalaman sa pulitika, pakikipag-ugnayan sa kapwa, pagpapahagang pantao at pamumuhay ng mga Pilipino.
3. Higit na pag-aralan ang awiting makabayan na nagpapakita ng mabuting pakikitungo, marubdob na pagmamahal sa bayan at pagkamagiting ng Pilipino sapagkat ito ang magbubukas ng mas malawak na kaisipan sa mga kabataan sa kalagayan ng lipunan.
4. Ipagpatuloy ng mga susunod na mananaliksik ang higit pang pag-aaral ng mga awiting makabayan na nagbibigay ng mabubuting halimbawa sa pamahalaan at lipunan upang higit na magkaroon ng masidhing pagmamahal sa bayan.
5. Sa mga guro ng paaralan; sa pagtuturo sa mga kabataan huwag kalimutan na isama ang mga makabayan na awiting upang makahubog ng mga kabataan na magiging mabuting pinuno sa susunod na henerasyon at magiging pag-asa ng bayan.
6. Sa mga kompositor at tagapaglapat ng musika; ipagpatuloy ang paglikha ng mga makabayang awitin na pumapatnubay sa mga Pilipino lalo't higit sa mga kabataan. Ibatay ang liriko ng musika sa tunay na karanasan ng kabataan sa lipunan upang magkaroon ng bukas na kaisipan sa tunay na mundo.

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Dokyu: Pagbuo ng Dokumentaryo Bilang Estratehiya sa Pag-amlig at Pagtipig ng Kulturang Pinanubli

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Panimula

Mahalaga sang salik ang mga kulturang pamana sa pagpapanatili ng pagkakaiba-iba ng kultura sa paghaharap sa patuloy na pag-unlad tungo sa globalisasyon. Ang kahalagahan ng mga intangible cultural heritage ay hindi lamang manipestasyon ng kultura bagkus yaman ng kaalaman at kakayahang naipapasa sa susunod pang henerasyon. Samantala, malaking transpormasyon sa sistema ng edukasyon sa Pilipinas nang ipinatutupad ang programang K to 12. Ang edukasyon ay may malaking papel upang maamligan at matipigan ang kulturang pinanubli. Nakasaad sa 2003 Convention for the Safeguarding of the Intangible Cultural Heritage na ang programa ay naglilining ng pagtuturo at pagkatuto sa mga kulturang pinanubli sa iba-ibang disiplina. Dagdag pa, ang kumbensyon ay naglalahad na ang bawat kasapi ng komunidad ay may tungkulin sa pag-amlig ng kulturang pinanubli (UNESCO, 2003).

Bagamat ang transpormasyon ng edukasyong ito ay nagtatahak ng pagtatag ng mga paaralang nababagay sa ika-21 siglo, sa paniniwalang kailangan ng bata ang *21st century skills* upang maging matagumpay sa kinabukasan. Ayon sa UNESCO (1998), na binanggit ni Labos (2014), ang pangunahing adhikain ng kasalukuyang Batayang Edukasyon ng Pilipinas ay nakasalig sa *Four Pillars of 21st Century Learning* —matuto kung paano matuto (learning to learn), matutong gumawa (learning to do), matutong mamuhay nang magkasama sa kapayapaan at pagkakaisa (learning to live together in peace and harmony) at matutong isabuhay ang sarili (learning to be). Ang mga kakayahang ito ang huhubog sa mga mag-aaral na magkaroon ng kapaki-pakinabang na literasi at maging buo o ganap na Filipino bilang pangkalahatang layunin ng kurikulum na nakasaad sa Konseptwal na Balangkas sa Pagtuturo ng Filipino.

Dagdag pa, nakasaad sa kautusan ng Kagawaran ng Edukasyon Blg.43, serye 2013, *Implementing Rules and Regulations of the Enhanced Basic Education Act 2013* o *Republic Act No. 10533* na kailangang maging *culture-sensitive* sa paglinang ng kurikulum. Kailangan ding pasiglahin ang paglikha at ang paglinang ng produktong lokal o kagamitang pampagtuturo (DepEd Order No.43, s.2013) kabilang ang pag-amlig at pagtipig sa mga kulturang pinanubli.

Sa kabilang dako, upang tugunan ang suliranin ng kasalukuyang henerasyon ng kabataan, bumuo ang Kagawaran ng Edukasyon ng kurikulum na *learner-centere, inquiry-based*, at *constructivist*; isang kurikulum na may pagtutuo sa *national* at *global concerns*, at may *balanced assessment* (DepEd Curriculum Guide). Samantala, batay sa kompetensi ng Kagawaran ng Edukasyon, ang *media literacy* ay isa sa mga kasanayang dapat linangin sa Basic Education Curriculum.

Ang mga mag-aaral ng henerasyong digital ay nangangailangan ng kakaibang uri ng karanasan sa edukasyon at ito ay nais maging aktibo sa proseso ng pagkatuto, na limitado sa perspektiba na kayang ibigay ng teksbuk. Ayon kay Santos (2013), ang mga mag-aaral na ito kalakip ang mga guro at mga mananaliksik ay nagpapahayag ng pangangailangan na iba sa pananaw ng tradisyunal na proseso ng pagtuturo at pagkatuto.

Sa aklat na *How People Learn. Brain, Mind, Experience, and School* binanggit ni Bransford et. al., (2000), ang *computer-based technologies* ay makapangyarihang kagamitang pampagtuturong hindi lamang sanggunian ng kaalaman, bagkus ekstensiyon ng kakayahang indibidwal at konteksto sa interaksiyong sosyal bilang suporta sa pagkatuto.

Layunin at Batayang teoretikal

Layunin ng papel na ito na makapagharap ng isang *exemplar* sa pagtuturo ng wika at kultura gamit ang *Forming, Storming, Norming, Performing and Adjourning* model ni Bruce Tuckman (2010). Nagiging batayang teorya ng pag-aaral na ito ang teoryang konstruktibismo nina Piaget (1981) at Bruner (1990) bilang sanligan ng Pamantayan sa Programa ng Edukasyong K to 12.

Ayon kina Hofer and Swan (2010), naniniwala ang teoryang konstruktibismo ay ang paglinang ng kognitibong kaalaman ay nabubuo sa pamamagitan ng interaksyon ng bata sa mga bagay na kanyang namamasid, nakikita, nahahawakan at namamanipula.

Ayon kina Marlowe at Page (2005), na binanggit din nina Labos at Maquiran (2011); Celeste (2016), ang konstruktibismo ay nangangahulugang paglikha, pagtatag, pag-imbento at paglinang ng sariling kaalaman. Sumasakop ito sa pagkaunawa, paglalapat, pag-iisip, pagsusuri at pagiging aktibo. Ang mga komponent na ito ay naipamalas mula sa pagtalakay ng aralin hanggang sa paggawa ng mga proyekto. Mahalaga ring bumuo ng isang komunidad ng mga

mag-aaral na makapagbibigay ng positibong motibasyon sa isa't isa upang makilahok sa mga gawaing inihanda ng guro.

Batay sa pangkalahatang layunin ng Kurikulum ng K to 12 na makalinang ng isang buo at ganap na Filipinong may kapaki-pakinabang na literasi. Ang dokumentaryo bilang produksiyon sa natatanging pag-aaral na ito ay mahalaga sa pagkamit ng layunin ng pagtuturo ng Filipino

Ang nalikhang dokumentaryo ay ibinabatay sa saliksik na naisagawa ng mga mag-aaral ukol sa piling kultura sa kanilang komunidad, at ito ay salig sa uring ekspositori. Sinunod ang pamantayan at proseso sa paglikha ng dokumentaryo. Idinaan din ang mga ito sa pagtataya ng guro gamit ang mga pamantayan upang matukoy ang antas ng kahusayan at kaangkupan sa nilalaman batay sa kompetensi ng Kagawaran ng Edukasyon.

Ang dokumentaryo ay isang inobasyon na maging tugon sa kurikulum. Ayon kina Schultz at Quinn (2013), maraming kahalagahan ang madudulot ng *video* sa klasrum. Sa pamamagitan ng pagpapakita ng mga *video* sa klasrum katulad ng dokumentaryo, napatalas ang kaisipan at nabibigyan ng lalong mahusay at mas makapangyarihang lente ang mga estudyante para masipat ang tinatangkilik na kalakaran.

Sa panahon ng internet at itinuturing na *digital age*, mahalaga ang papel na ginagampanan ng dokumentaryo sa edukasyon. Upang maabot at mahawakan ng mga guro ang atensiyon ng mga mag-aaral, kailangang abutin sila sa aspetong emosyon o damdamin. Bagamat ang dokumentaryo ay maaaring makapagmulat ng mag-aaral sa maraming isyung globalisasyon, makabawas sa isolasyon, at makapahintulot ng mag-aaral na makipag-ugnay sa inobasyong mula sa mga sangguniang nasa kanyang paligid lamang (Smith, 2009).

Dagdag pa ni Smith (2009) na sa asignaturang Filipino, ang dokumentaryo ay maaring gamitin sa pag-aaral ng karakter o tema sa pagsulat tulad ng identidad, kaugalian, o komitment Kung gayon, ang dokumentaryo ay makapag-angat ng kakayahang *media literacy* ng mag-aaral habang umuunlad ang kanilang kakayahan sa mapanuring pag-iisip. Pagkatapos na mapanood ang dokumentaryo, maaring magpasulat ang guro ng ideya ukol sa bagong natutunan sa pinanood.

Subalit, maliban sa mga mag-aaral, ang publiko ay target din ng dokumentaryo. Ibig sabihin, ang dokumentaryo ay hindi nanatiling kagamitang pangklasrum bagkus maari itong magpabago ng transpormasyong panlipunan. Sa pag-aaral ni Quimpo (2014), nagpapakita na pagkatapos maipanood ang dokumentaryong *Signos* sa mga mamamayang nasalanta ng Bagyong Frank sa Iloilo, naging alerto at napukaw ang kamalayan ng mga residente upang mapaghandaan ang anumang susunod na sakunang darating. Ito ay nagpapakita na ang dokumentaryo ay isang epektibong kagamitan upang lalong malinang ang antas ng pagkatuto ng mamamayan sa isang komunidad.

Samantala, ang mga kulturang pinanubli ay makapagbigay ng tiyak at sapat na impormasyon sa nilalaman ng mga naratibo upang makapagbuo ng dokumentaryong pang-edukasyon. Sa pamamagitan ng dokumentaryo, napupukaw ang interes ng mga mag-aaral hindi lamang sa impormasyong hatid nito kundi ang motibasyong magpagalaw sa manonood dahil sa pagkalinang ng kanilang kamalayang pangkultura.

Paglalahad

Ang modelong *Forming, Storming, Norming, Performing and Adjourning* ni Bruce Tuckman

Sa modelong Tuckman, itinuturing na gabay o proseso ang *Forming, Storming, Norming, Performing and Adjourning* upang maging tagumpay ang paglikha o pagbuo ng isang proyekto.

Ang modelong ito ay mahalaga sa paglinang ng aralin na maging tugon sa pangangailangan ng panahon. Maraming araling ibinahagi ang kasaysayan na kung saan lumitaw at umusbong mga ideya ukol sa pag-amlig sa sariling kultura subalit ang pagbuo ng proyekto na bunga ng natutuhan sa loob ng klasrum ay may kakaibang saysay lalo na ito ay nabuo ayon sa karanasan ng mga mag-aaral. Inilatag ni Tuckman (2014) ang mga hakbang upang maging tagumpay sa pagbuo ng proyekto. Sa kahit ano pa mang topiko na itinuturo, importanteng isanib ang mga katanungan, gawain at pangangailangang tumatarget sa pagpapayaman at paglinang ng pagtuturo at pagkatuto. Layunin ng guro na lumikha ng araling makapagdala sa mga mag-aaral sa tunguhin ng kurikulum ng edukasyon at ito ang paglinang ng mga kakayahang kanilang dapat taglayin kasabay ng paglinang ng araling makapagmulat sa kanilang kamalayang kultural.

Ang Modelong Tuckman sa Instruksiyunal Pangklasrum

Paano magagamit ang Modelong Tuckman sa pagtuturo o bilang kagamitang instruksiyunal? Isang malikhaing at mapamaraan kung paano pagsanibin ng guro sa pagtuturo ang proseso na magsilbing gabay upang mapagtagumpayan ang pagbuo ng proyekto. Maraming bahagi ang aralin ang maaaring ipokus sa mga salik nito. Ang modelong *Forming, Storming, Norming, Performing and Adjourning* ni Bruce Tuckman (2014) na naglalahad ng bawat hakbang o proseso ay may tiyak na gawain na pinagbatayan at nagsilbing gabay sa mga kasapi ng produksiyon sa pagbuo ng mahusay na proyekto.

Sa *forming stage* ay ang pagbuo ng pangkat at ipinakilala ang layunin ng proyekto. Binuo ang pangkat ng mag-aaral o mananaliksik para sa kolaboratibong gawain ng produksiyon na kinabibilangan ng mananaliksik, tagasulat ng iskrip, tagapagsalaysay, tagakuha ng larawan at

video, editor at tagadiseno ng produksiyon. Samantala, ang guro ay nagsilbing tagapatnubay at konsultant.

Sa *storming stage* ipinakilala ang proseso at estruktura ng produksiyon. Nagkaroon ng pulong ang mga kasapi ng produksiyon ukol sa paksa, uri, estilo at disenyo ng produksiyon. Dito rin isinulat ang iskrip batay na mga nasaliksik na datos at *storyboard* na naging batayan sa produksiyon. Pinagplanuhan din ang mga *equipment* na kakailanganin. Ang iskedyul ng lahat na gawain ay itinakda na rin upang matapos ang produksiyon sa nakalaang panahon gamit ang Gantt Chart. Ayon kay Durfee (2008) sa pamamagitan ng Gantt Chart ay binalangkas ang mga gawain upang mapagplanuhan at makontrol ang mga ito sa loob ng isang proyekto.

Sa *norming stage* ay nagtutulungan ng bawat kasapi sa produksiyon upang isagawa ang kani-kanilang tungkulin. Sa bahaging ito ay nagkaroon ng mas malalim na komitment at pagkikilanlan ang bawat kasapi ng produksiyon upang nakamit ang layunin ng proyekto.

Sa *performing stage* ay ginagawa ng bawat kasapi ang kani-kanilang tiyak na tungkulin. Isinagawa ang *shooting* ng produksiyon na ibinatay sa napagplanuhan ng mga kasapi at ang *voice over recording* na ibinatay sa inihandang iskrip o *screenplay*. Dito rin isinagawa ang pagtatagpi-tagpi sa lahat na *video footage* at *still photos*, paglalapat ng *voice over* at musika, *subtitles*, paglagay ng kredito, at pagdisenyo ng buong produksiyon.

Sa *adjourning stage*, nagpupulong muli ng mga kasapi ng produksiyon upang tatalakayin ang kani-kanilang naging karanasan sa pagbuo ng proyekto. Ang mga kahinaan ay kanilang lilinangin sa susunod pang mga produksiyon kasabay ng pangako sa isa't isa na lalong pagtibayin ang kanilang kolaborasyon. Ang kalakasan at tagumpay ng kanilang karanasan ay magsisilbing inspirasyon sa susunod pang mga proyekto.

Deskripsyon ng *Exemplar*

Dinisenyo ang aralin para sa Baitang 11 na mga mag-aaral ng Iloilo National High School. Ang *exemplar* ay nakasalig sa sumusunod na mga simulain ng pagtuturo: (a) Ang mag-aaral bilang sentro ng pagtuturo at pagkatuto; (b) May kakayahan ang mag-aaral na bumuo ng sariling pagpapakahulugan, interpretasyon at estratehiya para matuto; at, (c) Nagiging makabuluhan ang pagkatuto kapag ito'y malapit sa saklaw ng karanasan ng estudyante at nakita nila ang kapakinabangan ng leksyon sa kanilang buhay.

Ginamitan ng iba't ibang modelo, pagdulog, estratehiya at teknik bilang batayan sa pagtuturo tulad ng sumusunod: modelong Tuckman at konstuktibismo, kolaborasyon, pagdulog pasiyasat, pagkatutong-tulong-tulong o *cooperative learning*, pamaraang fasilitatibo, paggamit ng teknolohiya, pagsasagawa ng gawaing labas sa klasrum at *performance-based* na pagtataya.

Saklaw ng kurso ang paglikha ng dokumentaryo batay sa naratibong paglalahad mula sa mga panayam at nalikom na mga datos tungkol sa aspektong kultural o lingguwistiko ng napiling komunidad.

Disenyo ng Pag-aaral

Layunin ng pag-aaral na ito na bumuo ng dokumentaryo bilang bunga ng pagkatuto ng mga mag-aaral at ito ay magsisilbing kagamitang pampagtuturo sa sekundarya antas Senior High sa Programang Batayan ng Edukasyong K to 12.

Tinaya ang kahusayan at kaangkupan ng nalikhang dokumentaryo bilang isang kagamitang pampagtuturo.

Descriptive ang paraan ng pag-aaral na ginamit. Pagkatapos na mabuo o malikha ang produksiyon ay tinaya ang mga ito ng limang (5) dalubhasa sa pagbuo ng dokumentaryo at kagamitang pampagtuturo batay sa kahusayan sa pagpapalano at kaangkupan sa nilalaman sa pagbuo nito.

Plano ng Pagtuturo Para sa Buong Semestre

Unang Araw:

Pagganyak: Pagpapakita ng ilang halimbawa ng mga dokyu na nagsasalamin ng pag-amlig sa wika at kultura

Pagpahayag ng layunin para sa planong panapos na gawain

Pagpahayag ng inaasahang output mula sa klase

Pagbuo ng pamantayan sa pagtaya ng output

Pagpapangkat para sa Dokyu

Pagtatakda ng mga paksang tatalakayin

Ikalawang Araw hanggang sa kasunod na mga araw:

Pag-uulat ng mga takdang paksa

Mga Konseptong Pangwika (Wika, Wikang Pambansa, Wikang Panturo

Wikang Opisyal, Bilinggwalismo, Multilinggwalismo, Register/Barayti ng wika, Homogenous, Heterogenous, Linggwistikong komunidad, Unang wika, Pangalawang wika at iba pa.

Gamit ng Wika sa Lipunan (Instrumental, Regulatoryo, Interaksyonal, Personal, Hueristiko, Representatibo)

Kasaysayan ng Wikang Pambansa (Sa panahon ng Kastila, Sa panahon ng rebolusyong Pilipino, Sa panahon ng Amerikano, Sa panahon ng Hapon, Sa panahon ng pagsasarili, Hanggang sa kasalukuyan)

Pagbalik-tanaw sa nagdaang leksyon (bago simulan ang mga pag-uulat sa bawat araw)

Talakayan

Pananaliksik

Pagbuo ng core group na siyang mamamahala sa *culminating activity* o panapos na gawain (Pagtatakda ng mga responsibilidad, Pagpapalano ng programa, Paghahanap ng paraan sa pinansyal na pangangailangan, Paghahanda ng mga preliminaryong pangangailangan at pagpatibay sa desinyo ng proyekto).

Araw ng Kulminasyong Gawain

Lektyur

Panonood ng mga output na dokumentaryo

Pagtalakay at pagtaya ng mga dalubhasa sa output

Repleksiyon

Pagsusuri at Pagtatalakay

Ang transpormasyon sa edukasyon ay mabilis ding bumago katulad ng adaptasyon sa mabilisang pagbabago ng ika-21 siglo. Ito ay tinatawag na kultura ng inobasyon na dulot ng mga datos, pananaliksik, mapanuri at malikhaing pag-iisip. Ang mga kakayahang ito ay bunga ng malikhaing pag-iisip at kakayahang gumawa ng malikhaing gawa sa pamamagitan ng tulong ng iba. Ang pagkamalikhain ay kadalasang paglalarawan ng mahalagang kakayahan na kailangang linangin.

Ang mga guro ng *21st century* ay dapat na maging eksperto at kailangang may angking kakayahan o magpakadalubhasa sa pagtuturo na may kaparehong kakayahang dapat taglayin ng mga mag-aaral ng ika-21 siglo na magsisilbing motibasyon upang sila'y magpakadalubhasa (Pacific Policy Research Center, 2010).

Sa kabilang dako, detalyadong nagsasaad ang *21st Century Skills Framework for 21st Century Learning* (Partnership for 21st Century Skills, 2010) at ang *2007 National Educational Technology Standards for Students* (ISTE, 2010) na ang mga kompetensi ay nangangailangan ng paglilinang upang mapaunlad ang literasi ng mga mag-aaral sa aspektong pandaigdig at teknolohikal. Ang mga kompetensiyang ito ay nilalakip ng mga sumusunod: kolaborasyon, komunikasyon, mapanuring pag-iisip, at pagkamalikhain na maaring malilinang habang isinasagawa ang dokumentaryo.

Sa ganitong perspektiba, ang paglikha ng dokumentaryo ay isang gawaing naglilinang ng kakayahang *media literacy*. Hangarin ng lahat ng guro na maipatupad at makamit ang mga kasanayang dapat taglayin ng bawat mag-aaral ng ika-21 siglo.

Samantala, ang pagkakaroon ng kolaboratibong Gawain ay kailangan sa paglikha ng dokumentaryo, dahil sadyang mabigat at malawak ang gawaing ito. Binanggit nina Trilling at Fadel (2009), maituturing na maayos at mahusay ang kolaborasyon kung: (a) nagpapakita ng kakayahang magtrabaho ng epektibo at may respeto sa magkaibang pangkat; (b) nagpapakita ng *flexibility* at kamalayan na dapat maging matulungin sa paggawa ng anumang bagay upang matapos o makamit ang layunin; (c) sinisiguradong magkatulad na responsibilidad, para sa kolaboratibong gawain, at nagbibigay-halaga sa bawat indibidwal na kontribusyon ng kasapi ng pangkat.

Ang kasanayang komunikasyon at kolaborasyon ay tumutukoy na ang indibidwal ay mahusay na makipagtalastasan sa pagsulat, pagsasalita at *non-verbal languages* at nakipagkolaborasyon nang epektibo at may reponsibilidad. Ayon kina Trilling at Fadel (2009), mayroong malinaw at mahusay na komunikasyon kung: (a) *articulate* ang opinyon at ideyang epektibong kakayahan sa sa pagsalita, pagsulat ,at komunikasyong *non-verbal* sa iba-ibang porma at konteksto; (b) nakikinig nang mabuti upang maunawaan ang kahulugan, kasama ang kaalaman, pag-uugali, saloobin at intensiyon; (c) ginagamit ang komunikasyon sa magkaibang layunin tulad ng maglahad ng impormasyon, magbigay ng instruksiyon o panuto, maghikayat at maghimok ; (d) ginagamit ang maraming medya at teknolohiya , at kung paano malaman ang pagiging epektibo nito at matasa ang bisa nito; at, (e) epektibong makipagtalastasan sa magkaibang kapaligiran kalakip ng kakayahang gumamit ng multilingguwal na diskurso o talakayan.

Dagdag pa, binanggit nina Trilling at Fadel (2009), ang kakayahang mapanuring pag-iisip at pagresolba ng suliranin ay kakayahan ng indibidwal na nagtataglay ng : (a) epektibong rason; (b) nagtatanong ng katanungan at naghahanap ng solusyon sa suliranin; (c) nag-aanalisa at nagbibigay ebalwasyon sa mga alternatibong opinyon; at (d) may mapanuring repleksiyon sa mga desisyon at mga proseso.

Sa kabilang panig, ang produksiyong dokumentaryo ay naghahasa rin ng kakayahang mapanuring pag-iisip. Ang mga mag-aaral ay nag-aanalisa ng mga nakalap na datos na gagamitin sa nilalalaman ng dokumentaryo. Magagamit ang kakayahang ito sa pagsusulat ng *script*, paggawa ng *storyboard*, pagtalakay o diskurso sa imahe at tunog. Nadebelop din ang kakayahang ng *digital citizenship* (ISTE, 2010) habang nagkakaroon ng diskurso tungkol sa *media copyright* (Creative Commons, 2010).

Bagamat nalinang sa aralin ang mga kakayahang dapat taglayin ng mag-aaral sa ika-21 siglong klasrum sa pamamagitan ng pagsunod ng tamang gabay sa pagbuo ng proyekto.

Dokyu: Koleksiyon ng mga Dokumentaryo Ukol sa Wika at Kultura

Ang ***Dokyu: Koleksiyon ng mga Dokumentaryo Ukol sa Wika at Kultura*** ay isang *outcome-based learning activity* na ginawa sa klase sa Komunikasyon at Pananaliksik Ukol sa Wika at Kulturang Pilipino sa Baitang 11 ng Iloilo NHS Senior High.

Integrado ang tuon ng pagtuturo at pagkatuto. Higit na makabuluhan at makahulugan ang aralin dahil may kaugnayan sa personal na karanasan ng mga mag-aaral. Inilalapat din ang mga kasanayan at pagkamalikhain tungo sa pagkamit ng mga inaasahang *output* mula sa aralin.

Ang pag-aaral ay nakasentro sa mga mag-aaral, nagiging *facilitator* na lamang ang guro. Sa mga pangkatang gawain at itinakdang *output* para sa mga mag-aaral, nalinang ang kanilang kakayahan sa pagsisiyasat, pagbuo ng biswal at tekstwal na interpretasyon gayon din ang interpersonal na pakikisalamuha sa kapwa estudyante at iba pang taong kinapanayam.

Pangunahing gawain ng mga estudyante ang makalikha ng maikling dokumentaryo na may habang 7-10 minuto at tumatalakay sa mga nangingibabaw na wika at kultura ng lipunang Filipino. Bumuo ng limang (5) grupo sa anim sa seksiyon ng mga mag-aaral. Mula sa mga dokumentaryong nabuo ng mga mag-aaral tinaya ito ng guro gamit ang rubriks sa ebalwasyon sa pagbuo ng dokumentaryo at nangingibabaw ang walong (8) produksiyon. Hindi lamang dapat ipakita ng dokumentaryo ang maayos na paglalahad sa kahalagahan ng wika at kultura kundi ang kahalagahan ng pag-amlig ng mga mag-aaral ukol dito na nakapupukaw ng pangkultural na kamalayan. Ang pagkamalikhain, paghihinuha at apektibong panig naman ng proseso ng paggawa ng dokyu ang nakatutugon sa mapagpalayang aspekto ng ika-21 siglong edukasyon.

Humigit-kumulang dalawang buwan ang panahong inilaan ng mga mag-aaral sa proyekto mula sa konseptwalisasyon, pananaliksik, pagsulat ng *script*, *storyboarding*, panimulang *feedbacking*, konsultasyon, negosasyon, *shooting*, *editing* at aktwal na pagpapakita ng *output*. Tiniyak ng mga mag-aaral na ang kanilang mga konsepto at datos ay dumaaan sa masusing pagsusuri at nakabatay sa mga prinsipyo at kaalamang kaugnay ng aralin. Nagkaroon ng ilang sesyon bilang *workshop* sa pagbuo ng topiko hanggang sa pagsulat ng iskrip ng dokumentaryo. Bumuo rin ng *core group* ang klase upang maging tagapamahala sa *culminating activity* na ginawa sa MB Social Hall, Iloilo NHS sa pagtatapos ng semestre. Dinisenyo ang proyekto na pinagtibay ng koordineytor sa Akademiks ng INHS- Senior High School at Assistant Schools Division Superintendent ng Kagawaran ng Edukasyon. Nagkaroon ng panayam ng isang dalubhasa ukol sa kahalagahan ng dokumentaryo sa edukasyon. Ipinalabas ang koleksiyon ng dokumentaryo at ang mga ito ay tinaya ng tatlong dalubhasa sa edukasyon. Kinilala ang walong likha na napakahusay sa pagkabuo at ito ay maaaring gamiting pantulong na kagamitang pampagtuturo.

Narito ang mga napiling likha ng mga estudyante:

Hutbut- Ito ay tumatalakay sa pagsugpo ng bawal na gamut kaugnay sa pangunahing proyekto ng administrasyong Duterte. Nagkaroon ng pagtipon ng datos ang mga mag-aaral sa mga *archival footage* mula sa nasyonal at lokal na balita. Naging matibay ang sanggunian dahil napanayam ng mga mag-aaral o mananaliksik ang mga bilanggo na may karanasang gumamit at nagbenta ng droga. Inilatag ng dokumentaryong ito na ang droga ay kanser ng lipunan na dapat nang sugpuin. Taglay nito ang napakahusay na *audio-visual representation* ng *informative-expository text*.

Hablon - Tampok ng dokumentaryong ito ang hablon na isa sa pangunahing produkto ng Iloilo kaya't tinagurian ang lalawigan na *Textile Capital of the Philippines*. Binigyang tuon ng produksiyon ang proseso sa paghabol. Aktuwal na kinunan ng *video* ang proseso sa paghabol sa Indag-an Multi-Purpose Cooperative sa Miag-ao, Iloilo. Maayos na nailahad sa naratibo ang paghabol bilang kultura ng mamamayan at gayon din inilatag ang mga wika na ginagamit sa paghabol. Itinuturing ng mga dalubhasa na isang napakahusay na materyal ang dokumentaryong ito na maaring gamiting kagamitang pampagtuturo at sa pagpapaunlad ng turismo.

Kuron- Tampok sa dokumentaryong ito ang *Pottery & Ceramics Making*, pangunahing hanapbuhay ng mga taga-Cagbang, Miag-ao sa lalawigan ng Iloilo. Ito ay naideklarang *tourism industry* ng Department of Tourism. Ang dedikasyon na ipinakikita ng bawat pamilya at ang sipag na ibinubuhos sa bawat obra maestra ay ang tuon ng dokumentaryo na nagpapatingkad sa kultura ng komunidad.

Merkado- Tuon ng dokumentaryong ito ang buhay sa palengke. Napanayam ng mananaliksik ang mga nagtitinda upang mabigyang-saysay ang buhay-palengke mula sa pagbukang-liwayway hanggang sa paglubog ng araw. Tampok din ang mga “ wika sa palengke ” gaya ng *suki, preska, barato, bueno mano* atbp.

Dyipni- Ipinakilala ng dokumentaryong ito ang dyipni bilang pangunahing sasakyan sa Pilipinas—ang paglalarawan nito at ang pag-iisa-isa ng mga bagay o palamuti na makikita sa dyipni na sumisimbolo ng kulturang pagbibigay-halaga sa pamilya at pananampalataya. Tinalakay din ang kasaysayan o etimolohiya ng salitang dyipni bilang sagisag kultura ng Pilipinas.

Babaylan- Isang dokumentaryong pang-edukasyon na tumatalakay sa babaylan bilang pinunong espiritwal sa katutubong pamayanan bago pa man ang pananakop ng mga Espanyol sa ating bansa. Ang patuloy na panggagamot ng mga babaylan sa kasalukuyan ay isang patunay na hindi nabubura ang kulturang Pilipino dulot ng kasaysayan.

Musika - Tuon ng dokumentaryong ito ang jargon ng musika. Isa-isang inilahad ng mga mananaliksik ang mga salita at ipinakikita sa video ang aktuwal na pagsasagawa nito. Aktuwal na kinunan ng *video* ang talakayan sa klasrum ng asignaturang Musika sa Special Program for the Arts ng Iloilo NHS. Pinahahalagahan sa dokumentaryong ito ang musika bilang sining ng buhay.

Rekta- Tampok ang League of Legends (LOL) na kinahihiligan ng mga milinyal. Ang Rekta ay tumutukoy sa isang estratehiya o teknik upang manalo sa *computer games*. Pinagtagpi-tagpi ng mga mananaliksik ang mga datos mula sa nakalap na *video footage* at larawan mula sa internet, aktuwal na *video footage* at mga panayam sa *pro gamer* at *casual gamer*. Naniniwala ang mga milinyal na lahat ng bagay ay may hangganan at limitasyon, sa kanilang paglalaro ng LOL ay natutunan din nila ang tamang *time management* at tamang pakikitungo sa kapwa na maaring maging *asset* sa buhay.

Paglikha ng Dokumentaryo bilang Pag-amlig ng mga Milenyal sa Wika at Kulturang Pinanubli: Isang Karanasan

Tatalakayin sa puntong ito ang mga mahalagang pagninilay at kaisipang nabuo ng mga mag-aaral mula sa ginawang proyekto. Halos lahat sila ay nasiyahan sa posibilidad na makadokumento ng mga salaysay ukol sa wika at kultura sa pamamagitan ng dokumentaryo, isang anyong malapit at kapana-panabik para sa kanila at sa malawakang komunidad. Sang-ayon kay Heffernan (2004), binanggit ni Labos (2014), tuwing sumusulat ng panlipunang naratibo ang mga mag-aaral, naglalahad din sila ng mensahe upang kumilos ang iba. Hinamon sila ng proyektong ito upang ilahad ang isang kontemporaryong sosyo-ekonomiko at kultural na reyalidad at siyasatin ito gamit ang mga konseptong natutunan sa klase at sa nakalap na datos mula sa kanilang pananaliksik.

Samantala, para sa teoryang konstruktibismo, pinatunayan ng pagbuo dokumentaryo na taglay nito ang mga sangkap na kumakatawan sa ganitong pananaw. Naniniwala ang teoryang ito na ang paglinang ng kognitibong kaalaman ay nabubuo sa pamamagitan ng interaksyon ng mga bagay na namamasid, nakikita, nahahawakan at namamanipula (Hofer and Swan, 2010).

Ayon kay Pangkalinawan (2010), napatunayan sa mga pag-aaral ang magagandang bunga ng kooperatibong pag-aaral gaya ng mga sumusunod: (a) paghubog ng magandang pag-uugali at pakikipagkapwa ng mga estudyante; (b) pagataas ng pagpapahalaga at pagtingin sa kanilang sariling kakayahan; (c) mataas na pagsulong sa pagkatuto; (d) paglinang ng matalino at mapanuring pag-iisip; (e) pagkakaroon ng positibong atityud sa pag-aaral, mataas na motibasyon; at, (f) mas mabuting relasyon ng guro at estudyante; estudyante sa kapwa estudyante.

Ipinakita rin ng pag-aaral na napakahusay ng pagkabuo ng produksiyon dahil sa kolaborasyon at pagtutulungan ng *production team*. Ito’y nagpapahiwatig na nagiging matagumpay ang ano mang takdang gawain kapag mayroong kooperatibong kapaligiran na naglilining ng pagtuturo at pagkatuto.

Tinuruan kami sa paglikha ng buong produksiyon. Doon namin naunawaan ang kahalagahan ng kolaborasyon kung gaano ka-sincere ang bawat kasapi ng grupo. Nag-enjoy kami ng husto at nagtulungan kami kasi hindi namin iniisip ang kompetisyon. Basta we enjoyed lang dahil ang bawat isa sa amin ay alam kung ano ang role upang makagawa ng isang mahusay na proyekto.

Mag-aaral 1

We developed our skills in research. Most of all ay nabigyang-halaga namin ang kultura. Dito namin narealize na eventhough kami ay nasa digital generation, hindi namin maaaring talikuran ang nakaraan. Masarap ang pakiramdam habang pinag-aralan namin ang aming sariling kultura. And, we appreciated it kaya amligan namin ito.

Mag-aaral 2

Ang konstruktibismo ay nangangahulugan na paglikha, pagtatag, pag-imbento at paglinang ng sariling kaalaman. Sumasakop ito sa pagkaunawa, paglalapat, pag-iisip, pagsusuri at pagiging aktibo. Ang mga komponent na naipamalas mula sa pagtalakay ng aralin o paksa hanggang sa paggawa ng mga proyekto, na sa ganitong pagkakataon ay sinimulang ipinamalas ng mananaliksik sa pamamagitan ng modeling o paghahalimbawa. Mula sa mga mapapanood na dokumentaryo, maaari ring makabuo ng sarili nilang pagkokonsepto at pagpapakahulugan ang mga estudyante (Marlowe at Page, 2005; Labos at Maquiran, 2011).

Maituturing na kakaiba ang pagbuo ng dokumentaryo dahil ito ay nangangailangan ng angking kakayahan sa teknolohiya ng mga mag-aaral. Isinasaad sa kompetensi ng 2007 National Educational Technology Standards for Students, NETSS (ISTE, 2010) na kailangan ng mag-aaral na malinang ang literasi sa teknolohikal na larangan. Sa pagbuo ng dokumentaryo kailangan ang mga kompetensang ito.

Ang aming kakayahan lalo na sa paggamit ng teknolohiya noong kami ay nasa Junior High ay mas napahusay namin. Sa pamamagitan ng pagpapakita ng aming guro ng mga dokumentaryo na kanyang sariling likha, we improved our skills in taking pictures and videos. We also developed our skills in creating

documentaries na may tamang elements. Dabil dito, mas na-inspire kami na gumawa ng panibagong project.

Mag-aaral 3

Sa pamamagitan ng proyekto ay nailahad namin ang mundo na aming ginagalawan sa kasalukuyan -- ang mundo na nagpapasaya sa amin ang paglalaro ng League of Legends. Dito nailalahad namin ang magandang epekto ng aming paglalaro at magandang naidudulot nito sa pag-abot ng aming mga pangarap.

Mag-aaral 4

Sa pag-aaral ni Bernard (2007), ayon sa pagkabanggit ni Quimpo (2014), at Celeste (2016) inilahad na sa pagbuo ng dokumentaryo, nalilining nito ang kakayahan sa pananaliksik ng mga mag-aaral gamit ang mga sangguniang elektroniko at silid-aklatan sa pagtitipon ng mga *archival images at media*.

Ang *production team* ay naglinang ng mapanuring pag-iisip, mula sa pagsulat ng *script*, pagbalangkas ng *storyboard*, pag-analisa ng kredibilidad ng sanggunian, pagpapalano sa mga *equipment* na gagamitin, at pagtalakay sa mga merito at kredito sa ginamit na mga imahe at *video footage* sa dokumentaryo. Nalinang din ang *sense of digital citizenship* (ISTE, 2010) at, napagkasunduan sa pagtatalakay ng mga layunin tungkol sa *media copyright* (Creative Commons, 2010).

Aming naipamalas ang kakayahang pangkomunikatibo mula sa pananaliksik o sa pagkalap ng impormasyon hanggang sa pagsulat ng naratibo na naging basehan sa pagsulat ng script. Isa sa di-makalimutang karanasan namin ay nang napanayam ang mga bilanggo.

Mag-aaral 5

Alam namin ang risk sa aming ginawa dahil ipinaliwanag iyon ng aming guro. Pero we are confident dahil mayroon naman kaming kasamang guardian habang isinasagawa ang pag-interbyu sa mga bilanggo. And as far as we know it, ang risk na iyon ay bahagi ng aming tasks bilang researchers dahil nais naming makakuha ng first hand information, yaong authentic at credible information.

Mag-aaral 6

May mga bagay na dapat isaalang-alang sa paglikha ng aming proyekto. Ang aming paksa ay tumatalakay sa mga paniniwala ng ating mga ninuno na hanggang ngayon ay nanatiling buhay. Naging maingat kami sa pagbuo ng mga tanong para sa aming mga tagapanayam at sa paglikha ng buong produksiyon.

Mag-aaral 7

Naging matatag ang aming loob dahil ang aming paksa which is Babaylan ay bahagi ng proyektong Sagisag Kultura ng National Commission for Culture and the Arts. Dito rin sa proyektong ito ay aming nalinang ang aming kakayahan na may mapanuring pag-iisip.

Mag-aaral 8

Ang pagkamalikhain ay taglay ng bawat kabataang Pinoy. Ang paglikha ng dokumentaryong ito ay nagpapakita ng aming pagkamalikhain. Something worthy dahil kailangan talaga ang masigasisg na pagpapalano, katulad sa pagsulat ng naratibo at script, pagbahanda ng storyboard at equipment, lahat-lahat na bago ang pag-shoot. Kailangang magaling ka sa paggamit ng oras dahil ang proyektong ito ay may time frame na sinusunod.

Mag-aaral 9

Ang pagbuo ng dokumentaryo ay isang proyektong may integrasyon ng teknolohiya na natutunan sa pamamagitan ng karanasan. Mahalaga ang kolaborasyon ng bawat kasapi ng produksiyon kaya matagumpay na nabuo ang produksiyon. Nagsilbing gabay ang modelong *Forming, Storming, Norming, Performing and Adjourning* ni Bruce Tuckman (2014), sa paglikha ng produksiyon.

Nailahad ng papel na ito kung paano ang pag-aaral ng Komunikasyon at Pananaliksik Ukol sa Wika at Kulturang Filipino ay nakapagbibigay-pagkakataon sa mga mag-aaral at guro na lumikha ng bagong perspektiba sa pagkatuto at pagtuturo. Sa pagtatakda sa mga mag-aaral na lumikha ng dokumentaryo bilang *output* ng kanilang natutuhan sa pag-aaral ng kurso, na kung saan ito ang unang taon na implementasyon ng Senior High sa kurikulum.

Nabigyan din sila ng pagkakataon na galugarin ang iba't ibang isyung nangibabaw sa sitwasyong pangwika sa lipunang Filipino at sa huli'y makapagsimula ng advokasi sa pagbabago, gayon din ng indibidwal at kolektibong pagkilos tungo sa pagbabago. Kapag nalinang ang mga mag-aaral sa mas masusing pananaliksik, eksplorasyon at mas malalim at makabuluhang pagtatanong,

hindi lamang natuturuan ng guro ang mga mag-aaral ng kung ano ang mga kaalaman na dapat nilang matutuhan, kundi nalilinig din sa kanila ang kasanayan sa paggamit ng angkop na proseso para matuto. Bukod dito, kasangkot siya sa proseso, nakapagninilay sa kung ano ang natutuhan, nakatatamo ng mas malalim na pag-unawa at nagiging kritikal sa pagsusuri hindi lamang ng kanyang sariling ideya kundi pati na ideya ng iba. Sa puntong ito'y natutupad ang nilalayan ng *21st Century Learning* na inilatag ng UNESCO na isa sa pinagbatayan ng K to 12 Kurikulum ng Kagawaran ng Edukasyon. Higit sa lahat, natupad ang hangarin ng kurikulum na malinang ang mag-aaral sa kamalayang pangkultura at literasi kalakip ang pagbibigay-halaga sa pag-amlig at pagtipig ng kulturang pinanubli.

Ang pagsadokumento ng kulturang pinanubli ay isa lamang sa mga aspeto ng pag-amlig na nagpapakita ng mahalagang pangyayari sa kontekstong lokal.

Rekomendasyon/Kongklusyon

Pagkatapos na maisagawa at maipatupad ang lesson exemplar, nagpapakita na malaki ang tranpormasyon nitong nagawa sa mga mag-aaral lalo na sa pagbibigay-halaga sa mga kulturang pamana. Kaya, inirekomenda ng pag-aaral na ito na: una, gamitin ang mga nabuong dokumentaryo sa mga aralin bilang suportang kagamitang pampagtuturo para sa kamalayang pangkultura; pangalawa, patuloy na maglikha ng mga kaugnay na proyekto; at pangatlo ay kailangan ang suporta ng mga namumuno sa paaralan sa mga gurong nagsasagawa ng kahalintulad na proyekto maging sa paglaan ng pondo sa mga palihan at pagsasanay.

Sa kasalukuyang panahon ang teknolohiya ay isa nang mahalagang sangkap ng ano mang gawaing pagtuturo at pagkatuto, pinatunayan ng pag-aaral na ito na isang makabuluhang ambag sa ikalilinig ng edukasyon ang mga kakayahan sa *media literacy*. Ang pagbuo ng dokumentaryo ay naghikayat at nagbibigay motibasyon sa mga mag-aaral upang matuto ng nilalaman ng kurikulum at malinang ang kakayahayang dapat taglayin ng *21st century learner*.

Sa pamamagitan ng pananaliksik ay nakapagbuo ang mga mag-aaral ng mga dokumentaryo ukol sa wika at kultura. Sa pag-aaral ni Celeste (2016), kanyang inilathad na ang dokumentaryo ay makapangyarihang behikulo na makapakilala sa mga mag-aaral ng kanilang sariling kultura at makapagdala sa ibang kultura at makabuo ng kamalayan sa isyung panlipunan sa pamamagitan ng damdamin. Kung ang dokumentaryo ay makapabuti ng repleksiyon sa pamamagitan ng mga gawaing pasulat o kritiko ukol dito, ito'y makapagpaunlad sa aspektong sosyal at emosyonal na pagkatuto na hindi makikita sa mga teksbuk o tradisyunal na lektur.

Isang katotohanang hindi mapapasubalian na ang guro'y lagi nang nahaharap sa iba't ibang hamon sa kanilang pagtuturo sa mga mag-aaral sa kasalukuyang panahon. Bagamat sinasabing

ang guro’y nararapat na magsilbing *facilitator* na lamang ng pag-aaral at hayaang malayang matuto ang mga mag-aaral sa paraang higit nilang nagugustuhan, mahalaga pa rin ang papel ng mga guro sa pagdisenyo ng aralin at sa pagtaya ng pamamaraan at ng antas ng kaalamang natamo ng mga mag-aaral.

Ang pag-aaral na ito ay tugon sa hamon ng K to 12 Kurikulum sa pagtuturo ng wika at kultura sa Senior High na nagpapakita ng mabisa at kapaki-pakinabang inobasyon ng guro sa paglinang ng kamalayang pangkultura at literasi. Malinaw na nalinang sa mga mag-aaral ang pag-amlig at pagtipig ng kulturang pinanubli sa pamamagitan ng edukasyon.

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