

TRANSMISSION OF TUD-OM: AN ORAL LITERATURE GENRE OF THE MAMANWAS IN SURIGAO DEL SUR

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Abstract

This study which is narratology in form aimed to survey the Tud-om of the Mamanwa Tribe in Lubcon, Cortes, Surigao del Sur. In particular, the study sought to discover the songs of the said ethnic group. I endeavored to analyze the poetry in form of songs through the semiotics lens. The said worldview is utilized in order to identify the prevalent themes and symbols, including issues and values embedded in the poetry of the Mamanwas they call Tud-om. Purposive random sampling was utilized in identifying the research participants. Thematic analysis was employed to bring out relevant themes, symbols, metaphorical language, values and issues infused in the literary pieces. Triangulation, code and recode, member checking and corroboration with the findings were taken into consideration. Findings revealed that Mamanwa literatures put strong emphasis in communal values which reflect and promote values such as social justice and reverence to Tahaw.

Keywords: tud-om, oral literature, Mamanwa

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1.0 Introduction

For the many tribes around the world, especially with those whom traditions and history are orally imparted to the younger generations, the survival of these linguistic arts solely lies through memory (Finnegan, 2012). For these creative masterpieces to find its way to the memories of the lineages, local language becomes the most potent tool to preserve cultural knowledge. With the death of the tribal leader, elders, baylans (shaman), social pressures and rapid economic change, these creative works become adversely imperiled. Having been aware of the importance of literature in culture preservation, I found the urgency in collecting and documenting traditional oral literatures to develop comprehensive understanding of indigenous life and to prevent this well-developed linguistic art from being lost forever. Also, in response to this problem and in recognition to the academic, social, economic, cultural and political importance of oral literature as integral part of cultural heritage and living culture, I realized the relevance to discover and document oral literatures. My study was primordially focused on the narrative expressions as a body of knowledge inherited from the original settlers of CARAGA-Region, the indigenous community of the Mamanwa.

The same dilemma is noted by Appell and Appell (2013) in their World Oral Literature Project when they cited the Rungus who are Dusunic speaking people of the Kudat District of Sabah, Malaysia. In this endeavor, they made mentioned that acculturation has threatened the original religion of this people they are now strongly attached to Christianity. For this tribe, one of the major genres of oral literatures was the religious performance for illness, for success in agricultural activities, and for the productiveness of the village and families. In the past, these were performed by the priestess who was also a spirit medium. However, to date, these ceremonies are now seldom being practiced.

Another relevant reason of my interest to undertake this study is the implementation of Republic Act 10533. In Section 10.2 of the said Act, it underscores that Philippine Basic Education Curriculum shall adhere to the framework and principle of Mother Tongue-Based Multilingual Education (MTB-MLE). It will start from where the learners are and from what they already know proceeding from the known to the unknown. It also requires that instructional materials and capable teachers shall be put in place to implement the MTB-MLE curriculum. For this purpose, MTB-MLE refers to formal school or non-formal education where learners' mother tongue and additional languages are used in the classroom. Furthermore, the Act emphasized that the curriculum shall be flexible enough to enable schools to localize, indigenize and enhance the same based on their respective educational and social contexts (Official Gazette, 2013).

The National Commission on Indigenous People (NCIP) in the Province of Surigao del Sur affirmed that up to this time, there is no known record of the narrative expressions of the Mamanwa. For this Indigenous Community, the local language along with its rich tales is in the brink of extinction because of acculturation and the fear of discrimination. I, too, have not come across with a similar study; hence, I am compelled to pursue the study to be able to contribute to the preservation of the rich linguistic art of this particular tribe in the Province of Surigao del Sur.

2.0 Theoretical Framework

Semiotics is the theory of the production and interpretation of meaning. It's basic principle is that meaning is made by the deployment of acts and objects which function as "signs" in relation to other signs. Systems of signs are constituted by the complex meaning-relations that can exist between one sign and another, primarily

relations of contrast and superordination/subordination (e.g. class/member, whole/part). Signs are deployed in space and time to produce "texts", whose meanings are construed by the mutually contextualizing relations among their signs. In this study, I was able to deduce significant notions including issues and values reflected in the rich linguistic art of the Mamanwas.

3.0 Research Methodology

In this study, I employed narratology. Significantly, the words "narrative" and "story" can both be traced back to an original meaning of to know. It is through the story that people quite literally come to know – that is to construct and maintain their knowledge of the world (Bruner, 2002). Through a story, an individual creates meaning out of the daily happenings, and this story, in turn, serves as the basis for anticipation of future events. According to Callaway and Lester (2002), our personalities grow out of the stories we have chosen to construct from our perceptions of what has happened to us and how these stories influence our future expectations.

According to Labov and Waltetzky (1966) as cited by Kwiat (2008), the narrative has two functions: to refer to events experienced and to evaluate the experience. The overall narrative structure was generally found to consist of five parts: orientation, complication, evaluation, resolution and coda. The orientation part is so named because it orients the listener by establishing such things, person, place, time and situation. The complication part presents the problems to be ironed. Evaluation on the other hand manifests the narrator's perspectives. The resolution either comes after or is coincident with the evaluation. The function of the coda is to mark the end of the narrative time and return to the present moment in time.

This study adopts the embedded, action and temporary suspension types of evaluation. In this study, I presented not just the oral literatures of the Mamanwas of Surigao del Sur, but also, I incorporated these types of evaluation by analyzing the themes and symbols entrenched in the stories, as well as the figures of speech rooted in the oratures that I have gathered.

In this undertaking, I had the task of gathering the oral literatures of the Mamanwa tribe and interpreting it in a way that will make people decipher the rich indigenous tales that mirror the Mamanwa community, to include their fears, hopes and aspirations. In a way, this design allowed me to understand better the behaviors that shaped the Mamanwa community as a whole.

The research participants composed of the Mamanwa Datu, Mamanwa Babaylan and the other elders of the tribe who are considered knowledgeable on the oral literature of the tribe. Other informants were chosen according to their special knowledge concerning the oral arts being collected. The remaining informants were laymen

capable of providing a knowledgeable evaluation of the oral art being investigated from a different, yet important perspective. In this study, most of my data came from the Datu and the Baylan who possessed considerable knowledge about my study. Young Mamanwas and even other adults are devoid of this kind of knowledge because of the encroachment of the lowlanders' customs and dialect. The profile of the key informants is also presented.

It can be noted that the Datu has also the Mandatory Representative Position in the Sanguniang Bayan. According to the NCIP, this is so because he is notable individual in the community and learned of their cultural background. In the Mamanwa community, the most trusted personalities who are deemed to possess the knowledge not just of their culture but also of their rich linguistic art include the Datu, Baylan and Kamalas-an.

Information in my study came from Datu, Babaylan, Kamalas-an and other laymen who possessed knowledge about the needed oral literatures. Extensive readings from journals, books, studies and online researches were exhausted to support the findings of the study. Field works are also done to be able to acquire other data and descriptions needed to complete this study. Other information was supplied by the personnel of NCIP.

In order to document the needed data of the research, I adapted certain procedures. Following the proper protocol, I sought permission from the NCIP Office to allow me to conduct the study in the research locale. Once I gained the permission, I prepared an informed consent. Informed consent is the process by which researchers working with human participants describe their research project and obtain the subjects' consent to participate in the research based on the subjects' understanding of the project's methods and goals (Anney, 2014). However, when I reached the community, I found out that most of my participants are not capable of writing, I also utilized oral consent. In this form of consent, I verbally asked the consent of the participants to participate in the study. In here, the participants did not sign a consent form but verbally stated their consent before the recording of the oral literatures. I did it in order to make the participants feel at ease. I also informed them of nature of my study and the extent of their participation.

Another important procedure I employed was the non-participant observation where I simply recorded what happens as things or events naturally occur. While they were doing their habitual activity, I was able to have the opportunity of simply jotting down their activities as they transpired which gave me deeper understanding of what they are as a community.

Fieldwork was also employed. I conducted field work to document or portray the everyday experience of individuals by observing and interviewing them. During my first visit, I did not immediately proceed with the

interview; rather, I established rapport with the leaders of the community, and I informed them the purpose of my presence in their community. I also explained to them the nature of my study and how they can help me in the realization of this study.

In the interview that I conducted, I utilized an interview guide to ensure that the general information is collected from the interviewees. This interview provided more focus than the conversational approach, but still allowed a degree of freedom and adaptability in getting the information from the interviewees. I engaged this tool for me to be able to realize the objectives of this study, and that is to collect, document and analyze the oral literatures of the Mamanwa tribe.

After the recordings, observations and the interviews were completed, the next stage was the laborious task of transcribing, translating and analyzing the materials and data collected. I transcribed the audio recording of the tales narrated in the Mamanwa language. After which, I brought it back to the Datu who was also fluent in the lowlanders' language. He translated them to Tandaganon, (a local language in the Province) before I had it translated into Filipino and English language. Once the oral literatures were put into writing, I analyzed it through the Archetypal and Formalism worldview. From these literary approaches, I identified the prevalent archetypal themes and symbols in the Mamanwa oral literatures as well as the figurative language present in their linguistic art. The results were presented back to the tribe. The purpose was for me to be able to get feedbacks from the informants to help me refine the explanations I presented in this study.

In this study, to obtain credibility, I employed engagements, triangulation and member checking. Credibility is defined by Holloway and Wheeler (2002), Macnee and McCabe (2008) as the confidence that can be placed in the truth of the research findings. Through the method of several engagements, triangulation and member checking, I was able to ensure that the data gathered are truthful and straightforward. In this study, I had a first counter with the tribe not to immediately conduct the study but to build rapport and gain the tribe's trust. The initial visit was solely for me to explain the intent of my visits and how they can help me achieve such goal. I did a courtesy call to the Datu and sought his permission for the conduct of the research. Then, this was followed by several more three more visits for the collection, and interpretation of the data that I was able to gather

In this study, I was able to accomplish triangulation by asking the same research questions of different study participants. Aside from the Datu, I also had the opportunity to interview the Baylan (shaman), Kamalasan (wise elder) and a few more members of the tribe who have the knowledge of their local literatures. In this

manner, I was able to check out information across the informants and had a rich collection of their literatures through the contribution of the range of people I was able to interview.

For member check, after I translated their oral literature to English, I returned to the site and I asked the participants to review both the data collected and my interpretation of that gathered data. Participants verified their statements and filled in the gaps. Changes were made and incorporated to the refined work.

In taking into account the ethical considerations, I followed certain protocols to protect the rights and confidentiality of the participants. Letter of consent was made and a dialogue was done informing them the purpose and process of the study. The conduct of the study was also done at the convenience of the participants. Furthermore, I was able to achieve salient considerations by approaching the NCIP office and the community leaders to explain my intention and what I intend to achieve not just for my benefit but for the benefit of the entire tribal community. I assured them that my presence in the community was only for the sole intention of gathering relevant details on their oral literatures and when in doubt sharing sacred beliefs, I did not probe to let them feel it was not within my aim to exploit them. In this manner, I was able to show respect for persons and community which requires a commitment to ensuring the autonomy of research participants, and, where autonomy may be diminished, to protect people from exploitation of their vulnerability. The dignity of all research participants must be respected. Before pictures were taken and recordings were done, I asked whether it is plausible for me to do those things. To these, they consented orally since most of them have difficulty in giving me a written approval. A number of these people have not gone to school and do not know how to write their names. Asking permission is very salient to the tribe people. Adherence to this principle ensures that they will not be used simply as a means to achieve my research objectives but as active participants of the project who see the essentiality of completing the task.

To avoid social and psychosocial risks and to maintain beneficence, I made sure that nothing was altered in the literature they shared to me. I went out my way to see to it that the research participants were able to comment, suggest and polish the data as I referred back to them the output of my work.

Justice requires a commitment to ensuring a fair distribution of the risks and benefits resulting from research. To attain justice, I am obliged to give the community an output of the study and to furnish the office of the NCIP the same document. By doing so, I am, in my own little way, contributing to the perpetuation and preservation of the Mamanwa tribe.

4.0 Results and Discussion

The Mamanwa tribe possesses oratures less known and appreciated. These oral traditions need to be understood before we can fully appreciate the status and quality of these Mamanwa literary forms. It has to be noted that the literary pieces of the tribe rely on magical powers, thus, the story tellers share a communal value of deep mythic consciousness. General social, political, environmental and religious issues are discernible.

The tribe is rich in prose and poetry. Prose consists of those within the common flow of conversation in sentences and paragraphs, while poetry refers to those expressions in verse, with lines and stanzas and has a more melodious tone. The Mamanwa prose comes in a form of folktales and myths while poetry comes in songs, they call Tud-om.

Tudom (Song) is relatively brief with subjectivity in expression and displayed with musicality or songlike quality. Poetry, especially in the form of a song is the oldest form of artistic expression much older than the prose, and it seems to answer or to originate in a human impulse that reaches for expression in joy, grief, doubt, hope, loneliness and much more. For their Tud-om, musicality and verbal elements play a role. It is performed when in the expression of joy and grief, funeral, attending the farm, harvesting, conducting meetings or hushing a baby to sleep.

Mamanwas display noble reverence to Tahaw. This can be glimpsed from the lines extracted from their Tud-om sa Pag-ampo.

*O iko nga Tahaw na nagahatag kanami
sa madajaw na lawas
Kanami naga ampo kanimo bisan mataod damo
kanami sala*

*Kay nagatuo kanami na imo kami pasayloon
Unta magabantay kaw kanamo*

*(You oh God who afforded us with good health
We offer our prayers to you
For we believe that you will forgive us our sins
We pray that you will look upon us)*

The poem is a conscious product of the presence of a supreme being. Apostrophe is manifested. Direct address to Tahaw (universal God) is noted. Adherence to spiritual principle is clearly seen through their faith that this universal God can hear the Mamanwas openly implore for his help and benediction.

In the extracted Tud-om above, the wise old man archetype is personified by Tahaw representing moral qualities such as generosity; *O iko nga Tahaw na nagahatag kanami sa madajaw na lawas (You oh God who afforded us with good health) and mercy; Kanami naga ampo kanimo bisan mataod damo kanami sala kay nagatuo kanami na imo kami pasayloon (We offer our prayers to you for we believe that you will forgive us our sins).*

The Mamanwa's Tahaw is believed to be the principal creator of mankind and the ruler of the heavens and all things on earth. He is believed to be the great provider. Celebrations are offered to Tahaw as a way of showing the tribe's gratefulness. Mamanwas offer rituals which come in a form of merry-making filled with dancing and songs as well as offerings to delight the Tahaw. The purpose is for Tahaw to give the Mamanwas productive harvests and be kept away from harm.

The wise old man archetype is also noted in Tud-om sa Pagtanom. In this context, Tahaw is seen to manifest goodwill and readiness to help made apparent in the lines

Table 1. Elements of selected tud-om

Oral Literature	Archetypes	Themes	Symbols	Metaphorical Language	Issues	Values
Tud-om sa Pag-Ampo (Song for Praise)	Wise old man	Reverence to Tahaw	Tahaw (Universal God)	Apostrophe Personification Epistrophe	Veneration to someone supreme	Mercy Suppliant Generosity Good will Religious Adherence to faith
Tud-om sa Pagtanom (Song for Planting)	Wise old man	Reverence to Tahaw	Tahaw (Universal God)	Apostrophe Personification Epistrophe	Veneration to someone supreme	Mercy Suppliant Generosity Good will Religious Adherence to faith
Tud-om sa Pandiwata (Ritual Song)	Wise old man	Reverence to Tahaw	Tahaw (Universal God)	Apostrophe Personification	Veneration to someone supreme	Mercy Suppliant Generosity Good will Religious Adherence to faith
Tud-om sa Pag-lubong (Burial Song)	-Wise old man -Villain -Threshold -Garden underworld	-Afterlife -Fear of the fires of hell	-Satanas (satan) -Haway-haway (Purgatory) -Paraiso (Paradise) -Impyerno (hell)	Apostrophe Personification	Veneration to someone supreme	Mercy Suppliant Generosity Good will Religious Adherence to faith

below:

*O iko Tahaw na nagahatag kanami sa
madajaw na panglawas
Ug nagapanalangin kanami nga pagtanom
Ug nakahatag dugang kadajawan kanami mga
tanom*

*(Oh you God who give us good health
You who bless us during planting season
And afford us with fertile crops)*

Evidently, it is perceived on the above lines that the Mamanwas are dependent in the auspices of Tahaw in granting them their livelihood and survival. They do not solely rely on their capacity but on the patronage of a higher being.

In the direct address, figure of repetition in a form of epistrophe is displayed. Epistrophe is a repetition of a word at the end of successive lines as exemplified in the lines below:

*O iko Tahaw na naghatag kanami madajaw na
panglawas
Ug nagapanalangin ka kanami nga pagtanom
Ug nakahatag dugang kadajawan kanaming mga
tanom nga diri
mahjatangan kaudat kanaming mga tanom
Sa kanami pagtrabaho, sa kanami pag-atiman
kun tana matagaan mo kami*

The third and fourth lines have the same word *tanom* which is an evidence of repetition. Repetition is done for making statements emphatic and forceful. Another purpose is for convenient recall.

Veneration to someone supreme is indeed a religious issue as made apparent in the lines above and in all their praise songs and in their ritual song such as the extracted lines below:

*Pamati kanami Tahaw
Dawata ning kanami nga inhalad kanmo
Untaha tabangan mo kami ikoy kanami insarigan
Wara kami mahadlok kay ikaw mutabang kanami
Uwani kanami halad ug iko sab uwani kami*

*(Hear us oh God
Receive our offerings
We invoke your help for we know you
are helpful
Accept our offers
And shower us your blessings)*

In another song, their Tud-om sa Paglubong (burial song), manifests other archetypes such as the villain

personified by satanas (devil), the garden symbolized by paraiso and the threshold symbolized as haway-hawayan. Satanas or the villain archetype is the one who is believed to thwart the positive actions of a person. He is to be shunned even in the afterlife for he brings people to the fires of hell as exemplified in the line *Tahaw ajaw sikan ihatag kay satanas*. The Mamanwas also fear the underworld archetype known in the Mamanwa language as *impverno* (hell). Mamanwas believe that this place is a place of darkness and infinite sufferings. The yearning of being delivered away from satan is besought in a prayer by imploring Tahaw of his protection. The Mamanwas also beseech that the soul of the dead be brought to haway-haway (purgatory) for the tribe believes that this is a gateway to a new world where a person must enter to change and grow. The ritual of burial has long been a part of human culture, and can perhaps be considered as one of the things that identifies us as being human. The Mamanwas tribe defines "haway-haway" as purgatory. Purgatory is not another place, but a state of the FINAL stage of "purification" (or sanctification) that begins here on earth. This final stage of purification (sanctification) is God's final work on our soul through His sanctifying grace. They highly ask God to bring the departed to purgatory where they will undergo purification. This is made evident in the line *O Tahaw, dawata sikang sa kahaway-hawayan* and be brought to paradise; the garden archetype which is filled with abundance; believed to be the dwelling place of the primordial forces where death and suffering has no place. Paradise is believed to be a place where souls find peace and eternal life with *Tahaw*, their Universal God.

The Mamanwas' desire to be brought to paraiso (paradise) is exemplified in the extracted line *Ibutang sikan sulod ka kanmo paraiso na lugar na diri si kanmo magkabido*. The lines below reflect the burial song of the Mamanwas.

*O Tahaw, dawata sikang sa kahaway-hawayan
Ajaw sikan tagae kabalatian sa paraiso
Yakanami pag-antos sa kalibutan human di
kan ibutang didun impverno
Dagae ka madajaw nga kinabuhi
Lugar nga walay kasakit
Ang tanan minlabay di
Tahaw ajaw sikan ihatag kay satanas
Palihog dawata sikan paraiso
Kanikan kalag nangandoy nga makaiban kanmo
Ibutang sikan sulod ka kanmo paraiso
Na lugar na diri si kanmo magkabido*

*(Tahaw, supreme God in heaven
Allow no more sufferings for this dead in
paradise
His tribulations on earth has come to an end
Lead him not in the fires of hell*

*Bring this dead to life
In a place where pain is felt no more
We implore that you receive him in paradise
His soul desires to be with you
Take this dead with you in paradise
A place where he will worry no more)*

The tud-om like other prayer songs is delivered using apostrophe or the direct address. It also manifests strong adherence to faith as exemplified in its message that a supreme being is capable of bringing a dead one to life and affording him a new life devoid of pains and sufferings.

Religion is generally perceived as a tool for survival and for enhancing life in its broad sense. Being religious in this sense implies active participation in types of rituals such as praying, sacrificing, consulting diviners, and seeking esoteric knowledge and power from the spirits as well as maintaining good relationships with people.

Like all world religions, rituals are important to the indigenous Mamanwa group. Their rituals are cultural or religious ceremonies that celebrate or commemorate specific events have deep religious significance. Rituals in this tribal group serve to reinforce important religious beliefs through meaningful activities that bring comfort or joy and thus strengthen the unity of the followers of the religious tradition. In capsule, it implies enlisting the support of as many spirits as possible: God, gods and the ancestors, etc., to overcome social problems and evil spirits believed to exist in the world. It is also maintaining the harmony between humanity, nature and the spirits.

The emphasis here is on the monotheistic faith of the Mamanwas in terms of their religious beliefs and practices that a non-perceivable supreme being controls

or dictates the fate of the people. High respect is due to him whom they pray and ask for bountiful blessings. Once their prayers and requests are answered, they thank and honor "Tahaw" as a sign of contentment and gratefulness. Hence, they all submit their community practices to this Supreme Being in a form of prayer. Moreover, Mamanwa religion influences and provides a system of morality that establishes right from wrong, good and appropriate from bad or inappropriate behavior.

Table 2 presents the elements of the remaining Tud-om. It is intentionally separated because it does not manifest divinity or any sort of spirituality as presented in Table 1. The tud-om reflects communal/social values; thus, it is clustered together.

The first tud-om (song) talks about the interrelatedness among the members in the community as made apparent in the extracted lines *Magka sinabot kitang tanan Agon mag malipayon kitang tanan agon magka hiusa kitang kaitang tanan*. This line is translated as *(Let us understand one another so we can rejoice; so we can attain peace.)* During my interview, I have learned that the datu (tribal leader) or the kamalas-an (wise elder) facilitates tribal meetings. During these meetings, the datu or the kamalas-an recites the tud-om above before the meeting/assembly begins.

The purpose is to ensure that everybody cooperates and listens attentively to whatever will be discussed during such huddle. Members are, therefore, expected to give each other mutual support because it is believed that they are so closely inter-related with each other that what affects one member affects all. This also means the day one's neighbor dies is the day one dies. The point is that as a family or a community, actions of members affects each other one way or the other. It is on this basis that

Table 2. Elements of selected tud-om

Oral Literature	Archetypes	Themes	Symbols	Metaphorical Language	Issues	Values
Kalinawan kahiusahan	The task	Peace Unity	The mentor (datu, kamalas-an)	-Anaphora -Synecdoche	Inter-relatedness among members of the community	Strong affinity for communal values such as cooperation Being attentive
Gugma	The power of love	love	Liwaan (tree)	Anadiplosis	Doing the improbable for the sake of love	Sincerity Endurance
Panguliwato	The power of love	courting	Act of offering	Epizeuxis	Importance of courting as a communal tradition	Sincerity Endurance
Tud-om sa impis	The weakling/ Wimp	hushing a baby to sleep	Impis (baby)	Anaphora Personification	Paternal/ maternal love	Patience Caring
Tud-om sa mamang	The weakling/ Wimp	hushing a baby to sleep	Impis (baby)	Anaphora Personification	Paternal/ maternal love	Patience Caring

the members are committed to supporting each other. Thus, this feature is portrayed by the Mamanwas where there is a strong bond of unity and support within the members of the community. They have a very evident spirit of brotherhood and sisterhood.

The implied archetype is the task which is the attainment of peace and unity among tribe members. The datu revealed during an interview that everybody cooperates because one is severely sanctioned when he deviates from communal standards and norms. Evident in the tud-om above are two figures; synecdoche and anaphora. Synecdoche is manifested in the line *panalinga kamo (lend your ears)* – The metaphorical language utilized is the use of the part to represent the whole, in this case ear is used to represent attentiveness. The need to be attentive is necessary in order to establish peace and unity in the tribe. Another figure is anaphora – repetition of a word in the beginning of successive lines apparent in the following lines:

*Agon mag malipayon kitang tanan
Agon magka hiusa kitang kaitang tanan*

It can be noted that the word “agon” is repeated in consecutive clauses. One purpose for the use of this figure of repetition is emphasis for the need to unite because only through unity that people can rejoice together. Perhaps of all the enduring themes, love is the most important. Love is the worthiest of pursuits, it is said that love conquers all. Tud-om sa gugma is a song about love made evident in the succeeding lines:

*Gub-on naoy Liwaan
kaya kanaong gugma kanmo matinud-anon
makatuod hao sa banag nga Liwaan
Liwaan nga malahutayon*

*(I can abolish a tree
For my love for you is sincere
It can bring down a banagan tree
A tree that is lasting.)*

For the Mamanwa community love is perfect, permanent, stationary, enduring, eternal, and powerful. A man survives whatever circumstances he encounters just for the sake of the one he loves. He can take matters into his hand even those which are improbable like bringing down the Liwaan tree believed to thrive for eternity. For a Mamanwa male, manifesting love for the opposite sex means to offer her sincerity and endurance such that the latter can truly see what the former can do in the name of love. This is important for the females in the tribe because such tests can prove how they are given importance by their man. Liwaan tree on the other hand symbolizes infinity. The idea of bringing this tree down means that

any Mamanwa male knows no infinity because his love sees no bounds. The metaphorical language present in the tud-om is anadiplosis -- repeating the last word of a clause at the beginning of the next clause as shown below:

*makatuod hao sa banag nga Liwaan
Liwaan nga malahutayon*

Note that Liwaan (tree) is found at the last portion of the first clause and is repeated at the head portion of the second clause. This type of repetition is also employed to put across an emphatic message. Another tud-om on love is that of courtship.

*Kung diri ko ang karing bali
Haoy ang kadtong bali og
magdarahay akog manok-manok haw
ihawon ko kay indayanon.*

*(If you will not come here
I will be the one to come to you
I will bring chicken for us to roast when
I come to you)*

When a Mamanwa male demonstrates affinity toward a Mamanwa female, he goes out his way to please his lady. He brings anything to delight the woman he pursues even to the point of bringing whatever he can manage to earn the most coveted attention of his lady-love. The perception on the rudiments of courtship is a norm practiced in the tribe. Even in the contemporary society, males go out their way and do extra efforts or even errands, offer material things and do various things for the one they have their eye on. It is stereotypically noted that this old-as-time technique softens a lady’s heart and eventually reciprocates the love offered to her.

The last two tud-oms found in Table two are lullabies. One is sung for the impis (child); the other is for mamang (young animal). The archetype presented in these two brief songs is the weakling or also known as the wimp. This archetype is seen in different personas; impis (child) and mamang (young animal). Both these are helpless and they need somebody to look after them especially if their mothers are away for some reasons.

Tud-om sa pagpatulog sa impis

*Matuug na si igi
kay wada si inay dinhi ,
maturug kaw
kay wada sa si ina mo ngadi
diri maghaja impisay*

(Sleep little baby

*Your mother is not here
Sleep
For your mother is not here
Do not cry)*

The social norm manifested is maternal/paternal love. In the study of the archetypes, it is believed that the opposing forces maternal and paternal sides both reside in any individual. This means that anybody can manifest the value of being caring and patient when it comes to looking after the needs of a child whose practices such as wails and tantrums can sometimes test a person's patience.

The last tud-om is about a lullaby but this time, the characters are animals; the mother and the baby. The poem may have been inspired from the long walks of the tribe since they are described as nomadic. The mamang (animal) is personified to be mother and child walking a dangerous trail since an imminent storm is brewing up that may put them in danger.

***Tud-om sa mamang (mamang na ina
gakanta sa iyang impis)***

*Buwa buwa adujo
Buwa kadida dijay
kakuli inin danan,
kabasu kaduduyog kon
nagbabaguyhay ka*

(Animal Song

*Do not cry my baby
We are trodding on a trail
That seems to face a storm)*

The metaphorical language found in the above tud-om include epizeuxis – uninterrupted repetition of a word in the same line as apparent in the first line above where the Mamanwa word *buwa* is repeated. In the second line, the word *buwa* is once again repeated but this time the figure has changed to anaphora. Anaphora is a metaphorical language that denotes repetition in the head portion of the successive clauses. Like the other figures, emphasis is accounted as the reason for repeating words and phrases in a literary piece. Personification is identified to be present since the animals are given human-like attitude like that of hushing a young one to sleep.

As posited above, the Mamanwa oratures include folktales. Folktales are the oral tradition of adults. They are passed down from generation to generation by word of mouth. They are stories about peoples' lives and imaginations as they struggled with their fears and anxieties about the world around them. Through the interview I conducted, I was able to collect seven folktales of the Mamanwas: Gipikas (Ripped), An Pagbalik (The

Return), Pahagdam Ka Limukon (The Limukon's Warning), Gi Engkanto (Enchanted), Si Dongki daw da Engkanto (Dongki and the Bad Spirit), Pagbantay ka mga Dautan nga Tao (Be Careful with Bad People), Sapa (River).

5.0 Conclusion

The issue of multicultural education in the Philippine is of paramount importance. Nowadays, diversity becomes progressively more reflected in the schools. Demographic, social, and economic and such other trends have vital implications for education. Multicultural education is intended to decrease religion, race, class, and gender divisions by helping all students attain the knowledge, skills, and abilities they need in order to become productive citizens in a democratic society and participate in social change. It is imperative that teachers be knowledgeable on how to be familiar with respect, and incorporate the personal abilities of students into their teaching strategies. Teachers are recommended to have themselves be familiar with what is multi-culture in education. If this is done properly, then school expects the best of achievement (Zuñiga VI, 2010).

This study is geared toward presenting the striking culture of Mamanwas through their literatures so that the wider audience can better understand them. This is also geared toward preserving the culture of the Mamanwa to ensure sustainability for their future generation. The unique literature found in this group will help others take concern of ensuring that their oral literature will be kept intact. This will also deliver to the members of the said group, respect and less discrimination in school and other public places as this study will help uncover the essence of their indigenous literature as an important facet of their culture.

Furthermore, as some of the Mamanwas are able to enter into formal education, the role of the teachers in sustaining and understanding their culture is a very important factor in delivering quality education to Mamanwa learners. The incorporation of the learners' literatures to be taught in their very own dialect in the school setting is a potent tool in the appreciation and preservation of their rich and creative linguistic art which is now on the brink of being forgotten and less appreciated.

I have also come to deduce that Mamanwa literature puts strong emphasis in communal values which reflect and promote values such as social justice, selflessness, the dangers of greed and reverence for Tahaw or God. These values are worth emulating and can significantly help build a nation torn by greed and corruption.

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