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3. The editorial board is tasked to proofread only the articles for publication.

4. Upon compliance to these editorial policies, the article is forwarded to peer-reviewers for evaluation.

CONTENT

FROM EDITORS

The Divine Word College of San Jose, San Jose, Occidental Mindoro, in cooperation with Occidental Mindoro State College sponsored the 5th PASCHR International Conference with the theme "Revisiting Culture through History and Religion." We deemed that the conference is relevant in the spirit of our times. The confusion due to much fake news and partly to our Filipino culture's disvaluing led many to social and political discontent. Hence, the association invited distinguished speakers who could facilitate the revisiting of our culture. We also asked researchers nationwide to share their research output concerning the conference theme.

Volume 2 is already online. We are delighted to inform you that our Volume 1 last year received significant attention from scholars worldwide. Gradually, we are increasing the number of articles, and this time we have ten peer-reviewed papers. We, therefore, look forward to the broader participation of more Filipino scholars. We would also come with new additions and features in the future issues of the Journal.

The Editorial Board

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Glimpses in the History of Occidental Mindoro

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Occidental Mindoro is the western half of the Island of Mindoro. Before the year 1950, the whole island was one province, thus, the history of Occidental Mindoro will not be complete if we will not include some events in the history of Mindoro.

The late Dutch researcher and SVD missionary, Antoon Postma, believed that the word Mindoro originated from Minolo, the name of an old settlement of the indigenous people near Puerto Galera. In the archives of the Order of Augustinian Recollects in Madrid, he found a copy of the petition sent by the natives to Corregidor Gregorio Ladero, the administrator of Mindoro, in 1703, where the petitioners called the island as **"ang pulo ng Minolo."**[1]

A team of archaeologists from the University of the Philippines, led by Professor Alfred Pawlik, stated that hunter-gatherers were the first settlers in the south-western part of Mindoro. Their statement was based on the archaeological excavations which they conducted at Sitio Bubog I & II, at the eastern side of Barangay Pawican, Iling Island, from July 13 to 15, 2015, where they were able to dig shell adzes, bones of animals and a skeleton of a human being.

They sent the artefacts for carbon testing at AMS Radiocarbon Laboratory of Australian National University, Canberra, Australia. Results of the laboratory testing showed that the shell adzes were made during the middle part of the six thousand years before the birth of Jesus Christ. Based on the result of the carbon dating, the archaeologist concluded that hunter-gatherers lived at Iling Island, during the period 6550-6250 BC.[2]

More archaeological excavations and carbon dating are needed to state definitely that the hunter-gatherers are the ancestors of the indigenous people in Occidental Mindoro. It is possible that their descendants were the inhabitants of two old villages of Iling and Mangarin, whom historians wrote were already trading with merchants from Southeast Asia, as early as the 14th century.[3]

Trading with merchants from Southeast Asia was proven by the various kinds of jars, plates and artefacts of the Ming dynasty excavated in Mangarin and different sitios of Iling Island. It can be added that the names of two places in the south western part of Occidental Mindoro originated from Chinese and Indonesian words. These are *Kuomintang* which is now Sitio San Miguel, Barangay Mapaya and

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[1] *"...ay ito pong cahapishapis naming pagcalagay ay siya naming ypinaniniclohod, at ypinagtitirapa at hahalic sa paa ng aming pono at panginoon, Don Gregorio Ladero Hocom at Capitan sa digma dito sa polo ng Minolo na nag-aalaga sa buo niyang Jurisdision na parang ama naming tunay na sucat manhinagpis at mahabag dito naming calagayan hangan cami tomahan dito sa Subaan na cami bagay mahadlicang pamauwi sa aming dating calagayan…"* Original text from Antoon Postma: Calavite: The Life and Death of a Parish, 1979, p. 5

[2] Pawlik, Alfred, et al: Archaeological Excavations at Iling Island, Mindoro, p. 2

[3] Antoon Postma: Mindoro Missions Revisited, 1983, p. 350

Mangarin which according to Prof. Macario Landicho in his historical work, *The Mindoro Yearbook,* came from an Indonesian word **Mangain,** meaning *"a place where many mango trees grow."*[4]

In 1570, while the Spaniards were in the process of colonizing the Philippines, Miguel Lopez de Legazpi sent his grandson, Captain Juan de Salcedo, with boatloads of Spanish soldiers and Visayan warriors, to drive out the Muslim pirates who were harassing people in prosperous communities of Panay, from their headquarters in Mamburao, Mindoro.[5]

On his way to Mamburao, Captain Salcedo passed by the island of Iling. He and his warriors visited the inhabitants of the community there, to find out if there were pirates living among them. He found none. In his report to Legazpi, Salcedo stated that the people of Iling are peace-loving people. The community which Salcedo and his warriors visited is now called *Ingbanwahan* by the people of Iling.[6]

Captain Salcedo drove out the Muslim pirates from their headquarters in Mamburao. He and his warriors sailed to Lubang where they fought and defeated the defenders of the island inside a stone fort. After proclaiming Spanish authority over the whole island, he proceeded to Batangas where he, together with other Spanish conquistadores, started the colonization of mainland Luzon in the name of King Philip II.

The spread of the Catholic faith was one of the objectives of Spain in colonizing the Philippines. In Mindoro, the Augustinian friars were the ones who sowed the seeds of Christianity to the inhabitants of the island. They were succeeded by the Franciscans in 1578, when Mindoro was a part of *Corregimiento de Bonbon* or Batangas.[7] In 1580, a big church was built by the Franciscans in Calavite. The ruins of this church could still be found at the former center of the parish, which is being called *Pinagbayanan* by the people of Paluan.

In 1667, the missionary friars belonging to the Order of the Augustinian Recollects (OAR) took over the mission of attending to the spiritual needs of the people of Mindoro. They erected the Parish of Mangarin and the Parish of Sablayan. They constructed stone churches in the two parishes. They even built a stone fort in Mangarin and equipped it with cannons to enable the parishioners to defend themselves against the Muslim pirates.[8] Today, remnants of the two structures could still be found in Mangarin. On the other hand, the Spanish church in Sablayan was restored to its original condition.

Aside from taking care of the spiritual needs of the people, the friars tried to improve their living condition. In 1886, they requested the Spanish authorities to entrust to them a vast tract of land between the location, at present, of Brgy. Caguray, Magsaysay and Lumintao River, Calintaan. They would have it cultivated and planted with different productive plants in order that it would serve as a model for agricultural progress in the western part of Mindoro.

The government granted the request of the congregation. The agricultural land with a total area of approximately twenty thousand hectares were entrusted to them. They called it as *La Hacienda de San Jose.*[9] Many families from the small islands which are under the jurisdiction of the province of Palawan, today, were encouraged to plant

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4 Macario Landicho: The Mindoro Yearbook, 1952, p. 242
5 Antoon Postma: Mindoro Missions Revisited, 1983, p.350
6 Antoon Postma: Historical Data on the Greater San Jose Parish of Occidental Mindoro, 1978, p. 4 Postma: Calavite: The Life and Death of a Parish, 1979, p. 5
7 Antoon Postma: Calavite, The Life and Death of a Parish, p. 2
8 Macario Landicho: The Mindoro Yearbook, 1952, p. 242
9 Antoon Postma: Historical Data on the Greater San Jose Parish of Occidental Mindoro, 1978, p. 4

agricultural crops in the hacienda and to settle there permanently.

The forest of Mindoro was rich in natural resources during the Spanish regime, thus, many traders from other provinces bartered goods with our ancestors, after the Muslim pirates stopped plundering the villages in this island. One of them was Gen. Emilio Aguinaldo who was only a young businessman in 1890.[10] Within the period that he was bartering goods with the people of Mindoro, the leaders of the villages which he visited became his friends. This was the reason why when the Katipunan spread throughout the country, some Mindoreños joined the movement.

When the Katipunan movement spread in the Philippines, those who were mentioned as leaders of the movement in West Mindoro were Emiliano Cahayon & Esteban Quijano of Lubang; Justino Zubiri & Pedro dela Fuente of Looc; Mariano Abeleda & Agustin Liboro of Paluan; Pedro Fernandez of Sablayan; and Espiridion Jimenez of Calintaan. The said leaders captured the Spanish friars in the different parishes of the island and brought them to Taysan, Batangas where they were imprisoned until the end of the revolution.[11]

The Katipuneros of East Mindoro attacked the seat of the Spanish colonial government in Calapan on June 1, 1898. Mindoro Governor Rafael Morales, with the aid of one hundred *tercio* or Filipino *guardia civil* and fifty Spanish soldiers defended it. They were able to repulse the attack of the revolutionaries, twice. However, the Filipino freedom fighters asked the help of Katipuneros from Batangas. Gen. Miguel Malvar sent one thousand armed men under the command of Col. Alfonso Panopio to Calapan.

Seeing the futility of further resistance, Gov. Rafael Morales surrendered to the Katipuneros on July 1, 1898.[12]

The independence gained by Mindorenos from Spanish rule did not last long. On July 29, 1901, the American soldiers, aboard two battleships landed in Calapan. They were able to occupy the town without any resistance, for the Filipino revolutionaries retreated to the forested area of Naujan. When they proceeded to occupy the whole island, two groups of guerrillas led by Juan Morente and Deogracias Leyco of Pinamalayan and Abra de Ilog, respectively, fought them. However, the much superior American forces triumphed over the guerrillas. After twenty six months, since they landed in Mindoro, they were able to occupy the island.[13]

When the Americans occupied Mindoro, they made Mindoro as a sub-province of Marinduque. They retained as municipalities the pueblos created by the Spaniards. In West Mindoro, the former pueblos were Lubang, Looc, Paluan, Abra de Ilog, Mamburao, Sablayan and Mangarin. However, to minimize expenses, the American government decided to lessen the number of municipalities, in 1905. That same year, Mindoro was made as a special province. On May 1, 1910, the town of San Jose was created.[14] In 1919, when Hon. Cipriano Liboro of Paluan was elected as governor of Mindoro, he worked to elevate the status of the island to a regular province. It was realized on July 1, 1921.

One of the important events which occurred at the western part of Mindoro during the American regime was the establishment, in 1910, of Mindoro Sugar Company, later known as Philippine Milling Company.[15] The said company was owned by a

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[10] Emilio Aguinaldo: Mga Gunita ng Himagsikan, 1948, p. 17
[11] Macario Landicho: The Mindoro Yearbook, 1952, p. 238
[12] Pedro del Rosario: Entries in His Diary. June 1 to 30, 1898
[13] Florante Villarica: Oriental Mindoro: From the Dawn of Civilization to the Year 2000, 1997, p. 37
[14] Gil C. Manuel, et al: Coffeetable Book of San Jose, Occidental Mindoro, 2010, p. 22
[15] Antoon Postma: Historical Data on the Greater San Jose Parish of Occidental Mindoro, 1978, p. 4

group of American capitalists who bought a portion of *La Hacienda de San Jose* from the Order of Augustinian Recollects and converted it into a sugarcane plantation and a sugar mill. Aside from constructing the infrastructures needed for the operation of the company, the administrators built a railroad for the train which hauled thousands of sacks of sugar from the sugar central up to the port of Caminawit.

The sugarcane plantation and the sugar mill greatly influenced the rapid increase of population in the southwest portion of Mindoro. Many families of workers, from the different provinces were encouraged in the nearby places and in Central, the name of the place at the center of the company. The port of Caminawit became busy in receiving individuals who traded with the businessmen in this part of the island and the persons who wanted to work or visit Philippine Milling Company.

In 1936, the propagation of Catholic faith in Mindoro was entrusted to the Society of the Divine Word (SVD). However, prior to that date, an SVD missionary was already assigned in the island of Lubang. Aware that a school would greatly help him in his mission work, Fr. Enrique Demond, SVD established Stella Maris School in 1923. Other schools opened by SVD missionaries in Occ. Mindoro are San Sebastian School of Sablayan and Holy Family Academy of Central in 1957; and San Rafael High School of Abra de Ilog in 1969. Aside from the aforementioned schools, the missionary priests bought and improved Southern Mindoro Academy (SMA) which was founded by a group of educators in San Jose, in 1945; and West Mindoro Academy of Mamburao, in 1947. SMA is at present the Divine Word College of San Jose.

During World War II, the Japanese forces, led by Colonel Suzuki, landed at Silonay, Calapan, on February 27, 1942. The following weeks, they occupied the coastal towns of West Mindoro, from Pola up to Pinamalayan. On the first week of March, they landed at the town of Paluan, West Mindoro. On March 16, they landed at San Agustin, San Jose and marched towards Central. No group of Filipino soldiers stopped them. They took as prisoners the municipal officials led by Mayor Fermin Barretto who refused to cooperate with them.

Groups of guerrillas were organized by patriotic Filipinos to continue the fight against Japanese invaders. In Lubang, the leaders of the freedom fighters were Major Alberto Abeleda & Captain Carlos Valbuena; in Abra de Ilog, Sgt. Ciriaco Ramos & Sgt. Mateo Serra; in Paluan, Lt. Pedro Nitura; in Sta. Cruz, Captain Alfonso Umali; in Sablayan, Lt. Sergio Barretto; and in San Jose, Captain Vincent Fortune & Captain Lawrence Cooper. Leaders of these guerrilla groups, led sporadic ambuscades against the enemies until the arrival of the Allied Armed Forces in San Jose, on December 15, 1944.[16]

After the U.S.-led allied Armed Forces landed in Leyte on October 20, 1944, Gen. Douglas and his fellow leaders felt that they need another military base in order that they could retake Manila from the Japanese. They saw Mindoro as the appropriate base. On December 15, 1944 Mindoro Attack Group led by Gen. William Dunckel, composed of three big battleships and seventy three landing crafts appeared on the sea within the territorial waters of San Jose.[17] Before unloading the soldiers on the shores of Caminawit, Bubog and San Agustin, the battleships fired cannons and shelled the wide plains of the said places to drive away the enemies.

The Allied Armed Forces made San Jose as their supply base. The airstrips they built in San Jose served as the launching area for warplanes in liberating other parts of the country and in bombing

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[16] Florante Villarica: Oriental Mindoro: From the Dawn of civilization to the Year 2000, 1997, p. 10

[17] Rodolfo Acebes: The Mindoro Guardian, 1994, p. 8

Iwo Jima and Okinawa.[18] In their almost eight month stay in San Jose, they constructed many roads and bridges. There had been a time that the men of the Allied Armed Forces in San Jose numbered about seventy five thousand (75,000). This big number of soldiers attracted hundreds of men & women from other provinces to migrate to San Jose and look for work at the supply base as laundrywomen, helpers, utility workers and vendors.

After the war, due to the great demand for logs, logging industry rapidly spread in Mindoro. From 1945 to 1947, the province was second only to Zamboanga as to the volume of logs exported to other countries. Unfortunately, after three years, all big trees in the island disappeared. Aside from logging, cattle raising was the industry which developed in West Mindoro. On the hilly regions and plains of San Jose, Sablayan, Paluan and Abra de Ilog could be found the grasslands needed for this industry. Rich residents of the place and of Batangas, bought wide areas of land and converted it into pasturelands.

In 1950, the most significant event in the political history of Mindoro took place. That year, Mindoro Congressman Raul Leuterio filed a bill in Congress seeking the division of the island into two provinces – Oriental Mindoro and Occidental Mindoro. The bill was approved by President Elpidio Quirino on June 13, 1950 and became known as Republic Act No. 505.[19] Placed under the jurisdiction of Occidental Mindoro were Abra de Ilog, Looc, Lubang, Mamburao, Paluan, Sablayan, San Jose and Sta. Cruz.

Calapan, which was the capital of then one province of Mindoro remained as the capital of Oriental Mindoro. Temporarily, San Jose was designated as the capital of Occidental Mindoro. However, a group of influential personalities actively campaigned for the selection of Mamburao as the capital of the newly created province. On January 1, 1951, Mamburao became the capital of Occidental Mindoro. Paluan Mayor Damaso Abeleda was appointed as governor of Occidental Mindoro. In the election held on November 13, 1951, Atty. Jesus Abeleda became the representative to Philippine Congress of Occidental Mindoro and Hon. Federico Castillo became its governor.[20]

The first two governors of Occdental Mindoro tried to build the provincial capitol in Mamburao. It was realized in 1960, during the first year of the term of office of Governor Arsenio Villaroza.[21] With the help of Congressman Felipe Abeleda, funds were allotted for the construction of the building. Due to the limited funds of the provincial government of Occ. Mindoro, the construction of roads was done gradually. It was started by Gov. Federico Castillo and continued by Gov. Mariano Tajonera and Gov. Arsenio Villaroza. In 1965, during the term of office of Gov. Arsenio Villaroza, the construction of the road connecting Mamburao, located at the northern part of Occidental Mindoro and San Jose, then the southernmost municipality of the province, was completed.

Due to the deteriorating peace and order situation in Central Luzon and the "Land for the Landless" policy of President Ramon Magsaysay in the early part of the 50s decade, thousands of families from Luzon and the Visayas Region migrated to Occidental Mindoro, particularly in the municipalities of San Jose, Calintaan and Sablayan, where there were still wide areas of vacant public lands.[22]

Since there were wide areas of vacant land in Occidental Mindoro, officials of the national government decided to put up one of the penal

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[18] Volker Schult: Mindoro, A Social History of a Philippine Island in the 20th Century, 1991, p. 40
[19] Remigio Agpalo: The Political Elite and the People, 1972, p. 32
[20] Remigio Agpalo: The Political Elite and the People, 1972, p. 35
[21] Volker Schult: Mindoro, A Social History of a Philippine Island in the 20th Century, 1991, p. 40
[22] Gil C. Manuel, et al: Coffeetable Book of San Jose, Occidental Mindoro, 2010, p. 24

colony of the country in this province. By virtue of Presidential Proclamation No. 72 of President Ramon Magsaysay signed on September 26, 1954, a portion of the wide plains at the southwestern part of Sablayan was converted into Sablayan Penal Colony and Farm.

The climate at the southern portion of Occidental Mindoro is suited to salt production. A group of capitalists in Manila organized the Salt Industry of the Philippines.[23] They rented the eight hundred hectares of swampland of Philippine Milling Company between Barrio Bubog and San Agustin, San Jose and converted it into salt farms in 1958. They constructed a factory of industrial pan salt in that place and within a period of more than ten years, they shipped tons of refined salt to Manila.

During the term of office of Congressman Medalla, Congress approved the laws which created the town of Calintaan on June 18, 1966 and the municipalities of Rizal and Magsaysay on April 13, 1969.[24] Calintaan was once a part of the municipality of Sablayan while Rizal and Magsaysay were once parts of the town of San Jose. Due to the creation of three new towns, the number of municipalities in Occidental Mindoro increased to eleven.

President Ferdinand Marcos declared martial law in the Philippines on September 21, 1972. After a year, by virtue of Presidential Decree No. 805, the president created Mindoro Integrated Rural Development Office (MIRDO).[25] It was the duty of this office to coordinate the implementation of Mindoro Integrated Development Project (MIRDP).

In 1981, as a part of the implementation of MIRDP, the seventy six-kilometer provincial road connecting Mamburao and San Jose was improved

and made wider. Concrete bridges were constructed over the big rivers of Pagbahan, Amnay, Patrick, Mompong, Lumintao and Busuanga.

During martial law period, the government not only implemented the project for the improvement and widening of the provincial road but also the construction of farm to market roads. Barangay electrification project was also vigorously implemented. In this province, it was done by Occidental Mindoro Electric Cooperative (OMECO).[26] The National Irrigation Administration (NIA) also built irrigation systems in Occ. Mindoro. As a result, the production of palay increased, and Occ. Mindoro became known as the rice granary of Southern Tagalog and, one time, in the whole Philippines.

After the peaceful revolution at EDSA on February 25, 1986 almost all national, provincial and municipal officials were replaced by President Corazon Aquino. She appointed Officers-in-Charge (OIC). Appointed as OIC Governor of Occidental Mindoro was San Jose businessman Francisco Yulo, but after a few months, he was replaced by Hon. Peter Medalla, Jr., the son of ex-Congressman Pedro Medalla, Sr.[27] The citizens of the province approved OIC Gov. Medalla's continuous stay in office when they elected him during the 1988 Elections.

In 1984, the election for the assemblymen of Batasang Pambansa was held. Assemblyman Pedro Mendiola, Sr. was elected as the representative of Occidental Mindoro. The said assemblyman strived for the continuous implementation of Mindoro Integrated Rural Development Project in the province. Unfortunately, Assemblyman Pedro Mendiola was gunned down and killed by an unidentified gunman while delivering a speech at

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[23] Editorial Staff: STAA Souvenir Program, 1970, p. 169
[24] Historical Committee: Souvenir Program on the 45th Anniversary Celebration of Occidental Mindoro, 1995, p. 10
[25] Florante Villarica: Oriental Mindoro: From the Dawn of Civilization to the Year 2000, p. 81
[26] Office Staff: OMECO History, 2000, p. 1
[27] Historical Committee: Souvenir Program on the 45th Anniversary Celebration of Occidental Mindoro, 1995, p. 12

the stage of Brgy. San Vicente, Sablayan, on April 4, 1986 during the celebration of the fiesta of the said barangay.[28]

The following years, the names Josephine Ramirez-Sato, Jose T. Villarosa & Ma. Amelita Villarosa became well known in the field of politics in Occidental Mindoro. These three personalities served as representatives of the province to Philippine Congress.[29] Through their efforts, with the cooperation of municipal and barangay officials and the financial support of the national government, tremendous development took place in transportation, education, trade, communication & the implementation of infrastructure projects in Occidental Mindoro

Municipal and barangay officials, as well as business minded persons of Occidental Mindoro are doing their share to make the province progressive. Beach resorts were put up in the coastal municipalities of the province. Big commercial establishments & fast food chains appeared in different towns. In the field of communication, progress was made in the installation of telephone lines in San Jose & Mamburao and the building of cellular phone transmitter towers in different parts of the province. Three colleges, a number of vocational & technical schools and public high schools were established. Two AM and three FM stations were set up in San Jose. The farmers are doing their part by striving to make Occidental Mindoro not only as the rice granary of Southern Tagalog Region but also as a leading producer of corn, garlic, onion and other high value crops.[30]

[28] OMHS Staff: Maikling Kasaysayan ng Sablayan, 1997, p. 10
[29] Gil C. Manuel, et al: Coffeetable Book of San Jose, Occidental Mindoro, 2010, p. 26
[30] DTI: Occ. Mindoro Office: The Winning Edge, 2010, p. 6

Indigenous Religious Beliefs, Rituals, and Practices as Expressions of Culture

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Called by other names such as traditional religion, ethnic religion and indigenous religion, religion among indigenous peoples is closely intertwined with their way of life. In like manner, religious beliefs, rituals, and practices form an integral component of the culture of indigenous communities. They constitute the intangible and tangible culture of a particular ethnic group.

The indigenous peoples' religious belief system forms the intangible culture that embodies the interconnectedness of everything within their universe. Their universe is a whole network of activities involving the world of physical realities and the world of the unseen. This symbiotic relationship also determines the well-being of the individual, the community and the environment. It is a belief that once this rapport is severed, harm can happen to individuals, and natural catastrophes can wreak havoc on the environment.

Mediums mediate between the spirit world and the world of the living through rituals which are performed in elaborate ceremonies to cure ailments and to bring back the wholeness of a person. From the moment a child is conceived, to the time of his/her death, she/he undergoes certain rituals and practices proper to the life cycle of an individual to ensure a lifetime of well-being. Some of these religious rituals and practices are also associated with agriculture, business transactions between communities and peace negotiations. The objects used in the performance of religious rituals and practices constitute what is known as tangible culture.

This paper contends that the religious beliefs, rituals, and practices of the indigenous peoples are concrete expressions of their culture. These features of religion enable them to cope with the changing human situations, to heal maladies to which medical science cannot offer a therapeutic remedy and to maintain a harmonious balance in nature.

On Indigenous Peoples (IPs)

The term "Indigenous Peoples" (IPs) is synonymously associated with culture. Concerning the term "Indigenous peoples", Paul Ranche has this to say: "The phrase indigenous people is increasingly used not only in referring to those groups of people living in peripheral areas of the national patrimony but also those who are not yet assimilated into the so-called national mainstream."[31] The phrase has replaced the various appellations such as ethnic groups, tribal communities, cultural minorities, mountain dwellers, labels which connote the

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[31] Paul Ranche, "Indigenous People: A Historical Perspective," *Kalinangan*, September, 1989, 6.

following descriptions: wild, exotic, pagan, backward, uncivilized or savage. William Henry Scott claims that "the Filipinos used to be called ethnic minorities because their ancestors resisted assimilation into the Spanish and American empires and therefore retained more and more of the cultures and customs of their ethnos as tribe than their colonized brothers [and sisters] who eventually came to outnumber them."[32] He further notes that "they scarcely appear in the pageant of history presented in the Philippine School System because they live outside Spanish control and therefore show up in Spanish records which form the basis of Philippine history as outcasts, brigands and savages."[33] Being identified with the Indigenous Peoples carries with it negative connotations. However, the word "indigenous" which is used as a modifier for peoples means the original settlers of a particular place or region who have, over a period of time, shared a common way of life that encompasses their beliefs, rituals and practices, their government, their trading partnerships, their healthcare, their means of livelihood, their interactions, their way of resolving conflicts and various ways and means at promoting peaceful co-existence within their territorial boundaries and cordial relations with those outside their community.

Indigenous peoples is an offshoot of what is called colonization. In the Americas, European settlers were distinguished from the original settlers who were known as native Indians. In the 17th century, the first fleet of British ships arrived in Australia in 1788 to establish a penal colony. The aboriginal Australians were called as such to distinguish them from the Europeans. With the arrival of the Europeans, there was a need to distinguish the

colonizers from the original inhabitants of the land. During the Spanish period in the Philippines, the *peninsulares* were distinguished from the *Indios*. The *peninsulares* were of Spanish descent born in Spain while the *Indios* were the local population of what is now known as the Philippines.

The United Nations Permanent Forum on Indigenous Issues (UNPFII) has come up with an understanding of the term based on the following: "1) Self-identification as indigenous peoples at the individual level and accepted by the community as their member. 2) Historical continuity with pre-colonial and/or pre-settler communities. 3) Strong link to territories and surrounding natural resources. 4) Distinct social economic or political systems. 5) Distinct language, culture and beliefs. 6) Form non-dominant groups of society. 7) Resolve to maintain and reproduce their ancestral environments and systems as distinctive peoples and communities."[34] The World Health Organization (WHO) identifies "indigenous populations as communities that live within, or are attached to geographically distinct traditional habitats or ancestral territories, and who identify themselves as being part of a distinct cultural group, descended from groups present in the area before modern states were created and current borders were defined.[35] WHO further points out that "they generally maintain cultural and social identities, and social, economic, cultural and political institutions separate from the mainstream or dominant society or culture."[36]

The UNPFII document also states:

It is estimated that there are more than 370 million indigenous peoples spread

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[32] William Henry Scott, *Cracks in the Parchment Curtain* (Quezon City: New Day Publishers, 1985), 28.
[33] Ibid.
[34] *https://indigenous.fiu.edu/news/2015/who-are-indigenous-people/. Accessed 25 June 2019.*
[35] Ibid.
[36] *https://www.who.int/topics/health_services_indigenous/en/. Accessed 27 June 2019.*

across 70 countries worldwide. Practicing unique traditions, they retain social, cultural, economic and political characteristics that are distinct from those of the dominant societies in which they live. Spread across the world from the Arctic to the South Pacific, they are the descendants – according to a common definition – of those who inhabited a country or a geographical region at the time when people of different cultures or ethnic origins arrived. The new arrivals later became dominant through conquest, occupation, settlement or other means. The Indigenous Peoples often have much in common with other neglected segments of societies, i.e. lack of political representation and participation, economic marginalization and poverty, lack of access to social services and discrimination. Despite their cultural differences, the diverse indigenous peoples share common problems also related to the protection of their rights. They strive for recognition of their identities, their ways of life and their right to traditional lands, territories and natural resources.[37]

The UNPFII further pointed out the interconnectedness between the Indigenous Peoples and their land:

Indigenous peoples are the holders of unique languages, knowledge systems and beliefs and possess invaluable knowledge of practices for the sustainable management of natural resources. They have a special relation to and use of their traditional land. Their ancestral land has a fundamental importance for their collective physical and cultural survival as peoples. Indigenous peoples hold their own diverse concepts of development, based on their traditional values, visions, needs and priorities.[38]

The term "Indigenous Peoples" is also identified with the word "tribe" with a negative nuance. Nevertheless, tribe means a social group which traces its genealogical descendants from an ancestor. Such being the case, a tribe is composed of kinship-based families, interrelated clans or linguistically linked villages. The territorial boundaries are also well-defined, and the members of the tribe exhibit distinctive cultural traits that distinguish them from other tribes.

On Culture

Culture as a concept embraces a wide range of meanings and usages that one cannot single out one specific definition. Some people associate culture with the exotic, the primitive, the mountain dwellers, the G-string, the traditional hand-woven covering for the body and other portrayals and descriptions. Culture has also been used to refer to indigenous communities to mean a backward and uncivilized way of living. Felipe Landa Jocano observed that "the idea of their being primitive has become deeply rooted in the consciousness of many lowland Filipinos because past writers, including responsible scholars, have unnecessarily and negatively exaggerated many of the ethnic beliefs and practices."[39] Culture, however, means more than just referring to tribal communities and their outdated lifestyle. There is also an urban culture, a mall culture, culture among those who live in the slums, a Divine Word San Jose culture or a millennial

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[37] *https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf. Accessed 25 June 2019.*

[38] *https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf. Accessed 27 June 2019.*

[39] F. Landa Jocano, *Filipino Indigenous Ethnic Communities* (Manila: Punlad Research House, 1998), 17. Used as an adjective, "cultured" has a positive connotation. A cultured person is characterized by refined taste and manners and good education.

culture. Culture is a very complex concept and is an overarching terminology referring to the way of life of a given people or a particular group. Culture refers to the distinct ways of thinking, believing, valuing, speaking, and doing things. In an article, "Evangelizing the Kalingas of the Cordillera Region in the Philippines: Syncretism as an Approach to Inculturation," the author contends:

> The dynamics of culture flow from the people who live it. People, being capable of thinking and doing, are the enactors of culture. Culture, though complex, encapsulates spontaneity and fluidity, is never inactive and static. As people interact, culture undergoes a metamorphosis, and every encounter among peoples coming from another cultural background results in a tension that can both be an enriching and transforming experience on either one of the inter-actors. Without people, one can hardly speak of culture.[40]

Culture is a human invention. It is acquired and people learn it. People can create, discard, replace and recreate culture. They can introduce significant changes to existing systems. Francisco Claver writes that "culture belongs to a people – it is their way of life, a crucial part of their life. It is of their making, a tradition handed down from one generation to another, each generation adding to – or subtracting from – it according to how they adapt to changing life circumstances."[41] He further elaborates that "this way of life is a social fact, a product of human interaction. It is a historical invention of a people, by a people – and people as a community, a particular society of men and women who live by it."[42] The Pontifical Council for Culture affirms that "culture only exists through man, by man and for man. It is the whole of human activity, human intelligence and emotions, the human quest for meaning, human customs and ethics. Culture is so natural to man that human nature can only be revealed through culture."[43] Culture is what makes people who they are. It not only identifies them and makes them distinct from others, but it also enables them to cope with the changing human situations and address emerging concerns that affect their daily lives.

On the nature of Indigenouos Religions

Religion among Indigenous Peoples is closely interwoven with culture. Indigenous religions are also known as traditional religions, ethnic religions or tribal religions. They differ from other revealed religions in that they are very much a part of the day to day life of the indigenous peoples, a designation used in this paper for lack of a better term. There is no agreement on a single name to be used when referring to these religions. Paganism and animism are no longer acceptable terms to identify these religions. They are also known as "African Traditional Religions" in Africa, "Tribal Religions and Folk Religions" in Asia, "Native Religions and Afro-American Religions" in America, and "Indigenous Religions" in Oceania.[44]

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[40] Michael Layugan, "Evangelizing the Kalingas of the Cordillera Region in the Philippines: Syncretism as an Approach to Inculturation," *Verbum SVD* 54, no. 1 (2013): 92.

[41] Francisco Claver, *The Making of a Local Church* (Maryknoll, NY: Orbis Books, 2008), 108.

[42] Ibid., 110.

[43] Pontifical Council for Culture, "Towards a Pastoral Approach to Culture," Vatican City, 23 May 1999. http://www.vatican.va/roman_curia/pontifical_councils/cultr/documents/rc_pc_pc-cultr_doc_03061999_pastoral_en.html. Accessed 26 June 2019.

[44] Pontifical Council for Interreligious Dialogue, "Pastoral Attention to Traditional Religions," Letter of the Pontifical Council for Interreligious Dialogue to the Presidents of Episcopal Conferences in Asia, the Americas and Oceania, 21 November 1993. http://www.vatican.va/roman_curia/pontifical_councils/interelg/documents/rc_pc_interelg_doc_21111993_trad-relig_en.html. Accessed 26 June 2019.

The Pontifical Council for Interreligious Dialogue (PCID) defined Traditional Religions in the following words:

Traditional Religions do not generally lay claim to revealed books. Nor are they articulated in theoretical statements of a theological or philosophical nature. The riches of their contents, and their many values, are more often found in their celebrations, stories and proverbs, and conveyed through attitudes, customs and codes of conduct. It is rare that a traditional religion traces itself back to a founder.

In many traditional societies there is a strong sense of the sacred. Religion permeates life to such an extent that it is often difficult to distinguish between strictly religious elements and local custom. Authority is not seen as something secular but is regarded as a sacred trust. People of Traditional Religions show great attention to the earth. They respect life and celebrate its important stages: birth, entrance into adulthood, marriage, death. There is a strong sense of the family, which includes love of children, respect for the elders, a community link with the ancestors. Symbolism is important for interpreting the invisible world and the human being's relationship with it. There is an obvious love of ritual.[45]

Another term used is "primal religion" which is attributed to Andrew Walls of the University of Aberdeen in the 1970s to provide a focus on non-Western forms of religion as found in Africa, Asia, and Oceania. However, Jim Cox has challenged the use of "primal religion," "primitive religion," and "tribal religion." He argues that such terms suggest an undeveloped religion which can be seen as a preparation for conversion to Christianity.[46] Cox prefers to use the term "indigenous religion." In a letter of the PCID to the Presidents of the Episcopal Conferences in Asia, the Americas and Oceania, the following are the elements of indigenous religions:

Traditional Religions generally have a clear belief in One God, in a Supreme Being Who goes by such names as Great Spirit, Creator, the Great One, the Mighty Spirit, the Divine, the Transcendent, the One who lives above, Heaven etc.

There is also a belief in other beings which are above humankind but are less than the Supreme Being. They may be called spirits and some experts on the Traditional Religions sometimes call them "deities" or "gods", with a small "d" or "g". Deceased adult relatives, i.e. ancestors, are also objects of belief.

Cult or worship in Traditional Religions is directed generally to the spirits and the ancestors and sometimes to God. It takes the form of prayer especially in the family, worship at shrines and communal sacrifices. Fear of the evil spirits or ancestors motivates many acts of worship.

The moral code is regarded as that which has been handed down by past generations and sanctioned by the spirits and the ancestors, and occasionally by God.[47]

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[45] Ibid.

[46] James Cox, *From Primitive to Indigenous: The Academic Study of Indigenous Religions* (Aldershot: Ashgate, 2007), 9-31.

[47] Pontifical Council for Interreligious Dialogue, "Pastoral Attention to Traditional Religions."

The Unseen Beings

Edward Dozier, in his studies on the Kalingas, wrote, "folklore or legends abound about the mythical period that constitutes a form of oral literature that is widespread among the mountain peoples of northern Luzon."[48] The stories (*ul-ullit* of old men and women during evening gatherings) about the spirits constitute a collective memory that has often been retold that the narratives have become a part of the oral tradition of the Kalingas. These unseen realities are also called *udum e tagu* (other beings). They are different from human beings because they possess some powers which ordinary humans are not endowed with. The spirit world comprises the spirits of the dead and the nature spirits.

The whole network of Kalinga life involves everything that is found within the boundaries of its universe which follows the rhythm of the natural order alongside unseen realities. What one does affects the facets of Kalinga life. Once this order is disturbed, something untoward is likely to happen.

The *sin-ilian*[49] (community, tribe or a group of villages which are linked together by a distinctively common dialectical intonation) as a community shapes the identity of a Kalinga. His/her religious upbringing depends on the *sin-ilian* with its set of beliefs, ethical norms and rituals. These religious beliefs are not innate ideas or concepts infused into his/her consciousness from nowhere, but they are the collective experience of a particular *sin-ilian*. The result of the interaction between and among members of the community on their experiences associated with unseen realities engenders a belief-formation. These religious beliefs influence their daily activities. More often than not, they determine the peoples' way of life.

Among the Kalingas, there is a belief that in the case of *pinatoy* (violent death, e.g., murder), the place where the murder took place has a *banig* (spirit presence) in which the spirits who dwell therein are violent. They can do harm on unsuspecting passersby. If one is hit by them, the part of the body which was stricken swells causing terrible pain for the victim. To avoid being hurt by these spirits, one has to call their attention to prevent them from causing any injury.

On the Nature Spirits

The distinguishing trait of spirits is their modality of being. Their habits, movements and looks are not similar to those of human beings. They never became human beings before becoming spirits. They are normally invisible to the naked eye, but they become visible only when they want to communicate something to individuals who have been acknowledged as mediums by the community. The spirits are on a different level of being than humans are because the former are apparently free from the limitations of time and space. These entities are also known as nature spirits.

These unseen beings, which exist in the natural world, are called as such because they dwell in the forests, rice fields, rivers, and mountains. These spirits are called *pinading, sangasang, dangatog, kalubluban, kammalog, alan, and bullayaw*.[50] When one goes to hunt in a forest, one has to ask permission from the *tinakdog* (guardian-spirits) to avoid sickness or accidents. There are also spirits who serve as guardians of the village. When Kalingas travel to another village to attend a peace-pact celebration, they usually invite their guardian-spirits to accompany them so that these spirits will in turn confront the unfriendly spirits along the way

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[48] Edward Dozier, *Mountain Arbiters* (Arizona: The University of Arizona Press, 1966), 167.
[49] See Michael Layugan, The Concept and the Operation of the Kalinga *Sin-ilian.*" *Missio Inter Gentes* 1, no. 1 (January 2015): 81-99.
[50] There are no English equivalents for the Kalinga names of the spirits.

and those spirits of that locality who may inflict harm on them.

The Benevolent and Malevolent Spirits

Invisible beings who serve as guardians are considered benevolent in that they do not inflict harm on people. But some benevolent spirits can harm people when they are not paid the due respect they deserve as custodians of the wildlife or when a person indiscriminately destroys their habitat.

Malevolent spirits are dreaded by the Kalingas. They are the agents of sickness and death. Although these non-human entities who bring illness, misfortune and even death are variously designated and are not too clearly conceptualized, they have a strong influence in the Kalinga psyche. Precautions are seriously taken to avoid the machinations of these spirits, while the main task of the mediums is to placate and propitiate them by some incantations and animal sacrifices. Some of these non-human spirits are more powerful than others and are more active in their efforts to inflict harm on the living. Likewise, most of the rituals performed by mediums are not to give praise and glory to the Supreme Being but to appease these malevolent spirits to relieve the suffering of their victims.

The State of Non-well-being

The state of non-well-being is something that is externally manifested through illnesses, misfortune and even death. The prototype of all evil that can befall the Kalingas is illness which can either be physical or mental. Such malady has no medical cure and is attributed to unseen realities who may have inflicted the affliction.

A person is in a state of non-well-being when s/he experiences *natalak din somsomok* (lost his/her mind). This happens when a person goes to a certain place and his/her spirit wanders. The medium then calls the wandering spirit of the person to return to his/her *long-ag* (body). Such a state in which a person is in shock is also the workings of spirits. It is a belief that the spirits hold captive his/her spirit. Hence, the medium performs the appropriate ritual to appease them and to plead for the release of the person's spirit. When a person gets sick and medical doctors cannot diagnose what sickness the person suffers from or when some misfortunes like accidents, drought and epidemic take place in a village, the illness or disaster is an indication that there is a disturbance in the cosmic world. Perhaps an unseen being has not been given a proper ritual or a dwelling of the spirit has been intruded on. One can say that the relationship that exists between the spirits and human beings has been severed or disturbed.

The State of Well-Being

Mallin-awa is the state of well-being in the here and now. Kalingas perform intricate rituals not so much to revere, honor and glorify a transcendent personal divine being. Rather, such rituals are addressed to the spirits, particularly to malevolent ones to bring people back to well-being. In this instance also, sin is not seen as a transgression against a Supreme Being in the Christian sense but against the spirits. Kalingas do not amend their lives to become better persons in view of the notion of a heavenly paradise and the ultimate union with God in a beatific vision but to appease the spirits through animal sacrifices to be released from pain and suffering. Hence, the more detailed the ceremony is and the more expensive it is, the possibility of the attainment of well-being will be greater. For the Kalingas, well-being is when one is healthy, is economically well-off and has children. No matter how good a person is, if s/he is *kapus* (poor), his humility does not count for anything.

The *mallin-awa* is harmony within the Kalinga universe. Such a state contributes to the well-being

of the individual and the community. Kalingas are aware that any disturbance can bring catastrophic consequences. Esteban Magannon aptly puts it:

> The spatial division together with the temporal division constitutes the cosmic order. The cosmic order not only puts everything in its proper place but also facilitates harmonious interaction between the deities and men. As long as both sides abide by this order, there is order and harmony in the universe. However, when either one trespasses the spatial and temporal domain of the other, disorder follows to man's detriment since the deities have the power to inflict all kinds of evil which man does not possess. Should man wish to get rid of these evils, he must perform some appropriate rituals to amend this wrong.[51]

The Kalingas' religious belief system is viewed from the perspective of the interconnectedness of everything within their universe. This symbiotic relationship also determines the well-being of the individual, the community and the environment.

Da Kopyan Da Iyawe: On Rituals and Practices

The Kalinga concept of evil encompasses the whole gamut of maladies and catastrophes that befall people and anything that is painful or uncomfortable. What is *mallin-awa* (state of well-being) is good; hence, people strive to attain it.

Kalingas are not familiar with the distinctions between physical and moral evil. For a Kalinga, physical ailment and moral evil embody the same reality of discomfort and suffering. The physical evil is the external manifestation of an internal disorder in a person. This disorder is the consequence of a ruptured interpersonal relationship between people or between a person and the spirits. Evil finds its root in the disharmony of the cosmic order and the transgressions against the custodian spirits of the natural world.

The *Mandadawak* (the Mediums/Healers)

The Kalinga religion is closely associated with animal sacrifice. Kalinga mediums who mediate between the spirit world and the world of the living are known as *mandadawak*.[52] It comes from the root word *dawak*, a term used to refer to healing rituals. *Dawak* is a healing rite done to appease the spirits who may have inflicted some ailment on a person. The ritual is performed in various ways depending on the economic status of the family or on the nature of the sickness.

The *mandadawak* possesses healing powers through the intervention of her spirit helpers. Among the Kalingas, each medium has her own spirit-helpers whom she calls forth to assist her during the healing ritual. The *mandadawak* enters into a trance state and becomes the host of the spirit/spirits who speak through her/him. In the performance of the ritual, she acts as an interpreter of the message conveyed by the spirits to the people concerned. Such requests of the spirits usually include the sacrifice of animals or gifts which are specific items like agate beads, tobacco, and hand-woven fabrics.

There are also those who perform rituals for planting, for harvesting, for house blessing, for birthing of a child and for couples who do not have any offspring. Sacrificial celebrations vary according

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[51] Esteban Magannon, "Trends in Religious Acculturation among the Lubo Kalingas," *Silliman Journal*, vol. XIX, no. 2, 1972.
[52] Male *mandadawaks* are rare in Kalinga. This researcher interviewed Gimpasan, a *mandadawak* from the Biga tribe. She still performs healing rituals.

to the occasion, as well as the kind of animals to be sacrificed like chicken, pig or carabao. Each type varies in degree so that some are progressively more elaborate in their symbolic preparations, contain a longer sequence of rites and are participated in by larger groups of relatives. Usually, the sacrifice is larger in proportion to the complexity of the problem for which it is held.[53]

On Rituals related to the well-being of Creation

Most of the rituals performed by Kalinga shamans are to cure ailments and to bring back wholeness of a person. From the moment a child is conceived to the time of his/her death, the Kalingas observe the rites proper to the life cycle of an individual to guarantee his/her welfare and good fortune. Some of these rituals are also associated with agriculture, peace-pact celebrations, business transactions between parties and head hunting in bygone days.

Sissiwa ne ani

Sissiwa ne ani (invocation for the harvest) is a ritual performed invoking the benevolence of the spirits for the harvesters and the harvest.[54] The invocation asks for an abundance of food for harvesters, their well-being and a bountiful harvest. The harvesters form a line and stand still while the one who performs the ritual intones the prayer:

Padatgom pay nan Lagim
Ta dog-am nan anini
Umatoatong Imani
Sa kooni kad ambotobotok[55]

Bring to us the bone [of an animal]
Increase our harvest
Inflame our hands
So that all we do is to bundle the stalks

Sikan nangdon kanikani
Itakdol nu pay nan anini
Adikani pay manodtoddak e man-ani
Kaup-uppun pay nan anini
Sin algaw sinsadi[56]

You who hold us
Watch over our harvest
May we not harvest hurriedly
May our harvest be bountiful today

When one has to cut down a tree, one gets a chicken, hits it on the trunk of the tree then the animal is set on fire as an offering and asks the spirit-dwellers to leave their habitat. The one who fells the tree coaxes the spirits to accept the animal offering and tells them to take it with them as they abandon their dwelling. If the smoke goes upwards, the person may cut down the tree. If the smoke goes to the opposite direction, it is a sign that the inhabitants of the tree refuse to give their permission. By asking the consent of the spirit-dwellers of the tree, the one who fells a tree will be assured that no misfortune or nothing untoward will strike him and his family. This action is to prevent a disturbance in the balance of nature caused by the removal of something that once existed.

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[53] Jules De Raedt, *Kalinga Sacrifice* (Baguio City: Cordillera Studies Center, 1989), 6.
[54] There are *sisiwas* that invoke a Supreme Being called *Kabulliyan*.
[55] This *sissiwa* is a version from Lubo, Tanudan, Kalinga. The *lagim* is the knuckle (*tikling*) of a pig. Known as toong, the pig is cooked for the harvesters and parts of it are also distributed to them as *ilang*.
[56] This *sissiwa* is a Taloctoc version. *Manodtoddak* literally means to run to and fro and in the process, the harvest will yield lesser quantity.

The *domog* (ritual for the blessing of a house) is a ritual for a newly constructed house. In this ritual, an animal, usually a carabao or a pig, is butchered and the medium dips the leaves of a *liwliw* plant in a bowl of blood and in a whipping motion spatters blood on the posts of the house. The one who performs the ritual intones the incantations, the men beat the gongs inside and outside the house while the people follow and pound the walls and the columns to drive away the malevolent spirits from the trees, the sand, the gravel and all the natural resources that were used in the construction. This ritual is also performed to seek the well-being of the family and to protect them from harm and sickness.

Rituals on the Well-being of a Child

Rituals are performed from the early stages of a person's life. Elaborate rituals for a child, known as *kontad*, involve the sacrifice of animals for his/her well-being. The *logsad din abeng* is a ritual which is carried out as soon as a child is born, whereby a chicken is butchered. When the child is about two years old, the *gabbok* is celebrated, in which a pig is slaughtered and the *tungatung* (bamboo musical instrument) is played. This ritual drives away evil spirits who may harm the child. Then the *gopas* or *kawayan* is observed. The *mandadawak* is summoned and intones the incantations for the well-being of the child as well as his/her protection from evil spirits, the gongs are played, a pig or a carabao is slaughtered and the whole community celebrates.

Rituals Associated with Illnesses

Sap-uy

It is a belief that spirits roam around the village. Known as *kakkalading*, the spirits of the dead still remain in the village. This is the reason why the dead are not buried outside the village but one sees tombs scattered within the environs where people gather in the evenings to socialize. At times, these spirits visit the living and speak to them (*bagbag-on*) which makes the person spoken to, ill (*maduknalan*). To relieve the suffering brought about by dead spirits, *sap-uy* (blowing off air through the mouth) is usually done by an old person. One who is knowledgeable in this ritual would light some tobacco and blow its smoke on the forehead of the sick person while the medium enumerates the names of the dead relatives. When, after pronouncing a name and the medium yawns and feels *andam-ot* (heavy), the name mentioned is then declared as the spirit who visited the sick person.

> *Puwe, adikayo bumagbaga te*
> *Udum kayo e tagu*
> *Umyoyon kayo*
> *Adi dikani gaggakayan*
> *Te masakit kani*

> *Puwe* (Blows) do not come to speak to us.
> You are different people.
> Leave us.
> Do not bother us.
> Do not visit us because we get sick.

Sap-uy may also be performed when a person is *nadangdang* (a discomfort one feels when somebody touches him/her or sits beside him/her). The *pakangadan* (nature spirits) of the one who touched the person caused the pain. To be relieved from such suffering, the person who touched him/her puffs a tobacco and blows the smoke on the person. In this instance, one has to know the identity of the person who is known to be *dumangdang*.

Kalay-ab

Kalay-ab is performed to bring back the spirit of a person who is in a state of shock or for one who cannot sleep. An individual suffering from either of these conditions is believed to have left his/her spirit

somewhere else. Hence, the spirit has to be called back. Usually done at dusk, when light and darkness meet at the horizon, the one who performs the ritual takes a chicken with white feathers and yellow feet. Holding the chicken on one hand with the clothing of the patient on the other hand, the medium chants the following incantations:

> *Iyak kad pay manungan*
> *Umoy ikadon-alan*
> *Idong-alku'd angosyo*
> *Umoy alimpoga-an*
> *Sa-ad ditun kagamkam*
> *Sin kad didin lamosyo*
> *Wanawan, dumatongka*
> *Dikami longalonga*
> *Nu awadka'nniyawa*

> I come yet
> I bring you breath
> Comes at the start of this sacrifice
> Wherever you may be
> I bring in your self
> Wanawan come
> Do not be enticed to stay behind
> If you are wandering around[57]

> *Ganayo, weyno*
> *Adika pay iingaw*
> *Umman kad nan igom*
> *Weynu weynu*
> *Daldalsom daldalsom*
> Adika ansaddasaddang

> Ganayo, come
> Do not stay long
> Wherever you may be

> Come back, come back
> Faster, faster
> Come back without delay

> *Ibukatyo we anna*
> *E pinading ad Tagaytay*
> *Ta bumalo angosna*
> Ganayo *weyno*
> *Adika iingaw*

> Release her
> You spirits of Tagaytay
> To relieve her
> Ganayo, come back
> Do not stay long

In the aforementioned versions, the medium calls for the consciousness of the person to return to the body. Kalingas believe that the spirit of the person is still wandering in a certain place. Being in a state of shock is a sign of such a condition.

> *Weynu Dumayag*
> *Siman kad nan nampugod kan sika*
> *Kakkalading da iyawe*
> *Minatoy ad Dangwis*
> *Batbatok dikayu*
> *Siman kad kandikayu*
> *Nangipugod kan siya*
> *Ibukatyo ta bumalu nan angosna*
> Come Dumayag whoever held you captive
> Spirits of our ancestors
> Dead spirits that dwell in Dangwis
> I call upon you
> Whoever is holding him
> Release him to relieve him.

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[57] De Raedt, 31.

In this version the medium invokes the names of the different spirits and implores them to release the consciousness of the person being held captive by them.

Sickness attributed to Malevolent Spirits

Gimpasan, a *mandadawak* from the Biga Tribe, mentioned in an interview that the *sin-ilian* is permeated with spirits, some of them can bring harm on a person. In case a person is afflicted by an illness caused by a malevolent spirit like a *sangasang*, a *mandadawak* is summoned to perform a healing ritual. The family prepares the needed paraphernalia for the ritual (*dawak*) like pig and several items like betel nuts, *lawod* leaves, tobacco, and lime powder. After all the preparations have been in place, the *dawak* commences, the men play the gongs, the pig is placed outside the door of the house which is tightly guarded by several able-bodied men, the *mandadawak* dances (*anangi*) then enters into a trance, approaches the front door to take the pig and tries to steal the pig. The men have to see to it that the *mandadawak* does not succeed in getting the pig. If s/he succeeds (*mandadawak* who is now possessed by the spirit can overpower those who are guarding the pig) in taking the pig, s/he carries it and throws it away. According to Gimpasan, in this instance, the *dawak* will no longer continue because the spirit of the patient has already been taken and s/he will not recover.

Yam-an (When harm is done on a person)

Manommay, a *mandadawak* from Taloctoc, after having examined the patient came to know that the cause of the suffering of the person was that a lock of hair was taken from that person. She then performed the *dawak*, took a porcelain bowl, and summoned up the lock of hair while striking the porcelain bowl. A butterfly soon emerged from nowhere, the *mandadawak* with a handwoven fabric on her hand followed the butterfly and entrapped it with the palm of her hand. She showed it to those who were gathered and the lock of hair was on the fabric.

Gulawi

Long before there was contact with the Europeans, the Kalingas adorned their bodies with tattoos. For women, tattoos were a symbol of beauty and wealth. Tattoos on men during those days, when bravery meant to kill somebody, were symbols of virility. A man can only have tattoos on his body if he has taken the life of another man. A man, who has not killed a person embellishes his body with tattoos, can experience what Kalingas call *mabalus*, a state in which a person can encounter misfortune, become ill or exhibit eccentric behavior. This condition calls for a healing ritual called *gulawi* to bring back the well-being of that person. The *palpaliwat din Balus* is chanted.

Rituals, which are performed in Kalinga, are often elaborate and expensive. Some rituals are celebrated in private with only the immediate family members present. Other rituals are communitarian in which the members of the community are actively involved in the preparations, and they partake of the meal. Such rituals are performed in relation to unseen realities whose existence is manifest in what happens to individuals and their surroundings.

Conclusion

Religious beliefs, rituals and practices have some bearing on the lives of the indigenous peoples. Supernatural phenomena have an effect on them because of the conviction that the spirits are also members of the community. Their religious beliefs convey their relationship with the divine realm that influences how they should do things, how they should behave and how they should relate with the unseen realities. These ideas are also manifested in taboos and various prohibitions which regulate that

relationship. The performance of rituals reinforces the notion of establishing harmony between the human world and the divine realm. It expresses the peoples' connection with beings beyond the human sphere. Rituals and other religious practices encompass the life cycle of a human being from birth to death, healing, agriculture, peace-pact celebrations, business transactions and other human activities.

Disruption in the natural order is attributed to something non-corporeal, something that the senses cannot adequately concretize but whose existence cannot be denied. This experience of the supernatural is then expressed in various ways such as sacred symbols, rituals, sacred places and incantations with norms to see to it that they are observed. The mysterious is so fascinating that there are mediums who commune with the spirits and serve as intermediaries between human beings and divine existences. Incantations and elaborate rituals are channels through which a person is able to communicate with these unseen realities. These spirits may be benevolent or malevolent. Incurable illnesses by medical standards are attributed to the machinations of evil spirits; hence, they have to be appeased through the performance of certain healing rituals. Indigenous religious beliefs, rituals and practices form a part of the intangible and tangible expressions of culture. They enable us to comprehend the interrelated and symbiotic relationship between human beings and unseen realities of the supernatural order.

Language: The Soul of Culture and Heart of Identity

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Kung wala ka
di ako mamumukadkad
na tulad ng bulaklak
o makakadaloy na tulad ng awit
di makakalaya ang kulong na tinig.
Kung wala ka
di maitatatak ang aking bakas
sa mga pahina ng panahon.

> —**Sonata** by Lualhati Bautista

Without you
I cannot blossom
Like a flower
Nor meander like a song
My stifled voice cannot be free.
Without you
I cannot imprint my memory
On the pages of time.

> –My Translation

This poem from multi-awarded Filipina writer, Lualhati Bautista, respected for her edgy realism and exploration of Philippines' social issues in fiction, came out in her Face Book wall last Father's Day with a dedication to all fathers who give justice to their names (*Pagpupugay hindi lang sa tatay ko kundi sa lahat ng mabuting ama sa mundo*). But her sentiment can very well be applied to Language and its crucial importance to culture and identity, which is really the crux of the unrest caused by the recent dismissal by the Philippine Supreme Court of the petitions by civil society challenging the declaration of the Commission on Higher Education's (CHED) Memorandum Order (MO) 20 Series of 2013 as valid and official.

Anguished disapproval from various stakeholders and proponents of the Filipino language and literature was met with insidious silence by those who should be the vanguards of our cultural heritage. Under the MO issued in 2013, the CHED reduced the General Education Curriculum (GEC) to a minimum of 36 units and ceased requiring Filipino and Philippine literature as core subjects in tertiary education.

The high court ruled with finality the motions for reconsideration against its October 2018 decision upholding the MO. The coalition group Tanggol Wika (TW) protested that the CHED memorandum violates the 1987 Constitution by retaining and prioritizing English over the Filipino language and by "reversing" the official use of Filipino in the educational system. The news account from the Philippine Daily Inquirer highlights this debacle from the arguments of TW:

"It is a travesty to allow CHED to make a regressive move on language policy when the Constitution mandates forward action, continuous progress into the process of cultivating the national language. Both CHED and the SC have somehow decided to kill our country's soul, our people's capacity to think freely,

the mark of our liberty and collective consciousness (Torres-Tupas, 2019)."

Joel Pablo Salud, editor-in-chief of the *Philippines Graphic* magazine, one of the last remaining literary publications outside of the academe in the country, passionately wrote about this fiasco in an editorial:

"What other substantive new arguments are required to justify the teaching and study of the national language and literature in the tertiary level? We are Filipinos entitled to our national language and the literature penned in that language.

These two, among other things, form the bone and marrow of who and what we are as a people. Take away these two very significant cogs in the wheel and there's no telling where the next generation—one without a definite identity and confidence in that identity–will end up.

The learning of our national language and literature is inherent and largely inseparable to the expression of our values and beliefs, culture and the stories we tell about ourselves. More importantly, it fosters solidarity. Out in a world where cultures readily meld and thaw, a good command of our language and a thorough knowledge of our culture and literature will help in strengthening a sense of security and belonging. It binds Filipinos together and champions our causes.

Without such thorough knowledge, we are alone."

What dire scenario, we can only hang our heads in shame. But always, there is the proverbial silver lining. In the same month when the SC nailed the last coffin in our national language's rightful place in the tertiary level pantheon, the Oxford English Dictionary (OED) announced its upcoming third edition, including Filipino words, in a forum celebrating Philippine contributions to the English language last 14 June at the Philippine Embassy in the United Kingdom.

OED editor Danica Salazar disclosed:

"The OED is a historical dictionary and its very reason for being is not just to tell you what words mean. You can consult any old dictionary for that. Its purpose is to tell the history of the English language through the history of its words. This latest edition will include the words from our everyday life. "Only in the Philippines do we eat *dirty ice cream*, cook in *dirty kitchens*, get *kilig* over romantic movies we watch with our *barkada* and pay *KKB* when we *dine-in* the *carinderia* where we are a *suki*." The rest of the English speaking world, however, may now use these Philippine English terms as they are among the latest additions in the Oxford English Dictionary that will be published in its upcoming third edition. The dictionary's last print edition, the 2nd, was published in 1989. Adding Philippine English words to the OED is about something we hear a lot these days — representation. We, in the OED, believe that the Philippines, just like this country, is part of the English speaking world. And as such, Philippine culture, Philippine history, the Philippine experience must be represented in this great work of scholarship on the English language" (Ancla, 2019).

So far, from the twists and turns of current events, we have highlighted the three key terms that are the big concepts in this paper: Language, Culture and Identity.

Language is the privileged medium in which cultural meanings are formed and communicated and it is the means and medium through which we form knowledge about ourselves and the social world (Jane, 2016). Edward Sapir (1884-1939), American

anthropologist-linguist, who is widely considered to be one of the most important figures in the early development of the discipline of linguistics, posited a strong influence of language on thought: "We see and hear and otherwise experience very largely as we do because the language habits of our community predispose certain choices of interpretation." (Sapir, 1949).

Thus, valuing our language is valuing our culture and identity. *Ang hindi magmahal sa sariling wika, ay higit pa sa hayop at malansang isda.* (Whoever does not love his own language is lower than a beast and a foul smelling fish). This immortal line is from the poem *Sa Aking Mga Kabata (*To My Fellow Youth) whose authorship by Philippine national hero Jose Rizal has been doubted by many scholars. In July of 2011, National Artist and Komisyon sa Wikang Filipino (KWF) and National Commission for Culture and the Arts (NCCA) head, Virgilo Almario debunked it in his book *Rizal: Makata as did historian* Ambeth Ocampo, who wrote articles about it in the *Philippine Daily Inquirer.* But the provenance of the poem notwithstanding, the sentiment is very true. It is an abomination, not to uphold one's native tongue.

The English poet and literary critic Matthew Arnold (1822-88) approached culture aesthetically and spelled it with a capital C. He described it as "the best that has been thought and known", the crowning glory of civilization (Slater, 2008). In his opinion, the study of culture and its appreciation could make the world a better place if everyone could come to share the values of intelligence, beauty and perfection. For him, reading, observing and thinking were said to be the means towards moral perfection and social good.

On the other hand, Raymond Williams (1921-1988), Welsh academic and critic, whose work laid the foundations for the field of cultural studies and the cultural materialist approach, used an anthropological approach and stressed the everyday lived character of culture as a "whole way of life" as he was concerned with working class experiences and its everyday construction of culture (Williams, 1965).

But the soul of culture whether in its high or low brow interpretations by Arnold and Williams, still constructs the narrative of the nation—a narrative that is the beating heart of our identity.

It is generally held that national unity becomes monolithic through the narrative of the nation by which stories, images, symbols and rituals represent 'shared experiences and history and these are told through stories, literature, popular culture and the media (Jane, 2016). National identities are intrinsically connected to, and constituted by, forms of communication, which Benedict Anderson called an imagined community. For him a national identity is a construction assembled through symbols and rituals in relation to territorial and administrative categories (Anderson, 1983).

Joshua Fishman (1926-2015), American linguist who specialized in the sociology of language, language planning, bilingual education, and language and ethnicity and a scholar of Yiddish, the historical language of the Ashkenazi Jews, reminded: "When we take away the language of a culture we take away its greetings, its curse, its cures, its praises, its laws, its literature, its sons, its rhymes, its proverbs, its wisdom and its prayers" (Fishman, 1999). It is unequivocal, if we lose our language, we take the road to perdition as we inevitably lose our culture and national identity,

One acerbic comment on the SC decision eliminating Filipino in the tertiary level which I saw on FB was frightening: Cultural Genocide. I googled the term, and I found a study made for the J. Paul Getty foundation which posited that the notion of cultural genocide has never been defined, accepted, or codified by the world's governments. It was

controversial when first raised in the 1940s and remains so today.

It was Raphael Lemkin, a lawyer of Polish Jewish descent who coined the term "genocide" and, in the shadow of World War II and the Nazi regime, applied it to "the destruction of a nation or of an ethnic group." More recently, Irina Bokova, while director-general of UNESCO, used a similar term, "cultural cleansing," (Luck, 2018)

According to this paper, Lemkin wrote in 1946: Cultural considerations speak for international protection of national, religious and cultural groups. Our whole heritage is a product of the contributions of all nations. We can best understand this when we realize how impoverished our culture would be if the peoples doomed by Germany, such as the Jews, had not been permitted to create the Bible, or to give birth to an Einstein, a Spinoza; if the Poles had not had the opportunity to give to the world a Copernicus, a Chopin, a Curie; the Czechs, a Huss, a Dvorak; the Greeks, a Plato and a Socrates; the Russians, a Tolstoy and a Shostakovich. The intent to destroy a group had to include the destruction of their way of life. Otherwise, the horrific task would be incomplete. Attacks on culture, in his view, usually came first. As he put it, borrowing from the nineteenth-century German poet Heinrich Heine, "First they burn books and then they start burning bodies." A. Dirk Moses quotes Lemkin as having asserted that "physical and biological genocide are always preceded by cultural genocide or by an attack on the symbols of the group or by violent interference with religious or cultural activities" (Luck, 2018).

As I started this discourse with a lyric by Lualhati Bautista, I might as well end it with her lament which for me resonates cultural genocide:

"Ang obra ng manunulat ay nabubuhay nang lagpas-lagpasan sa buhay ng manunulat. Ang mga obra nina Edgardo M. Reyes, Roger Sikat at iba pa ay nananatiling matibay na bahagi ng Panitikang Pilipino kahit pa matagal na silang namatay. Samantala, ang National Artist for Literature at Ramon Magsaysay awardee na si F. Sionil Jose ay patuloy na nagpapasalin ng kanyang mga obra mula inggles papuntang Filipino para mabasa ng mas marami. Bakit nililimita ngayon ng CHED at ng Korte Suprema ang pag-aaral ng sariling wika at panitikan? Takot ba sila sa impluwensiya ng manunulat, lalo pa at sa panitikang Filipino karaniwang nasusulat ang madilim na bahagi ng kasaysayan? May lihim na hangarin ba silang pagtakpan ang madidilim na bahaging ito, tulad ng pagtatangkang baguhin at ilihim ang tunay na kuwento ng rehimeng Marcos? Nagtatanong lang po."

"The oeuvre of a writer outlives him/her. The works of Edgardo M. Reyes, Roger Sikat and others will remain as enduring parts of Philippine Literature even long after they have passed away. On the other hand, National Artist for Literature and Ramon Magsaysay awardee F. Sionil Jose continues to have his works translated from English to Filipino so that they can be read by more people. So why do CHED and the Supreme Court now limit the study of our language and literature? Are they afraid of the influence of the writer, much more so that it is in Philippine Literature that we find written the dark episodes of history? Is there a covert agenda to hide its insidious chapters, like the attempts to revise and hide the true narrative of the Marcos regime? Just posing a question."

Before I end, let me share another FB post from an academic of the Philippine Normal University (PNU), a state university with a long and honored tradition in Philippine culture and language study, which brings home the urgency of retaining the national language in the tertiary general education curriculum.

"Balita: Sabi raw Ni PDutz, "I impeach ako? Kulungin ko silang lahat. SUBUKAN nila." Mahal na Pangulo, mali po ang gamit nyo ng SUBUKAN. Kaya nga kailangan ang Filipino sa kolehiyo." Aurora E. Batnag on Face Book

News: According to President Duterte, "You will impeach me? I will throw you all in jail. Just try." Dear Mr. President, your use of SUBUKAN is wrong. That is why Filipino is needed in college.

The same peroration by the Philippine president was later immortalized in a meme that became viral on FB.

Sweet France (as the country of Count Roland was referred to in their national epic, *Chanson de Roland*), who is fiercely protective of her language, taught me a hard lesson one freezing November in the year 2000 when I was stranded at the huge Charles de Gaule Airport. I needed to call my husband to tell him and our three sons that my flight to Tel Aviv was cancelled because of a bomb threat but alas, my English, in which I pride myself, could not save me in Paris, as the French would not use this language of their former slaves. Shivering and lost, clutching the *salakot* I brought for my *cariñosa* dance for the cultural night the Golda Meir Mt. Carmel Institute in Haifa, the metaphor was complete: Language--both code and content-- is a complicated dance between internal and external representations of our identity (Gibson, 2004). Lesson learned from the French: I have to love my language and country more. Indeed, to use language is always to engage in a form of social action (Ahearn, 2012).

Thus, I end with this passage from the French Romantic poet Charles Baudelaire, as his use of apostrophe (the figure of speech in which the persona speaks directly to someone who is not present or is

dead, or addresses an inanimate object) may well be the question we need to ask Language if we are face to face with it, if we are to cherish it as the soul of our culture and heart of our identity.

Aren't you the oasis of which I dream, the gourd From which I drink deeply, the wine of memory?

— **La Chevelure, Charles Baudelaire, trans.** William Aggeler, *The Flowers of Evil* (Fresno, CA: Academy Library Guild, 1954)

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Religion as a Social Construct in 21st Century Literature

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Karl Marx wrote in *Critique of Hegel's Philosophy of Right (*1843) that the criticism of religion is the prerequisite of all criticisms. One's initiation to the practice is to begin with analysis and judgement of the fundamental truths and philosophy of a religion. As a result, it happens that the critics' most critical attack on a culture is often pointed to religion. Those who launched their offensives to religion became very popular, earning instant fame. Some of these critics were philosophers, political figures, scholars, scientists who were not after fame, but who took it upon themselves to write a critical discourse about the ideas, validity, concept or the practice of religion. Here are some of the most famous criticisms against religion.

Criticisms against Religion

During the time of classical antiquity, 1st century BCE, there was the Roman poet and philosopher Titus Lucretius Carus who had this contempt for religious tradition. Though he believed in gods, he rejected the superstitions which for Lucretius, were born out of fear and ignorance. In his work, *De Rerum Natura*, he claimed that knowledge of the natural world, of the reality, in the presence of nature, in the accuracy of observation, and the deep reverence for the greatness and beauty of the world and its works will free man from the false teaching of traditional religion.

A fierce hatred of conventional superstitions and a yearning for intellectual liberty coupled with a sense of awe—deeply religious in reality, in the presence of nature, a strong desire for scientific method and accuracy of observation combined with a profound feeling of the beauty of the world and its works, an unswerving consciousness of natural law and the sequence of cause and effect counteracted by an equal stubbornness in defence of man's moral freedom--these are qualities which may engage attention, but cannot at all times awaken a vital sympathy. Yet these are antitheses familiar enough to our generation, and this is an attitude of mind which we are peculiarly qualified to understand. (Bailey,1948, p. 5)

Another controversial figure who attacked religion is Nicolo Machiavelli—an Italian humanist, diplomat, Renaissance philosopher and poet who had a serious dispute with the Catholic church in the early part of the 15th century. The author of *The Prince* claimed that Christianity made the world weak and impeded the imitation of ancient virtues which was campaigned for vigorously during the Renaissance period. He averred that "*through the ill example of the Roman Court, the country has lost all religious feeling and devoutness, a loss which draws after its infinite mischiefs and disorders; for as the*

presence of religion implies every excellence, so the contrary is involved in its absence." Machiavelli was not totally opposed with religion but he saw the damage wrought by abuses in behalf of religion. Yet, what was repulsive in Machiavelli's pronouncements was his advice to the "princes" i.e. the leaders, to refrain from the practice of the common values such as justice, mercy, temperance, wisdom, and love, and endorsed the use of cruelty, violence, fear, and deception. The virtues which were taught by the Catholic church were discredited by Machiavelli.

In the same manner, a similar pronouncement was made against the Catholic religion by Charles-Louis de Secondat, popularly known as Montesquieu (1754), a popular social thinker from France during the Age of Enlightenment, who said that *"no kingdom has ever had as many civil wars as the kingdom of Christ* (Letter 29, Persian Letters)." He was alluding to the many holy wars which had been fought against non-believers for Christianity to triumph. In another work titled *The Spirit of the Law*, Montesquieu undermines the authority of the Catholic church in three ways: he ridicules the actions of various clerical figures including the Pope and casuists; he directly provokes a questioning of certain doctrines of the Church; and he relativizes the practice of Catholicism through parallels with Islam (Kingston, 2001).

Another French writer and philosopher took a critical stance against Catholicism, Islam, and Judaism. Voltaire, whose real name is Francois-Marie Arouet, wrote a novel filled with religious and philosophical parody. Titled *Candide* (1758), this narrative expressed Voltaire's contempt towards organized religion by portraying characters whose lives were ruined after trying to submit to the norms of the church. In another work, *Philosophical Dictionary* (1824), he challenged the orthodox church by asking: *"What is faith? Is it to believe that which is evident? No. It is perfectly evident to my*

mind that there exists a necessary, eternal, supreme, and intelligent being. This is no matter of faith, but of reason (p. 155).

Karl Marx, a German philosopher, sociologist, and political theorist, even claimed that *"religion is the sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions. It is the opium of the people"* (1843). In his work *Critique of Hegel's Philosophy of Right*, Marx made an argument about religion particularly its practical functions in society that were similar to the effects of opium in a sick or maladjusted person, which reduces the person's immediate suffering and provides them with pleasant illusions, giving them the strength to carry on. Marx also saw religion as harmful, as it prevents people from seeing the class inequality around them.

David Hume's take on religion was to undermine the justifications of religious dogmas. His discourses were so systematic that the Catholic doctrines that were beyond explications become ambiguous and feeble. Ordinarily, religious beliefs are defended through theology. But Hume's philosophical writings counter these religious justifications. In his work *Enquiry Concerning Human Understanding,* Hume argued that it is not acceptable to believe testimonies that a miracle has occurred because this is contradicted by the evidence from the laws of nature which are more verifiable. Since this argument is found valid, the veracity of the Bible is compromised. In Hume's *A Treatise of Human Nature,* he debunked the immortality of the soul just as he rejected the teachings about the afterlife. He further explained:

> *A wise man …. considers which side is supported by the greater number of experiments …. A hundred instances or experiments on one side, and fifty on another, afford a doubtful expectation of any event; though a hundred*

uniform experiments, with only one that is contradictory, reasonably beget a pretty strong degree of assurance. In all cases, we must balance the opposite experiments…. and deduct the smaller number from the greater, in order to know the exact force of the superior evidence

The Origin of Social Construct

Given the scholarly discourses that clash with the fundamental philosophy and teachings of a religion, the faithful or the believers begin to entertain thoughts and begin to doubt their respective religions. These critic-philosophers are so brilliant that they exhaust their erudition to demolish the religious justifications undermining the faith of the believers. Without their religion, the faithful are lost. Embracing the criticisms of these philosophers, despite their logic and scholarship, is unacceptable. It is at this point that Berger and Luckmann provided the answer that can pacify the doubts and quiet the disbelief among the faithful.

In 1966, Peter Berger and Thomas Luckman published *The Social Construction of Reality* –a collaborative work that has been considered as the fifth- most important sociological book of the 20th century by the International Sociological Association. It was in this book that the two introduces the concept of social construct. They explained that people and groups interacting in a social system create, over time, concepts or mental representations of each other's actions, and that these concepts eventually become habituated into reciprocal roles played by the actors in relation to each other. When these roles are made available to other members of society to enter into and play out, the reciprocal interactions are said to be institutionalized. In the process, meaning is embedded in society. Knowledge and people's conceptions (and beliefs) of what reality is become embedded in the institutional fabric of society. Reality is therefore said to be socially constructed.

Simply put, social construct concerns the meaning, notion, or connotation placed on an object or event by a society, and adopted by the inhabitants of that society with respect to how they view or deal with the object or event. In that respect, social construct means that individual and groups participate in the construction of their own perceived social reality ("Social Constructionism"/ Encyclopedia.com). In connection with meaning, social construct pertains to the concept or perception of something based on the shared views which are developed, practiced, and cultivated by a society or a particular social group.

As explained by Berger and Luckmann, the concept of social construct can challenge what is defined or spelled out by philosophers as religious justifications. Fairhurst and Grant (2010) wrote "The Social Construction of Leadership: A Sailing Guide" which expounds and relates social construct to communication. Their explanation is a good take point to clarify the role of social constructionism and counter the severe criticism of the philosopher-critics. They said:

> *People make their own social and cultural world and at the same time these worlds make them. Social constructionism is a viewpoint that uproots social processes by which reality is both revealed and concealed, created and destroyed by our activities. It provides a substitute to the Western intellectual tradition because the realities are cultivated from interactions between and among social agents. Reality is not some objective truth waiting to be uncovered through positivist scientific inquiry. Rather, there can be multiple realities that compete for truth and legitimacy.*

To counter the unacceptable pronouncements of the scholars and critic-philosophers who can undermine our faith and can lead us to disbelief, we the faithful can jointly construct meanings from our understanding of the world that will become the basis for shared assumptions about reality. After all, social construct centers on the idea that meanings are developed in coordination with others rather than separately within each individual.

21st Century Literature: Trends and Influences

The year 2001 marked the beginning of the 21st century and thus, all literary works produced from that time and the years that follow until now are the 21st century literature. Circa 2019, the 21st century literature is 19 years old or almost two decades in existence. Like the body of works of the 20th century, the 21st century literature also contains a lot of what forms part of the past literatures. However, the literary corpus of this century is noted for its depiction of a dystopian world. Whereas utopia is known as the perfect world, dystopia, on the other hand, is the distorted world. A big majority of these dystopian narratives are written in reaction to the September 11 bombing of the World Trade Center and Pentagon in Washington, U.S.A. Other dystopian writings deal with the nightmare of terrorism and other global catastrophes such as war, consumerism, and harrowing effects of technology. There are also multiple emotional themes such as the weight of human existence, personal crises, angst, anxiety as well as social constructs like racism, political oppression, gender inequality, and poverty.

The turn of the century also ushered the age of digital revolution which led to scientific breakthroughs such as digital computing and communication technology. Computers, cellphones and the internet are the rich yields of this digital revolution. This is followed by the massive explosion of information leading to our current age, which is the Age of Information. This is a welcome development for 21st century literature because it allows the transfer of information freely making literature accessible to anyone, anytime and anywhere.

The still dominant influence to 21st century literature is **Post-Modernism** which is anchored on Post-modern theory. In this theory, there is a notion that reality is inaccessible by objective human investigation. It follows that knowledge is a social construction. In connection with literature, the meaning of words is to be determined by readers, not authors. In this way, a reader's interpretation of the text is more important that the text itself. In addition to this, the reader also makes his/her subjective interpretation of the intention of the author. The French literary theorist, Roland Barthes emphasized that the origin of the text, which is the author, is not important thing, rather it is the destination—the reader.

The new meanings of Religion as depicted in 21st century Literature

The 21st century has a radical way of looking at religion. Like other social constructs, religion has evolved as the allegorical 'stepping out of the box.' There are new, fresh, and revolutionary meanings and perspectives attached to religion. These constructs have been with us for quite a time but it is only currently that we see its relevance and then begin to practice it. Here are the new constructs for religion.

1. **Religion is not confined in the four walls of the church. Religion encompasses family, community, and country.**

   The scope of religion does not end within the premises of the church. Religion does not limit its function to the performance of the service inside its hall. The more challenging task of religion begins after stepping out of the church.

Religion means social responsibility. It has an obligation to act for the benefit of the society at large. Whatever religious denominations are involved, they need to act for the greater good of the human person.

Pope Francis, the 266ᵗʰ Pope of the Roman Catholic Church, introduced new meanings to the church's primary mission of evangelization in the modern world through the release of *Evangelli Gaudium* or *The Joy of the Gospel*—a 2013 Apostolic Exhortation on the new challenges of the church as a *"community of missionary disciples"* (1) in a permanent *"state of mission."* (24). In this magisterial document, he communicated a new meaning, a new construct as he explains:

> *It is essential to draw near to new forms of poverty and vulnerability, in which we are called to recognize the suffering Christ, even if this appears to bring us no tangible and immediate benefits. I think of the homeless, the addicted, refugees, indigenous peoples, the elderly who are increasingly isolated and abandoned, and many others. Migrants present a particular challenge for me, since I am a pastor of a Church without frontiers, a Church which considers herself mother to all. For this reason, I exhort all countries to a generous openness.* (#210)

Pope Francis felt it necessary to cross borders and destroy barriers that isolate the church from its people, not necessarily Catholics. His love and his church is an all embracing community where he sees himself as a *"pastor of a Church without frontiers, a Church which considers herself mother to all."* His idea of a new church is one which is stripped of glitter, of material possession. He described this church as one which is bare but in its barrenness, it has all the space to accommodate all peoples and feel the sense of community.

> *"I prefer a Church which is bruised, hurting and dirty because it has been out on the streets, rather than a Church which is unhealthy from being confined and from clinging to its own security. I do not want a Church concerned with being at the centre and then ends by being caught up in a web of obsessions and procedures. If something should rightly disturb us and trouble our consciences, it is the fact that so many of our brothers and sisters are living without the strength, light and consolation born of friendship with Jesus Christ, without a community of faith to support them, without meaning and a goal in life. More than by fear of going astray, my hope is that we will be moved by the fear of remaining shut up within structures which give us a false sense of security, within rules which make us harsh judges, within habits which make us feel safe, while at our door people are starving and Jesus does not tire of saying to us: "Give them something to eat" (Mk 6:37)." (#49)*

2. **Religion opens its arms to other religion. The practice of interreligious relations is encouraged because there is no such thing as the "other religion."**

Yearly the United Nations holds an Interfaith and Interreligious Harmony Week—an event which is primarily attended by ecumenical groups together with other religions. The goal of this gathering is to forge interreligious or interfaith relations that promote understanding and respect among world's religious groups to be able to collaborate in meeting the challenges they commonly face in the society and the world

they live in. Three important terms need to be clarified because they are overlapping terms that have a specific meaning. First is the ecumenical which refers to Christian denominations such as Catholic Church, Protestantism, Eastern Orthodox Church, Oriental Orthodoxy, Non-trinitarian Restoration, and Independent Catholicism ("Catholic Church Statistics 2016", ZENIT). Ecumenism, on the other hand refers to establishing relations only with other Christian sects. Second is interfaith which means relations with members of "Abrahamic faiths" such as the Jewish and Muslim traditions. Third is the interreligious which refers to relations with other religions such as Hinduism and Buddhism. Thus, the term interreligious is most appropriate to use to refer to united religions of the world.

In this new social construct, there is no such thing as "the other" religion. Not one religion belongs to the margin. Not one is marginalized.

3. The New Atheism as a Social Construct

Like the old atheism, the New Atheism is the disbelief in the existence of god or gods. However, the New Atheism advocates that the religious tradition, superstition or irrationalism should not be tolerated and these must be challenged. This religion is relatively new which was founded in 2004 by 21st century writers/ journalists motivated by moral concerns in connection with issues involving religion. Unlike the previous critics of religion, the New Atheists do not have any philosophical groundwork as foundational base. The practice of New Atheism is quite pragmatic. They do not believe in any form of divinity, particularly of Christ, because empirical science is the only (or at least the best) basis for genuine knowledge of the world, and they insist that a belief can be epistemically justified only if it is based on adequate evidence. Their conclusion is that science fails to show that

there is a God and even supports the claim that such a being does not exist at all because science explains the cosmos without him.

The new perspective or stance is to take a new offensive to the existing religious tradition. If Atheism made their followers accede or tolerate existing religious norms of their society, the New Atheism rejects existing religious traditions and makes their believers take an aggressive stance against them.

4. The human person is the be-all and end-all in this world.

Man is the central character in the story of his existence. God has no place in this story. Thus, 21st century literature is about the triumph of the human person, his survival in this dystopian world. Man runs his life, he owns it to no one but himself. There is no divine plan to follow because he architects his life making him responsible for every action he takes. There is not even the concept of final reckoning. The human person does not consider his final confrontation with his Maker, nor consider the afterlife.

Where is Religion in 21st Century Literature?

Religion is often part of the written literature though the word R E L I G I O N is never speled out. It is never used in the text; this is something embedded in the story or in the theme of a work. Religion is present in 21st century literature in many allegorical forms. Religion can be the character's unwaivering faith, a guiding force, the illumination that comes upon the characters, or the epiphany that leads to a drastic change in a character. Since religion is an embodiment of all that is good that comes from the Supreme Being, religion comes in the form of an answered prayer, a gift from a philanthropist, healing to sickness, or rest to the weary soul.

In the new constructs for religion, religion encompasses family, community, and country. In written literature, this comes in the triumph of the good in abating individualism and in bringing about the sense of belongingness to the characters. Religion is the very act of crossing borders and eradicating barriers to allow the sense of community to prevail.

In another construct, it asserts the idea that there is no such thing as the "other religion." In the 21st century literature, it addresses the issue of margins. The narratives often depict the lives of marginalized people who are labelled, the "others." Racism, class inequality, social injustices are the problems which become the issues resolved in the stories. Religion is represented in the story as the advocate who brings order, equality, and justice to all

Lastly, the idea that the human person is the central figure in this world. This is an allegory to a human being who is self-possessed and recognizes his own potentials and believes that no one could measure up to his greatness.

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Blending Culture Into Tourism

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Abstract

The relationship between culture and tourism has been acknowledged as a means to strengthen the attractiveness and competitiveness of a tourism destination. Based on this, tourism in Bali, which has a unique local genius culture known as Tri Hita Karana (THK) philosophy, puts an effort to blend THK with the concept of Community-Based Tourism (CBT) in every aspect of tourism. THK is defined as three harmonious relationships between humans and God (Parhyangan), humans and fellow-beings (Pawongan), and humans and the environment (Palemahan). The government in Bali supports a locality to be a tourism village with the purpose of improving the prosperity of its community. This paper attempts to answer the following: first, explore how does the blending of THK and CBT in a cultural village take place? second, how is the implementation of this blending in a cultural village? This research was undertaken in Pinge Cultural Village, located in Tabanan Regency, Bali Province, Indonesia using a qualitative research paradigm. Miles and Huberman method were applied for analyzing data. The finding revealed that the tour packages and tourism activities in Pinge have already blended culture (i.e. THK) with CBT. Maintaining Pinge's natural beauty and the local culture, improving the welfare of the local community, and balancing THK become the underlying goals of the village's tourism activities. The impact of the commercialization of culture in tourism is an interesting phenomenon for future research.

Keywords: Tri Hita Karana, Community Based Tourism, Bali, tourism, Pinge, cultural village

Introduction

The relationship between culture and tourism has been acknowledged as a means to strengthen the attractiveness and competitiveness of a tourism destination (OECD, 2009). Being unique is a key to survive and sustain in the tight competitive market in the globalization era. Distinctive culture provides opportunities to compete and invites more tourists (Dewi, et. Al., 2018). Thus this will enhance the prosperity of the community. The introduction of the community-based tourism (CBT) concept is in line with the effort to empower communities to manage their own resources to increase the number of tourists and improve their well-being in terms of economic, social and environmentally sustainable development (ASEAN Secretariat, 2016). The financial benefit, as a result of services provided by communities, helps them to nurture

and maintain their culture from the impact of global tourism. The CBT lets the communities present and celebrate local traditions and lifestyle, conserve natural and cultural resources, and foster equitable and mutually beneficial host-guest interaction (ASEAN Secretariat, 2016). CBT usually caters to niche markets such as adventure tourism, cultural tourism, eco-tourism, and agro-tourism, but draws on local products and services to spread the economic benefit from engaging in tourism (ASEAN Secretariat, 2016; Salazar 2016). CBT is a "tourism activity, community-owned and operated, and managed or coordinated at the community level that contributes to the well-being of communities through supporting sustainable livelihoods and protecting valued socio-cultural traditions and natural and cultural heritage resources" (ASEAN Secretariat, 2016). How to blend the local culture and tourism concept, i.e. CBT becomes the main question. Not only just applying culture on tourism products or services packages but also to merge or blend the culture itself is the most important to maintain the sustainability of a tourism destination.

Bali, as the major tourist destination in Indonesia, makes an effort to support the concept of cultural village. Its government issued a policy to support this by creating a cultural village concept with the aim of prospering the local community in the presence of tourism. The Decree of Regional Regulation number 3 in 1974 about Cultural Tourism was a milestone. This decree has been revoked and replaced into the Decree number 3 in 1999 and the newest is the decree number 2 in 2012 (Astara, 2018). The decree mainly regulates how to conduct and establish a cultural village. A cultural village should apply with local culture called *Tri Hita Karana* (hereinafter THK). There was a breadth of research related to THK for the sustainability of tourism destination, for example in the context of hotel, village, and heritage site (Astawa, Triyuni, & Santosa, 2018; Budarma & Suarta, 2016; Dalem 2014; Sukmawati, 2016;

Sukawati, 2017). On the contrary, there was limited research that attempted to explore the relationship between the concept of THK and CBT in the cultural village. Therefore, to fill in this gap, this paper aims at exploring and understanding the blending of culture (THK) into tourism concept (CBT) particularly in the context of the cultural village. Why cultural village? This is because the number of cultural villages is rapidly growing and become the main interest of tourism stakeholders in Bali. Thus, the research questions become first, how does the blending of THK and CBT in a cultural village take place? And second, how is the implementation of this blend in a cultural village?

Bali is recognized as a popular tourist destination worldwide. It is a part of Indonesia. Many awards have been given by credible tourism organizations namely: (1) The World's Best Destination from Trip Advisor Travelers' Choice Award 2017; (2) Top 10 Overseas Destination, Top 10 Luxury Travel Destination and Top 10 Honeymoon Destination for Chinese Tourists 2017 from C-Trip and Chinese Government; (3) Best Wedding Destination International 2018 from Travel + Leisure (T+L) India's Best Award 2018; and (4) Best Island for 12 years consecutively from Destin Asian Readers Choice Award (RCA) (CNN Indonesia, 2017; detiktravel.com, 2017; Pesona, 2018; Poskotanews, 2018).

Tourism in Bali started when the first Dutch ship brought tourists in 1914, then the number of tourists increased although in a small number. The first hotel in Bali built in the heart of Denpasar, the capital city of Bali, in 1930 was called Inna Bali Hotel. The hotel with a colonial architectural style building is a milestone in Bali tourism and still operates until now. Bali also sent art ambassadors from Peliatan village to make cultural visits to several countries in Europe and America. Indirectly, these embassies also introduced the existence of Bali as a tourist destination that is worth visiting. Tourism activities that began to develop at that time had stalled due to

World War II in 1942-1945. This was then followed by an increasingly fierce struggle for Indonesian independence, including the struggle fought by Bali until 1945. In the mid-50s Bali's tourism began to be reorganized, and in 1963 the Bali Beach Hotel, now called Inna Grand Bali Beach, was built on the Sanur beach with a 10-story building. This hotel is the only multilevel tourist residence in Bali at that time as other tourist accommodation facilities that developed later were only one-story buildings. Bali has survived for decades as a tourist destination because it has a unique and local wisdom that fortifies Bali from the negative influences of tourism and globalization.

The way of life of the Balinese survived because in the daily lives of Balinese, harmony with God, others, and environment is deeply ingrained. The harmonization keeps Balinese to balance its life and preserve the environment (Pitana, 2010). This Balinese philosophy is called *Tri Hita Karana*. Etymologically, the concept of THK namely *Tri* means three, *Hita* means to prosper, and *Karana* is the cause. THK consists of *parhyangan* (spiritual environment), *pawongan* (social environment) and *palemahan* (natural environment). Broadly, the concept of THK can be interpreted as three harmonious relationships between humans and God, humans and fellow-beings, and humans and the environment to achieve the safety and peace of the universe. The aspect of *parhyangan* concerns the relationship between humans and the spiritual environment as a reflection of human nature as homo-religious beings. That is creatures who have faith in the existence of natural or supernatural power *Ida Sang Hyang Widhi* (God). As an effort to achieve prosperity, humans always try to maintain harmonious interactions with the spiritual environment. This is expressed in the form of religious systems, including religious emotions, religious actions, religious facilities, and religious communities. The *pawongan* aspect creates a harmonious life which is always

everyone's dream. This can only be achieved through cooperation and harmony with fellow humans. The demands of this collaboration are generally driven by the uncertainty, limitations, and scarcity of human resources, so that social relationships with others are a must. The next aspect is *palemahan*. *Palemahan* comes from the word "*lemah*", which means the land/yard of the house/residential area. In general, this *palemahan* is one aspect of THK that is related to the physical environment. Regarding the village environment, there are many factors that need to be considered in the implementation of the *palemahan* aspects. The government, the business community, and the community should have a clear commitment to maintain and improve the quality of the environment. This joint commitment needs to be elaborated in the action plan which is then carried out in real terms. THK is the underlying foundation of a cultural village.

Goodwin and Santilli (2009), Boonratana (2010) and ASEAN Secretariat (2016) agreed the principles of CBT should be implemented in tourist destinations. The CBT main principles extracted from them comprised of the following: (1) Involve and empower the community to ensure ownership and transparent management; (2) Establish partnerships with relevant stakeholders; (3) Gain recognized standing with relevant authorities; (4) Improve social well-being and maintenance of human dignity; (5) Include a fair and transparent benefit sharing mechanism; (6) Enhance linkages to local and regional economies; (7) Respect local culture and tradition; (8) Contribute to natural resource conservation; (9) Improve the quality of visitor experiences by strengthening meaningful host and guest interaction; and (10) Work towards financial self-sufficiency.

These two factors, culture (represented by local Balinese culture-THK) and tourism concept (represent by CBT concept), then are compared and contrasted seeking for the similarity and looking

for the implementation in a cultural village in Bali, Indonesia.

Methods & Methodology

This research was done in light of a qualitative research stance because this method allows a researcher to explore and understand the phenomenon of blending culture into the tourism particularly in the cultural village in Bali, Indonesia. A cultural village of Pinge was a case for the research since this village is relatively new in applying this concept (Nusabali, 2017). The sources of data are primary data aided by secondary data, with a purposive sampling method to gather the data. Data collection technique using observation, in-depth interviews, and documentation (Bungin, 2013; Saunders, 2012). According to Miles and Huberman (2003), qualitative data analysis consists of several steps, namely: data comparison, verification, presentation with arguments and interpretations using the cultural framework of the local community. Analysis of qualitative data is an ongoing, repetitive and continuous effort. Comparison of data, presentation of data and verification appear sequentially as a series of analysis activities that follow (Miles and Huberman, 2003). Data from observations, various information from the informants, and the results of the documentation study were analyzed qualitatively, then presented in a descriptive qualitative approach (Bungin, 2013; Saunders, 2012).

Discussion

Brief Description of Pinge Cultural Village

Pinge is at an altitude of 500 meters above sea level, has an area of 145 ha, consists of 160 family heads or 810 inhabitants, and located in Marga District, Tabanan Regency, 17 km in the northern part of Tabanan City, Bali Province (ITDC, 2016;
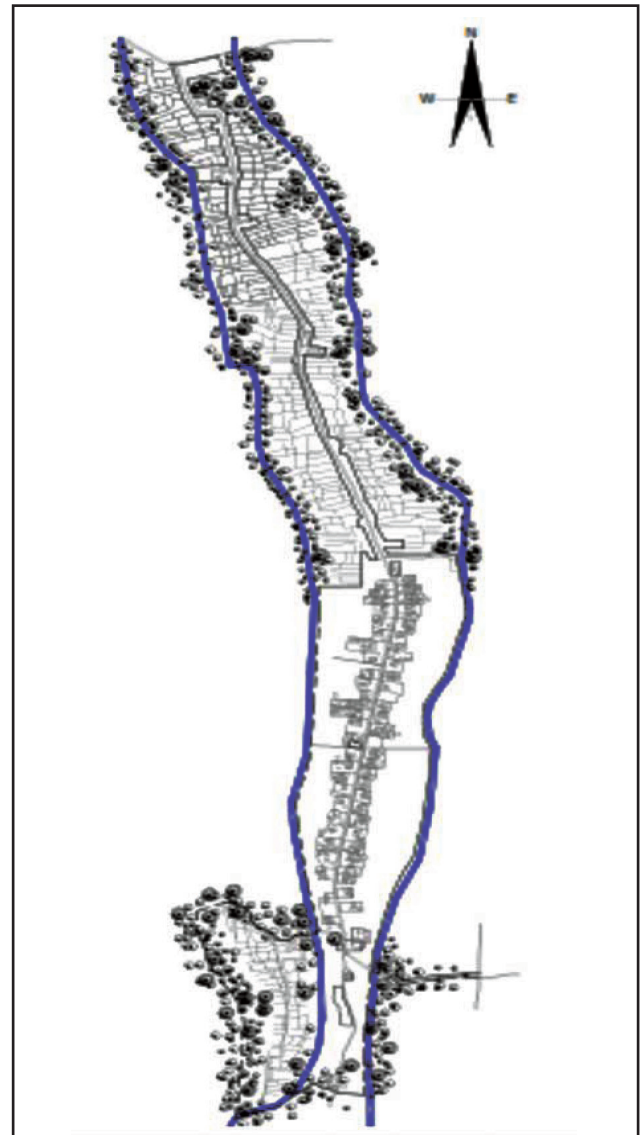
Figure 1. Map of Pinge (Minister for Public Works and Human Settlements)

Nusantara, 2019). Pinge village is designated as a cultural village or also often called a tourism village, set by the regent of Tabanan on the 14th of November 2016 (Nusabali, 2017; Pratomo, 2016). The word "Pinge" according to local stories means "White". Formerly in the Natar Jemeng temple, there was a very large white cempaka flower tree. That makes the banjar located at the Natar Jemeng Temple location named "Banjar Pinge". Pinge has been assisted to become the representative cultural village

by Indonesia Tourism Development Corporation (ITDC) with the State-owned enterprises such as PT Taman Wisata Candi Borobudur, Prambanan, dan Ratu Boko (TWC), PT Patra Jasa (Patra Jasa), PT Bank Tabungan Negara (BTN), and PT Semen Indonesia (ITDC, 2016). Pinge has extensive terrace rice fields with very beautiful scenery that summoned tourists to come. Tourists also can experience Balinese daily life from cooking, preparing an offering to God and deities, farming (learning to plow rice fields, preparing seeds, planting rice, reaping and putting rice in the barns).

Blending THK and CBT

The three parts of THK, that are *parhyangan* (the relationship between human and God), *pawongan* (the relationship between human and fellow-being), and *palemahan* (relationship between human and environment), each has 10 components that represent the Balinese philosophy (Dalem, 2014). The following Table 1 demonstrates the blending of THK and CBT, and the implementation of the blending concept. From Table 1, it can be seen that the principles of THK and CBT are complemented and matched with each other. This means that THK as a Balinese philosophy is a foundation of living and faithfully obeyed by local people through generation. It has proven itself timeless and able to protect the Balinese community from the negative impact of global tourism. The CBT concept added the value for THK in terms of ensuring the benefits gained from tourism are enjoyed equally by the community, therefore, improving the prosperity and sustainability.

Table 1. The Blending of THK into CBT and the Implementation

THK		CBT	Implementation
Parhyangan (Relationship between human and God)	The existence and function of shrines/temples	Respect local culture and tradition	Yes, tourists are apprised about village's temple and house compound temple
	The use of religious symbols (statues, etc.)		Yes, in the temple
	The use of offering/ceremony facilities		Yes, tourists learn to prepare offering
	Relationships of the village with temples outside the village's site		Yes, sometimes community helps on the their festive day
	Looking after the temples		Yes, community cleans the temple periodically
	Cultural and religious enlightenment within the village		Yes, by practicing and implementing good team work
	Implementation/adopting traditional Balinese architecture		Yes, in the house compound, tourists are briefed about the functions of each buildings
	Arrangement of shrines within the village site		Yes, tourists are lectured about the shrines
	Daily and periodic religious activities		Yes, tourists are involved in community religious activities
	Contribution and participation/ involvement of village on religious activities outside but close to the operation site		Yes, sometimes the community participate

Table 1 continuation...

	THK	CBT	Implementation
Pawongan (Relationship between human and human)	Condition of relationships between tour operators and management	Establish partnerships with relevant stakeholders	Yes, the management maintains good relationship with tour operators
	Existence of socio-community organizations within the operation		Yes, there is tourism organization within the village management
	Composition of local employment within the village	Involve and empower the community to ensure ownership and transparent management	Yes, village tourism management recruits internal employees
	Efforts performed on empowering traditional organizations (e.g. 'sekaa')	Improve social well-being and maintenance of human dignity	Yes, all performances for tourists are from the community
	Relationships between village management and the local community	Gain recognized standing with relevant authorities	Yes, clear rules and regulations. Collaboration with universities and corporation (Corporate Social Responsibility)
	Improvement of entrepreneurship/business capability of the local community (collaboration with farmers, artists, etc.)	Include a fair and transparent benefit sharing mechanism	Yes, homestays' owner get supplies from farmers. Clear sharing benefit mechanism stated in local regulation "awig-awig"
	Improvement of quality of human resources in the village	Enhance linkages to local and regional economies	Yes, trainings conducted periodically
	Improvement quality of human resources of the local community (by providing scholarships, etc.)	Work towards financial self-sufficiency	Yes, free of charge trainings
	Care/concern on human welfare		Yes, fair sharing benefits from the tourism income
	Contribution and participation of the village on the preservation and development of Balinese culture	Improve the quality of visitor experiences by strengthening meaningful host and guest interaction	Yes, tourism is based on preservation of Balinese culture, not abuse it

Table 1 continuation...

THK		CBT	Implementation
Palemahan (Relationship between human and environment)	Commitments of the operation on environmental quality	Contribute to natural resource conservation	Yes, by providing and implementing green tourism concept. Tourism implements this concept.
	Implementation of traditional Bali's architecture		Yes, a very green concept and tourists stay in this type of buildings
	Ecosystem conservation		Yes, by maintaining traditional irrigation system
	Handling of sewage, garbage, and air pollution		Yes, there is certain area for dumping the garbage, septic tank in each house compound
	Participation of the village in looking after the environment		Yes, by clean the village program every weekend
	The existence of a clear system in environmental management		Yes, arranged by the village management
	Energy efficiency and efficient use of natural resources		Yes, not air-conditioned
	The naming of rooms and buildings which is fit with Balinese culture		Yes, house compound applied traditional Balinese architecture
	Environmental management abide by the law/regulations		Yes, there is local regulation for this name "awig-awig"
	Undertake monitoring and evaluation/ review on environmental management		

Source: (ASEAN Secretariat, 2016; Boonratana, 2010; Dalem, 2014; Goodwin and Santilli, 2009

Implementation of THK and CBT in Pinge Cultural Village

Relationship between human and God (*Parhyangan*)

The Parhyangan aspect is one of the important aspects of THK. This aspect concerns the belief in the religious community of Bali in general. As previously explained, Parahyangan is a harmonious relationship with God Almighty. There are villager temples and household temples in Pinge. The villager temples are for everyone in the village to worship God and deities, meanwhile, household temples are just for the family member. Natar Jemeng temple is a village temple that has an archeological heritage (Figure 2). This temple is visited by tourists who are interested to explore the historical site. Religious symbols, offering/ceremony activities, looking after temples can be seen in the temples and households daily. Cultural and religious enlightenment within the village is maintained and sustained by allowing tourists to be involved in the activities. Package tours and activities in the cultural village are always related to the relationship with God. Tourists are experiencing the relationship between human with God by making the offering and preparing tools for ceremony taught by the local community (Figure 3).

Figure 2. Village Temple – Natar Jemeng Temple

Figure 3. Preparing Offering to God

Relationship between human and human (*Pawongan*)

The pawongan aspect in the THK concept means a harmonious relationship between fellow humans, this aspect contains social values that require the local community to respect others. The manifestation of pawongan related to CBT in Pinge is to involve the local community in the organization structure and activities. The members of tourism organizations in Pinge are local people such as tour guides for trekking, trainer for making an offering, trainer for cooking class, provider catering, and trainer for farming. In order to gain recognized standing with relevant authorities, the management nurture and build a relationship with ITDC and other state-owned corporations through their Corporate Social Responsibility campaign. They train local people to manage their homestays to meet with the tourists' preferences such as keeping cleanliness, learning customer service skill, and cooking different meals free of charge. They also assist in building infrastructure such as jogging track, a traditional

Balinese house, and a Tourist Information Center (Figure 4 & 5). In addition, universities also help Pinge with the applicable research or community services, aiming to improve communities' skill and provide proper infrastructure. In terms of financial help, Pinge is currently setting the electronic financial system to manage log book to ensure transparency and reduce data entry mistakes. The sharing benefit of income from tourism has been stated clearly in the local rules and regulations which are agreed upon by the community to avoid future disputes. There are no villas or hotels established in Pinge, hence it is against the concept of CBT. Homestays belong to the local community, and currently there are 42 rooms available for spending the night in the village. The architecture of homestays strictly refers to the traditional Balinese building. According to Putra, Lozanovska, & Fuller (2013), the unique architectural building attracts tourists and becomes the source of income. The mutually beneficial relationship of fellow humans happens here. The quality of visitors' experiences are strengthened

Figure 4. Pinge Cultural/Tourism Village

Figure 5. Corporate Social Responsibility

by meaningful host and guest relationship that has been automatically practiced in Pinge. Breakfast, lunch, and dinner in the homestay are prepared by the host and during that time they are able to have close interaction and conversation although limited by language. The memory of their visit and stay in Pinge will be taken home by the guests. Harmonious relations between fellow humans can also be seen from the culture of eating together in a wide-tray called Metegak. Visitors are invited to eat in a group with a maximum of eight people with the traditional food menu. The social meaning of Metegak's culture is togetherness in simplicity, indicated by sharing food among others. This culture reflected a harmonious relationship between local residents and tourists.

Relationship between human and environment (Palemahan)

Tourism packages that are offered by Pinge are based on its own resources, capabilities and consistent application of the green concept. Waste management is the primary concern of the community. The village has its own waste dump area in the remote place. Meanwhile, the sewage from the household is kept in the septic tank. The concept of traditional Balinese architecture is applied in every house compound. A traditional house compound in Bali has several pavilions each with its own purpose, consisting of: (1) *Pamerajan* (family shrine); (2) *Bale daje* (north pavilion) because it is located in the north side of house compound, also known as *bale meten* (sleeping pavilion); (3) *Bale dangin* (east pavilion), a four-posted pavilion situated in the east side of the house compound; (4) *Bale dauh* (west pavilion), is a pavilion for receiving guests located in the west of house compound; (5) *Bale delod* (south pavilion) is a utilitarian pavilion usually used by women to do their activities e.g. weaving; this is located at the south (*kelod*) side of the compound. The building is from traditional material, has specific measurements, and implement green concept because of a mostly open building except for *bale daje*. This house compound is very unique and canot be found in other places; therefore, many tourists like to learn about traditional Balinese architecture which is rich in philosophy.

Figure 6. Traditional Balinese House

Figure 7. Homestays

The irrigation system in Bali, called *subak,* is organized by the local community to ensure each rice field has sufficient water. Each room for homestays is named by flowers although not all homestays comply with the regulation. Every weekend, the community will join together to clean their surroundings (called *gotong royong*), this is good for socializing and team building. Trekking package applies THK by explaining to the tourists the type of trees and their functions, and declaring the commitment to preserve the environment. In addition, when trekking, the tourists participate in the going green campaign by doing small things such as picking up their own garbage and the non-organic trash they may find along the track. The local tour guide will at least: (1) explain all of the trees and their functions; (2) introduce the traditional Balinese irrigation system; and (3) explain the mining of shrine in the rice field area. The tourists also can practice how to plow the rice field using traditional tool and cows. The concept of *palemahan* and **green concept** also applied for cooking and making traditional pastries

without using plastic material (Astawa, Triyuni, & Santosa, 2018; Astawa, Suardani, Suarja & Pugra, 2019). The tourists also learn to cook the traditional culinary fare of Pinge, which mostly utilizes the local products and ingredients.

Figure 8. Balinese Traditional Plowing

Figure 8. Tour Guiding on Trekking Route

Conclusion

Making a tourist destination in the midst of tight competition in the tourism world due to the invention of digital marketing and social media, a tourist destination should be distinctive and unique. The uniqueness of an area can be obtained from a precious culture that is specifically owned and cannot be copied by other regions. Therefore, blending culture with the concept of tourism is very important. The unique Balinese culture is the concept of THK—three ways of happiness: maintaining the relationship between humans and God Almighty *(parhyangan),* humans and fellow-being *(pawongan),* and between humans and the environment *(palemahan).*

Besides that, the improvement of the economy of the people in the tourist destination area should also be increased. In other words, the local population is not only an audience in their own area while the results of tourism will be enjoyed by people from outside the area. This is in accordance with the CBT concept. Bali tourism, which is supported by the policy of the Bali provincial government, has launched the implementation of cultural tourism to empower local communities. Pinge cultural village is the case chosen to see whether the village has applied a blend of cultural concepts with community empowerment. Pinge village has applied the concept by involving all levels of society and the use of village potential without destroying it. Tourism village management has been carried out transparently and as far as possible not to damage the beautiful environment of the village, but increasing it instead.

The impact of the commercialization of culture in tourism is an interesting phenomenon for future research.

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Parsyal na Deskripsyon ng Ponemang Segmental at Varayti ng Wikang Taubuid Mangyan: Isang Etnolinggwistikong Pag-aaral

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Abstrak

Ang kwalitatibong pananaliksik na ito ay nakatuon lamang sa ponemang segmental ng wikang Taubuid. Naglayong makamit ang mga sumusunod na layunin: una, malaman ang bilang ng ponemang segmental mayroon ang wikang Taubuid, ikalawa, mailarawan ang deskripsyon ng bawat ponemang segmental nito, ikatlo, maipaliwanag ang natatanging katangian ng mga ponemang segmental ng wikang Taubuid, at ikaapat, matukoy ang varayti ang makikita sa paraan ng pagbigkas ng wikang Taubuid ayon sa edad.

Ang pag-aaral na ito ay gumamit ng disenyong pagsusuring palarawan. Isinagawa ito sa pamamagitan ng pakikipamuhay o imersyon sa komunidad ng mga katutubong Taubuid sa loob ng sampung araw sa Tamisan, Poypoy, Calintaan. Ang instrumentong ginamit ay *purposive sampling* sa pakikipanayam, pagtatala ng mga obserbasyon, pakikipagsalamuha at pagrerekord ng *audio* at *video*.   Sa pagsusuri, sinunod ang klasikal na paraan ng paglalarawan ng mga ponema at ayon rin sa *Distinctive Feature Theory* nina Jakobson at ang *Speech Accomodation Theory* nina Giles (1979) para sa varayti ng wika.

Napag-alamang may 21 ponema ang wikang Taubuid, anim na patinig at labinlimang (15) katinig. Natuklasan din ang wikang ito ay may tunog na /f/ ngunit walang tunog na /h/ o glottal, bukod dito na may natatanging taglay na kambal katinig na na *gs,gf,* at *gt* na hindi karaniwan sa wikang Filipino. Natukoy rin ang varayti ng wikang Taubuid sa paraan ng pagbigkas sa ikatlong kapanahunan na may edad 29 pababa na kinabibilangan ng mga kabataang katutubong Taobuid, kung saan nawawala ang tunog /ë/ ay nagiging tunog na /u/, gayundin ang mga kambal-katinig na /gs/,/gf/, at /gt/ na nagiging /ks/,/kf/, at /kt/ sa kasalukuyan.

Susing salita: Mangyan, Wika, Taubuid, ponemang segmental, deskripsiyon, ponema

Panimula

Ayon sa mga dalubwika na binanggit sa sulatin nina Garcia et. al. (2013), "ang wika at kultura ay magkaagapay kaya nga nararapat na kapwa ito mahalin at linangin bilang simbolo ng katatagan at pinagmulan ng isang bansa." Sa wika at kultura nag-uugat ang lahing gumaganap ng malaking tungkulin sa lipunang ginagalawan. Ayon kay Leonor Oralde-Quintayo, Tagapangulo ng National Commission on Indigenous Peoples (NCIP), sa tantya nila humigit-

kumulang labing-apat (14) na milyon ang mga katutubo sa Pilipinas, at kadalasan, nakatira sila sa kabundukan at malalayong lugar. Binanggit din niya na upang maiwasan ang tuluyang pagkamatay ng mga wika, iginiit ni Quintayo ang kahalagahan hindi lang ng paggamit ng wikang katutubo bilang paraan ng komunikasyon, kundi pati rin ng patuloy na pananaliksik at pagdodokumento ng mga wikang ito (Rappler.com, 2015).

Ang pag-aaral na ito ay isinagawa upang makatugon sa pangambang pagkawala ng katutubong mga wika bagaman ito ay parsiyal pa lamang o panimulang pag-aaral. Magaganap ito isa sa mga katutubong tribo sa probinsiya ng Occidental Mindoro sa bayan ng Calintaan, Barangay Poypoy, Sitio Tamisan.

Mga Layunin

Narito ang layunin ng pag-aaral na ito ukol sa deskripsyon ng ponema at varayti ng wikang Taubuid;

1. Malaman ang bilang ang ponemang segmental na taglay ng wikang Taubuid.

2. Mailarawan ang deskripsyon ng mga ponema ng wikang Taubuid

3. Maipaliwanag and katangian ng ponemang segmental batay sa aktuwal na gamit ng mga nagsasalita nito batay sa malilikom na mga katutubong salita.

4. Matukoy ang varayti ng paraan ng pagbigkas ng wikang Taubuid batay sa edad

Balangkas Teoretikal

Ang pag-aaral na ito ay nakatuon lamang sa ponemang segmental. Kung kaya ang pag-aaral na ito ay nakabatay sa Klasikal na teorya ng ponolohiya (Classical Phonology). Ayon kay Tatham (1999), ang teoryang ito ay gumagamit ng paraan at punto ng artikulasyon sa pagklasifika ng mga katinig at mataas-mababa o harap at likod na sistema naman sa patinig. Ang layunin nito ay matukoy ang mga tunog at paano ito binibigkas ayon sa kanilang artikulasyon. Batay naman kay Sommerstein (1977), ito ay imbestigasyon ukol sa katangian ng pagbigkas ng tunog ng isang partikular na wikang pinag-aaralan.

Bukod dito pinapanaligan din ng pananaliksik na ito ang teoryang *speech accommodation theory* ni Howard Giles na binanggit sa pananaliksik nina Macatabon et.al (2016), na nagpapaliwanag sa motibasyon at kinalabasan ng mga pangyayari kung bakit ang ispiker ay nagbabago ng istilo o paraan sa pakikipagkomunikasyon. Nahahati sa dalawa ang *speech accommodation theory*- ang *linguistic convergence* at *linguistic divergence*.

Balangkas Konseptwal

Ang dayagram na ito ay nagpapakita ng kabuuang konsepto ng pag-aaral ng mananaliksik.
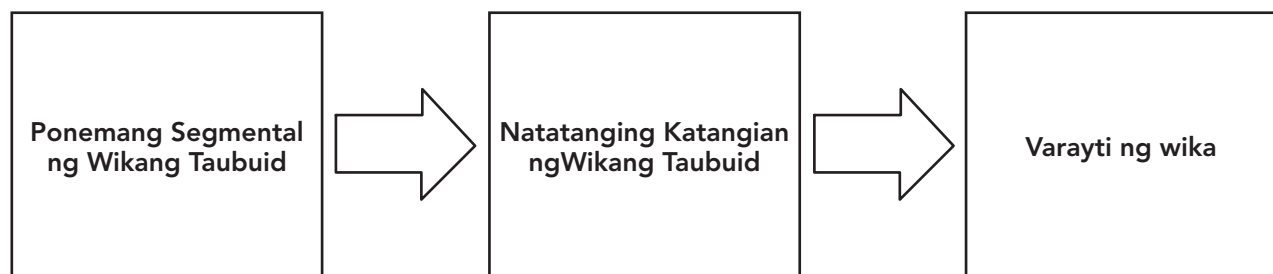
Figyur 1. Paradaym ng Pag-aaral

Pamamaraan ng Pananaliksik

Disenyo ng Pananaliksik

Ang disenyo ng pananaliksik na ito ay deskriptib o palarawang pagsusuri o *descriptive analytic*. Ayon sa binanggit ni Restifiza (2012), sa kanyang pag-aaral batay kay Mahsun (2005) ang pag-aaral ng wika sa paraang palarawan ay isinasagawa sa pamamagitan ng pag-oobserba sa wika sa loob ng mahabang panahon. Ito ay paglalarawan at pag-uunawa ng mga pangyayari o kasalukuyang mga sitwasyon. Ang mga mapagkukunan ng datos ay maaring tao, mga dokumento, nairecord na awdyo ng datos. Gumamit din si Restifiza (2012) ng istruktural na dulog sa pagsusuri ng mga nakuhang korpus o datos na pinabigkas sa mga respondente, ito rin ang magiging batayan sa pagsusuri sa pag-aaral na ito.

Panahon at Lugar ng Pag-aaral

Ang pag-aaral na ito ay isinagawa sa Sitio Tamisan, Barangay Poypoy, bayan ng Calintaan, sa lalawigan ng Occidental Mindoro. Ang panahon ng pamamalagi ng mananaliksik sa pamayanan ng mga katutubo ay binubuo ng sampung araw; Hunyo 30, 2018, Hulyo 20-23, 2018, Agosto 3-5, 2018 at Nobyembre 7,2018.

Mga Respondente

Ang kabuoang bilang ng pananaliksik na ito ay binubuo ng 15 respondente at isinaalang-alang ang mga itinakdang pamantayan sa pagpili ng mga respondente o *language resource person (lrp)*. Ginamit ng kwalitatibong pananaliksik na ito ang *purposive sampling* sa pakikipanayam upang makakuha ng datos na kinakailangan mula sa mga respondente. Ang mananaliksik ang pumili ng kakapanayamin na nagtataglay ng sapat na impormasyon at karanasan ukol sa paksa.

Instrumento ng Pananaliksik

Ang mananaliksik ay nakipanayam at nakipagkuwentuhan sa mga katutubong Taubuid Mangyan at nagmasid sa mga obserbasyon na kalakip ng isinagawang imersiyon sa Poypoy, Calintaan. Sa pakikikipanayam gumamit at isasaalang-alang ang ang mga kriteryang itinakda para sa mga magiging respondenteng makakapagbigay ng sapat na impormasyon ukol sa wika. Ginamit rin ang ibinigay ng Komisyon ng Wikang Filipino (KWF) na minodifikang *wordlist* ni Jesus Peralta na isinulat sa transkripsyong ponemiko batay sa pagkakabigkas ng mga respondente. Ang mananaliksik habang nakipanayam at nagtala, at sinigurong may *video/audio recorder* at *camera.* Bago makipanayam ay nagpakilala ang mananaliksik at ilalahad ang pag-uusapang paksa ngunit sisikaping maging kaswal lamang.

Pamamaraan ng Pagkalap ng Datos

Ang mananaliksik ay siniguradong may nahinging pahintulot at suporta ng mga lider ng pamayanan, mga gatekeeper ng komunidad tulad ng NCIP, nakipag-ugnayan din ang mananaliksik sa mga pinuno ng barangay ng Poypoy Calintaan, kung kaya sa bawat pagpasok ay magkakaroon ng *entrance fee*. Sa pagpasok sa komunidad**,** upang makaalinsunod sa protocol ng etika ng pananaliksik, ang mga mananaliksik ay kukuha ng *Free Prior and Informed Consent (FPIC)* mula sa mga lider at *gatekeeper* ng komunidad. Gumawa ng liham ng mga pagpapabatid at nagbigay-pugay sa Kapitan ng Barangay na si G. Freddie Aglipay noong Hulyo 23, 2018, sa lider ng komunidad at Punong-tribong si Ginoong Fausto Noveloso bago ang imersiyon. Sa pamamagitan nito, naisaalang-alang ang kaligtasan ng mga mananaliksik at mapangalagaan ang kultura ng mga katutubong Taubuid.

Ang mga mananaliksik ay nakipamuhay o nagsagawa ng imersiyon. Ang isinagawang imersiyon ay nagtagal nang sampung araw sa pamayanang Taubuid sa Sitio Tamisan, Poypoy, Calintaan. Kinakailangang ito upang makita, maunawaan, mapahalagahan at maiangkop ang sarili sa pamilyang Taubuid kaugnay ng kanilang kultura at wika.

Kasabay nito ang pakikipanayam, pagrerekord ng mga salita at obserbasyong partisipant ang gagamitin sa pagkalap ng impormasyon. Bago ang interbyu, tiniyak ang taong kakapanayamin ay talagang makasasagot sa paksa. Habang nag-iinterbyu, sinikap na kaswal lamang at iniangkop ang mga tanong sa daloy ng usapan. Pagkatapos ay magpapasalamat sa pagpapaunlak sa panayam. Habang isinagawa naman ang pagmamasid ay may *field notes* na ginamit upang itala ang mahahalagang gawi ng mga katutubo nakatulong sa pagpapaliwanag sa pag-aaral ng kanilang wika. Kukuha ng mga *video* at larawan nang may pahintulot ng mga miyembro ng komunidad na kasangkot. Ang ginawang pagkuha ng larawan, *audio* at *video* ay nakasalalay sa pahintulot ng mga miyembro ng komunidad.

Matapos ang isinagawang imersiyon ay lubos na nagpasalamat ang mananaliksik sa mga katutubo sa kanilang matiyagang pakikiisa sa pag-aaral. Sinimulang isaayos ang mga datos upang masuri ang mga tunog na taglay ng wikang katutubo. Matapos ay ibinalida o kinumpirmang muli sa mga katutubo upang matiyak na wasto ang mga datos.

Pagsusuri at Interpretasyon ng Datos

Ang pagsusuri sa pag-aaral na ito ay ang mga sumusunod;

(1) Ang mananaliksik ay nangolekta ng datos (*audio o video*), idinokumento, at inilarawan ang mga nakuhang impormasyon mula sa mga respondente;

(2) Ang mga panayam ay isinalin sa anyong pasulat pagkatapos na ito'y maisagawa;

(3) Ang mga obserbasyon at panayam ay isinusulat at isinaayos ayon sa layunin;

(4) Ang wordlist na ipinabigkas ay ginawan ng transkripsyong ponemiko upang malaman ang wastong bigkas ng mga salita.

(5) Sinuri ang mga salita at pahayag na nakalap matapos ay ikinaklasifika ayon sa tema na nakalapat batay sa layunin ng pananaliksik na ito.

Matapos nito ay isinaayos ayon sa layuning dapat matamo. Sa pamamagitan ng mga talahanayan upang maging mas mainam ang pagpapaliwanag ng mga datos. Pag-uugnayin ang paksa at paglalarawan. At huli, ang bumalik sa lugar kung saan naganap ang imersiyon upang ibalida ang mga datos at muling isinagawa ang pinal na kinalabasan ng pag-aaral.

Paglalahad, Pagsusuri at Interpretasyon ng mga Datos

Tala ng mga Nalikom na Ponema

Batay sa nakalap na mga salita at nairekord na tunog sa ng wikang Taubuid at sampung araw na pakikipamuhay sa kanila napag-alamang mayroon silang dalawampu't isang (21) ponema, anim na patinig *a,e,i,o,u* at *ë* at may labinlimang (15) bilang ng katinig na kinabibilangan ng mga letrang *b,d, f,g,k,l,m,n, ng ,p,r,s,t,w,* at *y*, makikita sa baba nito ang tala ng ponema.

Talahanayan 1. Tala ng mga Ponemang Wikang Taubuid.

Indikeytor	Halimbawa	Bilang
Patinig	*a,e,i,o,u* at *ë*	6
Katinig	*b,d,f,g,k,l,m,n, ng ,p,r,s,t,w,* at *y*	15
Kabuoan		**21**

Talahanayan 2. Mga Pares Minimal ng Patinig ng Wikang Taubuid.

Pares Minimal	Salitang Taubuid	Kahulugan sa wikang Filipino
/o/ at /u/	*bíu*	uri ng *shell*
	bío	agila
	sóso	nami
	súsu	susu
	físo	gulok
	físu	away
/u/ at /i/	*lúlu*	ari ng lalaki
	líli	pagkiliti sa baboy
/a/ at /u/	*Fúfu*	lolo
	fáfa	kanin
/u/ at /e/	*lúlu*	ari ng lalaki
	léle	dila
/i/ at /e/	*líli*	pagkiliti sa baboy
	líle	dila
	líplip	pikit mata
	léplep	dila
/e/ at /a/	*ngénge*	sanggol
	ngánga	mapulang bagay na nginunguya
/o/ at /a/	*báybay*	marami
	bóyboy	bulak
/ë/ at /o/	*sábo*	sabaw
	sábë	oo

Nabuo ang talahanayan batay sa ibinigay na mga salita at kahulugan ng mga respondenteng katutubo. Makikita sa talahanayan 2 na makabuluhang tunog ang bawat ponemang patinig, sapagkat nakapagdudulot ito ng pagbabago ng kahulugan, gayunpaman walang nakitang patinig na malayang nagpapalitan. Samakatuwid, ang wikang Javanese at wikang Taubuid ay magkatulad ng patinig na ponema (u,i, e, ə, o at a). Hindi ito nakapagtataka sapagkat ang wikang Javanese ay kabilang din sa Malayo-Polynesian na nasa pamilya ng wikang Austronesyo.

Ang bilang ng diptonggo ng wikang Taubuid ay lima (5) ito ay ang mga *aw, ay, oy, uy* at *ow*. Ngunit pinakalimitado ang diptonggong *ow* at wala silang taglay na diptonggong *uw.*

Talahanayan 3. Mga Diptonggong Wikang Taubuid.

Halimbawa	Salita
aw	*méyaw* (pusa), *karábaw* (kalabaw), *faw* (damo), *áraw* (gubat), *bilíyaw* (bumili), *ngétaw* (bisita), *ngáaw* (ano), *duláw* (luyang dilaw), *magálaw* (panget), *sángdaw* (silo)
ow	*row* (pupunta)
ay	*búkay* (kamote), *gwaywáy* (iyak), *álay* (maliit), *magánway* (magaan), *fadúksay* (kapatid), *bay* (tiya) *sáyay* (sayaw), *taygelédan* (nakahiga), *kaylat* (gusto)
oy	*sisdaygúyoy* (palikuran), *bóyboy* (bulak), *daygúyoy* (likod), *nanguroy*, (tawagin)
uy	*mómuy* (tamad), *ráwuy* (prutas), *balínguy* (kamoteng kahoy), *fúyfurit* (paniki)

Sa huling paksa naman para sa unang layunin ay ang kambal-katinig. Ang mga kambal katinig naman na mayroon ay *gl,gr, gw,* at *ts* na karaniwan sa ibang wika, ngunit bukod dito may natatanging kambal-katinig na *gs,gf,* at *gt* ang wikang ito. Ang mga kambal-katinig sa wikang Taubuid ay makikita lamang sa unahan.

Sa pagsusuri halos lahat ng kambal patinig na nagsisimula sa letrang *g* ay mga pandiwa, tanging *glúlo* (maluwag) lamang ang pang-uri. Ngunit kung minsan ang letrang *g* na ito ay panlapi lamang upang ipakita ang pawatas o pautos at aspektong pangkasalukuyan.

Talahanayan 4. Mga Kambal-katinig ng Wikang Taubuid.

Halimbawa	Mga Salita
gl	*glúlo* (pu. maluwag), *glínog* (png.lindol) *gláyog* (pd. lakad), *glángfe* (pd. makikiraan), *glúkwan* (pd. paalam), *glágas* (pd.habol), glowátam (pd.lakad), *glo* (pd. papunta),
gb	gbul (pd.pagkuha)
gf	*gfábat* (pd. itinataas), *gfánya* (pd.maghintay), *gfíli* (pd.pumili), *gfafíya* (pd.pagalingin)
gt	*gtúdan* (pd. luhod), *gtánum* (pd.nagtatanim)
gr	*gránggot* (pd.hilahin), *grírok* (pd.nagsusulat)
gw	*gwáyway* (pd.iyak)
gs	*gsiúk*, *gseg*(sinasamba), *gsúso* (pd. sumuso)
ts	*tsuy* (ph.dito), *tsigon* (ph. doon)

*pu.-pang-uri   *ph-panghalip
*pd.-pandiwa   *pg.-pangngalan

Deskripsyon ng Bawat Ponema

Ang paglalarawan ng patinig ay ayon kung saan nabubuo ang tunog batay sa bahagi ng dila at ayos ng dila kapag binigkas ang mga patinig. Nauna nang nabanggit na ang patinig ng wikang Taubuid ay anim.

Talahanayan 5. Tsart ng Patinig ng Wikang Taubuid.

Ayos ng Dila	Bahagi ng Dila		
Mataas	i		u
Gitna	e	**ë**	o
Mababa		a	

Ang pagtukoy ng ponotaktika ng tunog ay ginamit din sa paglalarawan ng tunog, upang malaman kung saang kaligiran ito ng salita maaaring makita.

Talahanayan 6. Mga Patinig at Posisyon ng mga ito sa Salitang Taubuid.

Halimbawa	Posisyon		
	Unahan	Gitna	Hulihan
a	arasyo	sadi	lima
e	emad	meyaw	fare
i	ifag	lifak	sadi
ë	**ëtë**	**setëngëd**	**sabë**
o	o	boyboy	sumyo
u	utok	unum	linyabu

Talahanayan 7. Tsart ng Ponemang Katinig ng Wikang Taubuid.

Paraan ng Artikulasyon	Punto ng Artikulasyon					
	Panlabi	Pagitang labi at ngipin	Pang-gilagid	Pangipin	Pangalangala	Palalamunan (*Glottal*)
Pasara (w.t)	/p/			/t/	/k/	
(m.t)	/b.			/d/	/g/	
Prikatib		**/f/**				
Pasutsot			/s/			
Pailong (w.t)						
(m.t)	/m/		/n/		/ŋ/	
Pagilid (m.t)			/l/			
Pangatal (m.t)			/r/			
Malapatinig (m.t)	/w/				/y/	

Katulad ng paglalarawan ng patinig, bukod sa paraan at punto ng artikulasyon, kasama rin sa paglalarawan ng katinig ang pagtukoy kung saan ito makikita sa bahagi ng salita.

Talahanayan 8. Mga Ponemang Katinig at Posisyon ng mga ito sa Salitang Taubuid.

Indikeytor	Kinalalagyan ng Posisyon		
	Unahan	Gitna	Hulihan
/p/	cpap	upa	leplep
/t/	tulo	fito	but
/k/	kalunus	iklog	buk
/b/	biras	lagbe	dobdob
/d/	duwa	fadgaloan	emad
/g/	galeme	dayguyoy	iyug
/f/	fito	ufat	
/s/	suso	lusong	yamas
/l/	lingsi	guli	nasafol
/m/	mani	namatang	unum
/n/	natofe	mena	talanan
/r/	rawuy	maraska	mermer
/w/	wekwa	buswak	faw
/y/	yakat	alfuyo	faduksay
/ŋ/	ngetaw	ngenge	takamuyong

Batay sa talahanayan 7 at 8, makikita ang mga katinig na taglay ng wikang Taubuid at ang mga sumusunod ang deskripsyon ng mga ito.

Natatanging Katangian ng Ponema ng Wikang Taubuid

Ang unang mapapansing katangian ng wikang ito ay ang pagkakaroon ng ponemang /f/. Sa panayam binanggit ng katutubo na *"mahilig po kasi kami sa f."* Ibig sabihin karaniwan sa mga salita nila ng tunog na /f/. Sumasang-ayon ang pag-aaral na ito sa tala ni Austronesier (2018) na mayroong tunog na /f/ ang wikang ito. Gayundin sa tala ng magasing *The Augustinian Mirror* (2009), na ang wikang ito ay nag-iisang katutubong wika sa Pilipinas na gumagamit ng ponemang /f/ at walang binibigkas na /h/.

Batay sa talahanayan 4 sa itaas, wala sa wikang ito ang letrang h, kung tatanungin ang mga katutubo kung bakit wala ito,dahilan nila ay sadyang hindi lamang likas sa kanilang wika ang letrang ito. Ngunit hindi sa lahat ng pagkakataon ay mayroong patinig ang mga salita kung kaya nagkakaroon ng mga kambal patinig na *gs,gf,* at *gt* na kambal-katinig marahil ay dulot na rin ng pagbabagong morpoponemikong pagkakaltas kapag ginamit na sa pangungusap. May mga pagkakataong ding tila hirap nang marinig ang tunog na /g/ kapag ginamit na ito sa pangungusap.

Isa pang katangian ng wikang ito ay pagkakaroon ng patinig pëpët o *schwa* sa Ingles may simbolong /ə/. Ito ay tunog na tila pinagsamang /e/ at /u/ na tunog. Ang tunog na ito. Maihahalintulad ito sa pag-aaral ni Lobel (2011) na ang tunog na /ë/ sa Maranao.

Sa kambal-katinig, limitado lamang ang mga salitang mayroon sa wikang ito ngunit matitiyak na ito ay likas na taglay ng kanilang wika. Ang mga kambal katinig ay makikita lamang sa unahang pantig ng salita. Samantala ang mga diptonggo ay maaaring makikita sa inisyal, midyal at pinal na pantig ng salita.

Varayting Makikita sa Paraan ng Pagbigkas ng Mga Ponema ng Wikang Taubuid

Ang mga sumusunod ang napansing pagbabago o varayti na naklasifika ayon sa kanilang kapanahunan, ito ay batay sa obserbasyon at pahayag ng mga respondente:

Talahanayan 10. Pagbabago sa Pagbigkas ng Tunog sa Wikang Taubuid.

Unang Kapanahunan at Ikalawang Kapanahunan		Ikatlong Kapanahunan
Pagkakaroon ng schwa /ə/ o ë		
/setë.ngud/	- magkano	/setu.ŋud/
/rawëy/	- ipinagbabawal na salita	/ra.wuy/
/sa.bë/	- oo	/sa.bu/
/ya.pës/	- pigsa	/yapus/
/daru.ŋën/	- isang uri ng halaman	/daru.ŋun/
/matu.ŋëd/	- importante	/matu.ŋud/
/faŋ.kë/	- pag-iri	/fang.ku/
/mak.sën/	- totoo	/mak.sun/
gs tungo sa ks		
/gseudi/ (magluto), /gseg/(pagpupuri)		/kse.udi/,/ kseg/
gt tungo sa kt		
gted (hawak) , /gtudan/ (luhod)		/kted/,/ktudan/
gf tungo sa kf		
/gfafiya/ (pagalingin, /gfaning/ (mana)		/kfafi.ya/, /kfa.ning/

Makikita sa talahanayan na nagkaroon ng varayti sa ikatlong kapanahunan. Ibig sabihin ang varayting makikita ay pagpapalit ng /ë/ tungo sa tunog na /u/. Ang pagkawala ng tunog na /ë/ ay katulad sa pag-aaral ni Pasion (2015) sa wikang Mandaya, batay sa kanya nawawala na ito o hindi na naririnig sa mga Mandaya sa munisipalidad ng Cateel.

Ikalawang varayti ay ang mga kambal-katinig na *gs,gf,* at *gt,* na napapalitan kung minsan ng tunog na /k/ ang unahang tunog na /g/, ito ayon sa pahayag na *"nawawala mam (sa ikatlong kanahunan) ang /g/ at napapalitan ng letrang k, mas madali kasing bigkasin ang k kaysa sa g,"* ang varayting ito ay nagmula sa ikatlong kapanahunan. Ang ilang pagkakaltas at pagpapalit ng ponema ay makikita sa pagbigkas ng nasa ikatlong henerasyon, batay na rin sa pahayag ng mga katutubo.

Sa pag-aaral ni Pasion (2015) ang tungkol sa varayti ng wika na ayon kay Fermin (Peregrino, 2002:93), ang mga varayti ng wika ay nadebelop dahil sa patuloy na pakikisalamuha ng tao sa kanyang kapwa—sa sariling pangkat at ibang pangkat sa lipunan. Ang ideyang ito ay katulad ng sinabi ng mga katutubo. Bukod dito dahilan ng mga nakatatandang katutubo ay *"ginagaya na nila ang mga salitang Tagalog."*

Lagom ng Natuklasan

Ang isinagawang pananaliksik na ito ay natukoy ang mga sumusunod na kaisipan ukol sa layunin ng pag-aaral ng wikang Taubuid;

1. Ang wikang Taubuid ay may anim na ponemang patinig (a,e,i,o,u & ë) at 15 ponemang katinig (b, d, f, g, k, l, m, n, ng ,p, r, s, t, at w). Nalaman rin na may limang diptonggo na *aw,ay,oy, uy* at *ow* at pitong kambal katinig na, */gl/,/gr/, /gw/,* at */ts/* na karaniwan sa wikang Filipino, at */gs/,/gf/,* at */gt/* na sadyang kakaibang taglay ng wikang ito.

2. Ang namamayani ang ponemang /f/ sa inisyal at midyal na mga salita sa wikang ito ay hindi naman ito matatagpuan sa hulihan ng salita. Pinakamarami ang mga tunog na panggilagid at panlabing punto ng artikulasyon at pasarang paraan ng artikulasyon.

3. Ang wikang Taubuid ay may ponemang /f/ at /ë/ na hindi karaniwan sa namamayaning wika sa ating bansa, kabaligtaran naman nito ang kawalan ng ponemang /h/ at glottal na pasara /ʔ/. Natatangi rin ang pagkakaroon ng kakaibang kambal katinig ng Taubuid tulad ng *gs, gf,* at *gt.*

4. Ang mga katutubong ponemang ë sa wikang ito ay di namamalayang nawawala na sapagkat hindi na ito madalas na naririnig sa mga kabataang nasa ikatlong kapanahunan. Gayundin ang mga kambal-katinig na *gs,gf,* at *gt* ay nawawala na ang tunog na /g/ dahil sa impluwensiya ng Tagalog sa mga batang nag-aaral sa labas ng komunidad. Mabilis na rin ang paraan ng pagbigkas ng mga salita dahil na rin sa nakasalamuhang mga wika sa ibang lahi.

Konklusyon

1. May 21 ponema ang wikang Taubuid, anim na ponemang patinig at 15 ponemang katinig, anim na diptonggo at pitong kambal- katinig.

2. Ang mga ponemang taglay ng wikang ito ay pinakamarami ang mga panggilagid at palabing punto ng artikulasyon at pasarang paraan ng artikulasyon.

3. Napag-alaman din na ang wikang ito ay may ponemang */f/* at /ë/ ngunit walang ponemang na /h/ o glottal, gayundin ang kakaibang taglay na kambal katinig na na */gs/,/gf/,* at */gt/.*

4. Nagkaroon ng varayti ng wikang Taubuid sa ikatlong kapanahunan o mga kabataan ng mga katutubong Taobuid, kung saan nawala ang tunog /ë/ ay nagiging tunog na /u/.

Rekomendasyon

Sa pagtatapos ng pananaliksik na ito ay nagbubukas rin ng ga panibagong pag-aaral kung kaya't narito ang mga mungkahi upang mas makilala ang wikang Taubuid na hindi natugunan ng pananaliksik;

1. Iminumungkahing magkaroon pa ng dagdag na listahan ng mga salitang katutubo na hindi naisama sa pananaliksik na ito upang matukoy pa at maipaliwanag ang ibang ponema ng wikang Taubuid.

2. Gumamit ng angkop na kagamitan sa pagkilala ng tunog maging sa deskripsyon nito sapagkat maaaring may mga tunog na hindi gaanong napagtuonan ng pansin sa pag-aaral na ito;

3. Mas mahabang panahon ng pananaliksik upang matukoy naman ang ponemang segmental, tulad ng pagdiskubre ng iba pang salitang may diptonggong *ow* at mga kambal katinig nito na maipagmamalaki sa buong bansa.

4. Hinihikayat na pag-aralan naman ang heograpikal na varayti ng wikang Taubuid.

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Lived Experiences of Multigrade Teachers

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Abstract

This qualitative study was conducted to describe and understand the lived experiences of multigrade teachers in the District of Lemery. Specifically, this study sought to find answer to the question: What are the lived experiences of multigrade teachers in the District of Lemery? Three seasoned or well experienced multigrade teachers were chosen as participants because of their willingness to participate in the study.

Each participant attended two meetings: first, during the orientation where they were informed about the nature of the study and were made to sign the consent form signifying their willingness and concurrence to be one of the participants of the study, and second, during data gathering through collage activity wherein they used pictures to represent their ideas and experiences in teaching multigrade. Through story-telling, they related how they ended up being a teacher, and during a semi-structured interview, they were asked how they started and lived their lives as a multigrade teachers, how far their family supported them, how they managed their time and how flexible they are in handling two or more grade levels. All participants were assigned aliases to honor the confidentiality agreements.

Together, the lived experiences of all participants shared three common themes: anchor or lifeline, uncertainty and submissiveness or unquestioning obedience. These three themes frame the over-arching phenomenon that describes the collective experience of the multigrade teacher in the District of Lemery. The significant feature or essence of their journey is accepting, acknowledging, and on-going learning.

Introduction

According to Nelson Mandela, "Education is the most powerful weapon you can use to change the world". Arne Duncan, former US Secretary of Education, in his keynote speech during the World Bank Education Forum in Washington DC on 2013, also asserted that Education is a great equalizer, for education can eliminate gender inequality, reduce poverty, create a sustainable planet, prevent needless deaths and illness and foster peace.

Given the multifarious liberating benefits that education promises and the enormous stride to provide equity and access to education worldwide, a lot of children and young adult were still left behind. According to a UNICEF 2016 report, 121 million children of primary and lower secondary school age are out of school worldwide, rising to an estimated 263 million when upper secondary school aged children are included. An estimated 250 million children are failing to learn basic numeracy and literacy in the early grades.

The Philippine Constitution mandates that the state shall protect and promote the right of all citizens to quality education at all levels, and shall take appropriate steps to make such education accessible to all. However, based on the 2017 Annual Poverty Indicators Survey (APIS), about nine percent of the estimated 39.2 million Filipinos aged 6 to 24 years old were out-of-school children and youth (OSCY). OSCY refers to family members 6 to 14 years old, who are not attending formal school; and family members 15 to 24 years old who are currently out of school, not gainfully employed, and have not finished college or post-secondary course.

Of the 3.6 million OSCYs, 83.1%0 were 16 to 24 years old, 11.2% percent were 12 to 15 years old and 5.7% were 6 to 11 years old. The proportion of OSCYs was higher among females (63.3%) than males (36.7%)'. Reasons for not attending schools are marriage or family matters , lack of interests and high cost of education or financial concern.

In the Philippines, multigrade classes have been adopted as a strategy to ensure Education for All. As of school year 2008-2009, there were 37,697 public elementary school and 12,225 of them (or 32%) were multigrade in nature (Villano 2010). Multigrade classes are usually found in geographically isolated depressed areas where teachers have to struggle in negotiating distance, where sometimes they have to walk 23 kilometres daily (Legazpi,2012) and worst, conducting classes anywhere.

This paper aims to present the lived experiences of multigrade teachers in the remote areas in the Municipality of Lemery, Iloilo.

The study implemented Creswell's phenomenological approach to understand the lived experiences of multigrade teachers in three far flung elementary schools in the Municipality of Lemery, Province of Iloilo, The data presented are from the perspectives of the teacher participants.

The settings were three remote schools in the District of Lemery in the Province of Iloilo. Three participants, one from each school, voluntarily willed to participate in the study. The participants were briefed and made to sign the consent formed to signify that they voluntarily agreed to part of the study.

Data were collected through interviewing, storytelling and collaging. The whole process in the gathering of data was recorded and were later transcribed.

Data Analysis

Transcribed data were coded, and were subjected to Creswell's 5 steps namely: (1) Horizonalization or open coding where verbatim statement or phrases were culled from the narratives of the participants and during interview; (2) Textural analysis , where the researcher integrates his or her insights on the statement of the participants by reflecting on them, (3) Thematic coding , where researchers group together similar statements and come up with a theme, (4) Textural and structural description of the phenomena as experienced by the participants, (5) and finally, the formulation of an "essence" of the lived experiences of the participants.

Ethical Considerations

Permission from the head of the school was sought before the conduct of the study. Participants' informed consent/waiver was obtained before data collection commenced. Participants are assigned aliases to honor the confidentiality agreements.

Results and Discussion

The participants of the study were the three teachers from 3 remote schools in the District of Lemery who have multigrade classes. They are all female and had been handling multigrade classes for quite a time.

Participant	Age	Sex	Workplace	No. of years in teaching	No. of Semi structured interview	Length of interview (minutes)
Rose	50	F	Cabantohan	21	1	90
Gilba	37	F	Agpipili	13	1	90
Rona	43	F	San Antonio	15	1	90

The Choice of Being a Teacher

Choosing teaching as a profession can be predicated to several motives. The need for interpersonal relations, desire to serve others and compatibility with family demands are some of the competing reasons in the selection of teaching as a profession.

"Rona confided that she chose teaching as her profession because she was inspired by her mother."

Gilba said "Before I don't want to be a teacher, but my mother forced me to pursue her dream , which is to become a teacher"

Rose is an accidental teacher, her dream is to become a nurse. "My dream is to become a nurse but due to financial problem I went to Manila together with my aunt. I became a housemaid and a nanny, and was later allowed by my boss to enrol in education at Philippine Normal Academy"

Summary of the Findings

Those seasoned and well experienced multigrade teacher underwent collage exercises, storytelling, and semi-structured interview to identify the major aspect of their experiences in multigrade. The result of data analysis revealed three themes which they acknowledged as important aspect of being a seasoned or well experienced multigrade teacher. The findings of this study led to the extraction of "exodus" as a true essence of the phenomenon of thee lived experiences of a multigrade teacher.

Anchoring. Naturally, in multigrade teaching development, personal and work related experiences are established. This include their difficulties, hardships, and challenges in teaching multigrade they need for an anchor to incorporate their experiences which have led to the choice to pursue teaching in multigrade. The study testifies the personal experiences of the three multigrade teacher, the participants in this study. Their personal experiences played a significant role to help young children that need education in some remote schools in the district of Lemery.

Rona said: "I took Education because I was inspired by my mother."

As a result, Rona chose to specialize in a teaching career especially for multigrade, taking after her mother too.

Gilba said: "Before, I did not want to be a teacher, but my mother forced me to pursue her dream , which is to become a teacher. So, when I started teaching, I realized that I enjoyed being with the children so I learned to love it."

Gilba experienced challenges in teaching multigrade so in order to overcome it, she said: "I became workaholic and a multitasker. I bring home some of my school works like lesson plans, and etc., so, my dear husband helped me in preparing this. I am the one writing a lesson plan for grade 4 and he writes my lesson plan in grade 3."

Learning techniques and strategies in teaching multigrade qualifies as an experience of extensive and repetitive practice to develop automatic processes.

Rose is an accidental teacher, her dream is to become a nurse.

Rose's statement: " My dream is to become a nurse but due to financial problem, I went to Manila, together with my aunt. I became a housemaid and a nanny, my lady boss is the dean of engineering at University of Santo Tomas (UST), I asked them if they will allow me to go to school and they agreed with me. So, I enrolled at Philippine Normal Academy, an Education Institution."

According to her, when she entered the field of teaching, she was assigned as a multigrade teacher in a mountainous place of Dapdapan. She said that she felt like she was a child, who knew nothing. So with the help of her friends and some multigrade teacher, they lent her some old lesson plans, and other things needed in school.

Davidson and Gilbert (1993) posited: "Typically, careers are identified by a particular constellation of skills, education, and training that one prepares for in advance or by themes that emerge retrospectively from the collage of one's work and life."

Uncertainty. The feeling of uncertainty is synonymous with being assigned to handle a multigrade class. Uncertainty is also experienced in various forms. Issues of uncertainty were discovered in the form of doubt regarding initial career paths, the unpredictable nature of a multigrade teacher's life, and the fear of incompetence.

The participants of this study experienced that feeling of uncertainty when they started teaching in multigrade.

Gilba felt uncertainty with her first encounter in multigrade when she said, "I felt like I was an ice inside the refrigerator because it was my first time to be assigned as multi-grade teacher, I felt like I was a frozen ice because it was not what I have studied and practiced. It is like teaching from private school to public, I felt like I was poured with cold water for I didn't have any idea about multi-grade teaching".

Rona described her uncertainty thus: "I am a sad lady wherein I was wondering on what strategies I would be using because the lessons for grade three is different from grade four and there's a situation wherein the grade three is on first grading while the grade four is already in third grading."

Rose has also her own share of uncertainty, when she said: "I felt like I am a child because, I don't have any idea about multi-grade teaching."

Submissiveness

Multigrade class is adopted to provide equity and access to education to children in far-flung areas. Denying these children the access to develop themselves intellectually and physically is tantamount to denying them their freedom. For true freedom is providing both the means and the absence of restriction to individuals to reach their goal in life (Isbester,2001). On the contrary, the political will of the government to provide free and universal education to the remote areas in our country sometimes became a burden to some teachers like in the case of our participants who have experienced difficulties during their deployment as multigrade teachers.

Rona said: "No words, just accept the job"

Rose also said: *"I don't have any choice, that was the trend before, once you are appointed in a public school you have to serve in a far flung barangay. There is no localization, so mostly in far flung barangay we teach multi-grade. I don't have any choice because I need employment. And before, wherever we are appointed by the district supervisor, we must follow the order."*

Gilba also once said, "*When I started teaching, I was assigned in a Monograde for 6 months, handling grade 3. Before the next school year started , the district supervisor told us to open grade 4. Ma'am Susan was handling grade 1 and grade 2, so I don't have any choice but also to handle grade 3 and grade 4.*"

Conclusion and Recommendation

The lived experiences of all participants shared three common themes: anchor or lifeline, uncertainty and submissiveness or unquestioning obedience. These three themes frame the over-arching phenomenon that describes the collective experience of the multigrade teacher in the District of Lemery. The significant feature or essence of their journey is accepting, acknowledging, and on-going learning.

Teachers who are assigned as multigrade teachers, in their effort to deliver better education, sometimes have to slice part of their salary to acquire teaching and learning resources in the classroom. Thus, there is a need for the local school board to provide budget for these needs.

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The Philippine Manga: Examining the Aesthetics and Identity of Black Ink

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Abstract

Since the untimely demise of the Philippine Komiks industry, new comics trends have emerged to supplant what was left of the reading public. For the many studies done in Philippine comics today, there are rising concerns as to the effect of manga among contemporary artists. This leads to the question of the legitimacy of Philippine manga. This paper aims to investigate these fears by briefly tracing the development of manga as well as survey other Asian countries' reception towards the manga. This paper will also examine the influence of Japanese manga among Filipino creators of Black Ink, one of the biggest publishers of Filipino-made manga in the country, and of how it is constitutive of the construction of the Filipino manga.

Keywords: Manga, Komiks, Pop Literature, Asian Culture, Philippine comics, Comics Theory

For a country that has far been colonized so many times, it is always the question of identity that is most often problematic. This is even felt among comics creators who were left at the tail end of the once great Philippine Komiks. With its closure being heavily felt in the 1990's, a rift was believed to have occurred between those who grew up reading komiks and the younger generation whose reading fare are from foreign comics, most notably from the West. This rift created a new market of readers and creators feeling the need to reinstall Filipino comics appreciation and literacy by either mimicking their beloved comics stories or trying their hands in making something new. Among the new group that eventually emerged were Filipinos inspired by anime and manga. It was first noticed among the issues of original works of small fan groups of anime and Japanese manga in tiny conventions, selected specialized book stores and magazine shops. Notable works such as the manga anthology Culture Crash, launched in 2000, have also surfaced from these collective ideals of university-based fans. Being the first of its kind to be officially published and distributed in book stores nationwide, it sparked inspiration from its success, ranging from a collective group to small, individual creators.

However, despite the critical reception by a younger crowd, the style is still discriminated against by those who have been exposed to the old komiks, believing it as mere spin-offs of Japanese manga and of the resurging anime invasion. As critics of the medium see it as a cheap imitation of the real thing, there is the lurking fear that by accepting manga, we are also blindly accepting and promoting a

culture other than our own. Critics in the Philippine comics medium have always lamented how the next generation of comics creators that appeared during the last century have become too influenced by foreign material. For some, nothing can be compared to the glorious days of the old komiks industry.

Komiks hailing for the old industry have always been identified as Filipino by many critics. Its popularity actually connects the gap between the elite and the masses as nearly everyone in the archipelago read komiks. First of all, it's cheap. At one time, for only twenty five centavos an average reader can already enjoy a single komiks crammed with serialized romantic dramas that Filipinos are often familiar with. Second, in its glory years, komiks can be found virtually everywhere when television sets were still rare and the masses depended on komiks for easy entertainment. Third, the stories it contains allude to the very fabric of Filipino life, simultaneously showing both life's realities and our dreams of romantic escapism. There was even a time that you cannot be identified as Filipino if you don't know at least one komiks story or character. Written in the vernacular, the stories follow a romantic view of the Filipino life, displaying underdog heroes who rise up to the challenges of life, albeit helped by miraculous circumstance or other people that act as fairy god parents. The slice of life it portrays is reflective of the everyday Filipino's reality of poverty, hard work, family and dreams. Not only are they reflective in the stories themselves but on the illustration as well. With a meticulous eye for detail and refined use of dark tones on white paper, it is no wonder that American comics enthusiasts generally refer to these great komiks illustrators as baroque in style. Sadly, the baroque-like style enjoyed by many in komiks did not last long. Many of the original artists have either eventually retired or simply moved on to greener pastures. Since the collapse of the Don Ramon Roces-owned komiks empire, critics often problematize the quest for a legitimate Filipino comics. Melvin Calingo, one of the creative minds on Culture Crash, describes Filipino comics as something that is done by a Filipino, made for the Filipino and elicits Filipino pride.

To define Filipino pride is to acknowledge Filipino culture as reflected in one's contemporary atmosphere. It must be clearly seen as a worldview of every character created, meaning they must sound and act like Filipinos. Finally it must be depicted in terms of action and situation in which the atmosphere becomes familiar to the Filipino reader. Merely showing hints of familiar sights and dropping recognizable Filipino words is not enough to call a work Filipino. This is regardless of whatever illustrative style he uses as art form alone cannot determine a comics' identity.

To dream of the old industry rising up again from its ashes is to be pitifully romantic, as it will only dampen the enthusiastic efforts of writers and artists in their experiments to evolve in their own ways. For others to incorporate manga style in their art form is only one of them. The main problem manga-inspired Filipino creators often face is on the quality and the legitimacy of the cultural value of their art style. But what we need to understand about this situation is that by simply measuring manga-inspired Filipino creation with that of the Japanese manga can lead only to an unhealthy self-criticism and inferior outlook. Before we can determine the current situation of the manga-inspired Filipino comics and of how far it may lead to what we can call as Filipino manga, one must first understand the conditions in which the Japanese manga have been conceived.

To question the legitimacy of adopting manga into the Filipino context is also to examine how Japanese is the Japanese manga. In reality, manga did not simply come out from a strict traditional line. It has a long legacy of appropriated visual art and narrative. There are various studies that

have pointed to two particular historical details of manga's origin. According to Fred Van Lente, and even from Frederick Schodt, the origins of manga can be traced back to the Toba-e, a picture scroll of caricatured people and animals representing human foibles. However, other critics such as Matt Thorn and Sharon Kinsella, disagree as ancient picture scrolls are created only for the private pleasures of the elite, unlike the manga which is made for mass consumption. There is even an assumption that with the regular publication of Japan Punch by Charles Wirgman have also contributed to Japan's sequential art tradition. Manga for them is actually a post-second war phenomenon. In Paul Gravett's "Manga: Sixty Years of Japanese Comics," he essentially marks manga as a postwar phenomenon, owing much to the influx of American comics and pop culture. He argues that if without the disruption of Japan's heritage, there would be no manga culture. With the innovations done by Ozamu Tezuka and more creators that followed, manga evolved through the renditions of the comic strips into akahon or red books for children, and the Gekiga, or stories told with illustrations. Ozamu Tezuka is most often credited to have made manga famous. Having illustrated and written unforgettable titles such as New Treasure Island (Shin Takarajima) and Astro Boy (Tetsuam Atom), his appropriation of the Disney-esque style of drawing and use of cinematography elements, he became the most influential artist of all time. By this, one can argue how manga has relied from outside influence to evolve into one the global phenomenon we see today.

With the exportation of Tetsuan Atom into becoming Astroboy in the West, the manga-anime eventually became a cultural artifact, influencing a vast number of aspiring Asian artists, particularly in Taiwan and China. Neighboring countries and places such as South Korea, Taiwan and Hong Kong, have long problematized the influx of Japanese manga dwarfing the sales of their domestic comics.

According to Lent, these three countries share the same predicament. There is a strong Japanese manga following among the masses resulting to its equally strong cultural influence. Local cartoonists suffer from lack of support, including insufficient publication outlets. Piracy was rampant as well as legitimate translations. Both the governments of Taiwan and South Korea look at Japanese manga with disdain and contempt that they banned it. South Korea even made a step in "Koreanizing" the illustration style of their artists through workshops. Indeed, for these countries, despite mass consumption, critics consider Japanese manga as an obtrusive art form. For Yang Wang, the Japanese manga invasion of China was an inevitable result of both political and economic upheaval. Despite the widespread of anime due to lack of locally owned animation outfits, including the importation of Japanese manga, piracy of selected Japanese manga have also infiltrated China that local genres were lost as there is now a tendency to assimilate into the Japanese style. Worse is that pirated copies that bypassed government censor can be very dangerous and misleading to children. Through these studies, it can be summarized that what the concerned groups of these Asian countries fear is Japan's soft power putting their comics culture at a stranglehold. In his study of Japan and Korea's soft power, Nick Desideri points out Japan's anime and manga would have offered the country incredible levels of cultural influence, but it can never translate this cultural capital to political power. Asian countries who feared the loss of their comics culture may have actually mistaken the manga culture with Japanese political propagandas. With Japan's imperialist past and its participation in the Second World War, the only influence anime and manga can ever give is to offer an escapist fantasy that fails to reflect national/political ideologies. Nick Desideri, in his study of Asian Pop culture, explains that Japan had lost its strong cultural holding on manga primarily because

of three things. First is that manga is in printed format that requires literacy and comprehension from the reader. Second is Japan's past offenses on neighboring countries during the second war. Third is of the Japanese government's very late and misguided attempt to "monopolize" and capitalize on the industry. This might even mean that manga readers and creators outside Japan may incorporate the style but are free to separate the "Japan-ness" from their own manga.

While the 70s Filipino children are bombarded with anime like Mazinger Z, Mechanda Robot, Daimos and Voltes V, the Philippine komiks industry is slowly losing its market grip. As with the popularity of Komiks waned due to cheap labor and substandard quality that plagued the industry in the later years of the 1980's to 1990's, the encroachment of American comics increased, with the barrage of superhero and non-superhero titles coming from DC Comics, its sister Vertigo, from Marvel down to Image Comics. Because of the acquired taste coming from overseas, readers of the present generation now demand better quality that is at par with American counterparts. With the lamenting of old komiks creators of a once glorious past and that of the saturation of American comics culture, manga never had the proper chance to be fully accepted as an art form. This overshadowing of Western comics during and after the fall of komiks may be the reason for the general public's lack of in-depth knowledge in the manga art style back then as they can only view the art form second-hand through anime. Unlike other Asian countries, the general populace of Filipinos only has access to dubbed anime. If ever there were evidence of an existing manga in the country since the 70's to the 90's, no one can be sure. Since the publication of Culture Crash, the younger generation of comics readers who were too late to appreciate the Komiks industry, turned its eyes on the manga as a source of inspiration. But as comics art critics and artists would say of the early manga-inspired Filipino comics, it is not manga, it is only anime in printed form. Both Flores and Fondevilla problematized this manga legitimacy among Filipino comics readers. Using Culture Crash as vantage point, they both pointed out its being a hybrid of both Japanese and American comics culture. The art may be manga, but the coloring effects are distinctly American comics inspired. They even pointed out how the manga art style used was simply a crystalized or popularized form. Flores even adds that not only was Culture Crash illustrated in a generalized art style, but the manifestation of a Filipino culture in its stories is merely superficial (Flores). Fondevilla views this as an ordinary trend as Filipino manga is still far too young to develop its own style. To note, every artist who is just starting are actually guilty of copying their idols and it is only a matter of time whether or not they are able to develop their own unique style.

For more than 20 years, Precious Hearts has long been publishing Tagalog romance pocketbooks catering to Filipino romantics, especially for women. Beginning with one pocket book issued every month, the company immediately saw itself becoming the top seller of romance pocketbooks that it soon raised its publication to twenty five books per month. As the company grew through the years, it diversified to other products as well, including romance magazines, ring tone books, and even children's books. The latter eventually gave birth to its sister company now known as Lampara Publishing House.

Noticing how other publications at that time were attempting to resuscitate the dying Komiks industry, Precious Pages saw this as an opportunity to invest in comic book publishing as well. With the migration of some of the former industry's komiks creators, Black Ink was created and it launched its first eight comic books at Komikon on October, 2012.

To date, Black Ink has published eighty seven (87) graphic novel format titles, nine (9) different series, twenty seven (27) volumes of anthologies

called short cuts and nine (9) light novels, making Black Ink a dominant name in the Filipino manga genre.

Jerry ALanguilan mentioned that influences coming from various artists around the globe can be used to inform, enlighten and help any young artist to assimilate what is needed for him to develop a style of his own. It is to his lament that today's younger artists are going way ahead of getting themselves published while still heavily influenced, and had not yet found their own styles at all. For the many years that the manga style is in use since the days of Culture Crash, it is interesting to note that there are noticeable changes in the manga format as well as a few levels of improvement in content. Both established publishers and independent creators alike have reverted back to the colorless format of the genre. It can be argued that it gives back manga's rightful look, not to mention the lesser cost as compared to having it fully colored for each page. Also, unlike with many of the independent creators that still resort to the folded and stapled shape of their entire issue, Black Ink opted to stay with the mini-book style of 23x15cm, a standardized format they have utilized since the early days of their publication. Another aspect of Black Ink is that the collaboration by the writer and artist for each issue is done separately. An entire story is independently written by a writer from concept to finish and is only rendered by the artist afterwards. In other comics and graphic novel publications, they usually accept manuscripts that are nearly done, whether created by a single author or collaborated by a team of writer and artist who have both conceptualized and worked together on the development of their story. Black Ink has instead opted to retain the traditional method of pairing, a practice done during the final years of the komiks industry. The biggest difference is that as compared with the original hundred-paged Japanese manga that has an ongoing storyline, many of Black Ink's 62 pages format is a self-contained single story. In presentation, there are significant differences; but what about the content?

Black Ink's decision to shape itself into the manga style has opted to adapt the Shōjo manga. This is of no wonder as Black Ink is owned by one of the biggest distributors of romance novels. Shōjo manga is most often concerned with the female protagonist's relationship troubles, often resolving in "cloyingly sweet endings that reinforce patriarchal notions about the proper roles of men and women" (Hurford). Serving as a mirror of Japanese girls' and women's desires and expectations, the manga reflects female aesthetics and fulfills female dreams in the expression of their subjects, developing their own ideas of what roles men and women should take. The cultural nature of this relationship is often patterned after the concept of seme and uke. Taken from Japanese martial arts term that is now applied to Japanese intimate relationships, "the seme ('attacker') is the dominant insertive partner in the relationship, while the uke ('receiver') is the passive receptive partner." In my selected readings of Black Ink, many of the stories vary from showing familiar Filipino sensibilities and world-views, yet there are those that seemingly have little to no evidence of Filipino sensibility or character.

Black Ink has even opted to extend as much as to publish mangas inspired by the shojo-ai and shojo-yaoi, showing depictions of homosexual love. Typically, the stories of Black Ink have no connection to the usual motifs of Philippine gay literature as they do not dwell on the question and legitimacy of homosexuality. According to Emily M. Hurford, the relationships portrayed in these types of stories often bear no relation to real-life gay male relationships as it is "not concerned with the realities of living a gay or closeted lifestyle in Japan, and are not interested in male same-sex love unless it occurs between fairly young, generally beautiful or androgynous young men." Making realistic gay relationship in

yaoi manga might only detract from the pleasure that many of the women who read yaoi find in the genre. This may as well also be applied to female-to-female love. In the Philippine context of Black Ink, the creators and publisher have considered Filipino sensitivities regarding such stories. Whereas in Japan, stories such as these are considered common, Black Ink specified their stories as for adults only. This labeling delineates from the original intent of the Japanese yaoi whose original target market are teenage girls. This labeling is indeed sensible since these stories do contain explicit content such as showing two "beautiful" men kissing and embracing with their shirts off. By intentionally not showing any full sexual action, the scenes become tender, romantic moments.

Another genre that is being featured by Black Ink so unique in Japanese subculture is the otokonoko, roughly translated as either male daughter or male girl. The tradition of Japanese male entertainers dressing up as women goes far back in the Feudal age, where early Kabuki male performers assume female roles called onnogata. With the widening range of the otaku (Japanese geek) culture, the trend became fashionable and profitable with the rise of maid café's, fashion stores and cosmetic products, combining it with the cosplay of female fictional characters by men. William Armstrong describes professional male actors playing female parts as neo-onnogata, a contemporary derivation of the traditional art of cross dressing on stage. Despite the long tradition of cross-dressing heterosexual straight men in Japan, the idea for this motif appeared in manga only at the beginning of the 21st Century. The main aim of such stories is to put the heterosexual male hero in awkward situations with a female love interest. It is in this regard that otokonoko must not be mistaken as a boy-love manga or shojo-ai. William Armstrong's findings on the displays of homosexuality in Japan are that they are tolerated as long as they do not "threaten the creation of traditional family units"

(Armstrong). As long as they are in the mainstream entertainment, they are seen as curiosities, novelties and harmless entertainers. This leaves to question the authenticity of the Filipino culture in Black Ink as there is little serious tradition of cross-dressing heterosexual men in media history unless one is accounting for straight men portraying downgraded gay roles.

In Japanese manga, stories that involve love between women are called Yuri. Yuri refers to the Japanese sub-genre of lesbian love or lesbian-themed manga and anime. Kazumi Nagaike mentions that Yuri has its roots from the "concept of girls' romantic bonding that originated in Japanese literature during the modernization era". It is originally written by and for girls and is openly available in Japanese book stores and stands. She even adds that Yuri manga does not merely imply women having a sexual attraction to other women, but also all addresses other forms of female to female spiritual bond. Among the many varieties of genres in Japanese manga, Yuri only came quite recently. The term yuri rhetorically implies to the type of lesbianism that broadly include "both women who are sexually attracted to other women, as well as any form of female-female spiritual bond". Considered as the equivalent of boys love, politics in Yuri relationship follows the same as any shojo. Dominant females often show signs of the uke while the object of their affection is still considered as seme. Highlights of the Yuri as a genre features erotic undertones in terms of dialogue, affectionate kissing, and to an extreme of breast touching. Shojo manga avoided sexually explicit romantic relationships between girls despite having evidences of the Yuri in some of its stories. This is because most of their readers are female, making the concept of lesbianism distanced from women's corporeal desires for other women and concentrates instead on its spiritual side of female to female relationships. Black Ink's "Drift" in particular fails to acknowledge such lesbian sexuality as it

concentrates more on the fight sequences rather than on the romance. This delineates from the actual yuri of female love, setting up the main character Aira to display exploitative butch qualities for the entertainment of masculine readers.

Though Black Ink's intention of producing manga-inspired Filipino graphic novels have opened a venue for avid fans of the genre to write and illustrate their own stories, it somewhat lacks the high standard quality check that many Japanese manga publishers incorporate. Reviewing the areas covered by this study shows how much has changed in the field of creating manga-inspired Filipino comics since the days of Culture Crash. Though I admit it is still too early to label them as Filipino Manga, there is a clear sign that there are rooms for improvement. The stories published by Black Ink clearly have not showed any direct reference to any Japanese name, places and cultural backdrop. It also has encouraged both writers and illustrators to delineate a little from the format while remaining faithful as much as they can to the genre. Given more time, writers and illustrators may be able to explore and reconstruct the manga genre to suit their own needs as means of representation and identity.

Jerry Alanguilan mentioned that in the old days, there used to be a culture of artists' school nearly similar to Japan's manga where great illustrators impart the methods of their skills to understudies. It used to be so prominent that the artists' reputation even reached American shores. Eventually, this culture died out since the early eighties up until the last breath of Komiks. For Alanguilan, this is for the better as artists today need not be confined to any group style for them to further explore their unique traits and possibilities. When it comes to the art form, critics often generally perceive the manga-inspired Filipino comics as simplistic drawing style. As with Culture Crash, Fondevilla and Emil Flores saw the hybridity of Japanese anime with American

comics. Both of them finding critics see the visual manga art of Culture Crash as "crystallized." But what exactly is this crystalized form they are talking about? When Ozamu Tezuka started appropriating Disney-like characters into his illustrations, he not only used the enlarged eyes as means of expressing emotions but distinct characterization as well.

The way he borrowed from French and American films intense cinematic effects, he was also in a way personalizing visual cues that gives life to his every panel. Then, as fans of his artwork grew, they followed suit, resulting to the standardized general look of the manga.

Many unaccustomed to the style see it as purely Japanese, meaning to see such an art style is to identify it as having "Japanese looks." But there is nothing remotely Japanese of any of the features shown in a manga character's face. Scott McCloud describes the visualized characters as something iconic, without any reference to whatever actual nationality. To point out certain clarifications, the lamentation of Filipino manga critics is that there are indeed ways in which this Japanese group style can be personalized. According to Neil Cohn, it is easy for any budding artist to start out with manga as "the iconicity makes it accessible and easily decodable to individuals across the globe, while its conventionality reflects that its patterns are shared by many visual speakers". This is in comparison to the myriad of American and European comics artists whose art styles are so vast that it takes too much time to choose and emulate. To deviate from the iconic Japanese visual language may take time, but it is possible. The manga of Black Ink shows promise, despite closely following specific manga art styles and narrative. If the story themselves have room to explore a culture beyond Japan, what is it that makes it less Filipino? Is the question of art the main point?

Today's comic book creators have already greatly distanced themselves from the past komiks

illustrators as they can no longer relate to them since they are of two different worlds. Today's Filipino comic book creators have a birthing of their own, equally as painful and as exhilarating as what happened during the time of Tony Velazquez.

There is nothing wrong in lamenting the death of komiks and the art style that never molded in today's artists. Then again, to be molded in a group style is to be limited in potential. To lament how manga art has stilted the creativity of the Filipino artist is unsound since to begin with, the universality that the iconic manga look helps develop more the artist to decode the intensity of the narrative, to put forward the story in a very understandable way without the hindrance of a highly detailed artwork. What is lamentable would be when the artist becomes immensely satisfied to stay within the constraints of the chosen art style and never fully develop beyond it. Artists must learn to be truly passionate in their craft and aim to stand out among others. They must go beyond the easy way and the quick buck goal if ever they wish to be remembered into the next generation.

From another perspective, the development of a true Filipino manga that is beyond the strict confines of the Japanese manga form must also come from the publishers' initiative of granting not only artistic freedom but a more reasonable contract that encourages both artist and writer to strive better and churn out the best in them.

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Use of Ethnosymbolism on Colonial Policies in Southeast Asia: A Comparative Study of Vietnam, the Malay Peninsula and the Philippines

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Abstract

This historical narrative is developed according to the concept of ethnosymbolism, the underlying reason why a group of people live together for a length of time, why the community has a strong bond of identity and unity, a concept used to justify why the community of people stood and instinctively fought for their homeland. A historical comparative approach was used in this study to point out the similarities, parallelisms and trends on the historical and social developments of Vietnam, the Malay Peninsula and the Philippines during their western colonization.

The objective of this research is to present the agricultural and educational colonial policies imposed by the French in Vietnam, the British in the Malay peninsula and the Spaniards in the Philippines. Likewise, the study narrates the activities of the native population in relation to these colonial policies.

The standard historical narratives today are from the vantage point of the colonizers and the justification of colonization in the Asian territories. This study seeks to address the need for historical narratives told by what A. Gramsci coined the subaltern or the social groups excluded and displaced from the socio-economic institutions of society in order to deny their political voices.

Keywords: ethnosymbolism, colonization, subaltern, indigenous population

Introduction

A common experience shared by the countries of Southeast Asia was their colonization by western Europeans (Pearn, 1963). In their experience, another common denominator was the contradicting concepts in their relationships and use of lands (Jacoby, 1961). The Europeans' claim to the lands and whatever legitimizing instruments they used, were in direct contrast to the concepts and traditions of Southeast Asians. The focus of this research is on a comparative study of the colonial policies imposed by the French, the British and the Spaniards. This research also presented the various actions that the people of Vietnam, the Malay peninsula and the Philippines pursued during their colonial periods.

The Concept of Ethnosymbolism

From the ancient times, the inhabitants of a particular territory interacted with their environment and in doing so, they created their myths and memories (Allan, 2005). They created meaningful symbols, identified and claimed their historical homeland based on the accepted mythologies, created their own language and laws which were accepted and observed by the members of the community through the centuries, making their community unique from others. The members passed these practices to their descendants. These traditions also dictated their interactions with different stimulus, those from within the communities and those coming from outside. This body of creations results to communities of people having deep ethical roots. (Anbarani, 2013). Adherence to these creations results to a continuous and strong sense of solidarity within their respective communities (Leoussi, 2007). These are the factors that explain why the people developed a strong sense of identity, unity and a deep sense of attachment to their homelands, instinctive defense of their homeland and the need for the preservation of their communities, called the ethnic heritage (Smith, 1999). These creations are constantly modified to suit the needs of the times, thus reinforcing the sense of membership to their community (Leoussi, 2007).

In this study, the identified groups of people are the Vietnamese, the Malays and the Filipinos. Their beliefs and traditions determined their interaction with stimulus, specifically the European colonization. For this study, the focus is on the changes resulting from the agricultural and education policies imposed during the European colonization.

Historical method provides the accuracy of the reconstruction of events, but it is the historical comparative method that explains these social events, trace its causes, discuss its relevance in the modern situation and find common trends among identified historical events (Barraclough, 1991). Primary data were already proven truthful and valid, hence the publication of the documents, therefore, historical comparative method may now use these published sources for analysis purposes to bring out important features of a specific topic (Barraclough, 1991). Comparisons highlight that which are similar, comparisons also explain the diversity and the complexity that leads to statements of generalizations and conclusions (Lange, 2013).

The focus of this study is the presentation of the collective activities of ordinary Vietnamese, the Malays and the Filipinos. To understand the actions of the community, historians must go as far back as to the ancient times, to their myths, legends, epics, the stories of their ancestors because these were tied to their ancient pasts, and are continuously manifested through their values, their collective expressions, the kind of interactions with each other and towards foreign stimulus (Crossley, 1993).

The historical narratives of Southeast Asia are always the story of the activities of the colonizers and the few wealthy leaders who benefitted from colonization while the activities of majority of the indigenous population are barely mentioned, or these are absent (Roff, 1967). The ordinary people must also be presented as the major actors of the historical events, not merely as recipients of colonial laws or followers of the national leaders or those who were out to cause "disturbances" to the government, labelled as *vagamundos*, the *remontados*, the *ladrones*, the *bandidos, tulisanes* (Dery 2006, iv-v). Colonization highlighted the differences of the Southeast Asians, but in using comparative historical analysis, this opens the opportunity to present the parallel developments of the different groups of people side by side with each other. The colonized population can draw solidarity from each other since they were faced with the same

colonial experiences (Burton, 2016). Hopefully, this is a step towards cultivating a deeper sense of understanding among the Southeast Asian people. There is a need that histories must be presented by the colonized, ordinary people and must be told by them (Kartodirdjo, 1963).

Preconquest Vietnam, the Malay Peninsula and the Philippines

Another common trait shared is the prevalence tales of mythological beginnings and more than handfuls of archaeological excavations, thus validating the existence of early groups of people in this region (Karnow, 1983; Le, 20011; 2003; Fox, 1970). These incipient communities are geographically apart, they developed separate, unique and independent cultures from each other. Outside stimuli, like the Chinese, Indian and Arab influences, were modified and has become integrated into their respective cultures.

Agrarian Situation

In Vietnam, the Emperor lived in Hue, where his office handled the political aspects of life. He was detached from the majority of the ordinary people, who were mostly peasants in the villages. According to tradition, the Vietnamese Emperor had the eminent right to the lands (Pham, 1985). He leased land to the people in exchange for taxes and labor, land was periodically redistributed according to the needs of the people (Jacoby, 1961). Lands were assigned to families, but there were communal lands, lands used as payment to peasants who served as soldiers, widow rice fields, orphan rice fields, rice fields for those who desire to study and rice fields for religious purposes (Pham, 1985). Vietnamese peasants worked on the construction and maintenance of irrigation canals, dams and other infrastructures (Nguyen, 2007). The Emperor encouraged them to move out of their villages,

clear forested areas and cultivate the cleared lands, increasing the Vietnamese territories southwards and eastwards to the Mekong delta (Nguyen, 2007). In the Malay peninsula, society was divided into two classes, which was determined by birth. One was the aristocratic class or the ruling class (*orang kaya*) and the rest of the population (Roff, 1967). The ruler of a village was called *Yang di Partuan* (he who is made lord, the *Sultan*). He was the symbol of peace, unity, integrity and he was answerable only to the Almighty, therefore, he was a benevolent ruler who takes care of the welfare of his people (Roff, 1967).

Rice was produced by the *kampong*, the peasants were allowed to keep livestock, they planted vegetables, fruits and other edibles ensured their daily needs were met (Drabble, 2000). Peasants had rights to the land because he and his family occupied and cultivated the lands. He was secure in the village, even the Sultan cannot take his land, but the peasant can move away or transfer to another location (Emerson, 1964). In the Philippines, villages were called *barangay* and each one was headed by *Datu*. In Muslim areas, the head of their government was the *Sultan,* but it was the *Datu,* who assigned plots of lands to the people. Peasants cultivated the lands, and they paid taxes (Molina, 1960). Communal lands were shared like the woodlands, the forest areas, fishing areas, coastal areas and mangroves where anybody from the barangay may use these lands (Corpuz, 1997).

Lands did not have a commercial value, but this was an abundant resource that may be used by the peasants and passed on to their children. Distribution was equitably done in accordance to the needs of the family. Land use was the foundation of the Vietnamese, Malay and Filipino societies.

Education Situation

In every village, there was an elder who handled the education of the younger generation. In Vietnam,

a retired Mandarin taught villagers who desired to undertake education. Mandarin refers to the language for instruction used by the Chinese and Vietnamese, the teachers/scholars, the system of writing used, and an education system based on Confucian classics. Those who desired to work for the government had to pass the civil service examinations given nationwide and was based on the Confucian classics. Those who passed the tests worked for the Imperial government in the national and local levels (Marr, 1971). In every *kampong* there was a *pondok* or a school in a hut, usually near a mosque. The young Malay students were taught in the Malay language but wrote the words in Arabic characters. The students were taught by *ulama* or religious teachers and the focus was the Islam doctrines (Andaya, 1982). While in the Philippines, there were systems of writing according to the ethnic groups of people. They were taught oral traditions like songs, epics, sayings and proverbs. There was a system of calculation, systems of weights and measurement, which were passed on through generations (Agoncillo, 1980).

Preconquest developments in Vietnam, the Malay peninsula and the Philippines have parallels and similarities. The form of governance was a kind of monarchy because the head of government and his right to rule was absolute and legitimized through the idea of a higher being who bestowed this function. Usually, the monarch was benevolent and upright because of the origins and expectations of the office as mandated by their concept of a divine being. Their form of livelihood was agriculture and the primary crop was rice although the ordinary people of the village were encouraged to raise animals and plants to supplement their needs. Education was available and was handled by the elders or religious leaders of the community, thus the values, customs and traditions molded the hearts, minds and actions of the younger generations. Their created cultures,

values and traditions were preserved and handed down through generations.

Southeast Asian Colonization

Impositions of Colonial Rule. French colonial rule resulted to peace and order along the Chinese Vietnamese boarder, piratical attacks ceased, roads, bridges and forms of infrastructures were constructed and reconstructed while in Hue, the Vietnamese Emperor was deposed and a twelve year old boy was installed (Godemont, 1997). In 1861, Cochin China, the southern part of Vietnam, was conquered. Eventually Hue and Tonkin followed (Tarling, 2001). In Saigon, lands were planted with rubber, coffee and rice. Tin and coal were mined in in Tonkin (Godemont, 1997). Local administrators down to the village level were retained by the colonial governor. The eminent right of the Vietnamese Emperor to the lands was taken by the French, who imposed taxes on conquered areas, while the preservation and observance of rites and rituals of the courts were retained by the Vietnamese administrators (Woodside, 1976). The French administrators recruited students from the Vietnamese Catholic communities who were educated in the French traditions. Government positions were filled up without going through the Mandarin civil service examinations, French became the medium of instruction and French citizenship was granted. Industrial revolution in Europe required volumes of raw materials to feed the growing factories that led the European governments to look for steady source of cheap raw materials. France, the Netherlands, and Great Britain found that cash crop and unlimited bodies of cheap labor to extract the cash crops in Asia (Furnival, 1956).

In 1874, through the signing of the Pangkor Agreement, the British administration was officially established in the entire Malay Peninsula (Andaya, 1982). From the peninsula, they exported forest and ocean products, tin, pepper and gambier (Andaya,

1982). These were later replaced by tin, coffee, sugar and cotton. In 1905, there was a great demand for rubber and tin (Andaya, 1982).

The Philippines was conquered by the Spaniards in 1565, their objective was the spread of the Catholic faith not only in the Philippines but also to the non-Christian parts of Asia (Agoncillo, 1980). Tobacco was successfully cultivated in the Cagayan Valley area (McCoy, 1982). Sugar cane plantations in Pampanga were established and sugar was processed for export (Larkin, 1972). In the Visayas region, specifically in Iloilo and Negros, sugar production also proved lucrative (Gonzaga, 1991). In the Bicol region, abaca was cultivated for cordage, which was then sent to ports in Manila, hence the internationally accepted term, "manila hemp" (Owen, 1984).

For Vietnam and the Malay Peninsula, the objective of the colonizers was to acquire as much land as possible to establish plantations where cash crops were produced in huge volumes and sold to Europe. New technology aided in more efficient and voluminous processing of the Asian cash crops (Beeson, 2009). European colonization created a huge unexpected demand not only for crops and minerals, but also for peasants to work on the lands and plantations, industries and commercial establishments in newly created urban centers.

In the Malay Peninsula, Melaka (present day Malacca) was captured by the English (Andaya, 1982). A British Resident was assigned to the Malay Peninsula, but the office and powers of the Malay Sultan were recognized. He was the symbol of unity in specific geographic areas, as he held court and observed the social hierarchy. Rules on social relations, ceremonial rites, rituals and practices, colors and styles of dresses were strictly observed (Triantafillou, 2004). Islam dictated the political, economic and social actions of the Malays up to the village levels (Osborne, 1979). The British Residents asked for advice and consulted with the Malay

Sultans on the matters of the state through letters, treatises, ceremonies and rituals except in the aspect of taxation (Harper, 1999). During the British colonization, the Sultan and his administrators were still the legitimate rulers of the Malay Peninsula (Weiss, 2014).

The population of the *barangays* that submitted to the Catholic doctrines lived closer to each other at a designated place where the Catholic Church was constructed. This place is known as the *reduccion* (Agoncillo, 1980). Baptism of the natives differentiated the local people who submitted to colonization as opposed to those who refused. Missionaries were the symbols of colonization because they were the only Spaniards in areas far from the cities (De Jesus, 1980). The barangays were headed by the *Datu*, now called *Cabeza de barangay*. Barangays put together made up a town, headed by a *gobernadorcillo* (Corpuz, 1997). All lands surrounding the Church were apportioned according to the number of Catholic taxpayers while the *Cabeza de barangay* collected taxes and retained part of the tax collection. The peasants paid taxes to support the local leaders and the colonizers (Le Roy, 1968).

The colonization of Vietnam, the Malay Peninsula and the Philippines was made more efficient and enduring by the recruitment and collaboration of the native ruling class who allowed the continued observation of traditional practices that were beneficial to the western colonizers. The maximum exploitation of the natural resources and cheap labor of the Vietnamese and Filipinos were exploited while in the Malay Peninsula, the British Resident used migrant Chinese and Indian labors. This colonial experience added to the bank of shared memories, the observance of common traditions and hopes reinforced their sense of cultural identity and supported their struggle to maintain their respective community's unity. These elements ensured the

continuous survival of a group of people as they related with other groups of people, for instance, the European colonizers.

Loss of Dignity in their Homeland

In Vietnam, the separate, independent and self-sufficient Vietnamese villages lost their lands when the French undertook massive and very repressive military campaigns starting from Cochin China (lands around the Mekong Delta), to the surrender of the imperial capital, Hue and the conquest of Tonkin (McAlister,1971). Lands were confiscated from the peasants, and were divided and rented out from five to twenty five years (Pham, 1985). Peasants were not aware of this situation, or they had no cash to pay for acquisition of lands. The wealthy Vietnamese were allowed to purchase a maximum of fifty hectares, while Europeans and other foreigners acquired as much as three thousand hectares (Pham, 1985). Vietnamese peasants were uprooted from their villages and moved to forest areas where they were tasked to clear. Once cultivated, these lands were confiscated and sold to those who desired to establish plantations producing rice, poppy (for the production of opium, which was sold to China), jute, coffee, tobacco, pepper and tea (Pham, 1985). Mining permits were granted for the extraction of tin and coal (Nguyen, 2007).

Vietnamese peasants legally lost their lands because they did not understand the French concepts of land ownership and did not know about French laws which were used in all government transactions. Colonization totally disregarded the traditions and customs of the Vietnamese. Like the French, the British administration constructed irrigation systems, roads, bridges and railroads from the coastal areas towards the interior parts of the peninsula (Andaya, 1982). As respect for the Malay traditions and their desire to maintain their subsistent form of agriculture, the British administrators identified and classified lands reserved for the native Malays, otherwise, all other lands were sold and used for agricultural, commercial and mining purposes. These were sold to Europeans and Asians like the Chinese who paid for the lands (Loh Fook-seng, 1967). The Malay Reservation Enactment, legislated in 1913, set aside rice lands exclusively for Malay peasants. These lands cannot be leased, sold, mortgaged or used as payment to non-Malays (Roff, 1967). This was to ensure sufficient rice production to feed the increasing population in the Peninsula and that the Malays will not lose their lands (Loh Fook-seng, 1967). The Land Regulation for Negri Sembilan 1889, provided that Malay lands must be permanently owned only by identified Malay persons though lands may be inherited and occupied by his descendants (Loh Fook-seng, 1967). The Code of General Relations guaranteed that the cultivation of lands not identified as part of the Malay Reservations, were used for the cultivation of coffee, tea, sugar and later, rubber. These were granted to individuals or corporations who had the capacity to buy or rent land (Loh Fook-seng, 1967). The native Malays retained their rights to own and manage their lands, but there were few laborers to work on the lands. Migration was encouraged to provide workers for rubber plantations (Indian laborers from Sri Lanka and southern part of India) and mining (Chinese laborers).

The Philippines was already occupied for more than a century by the Spaniards, but it was after the opening of the port of Manila (1834) to international trade when there was significant increase in economic activities (Corpuz, 1997). The Spanish concept that lands are privately owned was in direct contrast with the indigenous practice of lands for communal use. It was the old native families, using Spanish laws, who took for themselves the communal lands of the barangays (De Jesus, 1980). The friars were responsible for the successful conversion of the native population. Conversion to Catholicism caused the lands of the Philippine archipelago to

become a possession of the King of Spain (Agoncillo, 1980). *Haciendas* were lands given to Orders as their reward. Provinces were subdivided among the friars for catechism purposes (Phelan, 1959). To generate income, parts of the *hacienda* were parceled and rented out as much as 400 hectares. Those who rented parcels of the hacienda were called *inquilino* (Schumacher, 1991). In turn, they hired *kasama* or farm workers. This situation produced a group of native population who did not own lands due to lack of resources, so they entered a contractual relationship with the *inquilino* to cultivate lands (Corpuz, 1997). As modern machineries were brought to the country, more lands were opened for cultivation for cash crops (Corpuz, 1997). As a reward for his successful conquest of lands, the Spanish soldier was awarded an *encomienda* or the right to manage the land of the King of Spain. In return, he was authorized to collect tributes from the natives (Halili, 2010). The native Filipinos lost their lands to the Spanish soldiers who caused their defeat and claimed the lands of the Philippines, thus legitimizing colonization. With the opening of the ports of Manila, the cultivation of cotton, indigo, spices, coffee, cocoa and tobacco was encouraged. It was the Americans, British and foreign traders who received the benefits of economic prosperity (Fast, 1979).

Lands in Southeast Asia became private properties with European colonization, and became commodity that may be owned, leased or sold, but it was the majority population who lost their rights to use and enjoy the benefits of their land. The fundamental issue in the struggles against the western colonizers was to regain their historical homeland.

From Asian Education to Western Education

With the arrival of the French missionaries, Catholicism was gradually introduced and was accepted by few Vietnamese. They established mission schools and parochial schools. Their graduates spoke, read and wrote in the French language. They served as interpreters to the French administrators, and occupied government positions (Woodside 1976). They used and popularized a Romanized, simplified script called *quoc nu*, eventually replacing Mandarin writing. In 1918, civil service examinations ceased. Tertiary institutions were established to provide French educated workers for government positions, commercial and industrial establishments. They were needed for positions like clerks, technicians and skilled laborers (Jacoby 1961).

In rural areas, public schools were offered but funds were very low and teachers capable of handling the French language and courses were also few. In 1925, only nine out of a hundred Vietnamese students finished elementary schools (Pham 1985). The secondary level was offered only in the cities, such that many students in the provinces were unable to pursue secondary education. Although the number of students in the tertiary level annually increased from 1922 through 1930, the last data in 1942, the number of students that received French education was less than one percent of the entire native Vietnamese population (McAlister 1971).

The imposition of an English based education in the Malay peninsula was started with the efforts of the Christian missionaries (Andaya 1982). Anglican missionaries opened the first missionary school with English was the medium of instruction (Turnbull 1980). The objective was to train aristocratic Malay boys towards the English way of life and prepared them for work in the English colonial government (Roff 1967). Sons of the aristocratic families were trained to work in an English environment, they spoke the English language, wore the latest English fashion and engaged in British sports (Andaya 1982).

The British colonial government opened a second type of school which was the vernacular schools. This was opened for the sons of Malay peasants and everyone else who wanted to attain formal education. Vernacular education aimed to equip the majority of the Malay the skills for agriculture, fishing, industrial, vocational and others skills for a subordinate position in a society like discipline and submission to authority (Andaya 1982). The courses were taught in the Malay language, the students wore *baju* and *sarong*, Koran and Islam were studied (Andaya 1982).

The Sultan Idris Training College was founded in 1922, as a teacher training institution. The graduates were expected to return to their village and teach in the primary and secondary vernacular schools (Roff 1967). Since there were no sources for the creation of teaching materials, the students, under the guidance of school administrators, gathered Malay sources and used these in the production of teaching materials. In this manner, since they were molded in the Malay language, traditions and literatures, they developed a deep love and respect for their language and heritage and a sense of loyalty the foundation of the concept of a singular, Malay nation (Triantafillou 1980).

In the Philippines, as instructed by the King of Spain, each Order was assigned provinces to evangelize in Luzon, namely: Tondo, Zambales, Pampanga, Bulacan, Cavite, Laguna, Batangas and Mindoro (Phelan 1959). The local chieftains were identified and their sons were boarded with the parish priest for a few years and underwent intensive training in Catholic doctrines and practices (Phelan 1959). They were given instructions for religious purposes like participation in masses, recitation of novenas, prayers and other religious activities. For the females, the Orders established *beaterios*, *colegios* and universities (Halili 2010). The Education Decree of 1863 introduced state-regulated education. Primary education was compulsory and free although Catholic doctrine was still the heart of Philippine education. It mandated the establishment of a school for boys and a school for girls in every town with the Spanish language as the medium of instruction although all religious activities used the Latin language. A Normal school was established and managed by the Jesuits (Molina 1960). This law allowed the native population to enter tertiary education (Halili 2010). Fear and obedience were instilled on the native converts, thus Catholicism effectively controlled the minds, hearts and actions of the native population and made colonization possible by a few Spaniards who were assigned to the islands.

Vietnam, Malaysia and the Philippines had very ancient forms of education that were developed according to the needs of the population. Colonization brought their systems of education and imposed their language in the implementation of the basic education. Mission schools introduced the western form of education to Southeast Asia. Initially, education was not part of the government policies but in the long run, government stepped in and established schools that accepted the native population. The objective of western education in Southeast Asia was the creation of a class of native population who were sympathetic to the Europeans, these were students from the nobility class, the sympathizers of colonization. The native script was replaced by Romanized form, graduates of these western education institutions worked for the colonial government, commercial and industrial institutions.

Participation of the People

The Vietnamese movements on the arrival of French colonizers were in various forms of resistance and cooperation. In the early years, heads of villages and others loyal to the Vietnamese

Emperor refused to surrender and to recognize the French-installed emperor (Christie, 1998). When Hue finally surrendered, many Mandarins escaped and several refused to cooperate with the French. They issued decrees in the name of the Vietnamese Emperor, called for resistance against the foreigners and encouraged the people to rise in arms against the invaders. In Hanoi, the peasants heeded their call, their opposition was fierce, their instinct to resist foreign invasion justified their actions. Every village had a leader sympathetic to actions against the colonizer, but sadly, there was no organized, national plan (Truong, 1967). What the Vietnamese fought for was the concept of an ideal Confucian Emperor. Through their actions, the Emperor must prove to the people that they were worthy of the title (Marr, 1971). Peasants from all regions of Vietnam unceasingly fought against the French from 1887 through 1913 (Woodside, 1976). It was mostly the peasants who lost their lands and the promise of reclaiming these as a reward was a strong motivation for their intense resistance. The peasants attacked the Vietnamese Catholics, burned their villages, destroyed their properties. The Catholic Vietnamese and those who cooperated with the French were branded as traitors (Pham Ngoc Mien, 1969). The French seized the Vietnamese lands, they imposed taxes on the lands, on their produce and even on the native crafts made by the peasants. The lands that the Vietnamese peasants cleared were also taken from them and sold to able individuals/corporations. Every step of the agricultural process was monetized, so the peasants lost their money, too. To pay for the obligations imposed, they borrowed from creditors with high rates. The peasants fell very deep into the trap of unending debts without any means of extracting himself and his family. (Nguyen, 2007).

By 1900, resistance have weakened because their leaders were betrayed and executed (Pham Ngoc Mien, 1969). Through their unceasing uprisings, it was the peasants who showed their intense love for their historic homeland, for their fellow Vietnamese, they struggled to uphold their cultures, traditions and customs. The persistent peasant uprisings across Vietnam were expressions of their grievances and their means of coping with the changes imposed, it was the peasants who experienced the misery and poverty, the destruction of the villages and the loss of their livelihood (Woodside, 1976).

The construction of infrastructures enabled the people to move to cities as they were recruited to work or they moved to cities for work. Miners, plantation workers, construction workers were in high demand, they made up a new sector – the urban workers. The creation of cities and industries did not improve the living conditions of the Vietnamese because working conditions were not fit for human condition (Nguyen, 2007). In 1919 to the 1930's profits of plantations and mining companies soared, but the Vietnamese remained in their impoverished state (Nguyen, 2007).

The Malays, on the other hand, channeled their efforts less on uprisings but on literary works. Love stories, poems, essays and others were published. From 1900-1940, there were more than forty newspapers in the Malay language (Harper, 1999). The discussion of love in the lonely hearts column eventually morphed to discussions of different kinds of love, particularly the love for their homeland (Harper, 1999). Malays verbalized their feeling of having the least opportunities in their own homeland, they struggled for equal opportunities and shares in the resources of Malaya side by side with migrant foreigners like the Chinese and Indians (Emerson, 1964). There were few violent, anti-British uprising in 1875-1876 in Perak, the Pahang War of 1891-1895, the Kelantan uprising of 1915 and the Kreta Ayer riot of 1927 (Harper, 1999). The *Kesatuan Melayu Muda* (KMM) was established, an organization of the young Malays whose objective was to free Malaya from colonization and provide equal opportunities for the Malays (Andaya, 1982).

The intensity of resistance of the native Filipinos against the Spaniards was manifested by continuous uprisings, participated in by those who lost their lands to the Orders (Jacoby, 1961). There were lands donated by the *principalia* to the Orders and when these lands were donated, there were existing communities living and working on the lands. In spite of strong resistance, the natives became part of the donation. From the people of Cagayan Valley, the Mountain Province and the Visayas islands, the native population strongly resisted the *reduccion*. The use of military force and the attempts of the friars to convert the native population were often met with virulent hostility (Phelan, 1959). At the friars' *hacienda*, there were widespread, intense resentment against excessive rents (Roth, 1977). When the peasants refused to pay rent, their lands were declared vacant and offered to others who can pay rent. Communal lands were claimed by the Orders, even water areas were ordered closed (Roth, 1977). In Cagayan Valley, the *gobernadorcillos* and *Cabeza de barangays* were dragged to the plazas and were whipped in public "in the manner they used to whip the commoners" (De Jesus 1980, 121). In some places, the native Filipino commandant was flogged by the natives and the population who refused to pay taxes (Foreman, 1980). In many instances, the natives refused to face the incoming Spaniards by retreating to the mountains and forests (Phelan, 1959). In some wealthy provinces like Bulacan and Pampanga, high quota of rice was imposed, but farmers were forced to sell to the government at very low prices, but the government failed to pay anything at all (Roth 1977). There was a huge demand for sugar, tobacco, cotton, indigo, coffee, spices and cocoa. It was the Chinese mestizos who bought harvests from native cultivators, they constructed refineries and sold the processed products to European and American traders. For the natives, they invested hours in planting, nurture and harvest, but they were paid very low price (Fast, 1979). Another source of grievance was the native Filipinos who worked with the Spaniards in the military. They received accolades from the colonizers because of superior bravery and valor in military pursuits. Spanish military forces in the Philippines were composed of native Filipinos with a person or two Spanish commanders but they treated their fellow Filipinos harshly, causing deep distrust (Phelan,1959). Though there were places which submitted to colonization, the natives bitterly fought against the foreigners (Foreman 1980).

The continuous uprisings by the majority the people in the provinces in the Philippines was a manifestation of their desire to ease the inhuman burden of agrarian impositions.

Findings and Conclusion

This study presented the common colonial experiences of Vietnam, the Malay Peninsula and the Philippines. They created their myths, symbols, and cultures acknowledged and practiced by the inhabitants of their historic homeland. They created their concepts of a leader who were generally benevolent, upright and virtuous because of the origins of their office. These leaders ensured that the lands were equitably distributed for the use of their people. All these traditional ways of living in a village were interrupted by western European colonization. The agricultural policies imposed caused the loss of their lands. The colonizers stripped the leaders of their right to manage their own lands using European legal instruments. The native population lost their lands in their own homelands. Industrialization caused strong demand for cash crop which were grown in the soils of Southeast Asia. The monetization of every step of cultivation posed difficulties and eventually shackled the peasants into endless debts. The French, British

and Spaniards profited from colonization while the collaboration of the native aristocratic class hastened colonization by maintaining the traditional social system. On the other hand, extreme poverty and misery of the majority of the peasant population resulted in continuous resistance in different forms like evasions, non-cooperation and outright violent uprisings throughout the colonized territories, manifesting their outright rejection of foreign administration. Colonization distinguished between the colonized population who were the native population possessing language, cultures, and symbols opposite to the Europeans. Colonization heightened the differences among the Southeast Asians.

In this endeavor, in using published materials, this study came up with an alternative historical narrative with a focus on the activities of the ordinary people. European-centered colonial literatures placed a great challenge to this endeavor, but using the historical comparative analysis, this allowed the writer to pick out common aspects and establish trends that are similar among the Vietnamese, Malays and Filipinos. The similarities in colonial experiences can be incorporated and become an intrinsic part of their collective ethnic heritage.

In Vietnam, Ho Chih Minh declared independence from the French on September 02, 1945. The Malays refused the suggestion of the British administration, so they marched through the streets of Kuala Lumpur and declared their independence on August 31, 1957. The Philippines declared its independence from the Spaniards on June 12, 1898. These independence dates are not merely numbers, but reflect the struggles of the people, their sacrifices for their struggles to succeed, their assertion that they were the major participants in improving the condition of their life and the realization of their objectives.

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