

## **Mamanwa Tud-om: Mimesis of Ethnic Realities**

**Rolly G. Salvaleon**

rollygsalvaleon@gmail.com

Surigao del Sur State University

Rosario, Tandag City, Surigao del Sur, Philippines

**Abstract** This study surveys and documents the tud-om of the *Mamanwa* Tribe in Sitio Libas, Sibahay, Lanuza, Surigao del Sur, Philippines. At the same time, these tud-om are analyzed using the lens of Mimesis to reveal their mimetic significations of ethnic realities of the tribe. Guided by these objectives, this study employs a qualitative research design particularly narratology and content analysis using the methods of fieldwork, recording of tud-om and interviews with the *Mamanwa* Babaylan, *Mamanwa* Datu and other *Mamanwa* elders who are knowledgeable of the tribe's tud-om. In this study, five tud-om were documented in an authentic *Minamanwa* dialect and were translated into English. The tud-om revealed cultural values and universal issues of the *Mamanwas* related to courtship, faithfulness, fight for ones culture, farming and wild life, which signify the *Mamanwa* Tribe in Surigao del Sur as mimesis of their ethnic realities. *Mamanwas*' tud-om as part of their oral literature that may benefit education as it may provide a source of authentic texts to language curriculum. Hence, anthology of the *Mamanwas*' oral texts can be a good avenue for preservation of this rich cultural heritage.

**Keywords:** ethnic realities, mamanwa experience, mimesis, oral literature

## **Introduction**

In many cultures across the world, oral expression has been the foundation for transmission and perpetuation of information. Furthermore, it has been viewed as a means in which history, tradition, genealogical, and cultural heritage are preserved in many communities (Hankins, 2011). For the United Nations Educational, Scientific and Cultural Organization (UNESCO), culture is crucial to the development and good governance in countries around the world. It is likewise considered as a socio-economic capital of indigenous wealth, competencies and capacities. Similarly, as emphasized in “Cultural Education” (2015), the National Commission for Culture and the Arts (NCCA) recognizes culture as a wellspring of national and global well-being. For this recognition, NCCA is geared towards the preservation of Filipino cultural heritage.

One of the oral expressions of the ethnic groups is a *tud-om*. According to Tomaquin (2013), *tud-om* is a sacred prayer/verse made up of an ethnic group’s beliefs, values system, worldviews and life patterns deeply rooted from each ethnic community. Alawi (2016) shares the same view that *tud-om* are chants, just like dance and other forms of rituals, have been one of indigenous people’s vital means to represent human emotions and ideals. According to Buenconsejo (2008), *tud-om* is a high ritual speech that possesses melodic qualities. This ritual speech is characterized by a certain degree of ceremonial formality and seriousness. It is sung to a text with phonic, syntactic and semantic parallelisms. In the Philippines, these chants are central to the identity of the various ethno-linguistic groups. They define individuals or groups as unique and distinct. Chants have been passed on from generation to generation in order to preserve the traditional way of life. Kuli (2012) opines that this sample of oral literature remains as an important medium to preserve cultural heritage. It identifies, describes and compares the

related issues that contributed to the deterioration of cultural identity while highlighting the main impacts involved. Essentially and as part of the oral literature, *tud-om* preserves the desires and shapes the grandiose culture of a given society Ndimofor, (2014) as cited in Alawi, (2016).

More than enriching and preserving the culture, literature also benefits education. Walbert (2014) points out that oral history can deeply enrich the classroom experience. It enriches historical knowledge, enhances research, writing, thinking, and interpersonal skills; it gives students a connection to the community and; it helps students feel included. For Appell (2013), literature, is a basic component and source of authentic texts of language curriculum. Using literature in a language classroom develops and enhances both basic language skills (i.e., reading, writing, listening and speaking) and language areas (i.e., vocabulary, grammar and pronunciation, etc.) thus, it is widely used in second or foreign language teaching and learning. However, in teaching English language to Filipino learners, most of the resources available are those from foreign countries, particularly that of British or English literature. Although there are numerous literary pieces in English by Filipino writers, there is still a dearth of literature featuring and promoting indigenous minority groups. In this situation, Omosule (2011) sees that teachers and learners encounter challenges and difficulties in teaching English language using literature in a foreign context due to cultural and linguistic differences. Cultural aspects include all such factors like geography, topography, climate, history, religion, etc. Racial difference pertains to the difference of attitudes and of certain assumptions. Linguistic differences involve difficulties in following the meanings and usages of vocabularies in that work.

The problem on how to curtail cultural, racial, and linguistic differences due to the use of foreign literature prompts

teachers to use literature that are set in the Philippine setting so that the students will have little or no difficulty in relating to the literature presented in English class. More so, it is better if the students will discuss literatures which are close to their native roots. In fact, very little research has been carried out on the domain of oral literature among ethnic groups.

Being aware of this problem and of the importance of literature for culture preservation prompts the conduct of the study. This study aims to collect and document the tradition geared to develop a comprehensive understanding of *Mamanwa* life and to prevent this well-developed linguistic art from being lost forever. In addition, the study is relevant to discover and document oral literature in recognition of its importance to the academic, social, economic, cultural and political aspects of the Philippines.

### **Theoretical Background of the Study**

This study is seen through the lens of Mimesis to reveal the mimetic signification of ethnic realities of the *Mamanwa*. Abrams (1999) defines Mimesis as a literary theory that is the universal foundation of literature and of schools of literary criticism. The concept of mimesis revolves around literary as an imitative representation of the real world in art and literature. Therefore, literary is the deliberate imitation of the behavior of one group of people by another using literary as medium (Abrams, 1953). Mimesis sees the relationship between text, reality and readers. It draws from moral effect of the arts to the readers. The pragmatic school of thoughts explores the possible relationship between the author and his/her work.

Mimetic criticism intends to establish how literature connects with the real world. Furthermore, Biddle (1989) explains that the theory explores other approaches relative to the imagery and symbols that link people across times and culture.

Thus, it can include aspects of moral/philosophical criticism, psychological criticism and feminist criticism. Mimetic criticism also argues that art conveys universal truths instead of just temporal and individual truths. Guerin, and colleagues, (2010), in their book on *Critical Approaches to Literature*, mentioned that mimetic critics ask how literature comes to an agreement with the real world. They evaluated how people act, and validate the correctness of their actions. The mimetic critics analyzed a literary work based on the social, historical, and cultural milieu.

In the 20<sup>th</sup> century approaches to mimesis, authors such as Benjamin, Adorno, Girard, and Derrida have defined mimetic activity as it relates to social practice and interpersonal relations rather than as just a rational process of making and producing models that emphasize the body, emotions, senses, and temporality (Kelly, 1988). The return to a conception of mimesis as a fundamental human property is most evident in the writings of Benjamin (1986) who postulates that the mimetic faculty of humans is defined by representation and expression. The repression of the mimetic relation to the world, to the individual, and to others leads to a loss of sensuous similarity. In this way, language may be seen as the highest level of mimetic behavior and the most complete archive of non-sensuous similarity. It is a medium into which the earlier powers of mimetic production and comprehension have passed without residue, to the point where they have liquidated those of magic.

The concept of mimetic signification is displayed largely in the social and cultural beliefs and practices of the group that are deeply rooted through history. These beliefs and practices often represent realities of the ethnic community (Kelly, 1988). In this study, the *tud-om* sung and narrated by the participants do not only present a glimpse of their oral literature but gives an insight on who they are as an ethnic community. The *tud-om* also reflects their beliefs, traditions and culture. Using the theoretical lens, mimetic significations

of *Mamanwas* are revealed. The study further argues that the oral literature particularly the tud-om of the *Mamanwa* tribe in Sibahay, Lanuza, Surigao del Sur is a mimesis of their ethnic realities.

### **Purpose of the Research**

This study is designed to cultivate the value of appreciation by putting into the forefront the tud-om of the *Mamanwas* in Sitio Libas, Sibahay, Lanuza, Surigao del Sur, Philippines. Specifically, the study (1) surveys and documents the existing tud-om of the *Mamanwas*, and (2) determine the ethnic realities of the tribe using the lens of Mimesis.

### **Methodology**

#### **Research Design**

This study employed a qualitative research design particularly narratology. Significantly, the word narratology is a juxtaposition of two words “narrative” and “story”. Through the story that people quite literally come to know, they create and sustain their knowledge of the world (Bruner, 2002 as cited by Suazo, 2015). According to Raphael (2001), narratology is described as the analysis of the structural components of a narrative. It is commonly applied to those studies which concentrate on the plot structures. Particularly, this study adopted the embedded, action and temporary suspension types of evaluation. The study did not only present the tud-om of the *Mamanwas* of Surigao del Sur, it also unveiled the ethnic realities of the *Mamanwa* community. The researcher documented the tud-om of the *Mamanwas* as a way to understand and appreciate their rich cultural heritage to include their faith, livelihood, dreams and aspirations. In a way, this

design allowed the researcher to better understand the behaviors that shaped *Mamanwa* community.

### **Participants**

The key informants of the study included the *Mamanwa Baylan*, *Mamanwa Datu*, and other *Mamanwa* elders who are qualified and are knowledgeable about the oral literature of the tribe. Other informants were considered based on their special knowledge on the collected oral narrative. Five key informants were considered based on the adopted inclusion criteria. However, most of the *tud-om* were narrated and sung by the *baylan*. Since *tud-om* were considered sacred rituals of the *Mamanwa* tribe, reciting such were done only in appropriate occasions. They were not recited for any other purposes. Hence, the researcher only collected five *tud-om* during the onsite visit to the ethnic community.

### **Research Instruments**

Particularly, the study employed different methods such as fieldwork, recordings, and interview. Fieldwork is a method of documenting the everyday experience of individuals in its natural setting either through observation or interview. Recording is an approach necessary to document the *tud-om* of the *Mamanwas* in their natural occurrences. Video, micro-cassette recording and field diary or notes are used to record. Aside from video, cassette-tape recording and field diary, the researcher took photographs to the key informants and their community. These photographs were used for stylistic and content analysis of the recorded materials.

Likewise, interview was utilized further to collect data on individual's personal histories, perspectives, and experiences, particularly when sensitive topics are being explored. It is important to conduct an interview to dig deeper and unveil the authenticity of the *tud-om*. This interview was conducted in a more focused and conversational manner so that participants

feel some extent/ degree of freedom in sharing their insights. The questions are semi-structured and re-worded as the case needed to encourage participants to give open-ended and much detailed response, for instance asking the key informant the literal and underlying meaning of tud-om. This was developed to extract explanations about some unqualified issues which arise from the observation done.

### **Ethical Considerations**

In order to abide by the ethical consideration in conducting the study, the researcher secured a free and prior informed consent in accordance with the RA 8371 or the Indigenous People Act of 1997 prior to data gathering. The researcher obtained a written consent from the National Commission on Ingenious People (NCIP) – Provincial Level, an agency created for the advancement of the welfare of the indigenous people in the Philippines. This written consent included recording videos and cassette- taped, taking photographs, translation of the tud-om to English and possible publication of such.

To establish credibility, the researcher used the method of engagement. Credibility as defined by Holloway and Wheeler (2002), Macnee and McCabe (2008) as cited by Suazo (2015) as the confidence that can be placed in the truth of the research findings. This method ensured that the gathered data are truthful and straightforward. The researcher did not immediately conduct the study in his first visit to the community but he assured building camaraderie and gaining the tribe's trust. During the first visit, the researcher explained the purpose of the visit and asks for their willingness to participate to achieve such goals. He made a courtesy call to the Datu to seek his approval for the conduct of the study, followed by four more visits to survey, collect, document and interpret the gathered data.



Another ethical consideration observed in this study was the privacy of the key informants. Tomaquin (2013) emphasized that in conducting studies to an ethnic group; the Indigenous Knowledge System (IKS) should be respected and recorded for the posterity and recognition of the community's collective knowledge which showcases their distinct cultural identity and in the forefront of the Philippine nation uniqueness as a diverse/multi-ethnic society. In this manner, the researcher was able to show respect for persons and community by protecting them from exploitation of their vulnerability. Before pictures were taken and recordings were done, researchers asked whether it was plausible for them to do those things. Likewise, the researchers made sure that nothing was altered in the tud-om they shared with them to avoid social and psychosocial risks and to maintain beneficence.

### **Data Collection and Analysis**

The study involved two phases of data collection. The first phase documented the existing Mamanwa tud-om. During this process, the key informants were asked to narrate and sing their tud-om. Their performances were audio and video recorded. Field notes were also done to document the non-verbal cues used by performers. After each performance, the key informants were asked on the explicit and underlying meaning of the tud-om. Language barrier is not an issue in the interview because although *Mamanwas'* original dialect is *Binayla or Minamanwa*, both the researchers and the *Mamanwas* were fluent in *Surigaunun* (local dialect in Surigao del Sur). Non-participant observation from the everyday experience and natural communal activities of the tribe was also documented. The researcher made five visits to the site of the study to gather information as unit for analysis. After completing the series of recordings and interviews, the next phase involved the laborious task of transcribing, translating and analyzing the collected materials. The audio recordings were transcribed using *Minamanwa* dialect and with the help of the interpreter, the data

were translated into English language. Two persons were needed for effective transcription and translation. While one helped the researcher transcribes the oral literature into *Minamanwa* which was translated into the English by the researcher, the other one checks and validates the translated tud-om to ensure that the thoughts of the key-informants were captured in the translation.

After transcription and translation, *Mamanwa* tud-om was analyzed using mimesis to determine the emerging themes. The analysis and formulation of the emerging themes were based on the universal ideas and messages revealed in each of the tud-om. These emerging themes showed the ethnic realities of the tribe. The results were presented back to the tribe to solicit their feedbacks for additional information and refinement of the explanation.

## **Results and Discussion**

### ***Mamanwa Tud-om***

The tud-om are transcribed from *Mamanwa* to English to provide better understanding of these oral narratives. Column 1 contains the transcription of the data in its original form as recorded and column 2 is the English free translation.

The first tud-om is titled “*Bagi*” (*Courtship*) which is approximately run for 3 minutes. This is a ballad depicting the traditional Mamanwas’ way of courtship wherein the man and a woman exchange dialogues through songs.

Text 1. Bagi (Courship)

Transcription of Tud-om	English Free Translation
<p><b>Dalaga:</b> Unsa ma'y manung imu'ng gikanhi? Si wala tam'an ikaw manung panugni. Dili man manung sulat ug tugun si imung pagaba'likun.</p>	<p><b>Maiden:</b> Why are you here Young Man? I did not tell you to come. I am neither a letter nor a telegram that you return into.</p>
<p><b>Ulitawu:</b> Atu man day nga pan'ag'sa'ing, Si dili mu bitaw ig'pan'awaing. Ang gugma day pareh'a sa uling mudukut kay sa kasing-kasing.</p>	<p><b>Gentleman:</b> Coming here is similar to stove So don't get me wrong. My love for you is like a coal that goes through the heart.</p>
<p><b>Ulitawu:</b> Aku man day si maga'una; Mag'apunu sa mga kanta. Ma'uris bit'aw day ang ulitawu maga-abri sa ig'babag'i.</p>	<p><b>Gentleman:</b> I am the first man here who is filled you songs. Other young men are nothing compared to me so they should leave now.</p>
<p><b>Dalaga:</b> Kadayaw manung katubag'uhun, Si kanta mung dili lang'anun. Dili man manung tubag supla'u toubag bit'aw sa mina'ayo.</p>	<p><b>Maiden:</b> I wanted to answer your song, in order not to keep you any longer. Not in a sarcastic way but in a nice and gentle way.</p>
<p><b>Ulitawu:</b> Gras'yas diyus mid'alya, Gitubag mu si akung kan'taha. Kun wala mu day nga matuba'ag, madal'a ku sa kamat'ayun.</p>	<p><b>Gentleman:</b> Thanks God, You answered my song. If you have not answered, I will bring my feeling to my death.</p>
<p><b>Dalaga:</b> Kamat'ay ka manung kamat'ay, Ka'bugtu itun imu ginhaw'a. Kabatan kaw manung Nutis'ya namat'ay ka parti sa gugma.</p>	<p><b>Maiden:</b> Die young man die, Even if you stop breathing. When Notisya will hear you, surely, you will die for love.</p>
<p><b>Ulitawu:</b> Pila nak'ay day kakamat'ayun in'agihan kini nga law'as. Biyinti daw ka tuig sa simintiryu mib'alik kay parti kan'imu.</p>	<p><b>Gentleman:</b> My body has experienced death many times. It rested in the cemetery for twenty years but rose again because of you.</p>
<p><b>Dalaga:</b> Aku man manung si dili kan'imo, sugalur ka manung ka'ayu. Bisan pa manung kadtung tig'ulang pa'musta mu parti sa bulang.</p>	<p><b>Maiden:</b> Not that I don't like you, In fact, I admire your courage. Even the elderly will bet in you on the cock fight.</p>
<p><b>Ulitawu:</b> Aku man si napir'isyon, sa Balsun man sa Barsiluna; Nakikit'a aku kan'imu dalag'a nanga-tangtang pusa's kadina.</p>	<p><b>Gentleman:</b> I am also confused, at Balsun sa Barceleno. When I saw you, the handcuff was removed.</p>

---

The second *Mamanwa* tud-om titled, “*Kaming Kabataan Lumad*” (*We the Youth of the Tribal People*) approximately ran for 1 minute and 30 seconds, is a mellow song about patriotism which describes the *Mamanwas*’ desire to fight for their rights as an ethnic minority.

Text 2. Kaming Kabataan Lumad  
(We the Youth of the Tribal People)

---

Transcription of Tud-om	English Free Translation
Kaming kabataan ya lumad	We the youth of the tribal people
Gitamay ya kanaming kinaija	Our culture has been ridiculed
Kalisud nga huna-hunaun	Laughed at and scorned at
Wara’ a ya kahadluk	What bitter thought
Hi’ usahun ta ya kantang iba	Lose the fear
I-asdang ta ya kantang kinaija	Let us unite our strength
Busa kitang lumad ya paglaum ka nasud	Let us assert our culture
Paglaum ka katawhan kabus naming kalisud	We are the hope of the nation
Busa kaming mga lumad diri kuni Mahadluk, barugan namin ya Kanaming katungud ya lumad.	Hope of the struggling poor
	We the tribal people should not be afraid
	Come let us shout
	Let us stand for our right.

---

The third *Mamanwa* tud-om titled, “*Pagdayig ka Magbabaya*” (*Praising Magbabaya*) approximately ran for 3 minutes. It is a religious prayer performed by the Baylan during *kahimunan* (Pig sacrifice) which shows the faithfulness of the *Mamanwas* to *Magbabaya* (Supreme Being).

Text 3. Pagdayig ka Magbabaya  
(Praising Magbabaya)

---

Transcription of Tud-om	English Free Translation
Ug Magbabaya kad nu banwa	God Magbabaya visit our village
Kahazin, gihud kanami	This day, please accompany us
Kin’ isa gihud banwa	All the time please accompany us
Dahid, dahid, iza daza	For our protection
Di dipi katahau’an dizan katutauan	God who dwells in all direction

---

Dini kanmu kautau'an  
Hawag, hawag uapir'puan  
Hawag, hawag kapupu'an  
Hilwa kadayaw'an banwa  
Iku larga kataw'an la tubinaw  
Mayazir, Mayazir tapupu'an  
Maluza, Kapupuruan  
Manganup bug, bakit  
Nuguy nazihit kalsahaw'an  
Surig, surig Magbabaya.

who knows the flow  
Of the river of life  
Closely accompany us  
Here in this life and after  
Please protect your people  
The ancestors know of your power  
Please provide good harvest to the  
village.  
You have been good to our ancestors  
You can weaken the bad spirits  
You made bounties of the game  
Please forgive the village  
We will be faithful to you  
God Magbabaya.

---

The fourth *Mamanwa* tud-om titled, “*Ka mga Buug*” (*The Wild Pigs*) approximately ran for 30 seconds, describes briefly the activities of the *buug* (wild pigs) especially during rainy season.

Text 4. *Ka mga Buug*  
(The Wild Pig)

Transcription of Tud-om	English Free Translation
Si baktin'ay na panggadi kunlisap nangatnug banan tungud madudung nagbanga tuug kuhirayungan nagpangangad ngadtu bungu-bungan gamatingi panun gating gud-gud naupa ngadi gamatingi dungu danun	The piglit walked in a line whining because of a cold season the pigs follows the piglets they walked next to the piglets looking for anahaw leaf for them to eat.

---

The last *Mamanwa* tud-om titled, “*Magpila ng Kahuy*” (Cutting of Woods) approximately ran for 40 seconds, describes the farming activities of *Mamanwas* especially in cutting of woods.

Text 5. Magpila ng Kahuy  
(Cutting of Words)

Transcription of Tud-om	English Free Translation
Nagdagunat kit matug'u sukdakan git mahigajon	Let us go in the forest
sugpang gurinting kit magnunung	To cut down redwood trees
Nipagdaanan tirig, nigatubang sa baddadanSariwang pinuklasan	A little while later, the wood fell down
punding pinunlaasan	to the east
Kahit sintuyugan nakatagbung	Which cleared area to where it fell
riguhosa niggabun yambaha nikayamag.	Let us cut this wood into pieces then bring it back to our place.

### Mimetic Significations of Ethnic Realities

The explanations of the ethnic realities are presented mainly as concept-oriented and event-oriented.

### Ethnic Way of Courtship

The Tud-om *Bagi (Courtship)* shows the traditional *Mamanwas'* way of courtship. The courtship is done through an exchange of dialogues between a young man expressing his feelings for a woman and a woman giving her response. The man should visit the house of the woman he has an affection with and expresses his feelings to the woman through a song. On the same manner, the woman also gives her reply in a form of song. This creative expression of the feelings shows the artistic qualities of *Mamanwas* in conveying their thoughts and emotions using poetic devices like Figure of Speech such as Metaphor in, "*Dili man manung sulat u tugun si imung pagabalikun*" (I am neither a letter nor a telegram that you return into); Simile in, "*Ang gugma ko day pareha sa uling mudukut kay sa kasing-kasing*" (My love for you is like a coal that goes through the heart); and Hyperbole in, "*Pila nakay day kakamatayon in-agihan kini nga lawas. Biyinte daw ka tuig sa sementeryo mibalik kay tungud kanimu*" (My body has experienced death several times. It rested in grave for twenty

years but I rose again because of you). Salvaleon (2015) cites in his study that this act of courtship through songs is equivalent to *harana* but it differs in a way that the girl's reply is also expressed in the same manner.

### **Fight for One's Culture**

This ethnic reality is explored in the tud-om *Kaming Kabataan Lumad (We the Youth of the Tribal People)* which depicts the *Mamanwas'* eagerness as an ethnic minority to constantly assert their rights against racial discrimination they often receive from other larger language groups. The line, "*Gitamay ya kanaming kinaija*" (our culture has been ridiculed, laughed at and scorned at) emphasizes how *Mamanwas* suffer from racial discrimination as a result of their physical attributes, lifestyle and lack of education. During the interview with *Dakula Virgilia*, she expresses her dismay to the lowlanders and the government for the massive racial discrimination and unequal treatment they continually receive. She added that she was hesitant at first to allow the conduct of this study on the belief that this might be similar to other studies conducted using their tribe for the personal interest of the researchers. Moreover, the last part of the song, "*Busa kaming mga lumad diri kuni mahadud, barugan nami ya kanaming katungud ya luman*" (We the tribal people should not be afraid, come let us shout, let us stand for our right) reveals their hope that *Mamanwa* youth are the hope of their tribe. As such, they call for unity among their kind to conquer their fear and stand firm for their rights (Ambray, 2017).

### **Faithfulness to their Supreme Being**

The tud-om *Pagdayig ka Magbabaya (Praising Magbabaya)* shows the faithfulness of the *Mamanwas* to their Supreme Being. Through this, the *baylan* (shaman) pleads to *Magbabaya* for protection against bad spirits and bountiful blessings that will shower upon the village. This song is a

part of *tud'um* performed during *Kahimunan* (Pig Sacrifice Ceremony) wherein all the tribal members are united in prayer to the Magbabaya. This is sung by the *baylan* who is an authority to officiate the ritual through the guidance of his *abiyan/ibi* (familiar/guardian spirit). *Tud'om* becomes sacred when it is performed by *baylan* especially during *kahimunan* because the voices may come from *Magbabaya*, ancestors or other good spirits. Tomaquin (2013) opines that the chant may be about advice or reminder to the people, prescription on the proper way of living a human life associated with social values, rituals and practices. During difficult times, the chant may refer to omen or narrate historical events/ figures from where the leaders may get ideas on how to resolve disputes and problems of the village and the villagers.

### **Wild Life**

*Ka mga Buug (The Wild Pig)* is a relatively short *tud-om* that describes the activities of the *buug* (wild pigs). During raining seasons, the piglets walk in line while whining because of the cold season. They are followed by the bigger pigs. Together, they are looking for anahaw leaf for their food. This action indicates that wild pigs often group together especially when looking for food. *Mamanwas* believe that bigger wild pigs walk next to the piglets to protect them from any danger and for the piglets to eat first. Since *Mamanwas* dwell in forest, *buug* (wild pigs) are abundant in the area. *Mamanwas* usually hunt *buug* as a sacrificial object to the spirits during significant ceremonies. Moreover, *buug* become a source of food for them as they hunt them to keep down the population of the pigs because these are destroying the root crops they planted (Suazo, 2015).

### **Farming Activity**

*Magpila ng Kahuy (Cutting of Woods)* is a *tud-om* that plainly describes the farming activity of the *Mamanwas* especially in cutting woods in the forest. The introductory



line; “*Nagdagunat kit matugu sukdakan git mahigajun*” (Let us go in the forest) shows the invitation of the singer to other *Mamanwas* to join him/her in the forest to cut woods. Even in farming, *Mamanwas* work together and often share equality the product of their labor.

Tud-om as oral narratives of the *Mamanwa* does not only present the cultural beliefs of the tribe but their traditions as a whole. It is considered as the revered part of their customs. These tud-om reveal cultural values and universal issues of the *Mamanwas* related to courtship, faithfulness, fight for ones culture, farming and wild life. It represents the worldview of the tribe as an ethnic group. It is a way of manifestation in profundity of prayers and communication of the village. Tomaquin (2011) opines that aside from its devotional functions, tud-om has socio-cultural importance. It serves as vehicle for transmission of oral traditions from one generation to another. One significant truth about tud-om is that it gives a semi-historical account of the origin or history of the tribe. Its preservation is vital for posterity and appreciation of these unique cultural practices of the tribe.

### **Implications and Highlights**

More than enriching and preserving the culture, *Mamanwas*’ tud-om as part of their oral literature may also benefit education as it may provide a source of authentic texts to language curriculum. *Mamanwas*’ oral texts may be used in teaching students to deeply enrich the classroom experience. It may also improve historical knowledge and may enhance research, writing, thinking, and interpersonal skills, giving students an opportunity to appreciate these oral texts and feel a sense of connection to the community that would help them to feel included.

Undeniably, modernity and acculturation have encroached upon *Mamanwa* community which brings their

oral literature closer to extinction. Hence, anthology of the *Mamanwas*' oral texts can be a good avenue for preservation of this rich cultural heritage. At the same time, it may also pave a way for the world to recognize and appreciate this oral literature and may contribute to a snippet written on the domain of oral literature of the *Mamanwas*. This study may also open possibilities to more studies conducted aimed to perpetuate and disseminate *Mamanwas*' culture as one of the oldest ethnic group in the Philippines.

### **Conclusion and Recommendations**

This study intends to document the tud-om of the *Mamanwa* and analyze these tud-om in terms of their mimetic significations of this ethno-linguistic group in Sitio Libas, Sibahay, Lanuza, Surigao del Sur. The study hopes to address issues on the possible extinction of the *Mamanwas*' oral narratives and the dearth of contextualized authentic texts to language curriculum. This provide avenue for the preservation and perpetuation of these oral narratives which depict the traditions, history, genealogical and cultural legacies of this ethno-linguistic group.

In the study, five tud-om are documented in an authentic *Minamanwa* dialect and are translated into English. These are *Bagi* (Courship), *Kaming Kabataan Lumad* (We the Youth of the Tribal People), *Pagdayig ka Magbabaya* (Praising Magbabaya), *Ka mga Buug* (The Wild Pig) and *Magpila ng Kahuy* (Cutting of Words). The tud-om reveal cultural values and universal issues of the *Mamanwas* related to their ethnic way of courtship, faithfulness to their supreme being, fight for their culture, wild life and farming activities.

The study validates the theory of mimesis in seeing the connection of literature to the real world. The tud-om sung and narrated by the Mamanwa do not only present a glimpse of their

oral literature but it gives an insight of who they are as an ethnic community. The tud-om also reflects their beliefs, traditions and culture. The tud-om of *Mamanwa* Tribe of Surigao del Sur is indeed a mimesis of ethnic realities. The songs of the tribe manifest the rich practices of this ethnic group cascading values of old traditions which the contemporary generation and those yet to come can learn from.

However, the study only documents the tud-om of the *Mamanwa* which is only a part of their oral literature. The study is also conducted in only one *Mamanwa* community so it does not provide the whole picture of the entire *Mamanwa* Tribe. Furthermore, the unique cultural practices revealed on the study are only based on their tud-om. Therefore, further study should be conducted to include other oral literature of the tribe such as short stories, myths, folksongs, poems, riddles and the like. Another study should also be investigated on the cultural and political practices not only of one *Mamanwa* community to establish a complete picture of the *Mamanwas'* ways of life.

...

## References

- Abrams, M.H. (1953). *The mirror and the lamp: Romantic theory and the critical tradition*. USA: Oxford University Press.
- Ambray, M. (2017 September 9). *No choice: why the lumad and their children are on the march*. Retrieved from <http://bulatlat.com/main/2017/09/09/no-choice-lumad-children-march/>.

- Alawi, T. O. (2016). A semantic and pragmatic analysis of tudom as a cultural text. *Asian Journal of Social Sciences, Arts and Humanities*. 4(3).
- Apell, G. N. (2010). *The Sabah oral literature project. 2010 World oral literature project*. University of Cambridge Museum of Archaeology and Anthropology Downing Street Cambridge CB2 3DZ United Kingdom.
- Buenconsejo, J. (2013 October 22). *The ambiguous voice of the person and its double in the Agusanen manobo song (ted-em)*. Retrieved from <http://www.ncca.gov.ph/about-culture-and-arts/articles-on-c-n-a/in-focus/the-ambiguous-voice-of-the-person-and-its-double-in-the-agusanen-manobo-song-ted-em>.
- Benjamin, W. (1986). On the mimetic faculty, *reflections*. New York: Schocken Books.
- Biddle, A. W., & Fulwiler, T. (1989). *Reading, writing, and the study of literature*. NY: Random House.
- Cultural Education*. (2015, April 14). Ncca.gov.ph. Retrieved from <http://ncca.gov.ph/subcommissions/subcommission-on-cultural-disseminationscd/education/>.
- Gueri, W., Labor, E., Morgan, L., Reesman, J., & Willingham, J. (2010). *Handbook of critical approach to literaure. Sixth edition*. Retrieved from <https://global.oup.com/ushe/product/a-handbook-of-critical-approaches-to-literature-9780195394726?cc=ph&lang=en&>.
- Hankins, R. (2011). *Oral history, civil rights and the archival role*. Retrieved from <https://oaktrust.library.tamu.edu/bitstream/handle/1969.1/86480/Oral%20history%20and%20the%20archival%20role.pdf?sequence=4&is-Allowed=y>.

- Kelly, M. (1998). *Mimesis, the encyclopedia of aesthetics*, 3. Oxford: Oxford University Press.
- Kuli, H. C. (2012). Literature Preserves Papua New Guinea (PNG) Cultural Heritage. Retrieved from: <https://www.pngbai.com/800literature/heritage/pngliterature/heritage.pdf>.
- Meamy, R. (2001). A Narratological Study in the Fictional Works of Ruskin Bond. Retrieved from: [shodnganga.inplibnet-ac.in/bitstream/10603/36887/6/06\\_chapter%201.pdf](http://shodnganga.inplibnet-ac.in/bitstream/10603/36887/6/06_chapter%201.pdf).
- Omosule, S. (2011). *Approaches to the study of oral literature*. Retrieved from [https://books.google.com.ph/books?id=LJE5AAAAIAAJ&pg=PA30&lpg=PA30&dq=Approaches+to+the+Study+of+Oral+Literature+by++Omosule&source=bl&ots=nYt-yOyT3H&sig=v35EDuInHOsPZ-\\_w-UJ-ICszxzkQ&hl=en&sa=X&ved=2ahUKEwipmoPck-4HeAhXJtY8KHb4RBmwQ6AEwCnoECAYQA-Q#v=onepage&q=Approaches%20to%20the%20Study%20of%20Oral%20Literature%20by%20%20Omosule&f=false](https://books.google.com.ph/books?id=LJE5AAAAIAAJ&pg=PA30&lpg=PA30&dq=Approaches+to+the+Study+of+Oral+Literature+by++Omosule&source=bl&ots=nYt-yOyT3H&sig=v35EDuInHOsPZ-_w-UJ-ICszxzkQ&hl=en&sa=X&ved=2ahUKEwipmoPck-4HeAhXJtY8KHb4RBmwQ6AEwCnoECAYQA-Q#v=onepage&q=Approaches%20to%20the%20Study%20of%20Oral%20Literature%20by%20%20Omosule&f=false).
- Salvaleon, R. (2015). Mamanwa Folksongs: Mimesis of Ethnic Realities. Retrieved from: [internationaljournalcorner.com/index.php/theijhss/article/viewfile/131259/90911](http://internationaljournalcorner.com/index.php/theijhss/article/viewfile/131259/90911).
- Suazo, M. L. S. A. (2015). Mamanwa tales with cultural and linguistic notes. *SDSSU Multidisciplinary Research Journal*. 3.
- Tomaquin, R. D. (2013). Indigenous religion, institutions and rituals of the mamas of caraga region, philippines. *Asian Journal of Social Sciences, Arts and Humanities*, 1(1).

- Tomaquin, R. (2011, July 6). *Deconstruction of tud-om: source of oral history of surigao del sur manobo in the philippines*. Retrieved from <http://cultstud.org/xr2010/crossroad/pdf/I351.pdf>.
- Walbert, K. (2014, July 13). *Incorporating oral history into the k to 12 curriculum*. Retrieved from <http://ohda.matrix.msu.edu/2012/06/incorporating-oral-history-into-k-12-curricula/>.
- The mamanwa tribe*. (2017, August 15). Retrieved from <https://kitcharao.wordpress.com/municipality-of-kitcharao-agusan-del-norte/mamanwa/>.
- The mamanwa* (2018, October 12). Retrieved from <http://www.ethnicgroupsphilippines.com/people/ethnic-groups-in-the-philippines/mamanwa/>.