



Rediscovering the Value of Philippine Mythology for Philippine Schools: Literature Review

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Abstract

The Philippines is one of the countries rich in culture, characterized by different literary art forms, such as indigenous rituals and folk narratives that are passed on to future generations. However, although there have been recurring studies about these literary pieces, some narratives and fields of literary studies are being neglected, such as Philippine Mythology. Yet, the preservation and recognition of Philippine myths may be resolved through the copious integration of these myths into the academe. In this article, the author introduced the state of literature, mainly folk narratives, in Philippine schools and the nature of myths, including the different mythological creatures present in them. There are many discussions concerning the appreciation of these texts from different articles and studies from prominent authors, yet reliving these myths remains not progressive. Schools are one of the most accessible yet trusted sources of facts and important learning, which also are home for young generations who are supposed to be heirs of these value-laden artifacts.

1. INTRODUCTION

Myths are narratives in prose, and the society in which they are told perceived them to be accounts of truthful recollections of situations in the distant past. They have an association, if not hinges on faith and religious stance. They are somehow regarded as authority or bases to resolve doubt or disbelief and thereby eradicate ignorance as they are in a family with theology. In this sense, myths become the embodiment of a dogma, seemingly mysterious and revered yet comprehensible in thought and teaching a lesson or two about human life. Noteworthy that the characters are not predominantly human beings but with human characteristics or something attributable to the human spirit. No surprise that myths have a versions of the origin of human habitation, of humanity so to speak, and testament of death, vengeance, human suffering and frailty among almost all other abstracts in the universe (Eugenio, 2007).

Myths are an important part of every culture. These are used to explain the origins of things and phenomena that contributed to the development of a certain civilization. Sometimes these were also used to explain unprecedented events that happen around the world. To understand these texts better, people resort to mythology, the study and interpretation of myths and tales that deal with human conditions and phenomena (Mark, 2018).

Myths introduce people and the beliefs and practices of a community. These stories and tales are passed on from generation to generation. An individual needs to be aware and knowledgeable about these literary texts in order to preserve the culture as well as their identities. However, with the practice of storytelling and recording, these myths and tales are losing their importance and have been the most neglected field of study (Clark, 2015).

Philippine culture is known to have been heavily influenced by European-American colonization, but before these countries came, the country already had its own established culture, which is now being preserved and passed on to the next generations. This includes the different literary forms and arts. The pre-colonial literary arts were recorded by Spanish, Chinese, Arabic, and other past chroniclers. This showcases folk speeches, folk songs, folk narratives, indigenous rituals, and mimetic dances that correlate with other Southeast Asian neighbours. Apart from research and studies, these narratives can also be seen in mainstream media as part of the entertainment, which somehow reduces the cultural truth and value of these myths as people often consider them stories made by people's fictitious minds.

Mythology has been one of the integral parts of a country's culture. These deal with the collection of myths that help people to discover and learn more about their origins and identity. Mythology comes from the Greek term 'mythologia', which is derived from the word "mythous legein", which translates to "to tell myth". *Mythous legein* also refers to the recitation of the "heiros logos" or the sacred words of the deeds of the gods (Baumgartner & Lanczowski). Myths can be classified into three kinds: theogonic myths focus on the lives and the creation of gods and goddesses; cosmogenic myths which explains the origin of the universe and the reason for its existence until the present time; and anthropological myths which discusses the origin of humans and nature (Baumgartner & Lanczowski). Greek and Roman mythologies are the most widely known myths. This is because these myths were first used as answers and explanations for creating fundamental ideas and philosophies. These myths provided explanations through the use of supernatural beings and elements.

Mythology can be learned in schools. In Philippine schools, some subjects catered to teaching mythology. However, schools focused more on teaching Greek and Roman Mythology, which focuses on human nature's fundamentals and general ideologies. Clark, in an article, states that based on the 2008 data of the Commission on Higher Education (CHED), only 14% of Grade pupils graduate college, which means that only a small percentage gets to explore the history and cultural impacts of Philippine Mythology. Filipinos may have encountered countless myths from their communities but rarely considered their importance to culture and society. They were passed on like hearsay that people nowadays mostly refuse to believe. The inclusion and deeper exposition of Philippine Mythology in the curriculum of Philippine schools would help these myths and tales to be remembered as more than just superstition and fallacies. They would be relived as an integral part of society and culture.

2. Folk Narratives in the Philippines

Like any other country, the Philippines also has its own folk literature account. The forms of literature in pre-colonial times were characterized mostly by songs, rituals, and dances. The rituals are also done through chants, songs, and dances to honour the gods on religious occasions and important celebrations. Most of the Filipino ancestors communicated through singing and dancing.

Eventually, they were collected and recorded in written form called Folk narratives. Folk narratives are composed of myths, tales, and stories about nature and human phenomena passed on by the natives to the next generation.

Most of these literature forms are still practised by different ethnic and indigenous groups. There are about 110 ethnolinguistic groups in the country. Thirty-three percent are from the Cordillera Administrative Region (CAR); 61% are from Mindanao, and the remaining percentage is from Visayas (United Nations Development Program, 2010). These groups retained their own customs, traditions, and other cultural traits and became historically differentiated from most Filipinos.

In his *Philippine Folktales: An Introduction* (1985), Eugenio discussed folktales, one of the earliest forms of literary arts and folk storytelling in the Philippines. Eugenio mentioned the broadness of the term “folktales”, which is characterized by any short narrative passed orally among folks. However, in the paper, fictional folk narratives following William Bascom’s distinction between folktales, legends, and myths were accounted for. Bascom defined myths and legends as truthful accounts that explain certain phenomena.

Myths are sacred and are driven by faith. Most of its characters are animals, deities, and cultural heroes, whom have human attributes. Legends, on the other hand, are more secular than sacred. Most of its characters are humans who are believed to have contributed to victories and good deeds. They may have been chiefs, kings, or a successor to a ruling kingdom in earlier times, closer to the present. Unlike the two, folktales are fictional. They are used for entertainment and in teaching morals. The characters can either be humans or animals.

The definitions make these folk narratives overlap, especially if one is collecting these stories. There are evident similarities regarding the characters and what they have contributed to history. Although the folktale ruled out history and dogma in its definition, there are still times when the classification becomes indistinct. Their definitions sometimes overlap.

In the Philippine context, sometimes these three shares the same meaning. One common example is the story of *Maria Makiling*. The tale of *Maria Makiling* is sometimes considered a folktale, myth, or legend. This story has been passed on so often that it has acquired different versions. Some versions considered *Maria Makiling* a fairy which would classify her as a legend; however, others labelled her a goddess, a deity that would classify her story as a myth. Hence, following Bascom’s definition, *Maria Makiling* is more of a supernatural being, believed and praised by many. Therefore, her story belongs to myths.

According to Eugenio (2007), there were no recordings of these folk narratives during the Spanish rule except for *The tortoise and the Monkey*, published by Dr Jose Rizal. Teachers made the first published significant collections of folk narratives during the American occupation. Berton Maxfield and W.H. published a collection of Visayan legends and folktales with the help of their Filipino co-teachers in Panay and Iloilo.

Some collections came from anthropologists who worked in the Philippines. These include Claud Moss' *Nabaloi Tales* (1924), Laura Watson Benedict's *Bagobo Myths* (1913), Fay-Cooper Cole's *Traditions of Tinguigan* (1915), and Mabel Cook Cole's *Philippine Folktales* (1916). Dean S. Fansler contributed significantly to the collection of folktales in 1908-1914 when he published *Filipino Popular Tales* (also known as FPT), which consisted of 64 folktales and 18 legends from Christian students. Most of these are collected in the Mountain Province, including the collections of Laurence L. Wilson from *Baguio Midland Courier*, Fr. Morice Vanoverbergh's *Tales in Lepanto Igorot or Kankanay as it is Spoken at Bauco* (1951-1952) and *Isneg Tales* (1955) and Fr. Francis Lambrecht's *Ifugao Tales* (1955; 1957). Roy Franklin Barton contributed *Mythology of the Ifugaos'* (1955) and *A Collection of Igorot Legends* (1955). E. Arsenio Manuel came up with a collection of *Upland Bagobo Narratives* in 1961 while working among the Manuvus in Mindanao.

Some of the collected narratives have also been made available to the public. This includes the stories from one of the special issues of *Studies in Philippine Linguistics* which was collected by members of the Summer Institute of Linguistics. The issue contained 24 tales in 17 minority languages in Luzon, Palawan, Mindanao, and Sulu.

These were all physically published, which may bring a problem to their availability. Most of these were only published once before the succeeding productions were made. Some of these indigenous texts can only be seen as examples in textbooks.

Nowadays, people find it more convenient to search for copies of literary works on the internet, which furthermore opens the problem of its availability. Either way, most people treat them as mere stories that existed long ago. This is part of the effects of modernization and industrialization on some cultures and the continuous deter of science. Some natives decided to migrate to the city and get accustomed to city life. Although some still tried to live out their faith, like the *arbularios* or *albularyo* and shamans who incorporated their faith and beliefs into their fields of practice. The value of these folk narratives and myths can be strengthened depending on the faith of the people.

Eugenio also presented different issues in studying folktales. Studying folktales or any folk narrative involves (1) collecting and recording narratives; (2) archiving, classification, and indexing; and (3) analysis and interpretation. Eugenio mentioned that the collection of folktales hasn't been done in the Philippines. There is a need for people to collect these narratives before they vanish. She also recommended that the national archives provide a space where collections can be located and coordinate with the collections of narratives. Eugenio also mentioned that the Philippines doesn't have a tale-type index besides Fansler's unpublished work *Story Patterns, Story Groups, Incidents, and Motifs in Philippine Folktales*. Tale type is important in analyzing and interpreting a tale. This mainly explains the different plot types of tales.

Furthermore, she mentioned that there were only a few studies that analyzed and interpreted folk narratives. Most of them are mere collections of the full stories and/or summaries. In today's time, there have been emerging studies about the content of folk narratives. However, most of them depend on what is available in their respective regions, while some studies focus only on one motif or character. Resolving these issues will initiate a better utilization of these collected narratives.

3. The Nature of Philippine Myths

Demetrio's *Towards the Understanding of Philippine Myths* (1978) tackles the major aspects of myths. The study focused on the nature of myths and their importance. According to Demetrio, myths have their meaning of truth. It is truly beyond the truth. It can be considered the truth of nature, the truth of experience, or the truth of life. The truth found in myths can sometimes be a version of the world that people dreamt of, what they wished to experience, and a version people believe is real.

However, in the modern conception of Philippine myths, the truth is related to ritual. Myths and rituals work together to shape man. They help man live a fulfilling life without question and worry. Myths and rituals work hand in hand. Rituals are essential to please the gods and goddesses that exist in myths. And without myths, rituals do not exist. The study also emphasized the importance of faith to relive myths.

The concept of believing starts when someone has faith. Once someone has faith, it means that he trusts his beliefs enough for him to embody them. This also helped strengthen the credibility of what he believed in. The Object of Faith must be credible for myths to be believed in. Someone who has directly experienced them or has a connection with someone who has been living with these myths for a long time will increase someone's faith. A cult commonly does rituals and myths.

Demetrio (1978) also explained two important relics in understanding myths: the Motif of the Center and Shamanism. According to him, these are at least two sources of evidence that myths do exist, especially in the lowlands. Myths of beginnings are closely related to the motif of the centre. The centre is the significant setting or figure commonly found in creation myths.

Creation myths introduce the world in its unstable state and where some elements of the world, except for waters haven't been discovered or have existed yet. These myths present a world in need of fixing. "Fixing" is the act of centring the world. This carries importance relative to ensuring the stability and firmness of the world before organizing, ordering, and completing its elements. The Center is where the extreme force of activity of the gods is felt. The act of creation takes place when the gods have defeated their opposing gods. The Center is also where the souls of the dead and ancestors reside.

The passage and travel from the Upper World to the Lower World exist and happen in the Center. The children of the first parents have also departed here to inhabit the world. This is also where the children of the ancestors are born and where they wait until they get reborn. The Center is where all the sacred rituals occur, such as marriages, taking oaths, sacrifices, and designations.

The motif of the Center is also important in Shamanism. He used Mircea Eliade's *The Sacred and The Profane* (1957) to define Shamanism in detail. A shaman is someone who has experienced death and was reincarnated without abandoning his mortal body. Death happens during his initiation.

Shamans undergo three phases of initiation. Psychic death happens in the separation phase. Transition is the phase where two ends meet. This is when the spirit is partially dead and indicates the start of rebirth. The third phase is the incorporation, where rebirth and the ownership of new powers and capacities occur. The symbolic or psychic death is commonly represented by certain circumstances, such as getting lost in the woods, inside a cave, on the branches of a *Balete* tree, and so on. Once he is found, he acquires the ability to communicate and see persons or creatures that are "out of this world" or those who are unseen to others. Through their death, shamans experience how to be creator gods and be reborn.

Demetrio (1978) sums up his study by claiming that myths are closely related to rituals and that living myths only exist if people still believe and relive them. He claims that most of the myths that most people know are just fragments. Rituals are almost gone. He also claims that aside from the motif of the Center, shamanism makes people conscious of the concepts of the land of the dead, spirits, and the like. He believes that the idea of rebirth in myths and shamanism gives hope to humankind. Myths, especially the myths of creation, provide the foundation of how humans perceive the universe.

People's experiences develop their consciousness and personality. Myths of creation and death helped in the growth of human psychics. In addition, shamanism gives hope to mortals through the possibility of rebirth and new life. Demetrio's (1978) work focused on understanding Philippine myths in a way comparable to the philosophies Greek and Roman Mythology gave to its learners. There are philosophies and ideologies that people of different cultures may relate to; however, there are also those who are only distinct in one's own culture.

4. Philippine Mythology and its Creatures

Garza (2014) introduced Philippine higher and lower mythology in his *The Myths of the Philippines*. He discussed the nature of Philippine myths and the different mythological creatures known in different regions in the Philippines.

He presented Eugenio's (2001) classification of myths in the Philippine context. Pure myths are those that came from ethnolinguistic groups who are still practising the act of storytelling and rituals. On the other hand, mythological stories and legends are from the Christianized lowlands, ethnolinguistic groups. Most Philippine myths are considered sacred and concerned with the concepts of life and, especially, death. Most myths in the mountain province deal with the death of relatives and reincarnation, while others believe in mythical creatures and spirits that should be served and respected so they can ward off bad spirits. Apart from these, Filipinos also have sacred animals and plants in their myths.

Gaverza (2014) discussed the different themes used in Philippine mythology. Some myths tell stories about animals eating the sun and the moon, but most often, the moon. Some also considered the moon a toy. Without its light, there will be no dawn, and there will be

eternal darkness. The existence of rituals can be seen in these types of myths as people start to use them to ward off the moon eater. The themes also involve humankind as guardians. Humankind isn't as hopeless in reality. In the study, he used *Arimangoa* and *Bakunawa* as examples of mythical creatures that considered the moon food or a ball to play with. They are brave guardians who help the deities conquer those who dare to disrupt their peace. Myths also tackle psychopomps derived from the Greek words *psukhe* or soul, *pompe* or procession, and *pempein* or send. Psychopomps are more commonly known as guides for the passing of the dead in the afterlife. This includes the concept of bringing souls across bodies of water, usually a river, but sometimes the sea. Some psychopomps help souls be accustomed to their new homes. Another theme of myths has a low sky. Animal myths are also common in Philippine myths. Monkeys are often mischievous, untrustworthy creatures and misbehaved, while birds in myths express longing.

Philippine myths also have higher and lower mythology. Higher mythology is the realm where the gods and goddesses, the divinities of the world and universe, dwell. The world concept of Philippine ethnolinguistic groups is divided into three. The Skyworld, the home of celestial divinities; the Middle World, where humanity exists; and the Lower World, where the soul takes its final journey. Gaverza presented the different mythical creatures from the regions of Luzon, Visayas, and Mindanao, respectively. This includes illustrations as well as a brief description of the nature of these creatures.

Some examples are *Lumawig*, *Bathala*, *Gugurang*, *Magetchay Makiling*, *Maka-ako*, *Diwata*, *Pamulak Manobo*, and many more. Aside from deities, creator gods, and soul and spirit gods, most of the mythological creatures that are present in his studies are protector gods and nature gods, which humankind must respect and worship so that they can favour them. Some creatures are characterized as evil, such as the *asuang*, *mangkukulam*, *hukluban*, and others. These beings vary depending on the region.

Table 1. Supreme Gods in Philippine Mythology

Name of supreme god	Ethnic group / Area Found
Bathala	Tagalog
Mangetchay	Kapampangan
Gugurang	Bikol
Lumawig	Bontok
Kabunian	Igorot
Liddum	Ifugao
Mahal Maakaako	Mangyan
Laon	Bisaya
Magbabaya	Bukidnon
Sualla / Tullus-god	Tiruray
Melu	Blaan
Makalidung	Manobo (Agusan Valley)
Pamulak Manobo / Diwata	Bagobo
Manama	Manuvu
(Couple god) Kadaw La Sambad and Bulon La Mogoaw	T'boli
Tungkung Langit	Panay
Diwata-sa-Langit/Diwata	Subanon
(god with two aspects) Malaon/Makapatag	Waray
The Great Anito	Tinguian
Kabunyan	Kalinga
Kabunian	Gaddang
Taganlang	Mansaka

Table 2. Creator Gods of Philippine Mythology

Name of creator god	Ethnic group / Area found
Tungkung Langit	Panay
Pamulak Manobo	Bagobo
Melu	Blaan
Makalindung	Manobo (Agusan Valley)
Manama	Manuvu
Bathala	Tagalog
Maka-ako	Bisaya
Laon	Bisaya
Melu	Bagobo
Magbabaya/Diwata na Magbabaya	Bukidnon
Makakagahum	Aklanon
Taganlang	Mansaka
Mangetchay	Kapampangan
Malayari/ Apo Mamalyari	Sambal
Lumawig	Bontok

Table 3. Lightning Gods of Philippine Mythology

Name of Lightning god	Ethnic group / Area found
Kidlat	Tagalog
Revenador	Ilokano
Languit	Bikol
Linti	Bikol
Kaptan	Bisaya
Inaiyu	Manobo
Ovug	Ifugao

Table 4. Fire Gods of Philippine Mythology

Name of Fire god	Ethnic group / Area found
Gugurang	Bikol
Makilum-sa-bagidan	Bisaya
Kabuniyan	Bukidnon
Pamulingan	Manuvu
Cumucul	T'boli

Table 4. Sun Gods of Philippine Mythology

Name of Sun god	Ethnic group / Area found
Apolake	Tagalog
Mangetchay	Kapampangan
Amman	Ilokano
Chal-Chal	Bontok
Aldao	Bikol
(Sunrise and Sunset) Libtakan	Manobo
Init-init	Tinguian

Table 5. Moon Gods of Philippine Mythology

Name of Moon god	Ethnic group / Area found
Mayari	Tagalog
Wife of Mangetchay	Kapampangan
Kabigat	Bontok
Bulan	Bikol
Luna	Ibanag
Sinang	Tinguian

Table 6. Psychopomp Gods of Philippine Mythology

Name of Psychopomp gods	Ethnic group / Area found
Bangla'e	Sulod
Mangganghaw	Sulod
Manglaegas	Sulod
Patag'aes	Sulod
Mama Guayen	Ilonggo
Magyan	Bisaya
Sumpoy	Bisaya
Manduyapit	Manobo
Andalapit	Bukidnon
Badadum	Waray
Imbayan / Lingayan	Ifugao

Table 7. Harvest Gods of Philippine Myths

Name of Harvest gods	Ethnic group / Area found
Dumagan	Sambal
Kalasakas	Sambal
Kalasokus	Sambal
Damulag/Damolag	Sambal
Pamulak Manobo	Bagobo
Taphagan	Manobo
Dumangan	Tagalog
Ikapati	Tagalog
Anianihan	Ilokano

Lower mythology, on the other hand, is known as creatures who are not objectively real but considered to exist in the context of folk traditions. They are also ranked below the beings in higher mythology. These include moon eaters.

Celestial beings are inhabitants of the Skyworld. They are characterized as beings partly avian. The *Higante* is also part of the lower mythology. The *Higante* are gigantic, man-like beings. They are categorized into two: primordial and mundane. There are also creatures of the sea, which are divided into the people of the water and sea beasts. The people of water are usually female, with half of their bodies having human features. Sea beasts are commonly giant sea creatures, such as giant crabs, eels, and serpents. They are commonly the cause of earthquakes. Lower mythology also has small mythical creatures called the spirits of the earth, which are the size of three-year-old humans. They have an old man's facial features and are usually found in subterranean locations.

Some commonly known beings are the *Tiyanak*, *Dwende*, and *Nuno*. Spirits of the forest are the tiniest mythical creature that dwells in trees. They are considered the most benevolent creatures, but they are also detrimental. One of the most known examples is the *Engcanto* or *Engcantada*. Blood drinkers and corpse eaters also fall into lower mythology. Blood drinkers disguise themselves as humans and survive mainly on human blood. Corpse eaters are those who feast on dead human flesh.

During the pre-Hispanic period, it was believed that humans should light a fire to ward off corpse eaters. The *Aswang* and *Buso* are the most common examples of corpse eaters. The popular *Manananggal*, *Kapre*, *Pugot Tikbalang*, and *Multo* are also part of the Lower Mythology.

Philippine Mythology consists of different creatures varying from every region. Studying each and every one of them will be difficult as the list of mythical creatures goes on and on. However, as noted, the Philippines had devised a curriculum where literary texts are learned by region. Hence, people can still learn these myths, especially in the community where it belongs. It just needs to be disseminated properly in schools. Schools must be able to prioritize these topics by giving it a longer period for students to understand the identities of the different creatures completely and to be able to reflect on the culture that was embodied by their ancestors years ago. These kinds of myths shall be learned for them to regain their cultural value as well as to preserve them.

However, some mythical creatures may have age prescriptions. Educators may have thought that some mythical creatures, such as those in the lower mythology, that are part of the *halimaw* category might not be appropriate, especially for children. However, the use of *diwata* and other goddesses in make-up stories in elementary textbooks is still problematic as they are presented in a specific way in the original stories of Philippine mythology. Apart from these, most of them are unknown to many. Educators must be responsible for enriching the myths' culture by having them strategically taught in school.

5. Philippine Mythology and other Folk Narratives in Philippine Schools

The need for continuous curriculum development sensitive to the diversity and richness of culture in the Philippines has been noted. Reforms have been underway to reinforce cultural heritage and its preservation and allow them to explore cultural possibilities. Philippine schools are then seen as movers to achieve the goal of assisting students to enable them to function more effectively within their own ethnic communities (Meñez, 2019).

There aren't many studies about Philippine Mythology being a part of the curriculum of Philippine schools. In Damiana L Eugenio's *Folklore in Philippine Schools* (1987), she discussed how folklores and other folk narratives are utilized in schools with the use of prewar, postwar, and the Ministry of Education (MEC) textbooks. The foreign collectors mentioned earlier were the ones who introduced Philippine Folklore to Philippine schools. It was indicated in her article that prewar folklore materials that were taught to elementary students were foreign.

It was in 1904 when schools started adapting *Philippine Folklore Stories* (1904), which was written by a foreign writer, John Maurice Miller. *The Philippine Readers* (1920) include the first folklore material written by a Filipino, which was listed as supplementary readers in 1920 and was adopted as a textbook in 1923. Grades 2, 3, and 4 used the Philippine National Literature Series, which consists of more folklore content. Some folklore were also used in subjects concerning music, physical education, and industrial work. Folk songs are one of the most often used folk traditions in schools.

According to Eugenio (1985, 1987, 2007), there is a reduction in folklore content. Only one to two folklore pieces are commonly used to discuss them. On the tertiary level, Folklore became a part of the curriculum in 1910. The College of Liberal Arts (now College of Arts and Sciences) at the University of the Philippines (UP) utilized a variety of folklore textbooks in different courses, such as Language. Fansler's *Filipino Popular Tales* (1921), which contained tales, legends, and myths, were collected and translated by UP students in their English classes.

Most of the subsequent folklore studies are from the encouragement and motion of educators for students to collect and research more about Philippine folklore. In the school year 1951-1952, the Director of Public Schools, Benito Pangilinan imposed the conservation of the Filipino heritage. He promoted its development, which became a way for Folklore teaching to be strengthened. However, postwar textbooks still lack folklore content. Most of them were just introduced in the first volumes of the book, while some contained a fair amount of legends and fables.

In 1972, a unit called the Ministry of Education and Culture (MEC) was created. They were tasked with developing and producing new elementary and high school textbooks and instructional materials. Folklore became evident in social sciences books and was taught to students together with customs and traditions.

Most of the English textbooks included folk narratives; however, some of the tales were made up. On the other hand, Filipino textbooks used stories that integrated the different values of Filipinos; however, none of these is folk narratives. The last part of her article tackles the school curriculum in 1982, which aimed to "strengthen national consciousness and promote desirable cultural values in a changing world.". Most of the Filipino subjects were expected to add folklore as supplementary material.

This use of folklore or folk narratives is still evident in the current curriculum in Philippine schools. The use of myths, legends, and folklore can be seen especially in Filipino textbooks used as materials to teach vocabulary and reading comprehension. Folk songs are taught and performed in Physical Education and Music subjects. Some are also used as examples in history books or to give more identification to a presented art. History courses still include learning about folk traditions as part of learning about Filipino culture. In college, courses that focus on Philippine Literature are retained.

Folk literature and narratives are studied collectively depending on the region. Although these are being practised, there are some challenges that need to be resolved for folk narratives to be properly utilized in Philippine schools. These folk narratives must be

disseminated properly to students. Educators must be consistent in using folk narratives to supplement their subjects, especially language courses.

Aside from the declining number of folk narratives in textbooks, the tales and stories used in elementary textbooks are often fictional, written by contemporary writers, if not 21st-century authors. The themes common in tales, myths, or legends are present in these; however, some of the stories are modernized, dismissing the historical value of the different creatures, such as the *diwata* or *dwende* which are common in children's literature.

Sometimes, it comes to a point where the tales about them get altered, rooted in the many versions of the tale. The state of folk songs and dances remains firm, but they also remain as songs to be performed rather than songs to be remembered. In terms of literature in high school, there is still a lack of Philippine-based folk narratives in the curriculum. The curriculum focuses mostly on contemporary works, which is why the earliest literary texts have remained neglected.

Mythology is part of the curriculum, but it tackles only Greek or Roman mythology rather than Philippine Mythology. The high school discussion is not sufficient for students to learn about the nature of folk narratives deeply. On the other hand, language and literature courses still manage to have folk literature as part of their major subjects. They utilize different literary texts available in the region, including the earliest forms of literature that can be found and practised by indigenous groups.

6. Conclusion

Studying folk narratives has been facing challenges since people started to become modernized in the ride of industrialization. The passing of the culture of storytelling of these narratives has also been decreasing as its image continues to become part of the fallacies, hearsay, and superstitious beliefs that people believe in. Schools are proper avenues that could be used for these narratives to regain their cultural values. There are different subjects that these narratives can fall into. One possible alternative is Mythology. However, the past and the current curriculum do not suffice for the needed time and effort for students to learn about them. Some different studies and articles were published to emphasize the importance of having and preserving these myths. Philippine Mythology is a rich source of cultural heritage. They present different creatures from every region, making them distinct from others. These creatures remain unknown, alien, if not skeptics, especially for younger generations. The faith of the Filipinos in these myths has been declining over time. Only the older generations have been reliving the myths. For living myths to survive, provisions should be made. Schools are one of the most accessible yet trusted sources of facts and important learning, which also are home for young generations who are supposed to be heirs of myths and other folk narratives - the value-laden artifacts.

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