



A Literary Critique of the Ecological Themes of the Selected Talaandig Lyric Poems

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Abstract

Guided by the principles of eco-criticism, this study examines the ecological themes of environment in the five selected Talaandig lyric poems. In this qualitative ecological study, three objectives are administered, namely: a) delineating the themes of the environment in the selected Talaandig lyric poems; b) determining the various literary devices delineated by the writer/composer of the selected Talaandig lyric poems to develop the themes on the environment, and c) offering a teaching guide design model as to how an eco-criticism be done. Results of the study show that the five (5) lyric poems of Waway Saway II depict environmental awareness and concern, which had grown within him during his close contact with the natural environment since childhood. On the other hand, the five Talaandig lyric poems have the following delineated ecological themes on the environment: a) Nature is man's life, b) Man has to be sensible and responsible towards nature, c) Human activities bear a significant impact on the environment, d) People's sustainability depends on nature, e) Connection to the environment needs to be restored, f) Relationship between people and nature are becoming weaker, g) Man's feelings towards the environment depends on their personal experiences on it, and h) Understanding how people are connected with nature is essential in ones dealing with the environment. Also, the five (5) lyric poems of Waway Saway II have used literary devices such as metaphor and symbol to delineate the ecological themes in the environment. Finally, the offshoot of this study which is the teaching guide design model, serves as a response to the call for environmental literacy and UNESCO's sustainable environment, CHED curriculum guide, and Senior High School's core subject, 21st-century literature from the Philippines and the World. Teachers and students are hoped to become eco-conscious, responding to the skills and competencies needed in framing a solution to the posed environmental threats and thereby engaging oneself in sustaining the natural environment.

1. INTRODUCTION

Literature is a product of the different status quo in society that prevails at a particular time. Its foundation is built by humanity, and, simultaneously, literature influences the people where it is constructed. Literature that has an orientation on nature, and has affiliated its thought concerning the natural world, offers thoughts that provoke environmental consciousness. Such literary texts inspire action-based thoughts; as Kovacik notes, "this type of writing dealing with

a man's connection to his environment has proved in itself a long-standing kind of literary work as well as its study called ecocriticism"(4).

The academe has its role in bringing eco-consciousness and awareness among people since these students today will likely be the leaders of tomorrow. This role is articulated in the Commission on Higher

Education (CHED) strategic plan 2011-2016. It has been mentioned that Higher Education Institutions (HEIs) should take action in academic pursuits to equip the students for the various encounters globalization has brought. RA No. 9512, known as the Environmental Awareness and Education Act of 2008, set the mandate for integrating environmental education into the school curricula at all levels. In tertiary education, for instance, this is incorporated in the National Service Training Program (NSTP) under RA 9163. This program is geared toward enhancing civic and environmental consciousness and defense preparedness.

Moreover, the simplest possible way of understanding ecological awareness is to perceive that literature and the environment are related. This bears the notion that all literary works are a product of its time and a reflection of the natural environment. And that, because of this relationship, all literary works are founded on the premise that people and their actions are connected to the environment. In short, people are affected by what he/she is doing in the natural environment in as much as the environment is affected by those acts.

Furthermore, Barry Commoner (243) explains that eco-criticism is a new a trend in literary theories. According to him, as a new trend in literary theory, eco-criticism theorizes that the way human treats nature affects him as well, the way as it affects the nature itself. He also mentions that the presentation of nature in literary works is not just a mere representation. Instead, its representation is a reflection of the real scenario in the environment in which people live. Thus, it depicts the actual relationships between human beings and nature.

In addition, proponents of ecocriticism, specifically Makwanya (2010:130) notes that regional literature of different places comprises a lot of fusion of nature. Also, Kovacik (2002:123) claims that literature depicts the human and nonhuman condition in the community. The flow of thoughts in a nature-oriented literature describes the issues, offers thoughts which provoke attitude change, and inspires people to act. Kovacik further states that the type of writing which dealt with the relationship of man and nature is not only for literary works but as well as a study known as eco-criticism.

It is evident that nature is as vital as one's life. That is why the need to understand the connection between human and nonhuman to nature is where this present study builds its ground. Moreover, as to the reason of choosing the local lyric poems, the researcher takes her consideration in the understanding that indigenous people share a spiritual, cultural, social and economic relationship with their traditional lands. And if one wants to understand the functions and importance of nature to one's life, he/she would always go back to the indigenous people because the connection of indigenous people to the natural environment is clear. This study contributes not only in expanding ones understanding of the relationship between lyric poems and nature but also in cultural heritage preservation, especially of the seven tribes in Bukidnon which is the Talaandig tribe.

The pedagogy of this study is on poetics, specifically the local lyric poems. William Wordsworth, known as a poet of nature, claims that physical Nature is a source of innocence, majesty, tranquillity, dignity, and power that could relieve the human psyche in all walks of life. To him, nature is the mother and teacher of all humanity, the source of energy and emotions that are part and parcel of every human being's life. Songs play a powerful role in the lives of Indigenous people. In the Philippines, Indigenous peoples consider the song to be a process that both animates and continues to sustain the cosmos. Most often, they describe in their song lines the connection of all things. Within Indigenous oral culture, the song is a compelling and familiar way of influencing others. This idea of motivating and influencing other people with the use of songs enables one to think that a person's relationship with nature will also be restored. It has been known that human experiences are awakened through songs. Thus, songs are fitted to promote ecological awareness. Human senses be stirred up in order to see the real scenario of the natural environment due to human activities. .

Guided by the principles of eco-criticism, this present qualitative study central discussion is on the three objectives. First, this study delineates the themes of the environment in the selected Talaandig lyric poems, which according to Barry (2007:255), constitute four areas, namely: 1) Area one: 'the wilderness' (e.g. deserts, oceans, uninhabited continents); 2) Area two: 'the scenic sublime' (e.g. forests, lakes, mountains, cliffs, waterfalls); 3) Area three: 'the countryside (e.g. hills, fields, woods); and 4) Area four: 'the domestic picturesque' (e.g. parks, gardens, lanes).

Second, this study examines the various literary devices delineated by the writer/composer of the selected Talaandig lyric poems to develop the themes of the environment. Third, this study offers a manual of information, a teaching guide design model, developed as an aid in teaching literature using an ecocritical analysis.

Waway Saway II is a well-known Talaandig musician and song composer who has worked so hard to keep his tribe's traditions alive and has led his people to protect the Kitanglad Rainforest, their ancestral domain. This shows the relevance of literary texts or the eco-poetic consciousness in redeeming a sustainable ecology. From an academic perspective, this means that the lyrics of the selected Talaandig lyric poems are analyzed to reflect tribal environmental consciousness- that is how the lyrics impact the environment, which also includes protecting and conserving nature so that a sustainable ecology could be saved to have a balanced life.

The Talaandigs are one of the indigenous groups in the province of Bukidnon, Mindanao Philippines who has continued to preserve and promote its indigenous customs, beliefs and practices despite the substantial influx of modernization and change. The Talaandig population is roughly estimated to be at about 100,000 people or more. The group members are found in barangays and municipalities surrounding the mountain of Kitanglad, the historical domain of the Talaandig people.”

The changes brought by globalization are significant to indigenous people because it has created problems for their traditional lands and distorted their identity. However, Datu Migketay Victorino Saway started a School for Living Tradition. It is a venue wherein the Cultural Center is located. It is the Talaandig community in Songko, Lantapan Bukidnon. In that venue, the Talaandig children can play their own musical instruments, specifically the big

Talaandig tambol, sing their own songs, paint using soil, listen to the Talaandig stories and learn the Talaandig games and dances from Inay, a Talaandig cultural master. This place serves as a haven for children; anyone is free to explore and experiment with arts, sound, and space. It is here where children shape their solid ground on the Talaandig story and self-identity.

This study, beyond delineating ecological themes developed through literary devices, also contributes toward environmental awareness using literary texts, especially of the seven tribes in Bukidnon, which is the Talaandig tribe. First, it provides students with the creative lens to understand the everyday lives of this rarely understood community. It links environmentalism with education which is a vital contribution to UNESCO's call for sustainable development, CHED curriculum guide, and DepEd Order No. 32, series of 2015 on adopting Indigenous People's Education Curriculum framework. Thus, if students are immersed in the experiences of the natural world as part of their lives, they would soon discover and study the principles guiding the functions of the natural environment.

Second, in situating the Talaandig lyric poems in the agricultural practice of the community that performs it, the study can unpack the complex relationship between the musical form and content and the natural environment in which it is enacted. With more extensive research in the future, such understanding can help identify ideas on using indigenous lyric poems to conserve

Finally, the earth's destruction and degradation is the main reason why the ecological consciousness of the people must be done by any means, especially This present study on eco-critical analysis of the selected Talaandig lyric poems, therefore, signifies the contribution the study will have on the socio-economic progress, not only in the seven tribes of Bukidnon but also the many tribal groups around the country. Students doing literature will be encouraged to think seriously about the relationship of humans to nature.

2. RESEARCH ELABORATION

This study primarily uses a qualitative research design, desktop research where the selected Talaandig lyric poems will be the central nerve of the study. There is no field work but literary analysis of the selected Talaandig lyric poems composed and sung by Waway Saway. The chosen texts examine environmental concerns in relation to their representation of the relationship between nature and humans—that way, critical concepts and issues are raised and interpreted.

3. RESULTS AND FINDINGS

The data presentation of this study is divided into three phases: 1) Ecological themes on environment delineated by the composer of the selected Talaandig lyric poem; 2) Literary devices delineated by the composer of the selected Talaandig lyric poem to develop the themes on the environment, and 3) Teaching Guide Design Model on doing an eco-criticism.

Phase 1. Ecological Themes

Lyric Poem 1 “KULAMAN”

The lyric poem entitled “Kulaman” has 14 lines and presents an ecological theme on the environment, which says that nature is man's life.

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This life is expressed in the following phrases: “*nangita kay seda dalapakan*” (trying to catch dalapakan fish); “*madaket taw batang sa nahinahanglan, hu wahig ta kabuntudan*” (there are so many people that need of that water that comes from the mountain). These phrases imply that humans depend on their source of living on the natural environment. As seen, the persona is not alone in trying to catch Dalapakan fish at Kulaman river. There are seven of them, which means that many, if not all, people from their community depend mainly on the natural environment for their living, specifically on the Kulaman river.

The ecological theme “Nature is man’s life” is supported by ecologist Sadhguru Jaggi Vasudev, who says that the environment is people’s life. This means that everything that people enjoy is treated the same as one treats his very own life.

On the other hand, the above presented ecological theme gives rise to another ecological theme which states that man has to be sensible and responsible towards nature. This theme is expressed in the following phrases: “*alan kuy baga-id mahandungan palimanan taw batang*” (*can we all have our share? Or we will wait and listen for it?*); “*hu wahig pu-un ta kabuntudan, hadi kuy sa kalibutan, daliman taw baling*” (are we going to be thirsty, when dry season comes, or we’ll just wait for it?). These phrases imply that the persona can reflect that Kulaman river’s status needs to be acted upon. And every individual should take a part in sustaining the Kulaman river and not just wait and see what is going to happen next. Also, it can be gleaned here that the persona calls for peoples’ sensibilities and responsibilities. His call is deeply rooted in the prevailing situation in his community. This is supported by Kovacic (123), who states that literature reflects the prevailing circumstance in the society where it is written and concerns itself with issues of its related contemporary disciplines. Hence, the persona’s reflection is a result of what he feels about the prevailing situation of the Kulaman river.

Finally, another ecological theme delineated in the lyric poem entitled “Kulaman” is that human activities significantly impact the environment. This theme is supported with the phrases: “*nangita kay seda dalapakan, huda day naaha ta namadahan, agka-amin un sa wahig ta kalasan, tapara ku naan hu kalambuan*” (trying to catch dalampakan fish, we couldn’t fish because the river got dry, the waters at the forest are almost consumed, they said it is for development). Based on the phrases taken from the lyric poem, it can be implied that the Kulaman river gets dry because of humans’ development. This further implies that human activities referring to development like industrial operations such as quarrying, processing, etc., and constructions like dams, roads and bridges, etc., result in an unsustainable environment. This means that peoples’ developmental activities degrade the environment. Hence environmental problems and their related issues occur. Coupe (705) supports this ecological theme, who considers literature as the relationship between human and nonhuman life. According to him, literary texts theorize about the place of literature against environmental destruction.

Thus, this literary critique on ecological themes is supported by literature’s concept of the interconnectivity between people and the environment. Also, this literary critique illustrates the role of literature against environmental destruction.

Lyric Poem 2 “GABI SU INAY”

The ecological theme of environment delineated by the composer in his second song entitled

“Gabi Su Inay” is that people’s sustainability depends on nature.

This dependency on sustainability is expressed in the following lines:

“Duma ki Inay Diya kay ta buntud Awit kuy ambung Taguan kaw Taru” (Let’s go together, mother To the mountain Let’s bring rattan basket For Taru);

“Duma ki Inay Diya kuy ta buntud Awit kuy ambung Taguan taw kamute” (Let’s go together, mother To the mountain Let’s bring rattan basket For Camote).

“Lauyun taw Inay Kabilin ki Inay In pamula ha kape Amin kin gid bunga Ganuun sa hinog” (Let us visit mother Our late father’s farm The coffee he had planted Had here any berries Let us collect the ripe ones)

From the above lines, it can be gleaned that people before were dependent on their outdoor environment, specifically the countryside, where they could get their basic needs. The taru, the camote and the coffee are for their physical well-being. They need food to sustain their physical well-being for them to live.

Moreover, the following lines presented below also indicate that people before depend on their environment for their emotional, psychological and even intellectual needs. “Hinaay da daan Pinaka bulung bulung Su duun pa si apo Natungkay maragway Kag tima ta buntud Natungkay malinawun Minagi panahun di kag kalipakan”

(Oh, so lonesome The time Of Apo (grandfather) Was so beautiful Living in the mountain Was peaceful
The memories of the past I couldn’t forget)

Based on the presented lines, the composer indirectly tells that the scenic sublime, like mountains, stimulates pleasure in people. In other words, the outdoor environment promotes stability of emotions as it

fosters a sense of well-being and a positive outlook on life. Also, it can be implied from the above lines that the environment where the composer lives brought many positive effects on him. His experiences, like the vegetation of his Apo and the mountains, provide him and the people in his community with positive emotional and psychological effects. In short, natural views and landscape sceneries reduce stresses on people. And if people’s life is stress free, when they get closer to nature, they would be eased from pressure and change their moods and feelings, which results in a higher quality of life. This is supported by Ulrich and Parson (1999:95), stating that nature is the best place in which the human psyche can feel the best, resulting in better recognition of themselves. Thus, individuals who are more connected to outdoor environment have a significant advantage over those who are less or not connected. Furthermore, another ecological theme on environment delineated by the composer in his second song entitled “Gabi Su Inay” is the relationship between people and nature weakening. The following lines support this ecological theme:

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“Iman ha timpu Amin-un kabalhinan Malig-ut abug ka Alana abangan Yan mag agpasun Sa igpanihapun Amana hu daun Pagka puduk pukuk gid un”.

(This time there are so many changes narrow lands have been rented because we are rushing For dinner but now no more we couldn't just blink our eyes.)

Based on the presented lines above, it can be seen that there is a change in man's relationship with nature. It can be implied that behind this change in modern life. Also, the composer is suggesting that people view that urbanization and industry would offer them an easier life. However, they could not notice that it affects their connection to nature, making it weaker. For instance, when the composer states that “we are rushing for dinner” (that is why lands have been rented). This presents an implication that people's weaker relationship with their land again. They value their land less. Tilling the land for them seems to delay their meal compared to renting it. Their agricultural lands have been rented and may also have been converted for other land uses. However, the action done by the people could be viewed as unintentional. This means that they could not see the negative effects of having their lands rented because even the composer's emotion is affected by the said act. This line supports this:

Oh, so lonesome T he time
Of Apo (grandfather)

Was so beautiful

Living in the mountain

Lyric Poem 3 “TULAY”

The ecological themes of environment delineated by the composer of the selected Talaandig lyric poem entitled “Tulay” is that the connection to the environment needs to be restored. The ecological theme implies that concerns increase when people become more detached from the environment. The lines below support this.

Nasunog na ang tulay

Na tanging nag uugnay

Ng kahapun at ngayun
Wala ng babalikan

Mga bata'y nahirapan

Upang pag aralan ang mga buhing bayani

(The bridge that
connects

the past and future
were burned

the youths are finding it
hard to learn the living
heroes)

It can be gleaned that the lines above describe the interconnection of people and the environment. However, the composer claims that problems and concerns increase because the bridge that connects people from their past and as well as to their future was already burned. This problem affects the youth explicitly, as they find it difficult to retrieve their history because the connection is lost. Therefore, the concerns and problems present in the lines will only be resolved if the relationship between people and the environment is restored. To restore is to resurrect a particular state. This could be a reference site or historical information to provide a model. For a reference site, for example, living heroes, it must be similar to the pre-disturbed state of the place to be restored. This is supported by Green (1998:1), who claims that to do an ecological restoration is to return the damaged environment to a structurally and functionally similar condition to its pre-disturbed state.

Lyric Poem # 4 “INAY BILUN”

Lines 1-9 of the lyric poem entitled “Inay Bilun” present an ecological theme on the environment, stating that man’s feelings towards the environment depend on personal experiences. Man’s feelings are expressed in the lines “*lulan ki hu ato bus, ta banuwa hag bantugan, di ka magpahilaun, ta bangun kag dalaegen*” (let us take a bus, to a famous place, and there we live, to a peaceful place). These lines imply that the composer had a deep and intimate experience with his environment. When he convinces his mother to leave their present place to find a famous and peaceful place for them to live, it signifies that the composer has a strong connection with nature. Thus, this connection becomes one of the factors why he wants to leave his present place. Also, it can be gleaned that the composer is not satisfied with his current place.

Further analysis of the composer’s feelings toward his environment would lead one to think that as the positive feelings towards the environment are deeply rooted, an individual’s ecological literacy increases. This means that a person’s confidence in where to live will also be improved. This concept would then imply the delineated environmental theme. Hence, it directs the readers to the deep engagement of the composer with his environment. In other words, the environment may have a personal meaning to each individual. Most likely, this personal construct meaning would result in how motivated a person is to care for his environment.

Lyric Poem #5 IITSA, TAMOKA, YATAKI, TOMBI

Lines 1-14 of the lyric poem entitled “Iitsa Tamuka Yataki Tombi” present an ecological theme on the environment, which states that understanding how people are connected with nature is essential in dealing with the environment.

This connectedness of man with nature is expressed in the lines say:

Ang gubat ay paaralan

Tinuring din na simbahan

Lihim na parmasya

Palengke ng katutubo

Sandigan sa pagbarog

The lines above present an understanding that people are connected with the environment in all aspects of life. As seen, the composer states that the forests are people's schools, churches, pharmacies and markets. The composer even mentions that forests are people's foundation to stand. This implies that understanding how each of the functions of the aspect to an individual affects their life choices.

Phase 2. On Literary Devices used to develop the themes on environment

On the lyric poem entitled “Kulaman”

The literary device the composer delineates to develop the theme of environment in the lyric poem entitled “Kulaman” is a metaphor. This literary device, metaphor, is foregrounded on the three themes delineated in the lyric poem “Kulaman”. For instance, the theme that man has to be sensible and responsible towards nature is being developed on the metaphorical lines: *“The waters at the forest are almost consumed (they said) it is for development”*. It can be gleaned that the composer presents almost consumed water in the forest. Metaphorically, *almost consumed waters* are the source domain, and this is more concrete compared *development* which is the target domain,, and this is more abstract. Hence, almost consumed waters typically serve as the source domain for a more abstract target, as t So, as the composer presents the causation for the drying up of the river, hence, the ecological theme is developed as Lakoff and Johnson mention that the concept of metaphor involves physical domains as the source and more abstract domains as targets.

On the lyric poem entitled “Gabi Su Inay”

In delineating the ecological themes of the second lyric poem entitled “Gabi Su Inay”, the composer employs the literary device known as symbol. Such symbols are rattan basket and land.

The first symbol that the composer employs to develop ecological themes is the rattan basket. Generally, the rattan basket symbolizes indigenous people's patience and skills. Hence, making the rattan basket requires no tools or special tools but a lot of patience and skills. Basket weaving is a traditional art of indigenous people. Also, based on these lines: Duma ki Inay

Diya kay ta buntud

Awit kuy ambung

Taguan kaw Taru

Duma ki Inay

Diya kuy ta buntud

Awit kuy ambung

Taguan taw kamute

It can be implied that the composer is telling that this traditional art embodies the tradition in their community. As seen, the composer and his mother use the rattan basket for their daily living. Rattan baskets are essential for gathering, carrying, and storing things. As presented, they used it to gather taro, camote, and coffee. For a meaningful connection with the rattan basket in developing the ecological theme of environment, the readers may recognize that this image is symbolic as it shows how people depend on their outdoor environment in everything. The rattan is from nature; people use their skills to weave it into a basket and use that basket to ease their daily living. So, the rattan basket is viewed in this study as symbolic. As what Glotfelty (19) explains that people's culture is connected to their physical world.

Moreover, the composer also used the land as a symbol to delineate an ecological theme. The first three stanzas of the lyric poem entitled "Gabi Su Inay" presents how the land brought unity to the people, aside from their source of living. They enjoy a simple life prior to renting their lands. However, in the last stanza, the composer tells that the narrow lands have been rented, and everything changes.

Iman ha timpu

Amin-un kabalhinan

Malig-ut abug ka Alana
abangan

Yan mag agpasun

Sa igpanihapun

Amana hu daun

Pagka puduk pukuk gid un

(This time

There are so many changes

Narrow lands

Have been rented

Because we are rushing

For dinner

But now, no more

We couldn't just blink our eyes.)

Symbolically, having the taru, camote and coffee planted on their land represents the pleasure the composer and his mother had with the land. But then again, everything changes when their narrow land is rented, including the composer's change of emotions. The symbol land represents the feelings of the composer. This feeling is presented in the stanza mentioned above.

On the lyric poem entitled "Tulay."

In delineating the ecological themes of the third lyric poem entitled "Tulay", the composer employs the literary device known as symbol. Such a symbol is the burned bridge. This burned bridge represents the concept of the calling for the restoration of the people's connection to their environment. It is because there is a drastic change in people's faces today due to the growing environmental challenges.

Based on the lines of the lyric poem entitled "Tulay", it can be seen that the traditional Talaandig people are strongly tied with the land. One can also sense that the composer profoundly connects to the ground. However, according to him, the bridge was burned. So, the young generation finds it hard to remember who they are and how they would fit into their environment. As mentioned, youths find it hard to remember living heroes. In other words, many people today change from being hunters and gatherers of agricultural crops to being a pensioner.

On the lyric poem entitled "Inay Bilun"

The literary device the composer delineates to develop the environment theme in the lyric poem entitled "Inay Bilun" is a symbol. This literary device of the 'Bus' symbol demonstrates that one's feelings could transport a person to where his entire existence would be satisfied. The composer's present environment can be understood as opposed to his feelings. So, the presence of the bus as a symbol bears the concept of the composer's desire to experience his ultimate experience in his environment again. The composer's lines "*ha banuwa hag bantugan, di ka magpahilaun, ta bangun kag dalaegen*" (to a famous place and there we live to a peaceful place). He also hints that there is this unsatisfied feeling of him with his present environment, the reason he desires to look for a famous and peaceful place. This argument coincides with what Mlondo (1994:113) claims, stating that "the poet's appropriate use of imagery enables him to convey and communicate the meaning of his poem to his readers."

On the lyric poem entitled "Iitsa Tamoka Yataki Tombi"

The literary device delineated by the composer to develop the environment theme in the lyric poem entitled "Iitsa Tamoka Yataki Tombi" is metaphor and symbol. These two literary devices are manifested throughout the 14 lines of the lyrical poem.

First on metaphor. The composer describes the connection of people with his environment using metaphor. The lines provide the description.

Ang gubat ay paaralan

Tinuring din na simbahan

Lihim na parmasya

Palengke ng katutubo

As seen, the composer directly compares the environment, specifically the forests, to a school. Forests are great teachers in many ways. The composer sees forests as an example of what is meant to be alive or live. This implies that the forests' topography offers natural obstacles individuals have to cope with. In fact, almost everyone views the environment as a natural playground. However, unnoticed learning takes place. Similarly, children are taught to cope with the various tests in written, oral, performance-based or even play games to determine their understanding.

This direct comparison using a literary device metaphor is supported by Gibson (1979), claiming that the way to understand the function of one's environment to an individual is to perceive the functions of the landscape and use them. In other words, people need to consider what the forest offers to determine its functions and significance. For instance, if a tree in the forest has branches neither too big nor too small, that tree offers a climbing-on, meaning people can climb on it. Also, the bushes and shrubs allow one to hide and seek or even find shelters. The grasses are for lying and running. Thus, the environment affords learning opportunities. Also, the bottom line of performance-based learning is to let the learners experience the natural or real environment, for it is believed to offer positive effects to learners. With this, the use of a literary device metaphor amplifies the ecological theme delineated in the lyric poem.

Also, the composer compares the forests to a church. According to the composer himself, forests for the Talaandig tribe is a sacred places. They believe that forests are the home of the spirits of their ancestors. It ties them to their past. They also believe that the trees in the forests are their direct bond to the supreme being above. Thus, the comparison made by the composer between forests and church is rooted in the belief mentioned above. This is supported by Calame-Griaule (1969), who says that forest trees are considered the linkage between the earth and the sky. Also, Vergiat (1969) notes that when someone dies, their spirit goes to reside in their personal "birthright" tree.

Another direct comparison is made to the forests as being a secret pharmacy. Many indigenous people are healers as known; these indigenous people/healers discovered medicinal plants by themselves. And this is supported by Turner (1990:1), stating that many medicinal products were first tested by indigenous forest people.

Forests provide various products, and it includes medicine. It is even known that in forests, tangible and intangible products are in there and for that, forests feature almost every aspect of people's culture, be it in language, history, art, religion, medicine, politics, and even social structure itself. Hence, when the composer uses metaphor to directly compare forests to a pharmacy, this implies that his experiences with nature or specifically with the forests are indeed profound that even their medicines and healing rely on it.

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This is connected with what Turner (1990:1) mentions: forests have supported people and their livestock and have been a source of numerous medicinal plants. Many of the medicinal drugs out on the market are from the forests.

Moreover, using a literary device metaphor, forests are directly compared to a market. The majority of people in the world make their living out of their environment, and this reality is rooted from the very beginning of life. According to the composer, forests are the market of indigenous people. Traditionally, Talaandig tribe or even the six other indigenous tribes of Bukidnon obtain their food from the forests or their environment. This implies that foods in the forests are readily available by season. These include fishes, frogs, bamboo shoots, plants, tree leaves, insects, wild meat, mushrooms, and many more. Today, these are also available in the commercial market, but before they were abundantly available in the environment, they were not sold.

Lastly, the composer also directly compares the forest to a foundation to stand (*sandigan sa pagbarog*). This implies that the presence of the forests in the lives of many indigenous people, specifically the Talaandig tribe to which the composer belongs, increases their flexibility to problems, calamities, shocks and stresses. The forests afford them the flexibility in life. Hence, people have direct benefits from the forests. These include food security and even their well-being. Having demonstrated that people can survive because of having their basic needs at hand, which are available in the forests, the composer can claim that forests are indeed comparable to the foundations to stand. Forests are the foundation of all development and transformation people want. Thus, anyone who aims to progress oneself should display a strong understanding of his/her connection to nature. That is to have a better experience that people are placed to where they are today because of his environment.

To sum, the first song entitled "*Kulaman*" has three interconnecting ecological themes. The second song, entitled "*Gabi Su Inay*", has one environmental theme. The third song, entitled "*Tulay*", has two ecological themes. The fourth song entitled "*Inay Bilun*" has one ecological theme, and the fifth and the last song entitled "*Iitsa Tamoka Yataki Tombi*" has one ecological theme. Moreover, for the literary devices used shows that out of five literary poems there are three of which the composer use symbol to develop the ecological themes. These lyric poems are #2, #3, and #4, while lyric poems number 1 and 5, the composer use metaphor to develop the ecological themes.

Therefore, the use of a literary device known as imagery, the general term that refers to simile, personification, metaphor, and symbol, has affirmed that the environment is intricately connected to people. Having this study, the perception of finding the balance between people and their environment is also being explored.

Phase 3 The Teaching Guide Design Model on Eco-Criticism

At present, people and environment are confronted with many circumstances, somehow putting them at the margin. There is a continuous rise of an environmental crisis, which is usually the effect of people's actions. Hence, when environmental crises are being elaborated on in a literary text, it signals a possibility in its future.

This eco-criticism teaching guide also hopes to bring about an ecological literacy among the students who, in the process, are, hope to become eco-conscious, thereby taking good care of Mother Nature. In addition, this teaching guide aims to develop among students the competencies outlined in UNESCO 2017 on sustainability. These key competencies are as follows:

1. Systems thinking competency (to recognize and understand relationship systems between people and nature)
2. Anticipatory competency (the ability to create and evaluate visions for the future (visions of the environment in the future).
3. Normative competency (ability to reflect one's norms and values, especially towards the environment)
4. Strategic competency (ability to develop and implement innovative actions)
5. Collaboration competency (ability to learn, work and relate respectfully to others)
6. Critical thinking competency (ability to question norms, practices and opinions)
7. Self-awareness competency (ability to reflect on one's role in the local and global communities)
8. Integrated Problem Solving Competency (ability to apply different problem solving frameworks to environmental sustainability problems)

Finally, this teaching guide is also grounded on the Art Appreciation subject, one of the General Education

Courses at the tertiary level, this three-unit course develops students' ability to appreciate, analyze and critique works of art. This course equips students with a broad knowledge of the practical, historical, philosophical, and social relevance of the arts, including literature, to hone students' ability to articulate their understanding of the literature and the arts. The course also develops students' competency in researching and critiquing.

The author hopes that this eco criticism teaching guide will be a starting point for enhancing the teacher and student's exploration of an environmentally oriented art appreciation and even literary texts analysis.

4. TEACHING GUIDE OVERVIEW

This teaching guide is designed to extend the use of the lyrical poems of Waway Saway II. The activities in this guide look at the lyrical poem, specifically the lyrical poem entitled "*Itisa Tamoka Yataki Tombi*" from the inside out. The activities in this guide are sequenced from least to the most complex. However, users of this teaching guide are encouraged to jump in and shape the lessons to their ends.

Each activity begins with a brief rationale and a list of materials. The eco critique exercises in this guide are from various resources— literary texts and video clips—and invite students to use talk, sketching brief bursts of writing, and other low-stress response strategies. Also, this teaching guide follows the ADDIE model of designing instructional material.

Instructional procedures are written in narrative form, similar to how the teacher instructs the students in the classroom. Multiple activities are presented but not necessary to do all of them. Activities are grouped with activity headings because they somehow address related skills. This teaching guide also includes handouts to accompany the activities.

Finally, I have included a phase, "Field Notes," with suggestions for moving students into the school-without-walls, the natural world.

5. CONCLUSION

This study concludes that Waway Saway II's selected Talaandig lyric poems delineate ecological themes on the environment. These ecological themes are developed using literary devices such as metaphor and symbols for a deeper understanding of the lyric poems. To sum up, environmental problems have caught the attention of the composer. As environmental concerns are made apparent in his lyrical poems, his literary compositions can be an avenue to develop environmental problem-solving strategies and critical thinking skills and competencies as a response to the call for a sustainable environment stated by the UNESCO 2017, which is on sustainability.

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