



Manobo, Bagobo, and Mansaka Indigenous Cosmology: Rediscovering Culture through Dramatist Pentad Structures of Folk Heroes

Angelo Lenard E. Yu^{1*}  and Joanna Z. De Catalina² 

¹University of Southeastern
Philippines, Davao City

²Graduate School of Arts and
Sciences, University of San Jose-
Recoletos, Cebu City, Philippines

*Correspondence:
angelolenard.yu@usep.edu.ph

Abstract

This study investigates the culture of Manobo, Bagobo, and Mansaka Indigenous Peoples in Mindanao. It utilizes the qualitative-descriptive method to describe culture based on the practices of folk heroes in the collected oral narratives. Furthermore, the study uses the dramatist pentad theory of Kenneth Burke, including act, scene, agent, agency, and purpose, to produce cultural interpretations. Hence, the study reveals the culture mirrored in the oral narratives such as: (1) Manobo, pangayaw (hunting of enemies) and transcendental belief in Tubaran (magical instrument); (2) Bagobo, hunting of wild chickens and encountering Busaw (evil spirits); and, (3) Mansaka, courtship and marriage to a mythical creature and hunting of birds. This research facilitates critical discourses on culture through oral narratives. It may foster a sense of place and cultural identity among academic scholars to rediscover the epistemological and ontological knowledge of Indigenous Peoples in Mindanao.

Keywords

indigenous people, folk heroes, pentadic structures, Mindanao, Philippines

INTRODUCTION

Folk heroes in oral narratives are bearers of Indigenous culture that transgress from one generation to another generation through storytelling. Indigenous people worldwide believe oral narratives are truthful accounts of ancient events (Attebery, 2014). Indigenous Peoples believe a strong hero will always come out from nowhere to save them against metaphysical beings like specters, souls, apparitions, and other wicked creatures from the underworld (Alsford, 2006). Lowrey (2009) states that ideals of every tradition have been formed through the social stipulations of the time, and therefore, extraordinary attributes of a folk hero became valuable to the Indigenous Peoples. Hence, unpacking culture through the lens of folk heroes is a mode to deeply understand the Indigenous ways of knowing.

In a nutshell, Alsford (2006) further explains that folk heroes possess transcendental abilities; they have power and skills that are based on their potential to transpire the mundane world and bring forth the salvific abilities to preserve the Indigenous community. Folk heroes venture from the ordinary world into a vicinity of supernatural wonder to encounter terrific forces and eventually have a decisive victory over them. The folk heroes return from the mysterious adventure with the strength to bestow boons on

their fellow man. Since then, folk heroes have dedicated their strength and power to preserve culture and secure peace in an Indigenous community; they provide valuable lessons to today's generation as they are continuously retold to the young Indigenous People of today (Guzmán, 2020).

In the Philippines, the threat is indisputable that the oral narratives and the folk heroes within them will soon vanish as the new generation of Indigenous Peoples succumb to modernization (Davis, 2021). As stated by Aleria (2020), the marginalized Indigenous Peoples are threatened by globalization and modernization as it may eradicate their oral narratives in the future. Hence, the scarceness of reading materials in Philippine folk literature hinders young scholars from appreciating the culture of Indigenous Peoples (Trocio et al., 2023). Hence, to help preserve, sustain, and develop oral literature, the dramatist pentad theory of Kenneth Burke interprets the cultural patterns of the folk hero's motivation and action in oral literature (Gulamhussein, 2015). As Borchers (2005) explained, this form of analysis helps unfold deeper cultural understanding through the motivation and actions of folk heroes.

Furthermore, Duncan (2017) elucidates that folk heroes' cultural actions can be viewed in the principle of social order, such as act, scene, agent, agency, and purpose comprehensible to all social classes and conditions of man. In Philippine studies, Lluisma (2011) deciphered Tausug Parang Sabil's rhetoric to mirror history, culture, and structure. Cayamanda (2000) revealed discourses on Bangsamoro peace and development in Mindanao through pentad structures.

Published research on Indigenous literature in Mindanao sheds light on the rich cultural tapestry in the archipelago. Wrigglesworth (2007) unveils the function of Manobo indigenous folk stories to revitalize culture and identity. Bajo (2004) highlights the Manobo people's social, economic, political, and religious cultural values reflected in their folk literature. Aleria (2020) elucidated the utmost connection between structure and culture in Bagobo folk narratives. Gurumurthy (2003) uncovered Hindu elements in the oral literature of the Bagobo people from a syncretic perspective. Magaña (1975) unraveled the different forms of Mansaka oral lore to contribute to the literary taxonomy of indigenous literature. Fuentes (1980) unfolded a sociocultural understanding of Mansaka folk literature in accordance with their everyday life.

Manobo people have inhabited different areas of Mindanao; this Indigenous People are the largest ethnolinguistic group that occupies a wider territorial domain than any Indigenous Communities in the Philippines. The name Manobo (river people) was coined after Mansuba from the word man (people) and suba (river). Across the archipelago, they are clustered accordingly, as their culture and dialects vary due to geographical locations. Manobo people's lifestyle is primarily agricultural, relying on rice harvest, root crops, and vegetables planted in their ancestral domain (Dapar et al., 2020). On the other hand, Gascon (2011) elucidated that the Bagobo people are the Mindanaoans with Proto-Malayan features; they possess an organized social structure that enables them to concur with the political hegemony in today's generation while preserving, developing, and sustaining their tradition, customs, beliefs, and values. Most of the Bagobo people live in Davao del Sur; however, there are three variants of the Bagobo Indigenous People, and they are the Tagabawa, Guiangan, and Obo, who flourish on the slopes of Mount Apo (Quizon, 2007).

Furthermore, the Mansaka people thrive in different places in Davao de Oro. Mansaka came from the word man, meaning first, and saka (to climb). The Mansaka Indigenous farmlands cut across several rivers and creeks through Tagugpo mountain ranges. The Mansaka people transfer from place to place to set their farming and fishing grounds, establish landmarks, and show other ethnic groups that they have existed in Southern Mindanao since immemorial (Masinaring, 2011). In the early 1890s, an ethnographic map created by Ferdinand Blumentritt underscored Manobo and Bagobo as primary Indigenous Peoples in Mindanao (Ariffin, 2021). In 2024, the National Commission on Indigenous Peoples (NCIP) in the Philippines highlighted that Manobo, Bagobo, and Mansaka are ethnolinguistic people who consistently thrived in their

ancestral domain on the island of Mindanao (Espiritu, 2022). Thus, Tiu (2005) argues that Manobo, Bagobo, and Mansaka Indigenous Peoples belong to the three prominent ethnic families in Southern Mindanao.

Thus, this study aims to interpret the action and motivation of folk heroes using the dramatist pentad structures (act, agent, agency, scene, and purpose) to unveil the underlying culture of Manobo, Bagobo, and Mansaka in the oral narratives. The researcher wants to highlight the importance of folk heroes as bearers of culture transferred orally from one civilization to another through oral tradition. Therefore, to advance the plethora of knowledge in Indigenous cosmology, the researchers decipher indigeneity and indigenism through understanding the epistemological and ontological pursuits of folk heroes in oral literature. It is a way to help the Indigenous Peoples in their quest for self-determination and self-autonomy. Hence, this study serves as an archive to enrich the collection of Mindanao studies in the Philippines.

Theoretical Framework

The analysis of folk heroes is based on rhetorical dramatism to further understand the cultural realities in the oral narratives; it is a technique to comprehend human motivation and actions that depict humans (Bobbitt, 2004). To do this, the dramatist pentad structures (act, scene, agent, agency, and purpose) serve as analytical tools to unveil the manifestations of culture in oral literature. Borchers (2005) stated that the act demonstrates what happens or takes place in the folk legends, the scene showcases the context or background of the cultural heroes' actions, the agent is the cultural hero who performs the act, the agency is the means through which cultural action takes place, and the purpose is to explain why cultural action happens. The use of pentadic elements helps reveal the rhetorical motives of the folk heroes. In addition, looking at the relationship of the scene and act ratio in the folk legends provides hints for creating cultural meanings (Stewart, 1990). However, the ratio analysis would denote the dominance of one element against the other. The scene and act ratio have a closer relationship because the act will serve as the stem of every scene. The goal of this process is to know how the narrative process attained the rhetorical purpose of the text.

METHODS

The researchers utilized the qualitative-descriptive method as the research design of this study. It subjectively answered the questions of who, what, where, when, why, and how in an academic inquiry posted by the researchers (Kim et al., 2017). Furthermore, it applied the Dramatist Pentad theory of Kenneth Burke, an American rhetorical critic, to analyze the folk legends of Mansaka, Bagobo, and Manobo indigenous groups in Southern Mindanao. The analysis underpinning was Burke's pentadic elements such as act, scene, agent, agency, purpose, and scene-act ratio interpretation. Upon the National Commission for Indigenous People (NCIP) approval, fieldwork was conducted in Sta. Cruz, Davao del Sur (June 4-7, 2020), Talaingod, Davao del Norte (June 24-26, 2020) and Pantukan, Davao de Oro (July 13-15, 2020). Following the process of Trocio et al. (2023), the researchers employed Key Informant Interviews (KII) and Focus Group Discussion (FGD) to collect and translate the folk legends titled "The Legend of Tulalang," "The Legend of Toglay" and "The Legend of Kimod." A total of 12 participants aged 60-70 were invited to share their traditional knowledge of Mansaka, Bagobo, and Manobo culture and folk legends. The six male participants consisted of three elders and three Datu (Chieftains); the six female participants included three Balyan (Priestess) and three Bai (Princess). During the interview, the value of the guide questionnaire was appreciated because of the smooth flow of the conversation. The video recorder also played a vital role in the transcription process. In the end, data validation by the participants was accomplished to ensure the authenticity of the primary data.

Ethics Statement

The researchers applied three ethical guidelines in this study. Respect for people was the first principle, and it was essential since the researcher was going into a new place with a different culture, where there could be information that people desired to keep private. Honoring informants was another morally correct decision to take into account, according to [Bogdan and Belken \(2003\)](#). Hence, the researchers gave worthy recognition to Indigenous leaders who held positions of authority in their culture. The second factor was beneficence, which could obligate the researchers to act morally and legally when interacting with his Indigenous participants; this encouraged appropriate behavior when interacting with the Indigenous Peoples, as their way of life differs significantly from the researchers, who were in charge of witnessing their Indigenous culture in an exemplary way. The researchers made the participants aware that the purpose of the study was to help them. By highlighting these advantages to them, the researchers were able to win their full participation and ensure the success of the research. As stated in [Shore \(2006\)](#), beneficence was utilized as an ethical concept to make the respondents feel at ease and free from anxiety; thus, the researchers followed it religiously to "maximize possible benefits and minimize possible harms." According to [Agaton \(2022\)](#), the researcher needs to ensure that the culture of Indigenous Peoples will not be harmed by how the study is being conducted. As a result, it was imperative to pay due respect to the qualifications of the Indigenous peoples who participated in the research; this included requesting permission from the National Culture for Indigenous People, the University President, the Graduate School Dean, Elders, Datus, Balyans, and other credible participants, as well as obtaining their assurances that there will be no restrictions to the Indigenous participants during the study. Therefore, the study only included Indigenous participants who gave complete consent ([Crisol & Oledan, 2022](#)). Justice is the last ethical principle followed in this study. This approach allowed for some latitude in weighing the advantages above the hazards. Because of this, it was the responsibility of the researchers to reassure the participants during the study's ongoing growth, instilling in them the belief that the study's findings would be advantageous to both the greater good and themselves.

RESULTS AND DISCUSSION

This section presents the culture of the Manobo, Bagobo, and Mansaka ethnic groups of southern Mindanao based on the pentadic elements (act, scene, agent, agency, and purpose) and scene-act ratio analysis of Kenneth Burke.

Hunting of enemy and transcendental belief on Tubaran (magical instrument)

In The Legend of Tulalang of the Manobo people, the folk hero Tulalang prays on a tubaran (a magical instrument) to hunt the enemy. It is the act of faithfulness in Magbabaya (the Creator), who is the promulgator of this powerful object, to give whoever holds it some assistance and warning every time they encounter life problems ([Certa-Narcida, 2021](#)). In the legend, when the folk hero Tulalang does not know how to defeat the enemy, he prays and consults the tubaran to know the villain's weakness. Hence, it connects him with the divinity, who gives him the idea of conquering the adversary. It is apparent in the descriptive passages below:

When Tulalang prays over tubaran, it shows something like a magical mirror. So he consulted his tubaran and learned that the power of Kalamkalam came from the Palawan bird. Kalamkalam hid his power in the heart of the bird ([Tiu, 2005](#)).

The scene is viewed from a pagan perspective. It reveals that the folk hero Tulalang bears the utmost respect for Magbabaya and other divinities who live in the forest. He wants to save them from the

enemy's evil intentions in their place. Thus, the folk hero Tulalang possesses faithfulness toward their gods and goddesses (Gatmaytan, 2004). Hence, he immediately felt the devastation of his place after seeing Kalamkalam (the villain) flattening the land from the seashore. It leads him to revolt and hunt the enemy. It is present in the narrative passages below:

Moreover, Tulalang was worried that if the mountains were all leveled, the spirits would have no dayuwan anymore, a place that is forbidden, a place where there are busaws, a place that cannot be approached, like the balete tree. Nobody seeks shade in the balete tree. If there is no dayuwan anymore, the owners of the trees will have no place to live anymore, and the owners of the rivers, like almongkat and gamaw-gamaw. That is why Tulalang sought to prevent Kalamkalam from leveling the entire Mindanao (Tiu, 2005).

The folk hero Tulalang is the agent of the oral narrative. He is a great warrior and a notable bagani (tribal warrior) of the Manobo ethnic community (Felix, 2004). He conquers every enemy who plans to devastate their lands in Mindanao. Magbabaya blesses him because of his devotion to the divinities. The folk hero, Tulalang, is willing to risk his own life to secure the welfare of the Manobo people. He is so lenient in finding ways to hunt the enemy. Tulalang is also recognized for his ritualistic actions before doing anything for his people. It is manifest in the passages below:

Tulalang is a Manobo hero who lived in Mindanao. He came from Langilang. He was also coined as one of the greatest bagani. No man from any place who would come to conquer could defeat his prowess (Tiu, 2005).

The tubaran is a magical instrument the folk hero Tulalang uses to hunt the enemy who destroys their land. He uses this object as an agency to discover that Kalamkalam's defeat will happen upon killing the bird that protects his vital part. This divine tool is vested in the folk hero Tulalang's hands by Magbabaya (the Creator) because of his worthiness for power. It is indeed an effective weapon to overcome enemies. It is apparent from the descriptive-narrative passages below:

Then, Tulalang learned the source of Kalamkalam's power. Tulalang learned about it through his magical tubaran. The tubaran is a rattan basket the size of a drinking glass (Tiu, 2005).

The primary purpose of the folk hero Tulalang is to hunt his enemy Kalamkalam, who flattens the land from the seashore. The devastation brought by Kalamkalam to the sacred habitat of some divinities triggered the cultural hero to fight back. With these happenings, Tulalang struggles with how to overthrow the enemy and become victorious; hence, the magical agent leads him to a solution on how to neutralize the extraordinary power of the enemy. Thus, it is evident from the conclusive and convincing passages below:

Before killing Kalamkalam, Tulalang prayed over the mairub (sword) and tabalo (spear) so they would penetrate Kalamkalam's body. Kalamkalam was bent over when Tulalang struck, hitting Kalamkalam's back. Tulalang also speared him, hitting his other shoulder. Tulalang threw the saldawan on Kalakalam's back, turning him into stone. The marks of the stone and the spear on Kalamkalam's back could be seen in Kalapat River in Lambid. Kalamkalam had a dog, and it became a golden horse when Tulalang ascended to heaven (Tiu, 2005).

The scene affects the characters' actions (Burke, 1969). The scene projects a perennial part in the action of the folk hero Tulalang when he prays for the help of divinities using a tubaran (magical instrument) to hunt the enemy. The religious beliefs of the Manobo revolve around the concept of many

unseen spirits interfering in the lives of humans. They believe these spirits can intrude on human activities to accomplish their desires. The spirits are believed to have human characteristics. They are both good and evil, which evokes both anger and pleasure. While the religious practices of the Manobo vary slightly, there is at least one common thread linking them. Each culture believes in one "great spirit." This "great spirit" is usually in the form of the Creator's figure. As the various Manobo groups separate their religious beliefs from those of others, they are also influenced by Christianity. However, the Manobo incorporate these new practices into their belief system rather than abandoning their practices and converting to new religions.

The initiation of rituals involves separating neophytes (initiates) from everyday social life and forcing them to pass through a liminal state where the boundary of the human social world seems to blur. Ritual communication is established between humans and non-human beings, such as spirits, divinities, the spiritual owners of natural species, and subjectivities that inhabit animal bodies and plants, all endowed with different capacities (Masendo, 2015). The cultural action of praying on the tubaran to ask for help from the divinities to hunt the enemy impacts the religious contextualization of the narrative. It is an extensive knowledge of why the cultural hero pursues the action. It reveals that the cultural hero has the utmost devoutness and piety for the mystical beings living in the land and heaven. He is held accountable for this action because he aims to guard the land against enemies. In the case of Tulalang, he hunted the enemy to save the habitat of the spirits in the forest.

In the scene-act ratio analysis, praying to the tubaran to ask for help from the divinities promulgates from the religious context that mirrors the cultural hero's eternal dedication and lasting faith in supernatural beings in heaven and earth. Undoubtedly, the scene is the stimulus behind the activities that revolve around the faithful act of the cultural hero. Therefore, the religious expression caters to the traditional norm of the Manobo people. Hence, this oral story functions rhetorically as a testament to the Manobo tribe's concept of believing in the existence of divine beings. In an overview, the Manobo tribe's consciousness sustains a strong sense of liberation and principle with their mystical creatures that live in heaven and earth.

Hunting of wild chickens and an encounter with the Busaw (evil spirits)

In The Legend of Toglay of the Bagobo people, the folk hero Toglay goes out to hunt wild chickens as he encounters the Busaw (wild spirits) in the forest. Hunting and being hunted is a natural life cycle for the Bagobo people (Regala, 2023). They mainly depend on what nature can give them at every possible moment. This is why they greatly respect the animals and supernatural beings in the forest. Hence, the tribal people living in southern Mindanao are enormously close to their environment. In the legend, Toglay comes out of his house to hunt a wild chicken for food; he is even confident enough to sleep overnight in the forest to have a good catch. It is apparent in the line, "One day, he went outside to catch a chicken and slept in the woods all night." This only shows that the cultural hero is reliant on and confident that the flora and fauna in his area help him endure life's challenges.

The scene is mirrored in the agricultural system and practices of the Bagobo people. The folk hero Toglay lost his way in the rice field of the Busaw (evil spirits) as he found wild chickens for food. It only shows that the Bagobo tribe of the Davao region is reflected among people who are hunting and farming (Achanzar, 2007). It only proves that they rely on what the land can give them as a source of life. However, this cradle of human existence could sometimes be the reason for rivalries among different groups of individuals because of territorial disputes. It is present in the narrative passages below:

When traversing back home the following day, he needs clarification about which trail to take. He tried one path after another, but none seemed to lead him to his house. At last, he said to himself, "I have lost my way, and I shall never come back home again." However, he continually walks until he enters a vast rice field, where many men are cutting plays (Aleria, 2020).

The folk hero Toglay is the agent of this folk legend. He is a Bagobo who believes that nature can bless them with what they need to survive (Orillos-Juan, 2024). He is described as a person with good standing in life because of the decent quality of the house in which he lives. The timeline of his existence is antique because the cultural practices and beliefs that he is exercising are already preserved from the distant past. However, he is a wildlife hunter because he communicates with the environment. It is exemplified by the descriptive passages below:

In ancient times, the following events occurred in the days of Moona. A Bagobo warrior named Toglay lived in a beautiful house with walls made of glass and a roof made of brass chains. He believes everything he needs to sustain life can be found in the environment (Aleria, 2020).

The folk hero Toglay uses a sword to pursue a hunt for wild chickens in the forest. However, when he was caught by the Busaw (evil spirits) in the rice field, he used this material as an agency to show his utmost bravery as he faced the fangs of death. When the Busaw attempted to use his sword to kill him, the sword did not betray his master because it did not give him even a few scratches. Thus, the use of this instrument is evident in the line, "But if you want, I can kill you with your own sword" (Aleria, 2020).

The purpose of the folk hero Toglay was to revert to his desire to survive against the Busaw (evil spirits) and go back home. As a result of his hunting misadventure, he was caught by the Busaw, and the chances of going home became impossible. However, the warrior ability of the folk hero Toglay transpires when he is not afraid of losing his own life, which gives him the leeway to survive in the hands of his enemies. This action is evident in the lines, "Then the great Busaw was amazed by what he had witnessed. Since then, they have praised Toglay as a powerful and fearless god. They also accompanied him going back home" (Aleria, 2020).

The nature of a scene is to become the direct impulse of the act (Burke, 1969). The scene plays a vital role in the act of the folk hero Toglay when he comes to the forest to hunt, as perpetuated in the legend. When a Bagobo hunter wants to catch wild chickens, they are captured through snares. A tame rooster is fastening in the jungle, and around him is a snare consisting of running knots attached to a central band. The crowing of this fowl soon attracts the wild birds, which, coming in to fight, are almost sure to become entangled in one of the nooses. Slip loops, which attach to a bent twig and release by disturbing the bait, are also employed to capture wildfowl. On the other hand, birds of all sizes are secured by using bows and arrows, blowguns, or nets. Wooden decoys are tied to the branches of trees, which the hunters conceal. The bows are of palma brava, at each end of which notches are cut to hold the rattan bow strings. The arrow shafts are made of light reeds and are fitted with one or two bamboo points. These weapons were effective only at close range, and even then, the Bagobo still needed to be expert marksmen (Cole, 1913). The act of hunting wild chickens in the forest by the Bagobo folk hero Toglay lies within the economic context that provides an overview of his entrapment in the hands of the Busaw, who are doing agricultural work in their rice field. It is an act of finding a good food source for their survival. However, Toglay is trapped in a difficult situation wherein he courageously faces the enemies to go back home.

In the scene-act ratio analysis, hunting wild chickens in the forest results in the captivation of the folk hero Toglay due to the economic situation that encloses the deception of the Bussaw for them to catch a

human for their master. Subsequently, the scene is the product of the hero's hunting activity in the forest. Therefore, the economic countenance renders the cultural practice of finding a good food source by the cultural hero Toglay. Hence, this folk legend rhetorically proves the Bagobo people's enticement towards what nature could give them to survive. Congruently, the Bagobo people's psyche is more connected to what the environment could offer them for their continuous existence.

Hunting birds and the courtship and marriage to a Swan Maiden (mythical creature)

In The Legend of Kimod of the Mansaka people, the folk hero Kimod, carrying his sumpitan (blowgun), came out of their household to hunt birds for food. However, upon doing so, he saw a beautiful swan maiden (a mythical creature) and decided to trap her instead to become his wife. Hunting is sustainable because Mansaka people believe that nature will give them everything they need to support their primary needs for living. This is why they have so much respect for the environment (Buendia et al., 2006). The ethnic group understands that they are part of more extraordinary biodiversity as they praise the gods and goddesses of the forest. In the folk legend, Kimod comes out to the forest to hunt for food, and he is confident that he will have a good catch as the bountiful nature is very generous in giving them lifetime nourishment. It is discernible in the textual passages below:

Dawn was yet breaking when the mother got up to cook. As soon as the food was ready, Kimod started to eat. Moreover, after he had eaten, he rose to go hunting, taking with his sumpitan (blowgun) (Fuentes, 1980).

The scene is reflected in the culture of bird hunting of the Mansaka people using sumpitan (a blowgun); however, along the way, the folk hero Kimod caught the Swan Maiden, a mythical creature that is associated with a bird because of its ability to fly. At the beginning of the legend, Kimod requests that his mother make delicious food for him because he is about to hunt birds in the forest. The folk hero Kimod needs to hunt for himself and his mother to sustain the lifecycle of human beings. This only shows that the Mansaka people firmly believe that the environment is the bringer of life (Gallardo & Marquez, 2024). It is apparent in the textual passages below:

Kimod (the youngest son) told his mother one day, "You prepare our best tribal foods early, Kay Ina (mother) because I am going on a long trip in the forest tomorrow." The mother asked, "Where will you go?" Kimod answered, "I will go to trap birds for us to eat" (Fuentes, 1980).

The folk hero Kimod is the agent of this folk legend. He is a bachelor who would like to hunt birds in the forest (MacTavish, 2012). Nevertheless, instead of catching birds, he saw the beautiful swan maidens, who removed their flying garments as they bathed in the lake. He managed to trap, court, and marry the youngest of them. When the cultural hero Kimod approaches home, her mother notices the woman, and Kimod declares that she is his wife. Thus, the character of Kimod falls into the category of a trickster who will do everything to pursue the desires of his heart. It is evident in the narrative passages below:

As the pair approached the house, the young man's mother saw them and muttered, "I wonder who the maiden our young bachelor has brought along is." As soon as they came in, the mother asked her son, "Who is that girl with you, Kay Kimod?" The young man answered, "My wife, Kay Ina. We are both youngest in the family." Moreover, Kimod gave the maid some clothes (Fuentes, 1980).

The folk hero Kimod uses a sumpitan (blowgun) to go on hunting adventures in the forests. It is a folk hunting instrument that the Mansaka tribe utilizes to have a good catch for the day (Valdez & Hansel 2015). The hero, Kimod, uses this agency to catch some birds for food, but he sees the flying swan

maidens instead of finding one. Hence, he finds a way to trap the youngest by hiding his flying garments inside the sumpitan. Because of this action, the cultural hero Kimod marries the maiden who bears him a baby, whom he loves the most. The usage of this ethnic hunting instrument, sumpitan, is described in the passages below:

Then, the young man with the sumpitan came out of his hiding place and approached the maid. He asked her, "Why are you alone in the lake?" The maiden answered, "I was bathing here with my eldest sisters, but they have gone ahead because I lost my dress beside the lake." Kimod said, "If so, come with me to our house, and I will give you something to wear." So the helpless girl went with the young man (Fuentes, 1980).

The primary purpose of the folk hero Kimod's hunting activity is to provide food for his family (Heasley & Iliško, 2023). Since the forest is rich with different plants and animals to eat, Kimod clings to it for their survival. Thus, the folk legend fostered what the Mansaka people do in order for their families to sustain life. Hence, Kimod is a cultural hero who hinges on the blessing the environment around them could give. It is apparent in the textual passages present below:

After living together as a man and wife, the young couple begot a baby. Since they were married, it was just learning to turn and lie on its belly when the young father left for the forest to hunt for food every morning (Fuentes, 1980).

According to the ratio, if the scene possesses extraordinary features, the agent will dynamically follow the action (Burke, 1969). The scene provides an essential trajectory in Kimod's act when he comes to the forest to hunt in the legend. For the Mansaka tribe, hunting wild pigs, deer, birds, and other animals is an opportunity to give and share food among the community members. Fish also come from the streams and rivers using traditional catching methods. Fishing is limited only to one's territory, and the tribal leader determines and clarifies such territories (Valdez, 2013). Hunting wild birds in the forest by the Mansaka folk hero Kimod encompasses the economic context because their existence relies on the land's gift. It is an act of finding a good source of food for their survival; however, the folk hero Kimod, with his sumpitan, ignites with the beauty of the flying deities who are taking a bath in the forest, and he plans to trap one of them and become his catch going back home.

In the scene-act ratio analysis, hunting wild birds in the forest leads to the captivity of a flying maiden that mesmerizes the eyes of the folk hero Kimod. Later on, they become a couple with one child. Furthermore, the scene is a result of the hunting activity of the folk hero in the forest. Therefore, the economic contextualization of the legend condenses into the cultural practice of searching for a good food source in the woodlands and catching a mystical maiden by the cultural hero Kimod. Hence, this folk legend rhetorically narrates the Mansaka people's enticement towards the magic and mystery of nature in the middle of forestry. Correspondingly, the Mansaka people's consciousness holds a deeper connection to the mysticism of the environment that would lead them towards their inner satisfaction in life.

CONCLUSION

It has been established that cultures such as Pangayaw (hunting of enemies) and transcendental belief in Tubaran (magical instrument) of the Manobo, hunting of wild chickens and encountering Busaw (evil spirits) of the Bagobo, courtship, and marriage to a mythical creature and hunting of birds of the Mansaka were unveiled through the dramatist pentad structures (act, scene, agent, agency, and purpose). Hence, the theoretical understanding of the actions and motivations of the folk heroes of the Indigenous

Peoples on the island of Mindanao was manifested through the Dramatist Pentad Theory of Kenneth Burke. The Indigenous Peoples mentioned in this study possess peculiarities in their cultural beliefs. Thus, oral literature could serve as the missing link in profoundly understanding the belief systems of Indigenous Peoples in Mindanao. Therefore, fostering a cultural study will embolden the utmost respect for every Philippine Indigenous community in the Association of Southeast Asian Nations (ASEAN) and beyond.

This study is a huge help to an individual seeking to understand the Indigenous Peoples in Southern Mindanao. It is also suitable for everyone to learn and behold the beauty of oral tradition as a bearer of Indigenous culture and tradition handed down from one generation to another through word of mouth. This study would also help critics to learn deeper perspectives and interpretations of dramatism and structuralism. Finally, the researchers would like to showcase to humanity the rich cultural values and traditions of Filipino civilization.

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How to cite this article:

Yu, A. L. E., & De Catalina, J. Z. (2024). Manobo, Bagobo, and Mansaka Indigenous Cosmology: Rediscovering Culture through Dramatist Pentad Structures of Folk Heroes. *Recoletos Multidisciplinary Research Journal* 12(1), 169-180. <https://doi.org/10.32871/rmrj2412.01.13>