MGA TURA: A LITERARY ANALYSIS OF MANSAKA POEMS

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ABSTRACT

The purpose of this undertaking was to illuminate the literary analysis of poetry as perceived in Mansaka context at Maragusan, Compostela Valley Province. Phenomenological approach was employed to highlight the culture, tradition and practices of the participants. This study aimed to develop and gather deep information through inductive and qualitative method such as interviews and discussions. Further, it involved 14 Mansaka respondents in the Municipality of Maragusan, Compostela Valley Province. Through the employed in-depth interviews and focus group discussion, it was revealed that the poems of Mansaka have different literary features like theme, tone, rhyme scheme, simile, hyperbole, repetitions, assonance, consonance and alliteration and was only limited with these salient features. The findings also revealed that the oral traditions of the elders, educating it was revealed that the poems of Mansaka have different literary features like theme, tone, rhyme scheme, simile, hyperbole, repetitions, assonance, consonance and alliteration and was only limited with these salient features. The findings also revealed that the oral traditions of the elders, educating its writer, the content and its reader (Collier, 2010; et.al). Purpose of the Study

The purpose of this phenomenological study was to capture and understand the rich literary pieces of Mansaka tribe in Maragusan through analyzing their poetry. It also aimed to keep their spoken and writing poems documented in order to be preserved and appreciated by the new generation and be used in academic purposes.

At this phase of research, recording the poems of Mansaka tribe in Maragusan is a social concern that identifies with their social safeguarding. A large portion of the artistic pieces are left undocumented for it was simply being gone by ages through an oral legend in a type of remembrance and recitation. What's more, it might immediately go to its sudden lost if ceaselessly neglected. All the more thus, these old convention has turned into an obstacle in developing and sustaining their scholarly pieces. Thinking about these practices, local individuals of Maragusan may have overlooked its essentialness in the present circumstances. This phenomenological study would add to the growing body of knowledge about the usefulness of the theory of Cultural Poetics Approach in analyzing and comprehending ethno-linguistic poetries. Through this study, I would be able to acquire the salient information that would help us understand how Mansaka tribe expresses their feelings and emotions through their poetry and on how they create meanings out of it. It also aims to capture the unheard voices of the elders in far-flung areas; and how they cope with the common problems they encountered in preserving their poetry. Also, it seeks for further direction in the field of education as it is being used in curriculum. It envisions in helping the teachers handling Philippine Literature subjects to efficiently discuss tribal poetry amongst the students.

Further, this study also visualizes documenting the different experiences and insights of the Mansaka individuals in an in-depth interviews and focus group discussion both the positive and negative one from their own community, their locale at Maragusan, Compostela Valley Province.

In general, the intent of this study was to seek, understand and provide detailed emphasis on the unheard stories of the partici-
pant’s as they willingly share their experiences during the interview. Moreover, it aimed to dig deeper on Mansaka’s analysis of poetry.

**Research Questions**

This study looked on the Literary Analysis on Poetry of Mansaka in Maragusan, Compostela Valley. Specifically, it answered the following questions:

1. What are the literary features of Mansaka Poems?
2. How do the Mansaka tribes preserve their poetry?
3. What are the insights of the Mansaka tribes on the appreciation of their poetry?

**Theoretical Lens**

This phenomenological study is tied down on the hypothesis of Stephen Greenblatt, "Cultural Poetics" or otherwise called "New Historicism". He underlined on the abstract content as a major aspect of a bigger social and authentic setting, and reader’s cooperation with that work. New historicists endeavor to depict the way of life of a period by perusing a wide range of kinds of writings and focusing on a wide range of measurements of a culture. Further, the Mansaka poem is acknowledged when examined by this strategy (Monstrose, 1986).

This is additionally upheld by Clifford Geertz, social anthropologist, hypotheses and systems. He trusts that there exists no human instinct autonomous of culture. Cultural Poetics sees the writings as implanted in social setting; acknowledges history as a feature of writing and administration as energy of overwhelming. Additionally, it pronounces that history is one of numerous talks or methods for seeing and pondering the world. (Dollimore, 2013).

Likewise, in Cultural Poetics hypothesis, the objective of interpretative investigation is extremely the arrangement and comprehension of a poetics of culture. We will find the social universe of the content as well as the present day social powers working upon us as we arrange significance with printed material. As all of society is unpredictably interlaced, so are the readers and texts, both to each other and in the way of life in which the commentator lives and the writings are created. Furthermore, it sees a tasteful work as a social creation; a content’s significance dwells in the social framework made out of interlocking talk of its writer, the content and its reader (Cox, 1993; Greenblatt, 1982; Howard, 1986).

Truth to be told, Louis Monstrose additionally guarantees in his works that verifiable point of view assumes an essential part in investigating specific artistic pieces. Likewise, pronouncing that history and writing must be viewed as orders to be examined together, put all writings in their suitable settings and trust that while we are looking into and finding out about various social orders that give the verifiable setting to different writings, we are at the same time finding out about ourselves, claim propensities and our own convictions (Howard, 2010).

This phenomenological study focuses on analyzing the poetry of Mansaka tribe and the importance of preserving their rich literature. This also describes the literary features (theme, tone, simile, hyperbole, assonance, consonance, alliteration, repetition) of Mansaka’s poetry.

**Significance of the Study**

In today’s era, most of the literary pieces of Mansaka tribe were being left undocumented and unrecorded. And as tracing it back on their culture, it is their practice to hand over information to the young ones thru an oral lore which makes it even harder for them to preserve it. Further, conducting this phenomenological research can be significant and beneficial for some reasons. Firstly, this highlights the Mansaka Community on the development of this study. They are regarded on how they are able to express their feelings and emotions in a form of poetry. Aside from that, these people will also come to realize that they need to be more proud about their own culture rather than patronizing other cultures. This is supported by Elkins (2011) where he expressed that one’s way of life is one’s body and soul. This gives us the fundamental establishment of our entire being. Be that as it may, alert ought to be taken since this includes the investigation of culture and convention of a specific tribe. This is considered as a delicate case since they are ensured by laws. Secondly, this study serves as reference for the government sectors to recognize the Mansaka tribe in their locale. They give sufficient concerns on their needs. Thus, they will have a direct involvement in understanding, documenting and protecting their rich poetry.

Next, this resonates on the academic field. Teachers teaching Philippine Literature will benefit most of its result. This gives them an aid to efficiently educate the learners on Mansaka poetry. Hence, emphasizing cultural differences and appreciation. Also, there is a served archive on the poetry of Mansaka. Also, various sectors are enlightened on the outcome of the study, on how diversity impregnated linguistic variety. They benefit on the weight of knowledge that they could learn out from the study which in the end would generate respect in each one’s culture, tradition and literary pieces. Lastly, this study enlightens and inspires future researchers to further conduct researches which are of similar concept but may look on other perspectives of the culture of Mansaka. This study may also be used as reference for other researchers who wish to know more about Mansaka.

**Definition of Terms**

For reason of clarity, I defined the salient terms that I used in my study:

Mga Tura. This pertains to a Mansaka term for the English word, poem. Most typically Mansaka poems are the indications of their life, method for living, custom and culture, family and it additionally addresses the subject of significance of training and thanking to their Supreme God “Magbabaya”. All the more along these lines, it is being given over by ages through tongues and just few were being put into works (Svelmoe, 1995).

Literary Analysis. This alludes to the investigation of separating an entire into its segments or constituent parts. Through get together of the parts, one comes to comprehend the honesty of the entirety (Schwandt, 2015).

Mansaka. This relates to the expression “Mansaka” taken from the word “man” signifying “first” and “saka” signifying “to climb”. The majority of them were moved in far-flung territories; Mansaka live along the Batoko River, the Manat Valley, the Maragusan Valley, the Hijo River the banks of Kingking, Maco, Kwambog, Hija, Tagum, Libuganong, Tuganay, ising and Panabo and different places in Compostela Valley Province. What's more, this abstract implies that Mansaka clans are the primary individuals to climb the mountains or go upstream. Before the Bisaya pioneers came, individuals used to recognize themselves just with where they originated from. Individuals living along the Agusan River were called Managusan while those living along the Karagan were called Mangaragan (Casagda, 2002; Rolando, 2004).

**Delimitation and Limitation**

The scope of the study was only among Mansaka informants of
Maragusan, Compostela Valley Province which includes different respondents; young people, middle aged, elders, illiterate and professional. More so, the researcher preferred to highlight Maragusan because this place has a number Mansaka population. This study was limited to the said locale because of the assurance that the study with their experiences can easily deliver a chance in reaching the informants and full accomplishment of the study. Hence, Mansaka poetry was highlighted in this study, on how they preserve, appreciate and give meaning to their poems.

Basically, Qualitative research has its own particular weakness. It could likely in the light of the generalizability of the information which can’t be closed because of the less number of witnesses. It is so fundamental to pick up asset and regard from the members. For there are instances along the analysis that the moral issues and concerns might be raised in the discussion, for example, perceiving the way of life, traditions, conventions of the members and the setting of the examination. Hence, encounters of the witnesses will be outlined and archived in this examination (Creswell, 2012).

Moreover, the focus group discussion and in-depth interview were conducted in order to grasp the commonalities of ideas and perceptions Mansaka in their poetry. However, conducting interviews were quite difficult, especially in transcribing, coding, and analyzing data. In addition, I did not incorporate the motion of my members amid the meeting in the full interpretations of my information. Everything be that as it may, were caught in the video and sound recorder and these documents was legitimately spared and kept private. Since the quantity of test for this discussion were restricted, there was likely absence of generalizability on the general origination or rule on the thoughts under scrutiny. The sources answer all the guide inquiries of the meeting. However, there were times that they may felt reluctant and not certain of their answers. I made sure that the inquiries were thorough points of interest of the information I needed to assemble (Burns and Groove, 2015).

Lastly, the results of the study are just on the feelings and learning of the witnesses about their social practices, history and verse and there could be no whatever other themes that ought to be a piece of the meetings and center gathering dialog. Their reactions are to recorded, investigated and utilized as data to answer the inquiries of this research.

Review of Related Literature
Appreciating Mansaka Tribe

Mansaka tribe is considered as one of the 18 indigenous ethnosemantic Lumad bunches in Mindanao. Despite the fact that the Mansaka individuals developed after some time, they were never vigorously impacted by the Spanish amid their colonization. The local Mansaka proceeded with their lifestyle amid the several times of relocations and between relational unions of the Malays, Indonesians and the Chinese (Masinaring, 2010).

Poetry Analysis in other Culture

Further, poetry was necessary for the initiation of a romantic relationship: it was effective, and no other equally effective and socially acceptable form of communication between men and women existed. In virtually all instances of courtship we find the initiation of a relationship begins with an exchange of poetry. When it does not, as with “kaimami” scenes or physical encounters, the amorous male is portrayed as breaking social convention and his breach of etiquette is further clarified through highlighting the unusualness of the resulting relationship. Without poetry, the development of romantic relationships would be impossible was important for the start of a sentimental relationship: it was viable, and no other similarly successful and socially adequate type of correspondence amongst men and ladies existed. In essentially all cases of romance we discover the start of a relationship starts with a trade of verse. When it does not, as with “kaimami” scenes or physical experiences, the loving male is depicted as breaking social tradition, and his rupture of manners is additionally cleared up through featuring the bizarreness of the subsequent relationship. Without verse, the advancement of sentimental connections would be outlandish (O’neill, 2012).

Research Design

A qualitative research design in a phenomenological approach using the literary analysis to identify the literary features of Mansaka poems was employed in this humble undertaking. It is qualitative research since it describes lived experiences of the participants (Cresswell, 2011).

Additionally, Phenomenological study describes the meaning for several individuals of their describing what all participants have in common as they experience a phenomenon. This design looked into the multiple perspectives of the situation and make generalizations of what is something like. In this design, it depended almost exclusively on lengthy interviews with carefully selected sample participants (Raagas, 2010).

Research Participants

In this phenomenological study, the participants were taken from the community of Maragusan, Compostela Valley. According to Dornyei (2010), the size of a focus group ranges between 6-10 people. Fewer than six people would limit the potential of the collective wisdom whereas too large a size makes it difficult for everyone to participate. When designing a focus group study, the two key technical questions to decide are (a) whether to have homogeneous or heterogeneous people in a group; and (b) how many groups to have.

There were representations of Mansaka who were between 21 years old and above. They comprise the Mansaka who served as the participants of the study. More so, a purposive sampling of five to twenty five individuals will be used in the phenomenological study. The number of participants in the study was 14 in 2 groups. Each group had 7 Mansaka. In this study, it was within the suggested range number of participants (Raagas, 2010).

Dornyei (2010) further suggested that the standard practice was to run several focus groups in any research project. He stated that in this way we can mitigate any idiosyncratic results that occur because of some unexpected internal or external factor that affected the dynamics of a group. Thus, in order to achieve adequate breadth and depth of information, it is usually recommended that a project should involve 2 groups as a minimum. The 2 groups of Mansaka participants should be knowledgeable on their cultural practices specifically their Poetry since the focus of this study was on Literary Analysis using Cultural Poetics Approach. This sample was, I believe, fairly typical of participants in groupings of Mansaka in their community.

Data Analysis

Highlighted in the systematic and retrieved document was treated in the data analysis. The use of audio and video recorder became a tool to document the interview. The gathered documents and data were transcribed into written texts for the body. As defined by Biklen (2012), qualitative analysis as systematically arrang-
es the data which could be done through working, organizing and breaking it into managing, synthesizing, searching for patterns, discussing what is important and what is to be learned thus, it requires in-depth analysis of the raw data with its logical meaning of categories.

In addition to a more comprehensive analysis is the qualitative content analysis. Marrying (2012) defined first the content analysis as the use of replicable and valid method for making inferences from the text to other states or properties of its source. Following the analysis of the research, all analyzed information have the basis down from the authentic source which comes from the informants.

Moreover, qualitative content analysis collection of sample usually consist purposely selected instance which reflected the research questions being investigated. The researcher needed to set aside all prejudgment his or her experiences. This idea was necessary to keep balanced between subjectivity and objectivity. It played attention to unique themes that illustrated the range of the meanings from the phenomenon rather than numeric significance, qualitative content analysis focuses on the characteristics of the language in communication with attention to the content or contextual meaning of the text. Which all the results that will be shown in the preceding chapters will practically base on the answers of the informants that will give the better understanding of this research (Budd, 2013).

Triangulation may involve the use of different methods, especially focus groups and individual interviews and observation, which form the data collection strategies. Focus groups and individual interviews suffer from some common methodological shortcomings since both the interviews of a kind; their distinct characteristics also result in individual strengths. It provides sources of data that validated and crosschecked the findings of the interview and triangulation strengthens a study by combining methods (Patton, 2012).

Crabtree (2011) supported that triangulation is a method for validation or verification; qualitative researchers generally use this technique to ensure that an account is rich, comprehensive and well-developed.

Third, to answer query number one (1), what are the literary features of Mansaka Poems? The participants were asked to simulate samples of poetry they have in Mansaka language. The theme evolved on topics preferred by the participants in the simulation.

The transcribed data that were taken from the simulated conversation for query number one (1) what are the literary features of Mansaka Poems?, these data in the simulated Mansaka’s poetry were analyzed on their literary features when used in expressing their poetry.

To verify and check the terms used in the matrix, the terms were validated and counterchecked by an authentic Mansaka who was knowledgeable both in Mansaka language and English language.

RESULTS

Poetry plays a vital role in Mansaka’s culture and tradition, hence, giving it an equal regard is a salient manner. It revealed during the analysis that the Mansaka’s poems have different literary devices. Based on the poetry of Mansaka, it turned out that some of their works have commonality in terms of theme. There are five emerging themes; Simple Life and Livelihood Of Mansaka Tribe, Importance of Education and Values, Contentment in Life, Unrequited Love, and Being Proud of One’s Culture.

In Table 2.1, the Mansaka poetries entitled, “Aw Yaganini Ipan Sang Umay na Manabang” which has an english translation of Life at Its Simply Best and “Kapag Uma Sang Madyaw na Kabutang” which has an English translation of Happy and Contented Life have a tone of a lumad who enjoys the simplicity of life.

The Mansaka poetries entitled, “Saad na Way Katapusan” which has an English translation of The Promise Way Katapusan which has an English translation of The Promise of Forever and “Yang saad na Wa Katuman” which has an English translation of The Un-kept Promise have a tone of a young man lover who is patiently waiting for his love. The Mansaka’s poetries entitled, “Pyaggsaya na Tribo” which has an English translation of Proud Lumad and “Bidi” which has an english translation of Little Mansaka Girl have a tone of a proud Mansaka who has big dreams in life.

When Harvesting a Milled Rice grains and “Ing Kinabuhi Dag Bukid” which has an english translation of Life in Farm both have a tone of a farmer who reminds on the do’s and don’ts in farm and expresses the simplicity of life in farm. The Mansaka’s poetries entitled, “Unaa Ing Katigam” which has an English translation of Seek First Erudition, “Lungkosaw Yakatapos Dakaw Sang Pag-uskwelwa? Which has an English translation of I’ve Thought You’re Educated? and “iman imanan Nang Ina Kasang Ama” which has an English translation What Did Your Mother and Father Thought? have a tone of an elder who gives advice to younger generation. The Mansaka poetries entitled, “Madyaw na Kaguna” which has an English translation of Life at Its Simply Best and “Kapag Uma Sang Madyaw Na Kabutang” which has an English translation of Happy and Contented Life have a tone of a lumad who enjoys the simplicity of life. The Mansaka poetries entitled, “Saad na Way Katapusan” which has an English translation of The Promise of Forever and “Yang saad na Wa Katuman” which has an English translation of The Un-kept Promise have a tone of a young man lover who is patiently waiting for his love. The Mansaka’s poetries entitled, “Pyaggsaya na Tribo” which has an English translation of Proud Lumad and”Bidi” which has an english translation of Little Mansaka Girl have a tone of a proud Mansaka who has big dreams in life.

In Table 2.2, the Mansaka literary piece entitled “Madyaw na Kaguna” which has an English translation of Life at Its Simply Best has an “a-b-c-a” rhyme scheme which means that “a” is the rhyme for lines 1 and 4. The Mansaka literary piece entitled “Pyaggsaya na Tribo” which has an English translation of Proud Lumad has an “a-a-b-b-c” and “d-b-b-e” rhyme schemes which means that “a” is the rhyme for lines 1 and 2 on the first stanza and “b” for lines 2 and 3 on the second stanza. The Mansaka literary piece entitled “Saad na Way Katapusan” which has an English translation of The Promise of Forever has an “a-b-c-c” rhyme scheme which means that “c” is the rhyme for lines 3 and 4. The Mansaka literary piece entitled “Kapag Uma Sang Madyaw na Kabutang” which has an English translation of Happy and Contented Life has an “a-a-b-c” rhyme scheme which means that “a” is the rhyme for lines 1 and 2. The Mansaka literary piece entitled “Kabubayan ng Maragusan” which has an English translation of The Women of Maragusan has an “a-a-b-a-a” rhyme scheme which means that “a” is the rhyme for lines 1, 2, 4 and 5. The Mansaka literary piece entitled “iman imanan Nang Ina Kasang Ama?” which has an English translation of What Your Father and Mother Thought? has an “a-a-a-a” rhyme scheme which means that “a” is the rhyme for all four lines.

In Table 2.3, the Mansaka literary piece entitled “Lungkosaw Yakatapos Dakaw Sang Pag-uskwelwa?” which has an English translation of I’ve Thought You’re Educated? has a simile, a kind of figure of speech, which is “ang batasan na di magkakaan nang ido” that means an attitude that is as foul as dog can’t take. The Mansaka literary piece entitled “Pyaggsaya na Tribo” which has an English translation of Proud Lumad has a simile, a kind of figure of speech, which is “yang kinabuwi na madyaw” that means a life like fairy tale. The Mansaka literary piece entitled “Ing kinabuwi Dag Bukid” which has an English translation of Life in Farm has a simile, a kind of figure of speech, which is “minang pyagbalabiling ing daliyog” that means a person is seems a flexible rattan.

In Table 2.4, the Mansaka literary piece entitled “iman imanan Nang Ina Kasang Ama?” which has an English translation of What Did Your Father and Mother Thought? has a hyperbole, a kind of
figure of speech, which is “yang liyog sa ina sang pagkukulo nang bukag nga na yamapuno ng lasak” that means a mother’s neck get screwed in carrying a loaded basket in a trek. The Mansaka literary piece entitled “Aw Yagagani Ipan Sang Umay Na Manabang” which has an English translation of When Harvesting a Milled Rice Grains has hyperboles, a kind of figure of speech, which are “Di magalabgabon, di magasugbo bay maanod ing indang” that means a harvester mustn’t yawn and take a bath for crop might deluge and “Ing pagkaan nang magagagan di akasuluwan bay kabutong-an” that means a harvester food mustn’t be shared for reap might get insufficient.

In Table 2.5, the Mansaka literary piece entitled “Kamatuoran ng Kinabuwi” which has an English translation of the Reality of Life has a repetition of poetical lines which is Yang bukon amadawat na matungtong sang kinabuwi that appeared in the every first line of each stanza that means the unbearable reality of life makes me bleed to death. The Mansaka literary piece entitled “Kabubayan ng Maragusan” which has an English translation of the Women of Maragusan has a repetition of poetical lines which is Tyibu katigaman da that appeared in the 3rd and 4th lines in the first stanza. The Mansaka literary piece entitled “Pyaggaysa na Tribo” which has an English translation of the Proud Lumad has a repetition of poetical lines which is Magunawa sang kadaygan that appeared in the 3rd line of each stanza. The Mansaka literary piece entitled “Madyaw na Kaguna” which has an English translation of the Life at Its Simply best has a repetition of poetical lines which is Yang kinabuwi that appeared in the 1st and 3rd line in the first stanza.

In Table 2.6, the Mansaka poems entitled “Madyaw na Kaguna” which has an English translation of Life at Its Simply Best and “Saad na Way Katapusan” which has an English translation of The Promise of Forever have assonance, recurring vowel sounds in each line of the stanza, which is vowel “a”. The Mansaka poem entitled “Kapag Uma Sang Madyaw na Kabutang” which has an English translation of Happy and Contented Life has assonance, recurring vowel sounds in each line of the stanza, which is vowel “a”. The Mansaka poem entitled “Yang Saad na Wa Katuman” which has an English translation of What your father and mother thought have a consonance, the repetition of middle or consonant sounds in neighboring words, which is letter “g”. The Mansaka poem entitled “Unaa Ing Katigam” which has an English translation of Seek First Erudition has a consonance, the repetition of middle or consonant sounds in neighboring words, which is letter “n”. The Mansaka poem entitled “Aw Yagagani Ipan Sang Umay Na Manabang” which has an English translation of When harvesting a milled rice grains and “Iman-imanan nang Ina kasang Ama” which has an English translation of When your father and mother thought have a consonance, the repetition of middle or consonant sounds in neighboring words, which is letter “g”.

In Table 2.8, the Mansaka poems, entitled “Kapag Uma Sang Madyaw na Kabutang” which has an English translation of Happy and Contented Life has alliteration, the repetition of beginning consonant sounds in neighboring word in each line of the stanzas which are letters “m” and “p”. The Mansaka poem, entitled “Bidi” which has an English translation of Little Mansaka Girl has alliteration, the repetition of beginning consonant sounds in neighboring word in each line of the stanzas which is letter “y”. The Mansaka poems, entitled “Unaa Ing Katigam” which has an English translation of Seek First Erudition has alliteration, the repetition of beginning consonant sounds in neighboring word in each line of the stanzas which is letter “m”.

In order to answer this research questions, in-depth interview are conducted with the informants. Several sub-questions were asked to elicit their concept as regards to the Mansaka’s tradition. They were also asked regarding the preservation of their practices.

The major themes and core of ideas for research question number 2 was presented in Table 3. Participants had their responses towards their own experiences. From the answers of the participants, three major themes emerged: Oral traditions of the elders, Educating the young generations and Highlighted during rituals. Table 4 shows the themes and core ideas on the insights of of the Mansaka tribes on the appreciation of their poetry.

Oral traditions of the elders

It was revealed during the in-depth interview that oral tradition is still practiced among the Mansaka elders. It was expressed by one of the informants that they present their poetry during small gatherings. She also added that in this way children are being taught. She stated that:

“pagpasa pinaii sang pagbatok sa mangaiso, pyapakita ng Mangkatadong yang kanilan panag tawag.” (FGD-001)

(We make use of oral tradition and presentation during our small gatherings in teaching the young generations of our poetry.)

It is supported by Biddable (pseudonym) where she revealed that one of the roles of elders is to teach their poetry to the younger generations since this came from their forefathers. It could be done orally or in presentation. She elucidated that:

“dapit adoon utodlo da naton sang mga kabatan-onan na ampingan naton yang kanaton tradisyon dili ta akalig sa laing nga mga otaw bisan dii kita apakita ta kanilan na isa kita ka Mansaka.” (FGD-001)

(As one of the elders, it is a must to teach our poetry to the young ones for these came from our forefathers too. It could be orally or in presentation.)
As supported by Joy (pseudonym) where she mentioned that elders taught the younger generations using unique features and it is being done through an oral presentation. She explicated that: 
"titudloan yang mga iso pinaagi sang baraw, pyalapit yang mga iso antak makapaningog." (IDI-001)

(The elders taught us of our tradition and unique features as Mansaka orally.)

They also stated that they have undergone personal experience wherein they were able to witness and observe the oral tradition of their elders. And in return they are performing it towards their offsprings. One of the informants emphasized that:
"Alon anak kwang sang omangkon gusto nilan mamatigam sang Mansaka amo yaan tatanam ko tudloan ng Mansaka na piyag-sulitan para makasabot silan piyapakadyaw ko silan tudloan ng Mansaka." (IDI-003)

(I have my children and grandchildren who are interested to learn that is why I am teaching them orally.)

Moreover, it was also stressed that the Mansaka tribesmen believe in putting their poetry into written document so that there will be a lot of younger generations who will become knowledgeable of it. One of the informants emphasized that:
"siguro kinanglan na usalaton naton yang mga dawot aw mga bayok unya apabasa sang mga mangayso aw paglaonga silan na magaimo ng kanilan kaugalingon na bayok o dawot." (IDI-002)

(I believe our elders taught us through an oral lore. And I suggest it must be put into writing and publish so that a lot of children will become knowledgeable of our poetry.)

Tan (pseudonym) accentuated he shares the poetry orally. He highlighted that:
"pipysa ko pianaagi sang pagbatok sang mga kabatan- onan base sang kanang yakatigaman sang mga magkatadong." (IDI-003)

(I transfer it through sharing the knowledge that I sought from my parents towards the younger generations using an oral tradition.)

Educating the Young Ones
It was revealed during the in-depth interview that educating the young ones is one of the utmost priorities of Mansaka tribesmen, since the next generations will take lead in preserving their poetry. And that even in the academe it must be integrated to strengthen its mission.
"pyapaningkamotan ko pagtoon antak pagaimawan ko yang kanang mga nitibo na estudyante aw yang mga iso na membro ng pamilya." (FGD-004)
(I tried learning them so that I could teach my IP students as well as our younger family members.)

Amicable (pseudonym) emphasized that educators have a great role in encouraging the younger generations to embrace Mansaka’s culture and literary pieces.
"isip maestra, kanak responsibilidad magpasabot nanan nga magpasabot nanang im-m." (IDI-006)

(As an educator, it is my responsibility explaining the importance of the poetry’s content and encouraging them to embrace the tribe’s culture with pride.)

They all affirmed on how education can pave the way in propagating Mansaka’s poetry in their own community and society as well. One of the informants, who happened to be my co-teacher, emphasized that:
"dapat yani protektan ta yanang kanaton tradisyon na minan-saka dapat pod dili ta akalig na isa kita nga mga Mansaka." (IDI-004)

(As an educator and at the same time teaching language and liter-ature subject, I share my knowledge since there are IP students enrolled in my class. I am doing it so that they will become proud of our culture and give their interest.)

Through nurturing the young minds it doesn’t only adhere in transmitting knowledge but securing and ensuring the literary preservation. Hence, this must be taken a massive regard so that the younger generations will be embracing it in the succeeding years to come.

Highlighted during Rituals
Worshiping and praising the Supreme God of Mansaka is a big part of their culture. This influences not only their lives but also in appreciating their poetry. In focus group discussion, it was revealed that elders follow a specific theming in performing rituals. And this is done to show thanksgiving for all the abundance blessings that they are savoring.
Blonde (pseudonym) underscored that poetry is being sung and performed as a sign of thanksgiving. He highlighted that:
"yang dawot aw bayok kikyanta isip pagpasalamat aw pag-dayed kang Magbabaya." (FGD-006)

(The poems are usually sung and lines imply prayers and thanks to the one we worshipped, the Magbabaya as we call Him.)
As supported by one of the informants that even in marriage practices, poetry plays a vital role in exchanging concerns of the both parties. He emphasized that:
"sang tinoo-an name yang pagaminyo o yang pagbuya pipya-agii sang dawot panagsabot ng ginikanan" (FGD-005)

(In our marriage culture, poetry plays a vital role wherein the parents of the both side will exchange their thoughts and concerns. And make a mutual understanding for the soon to be couple.)

Further, performing rituals showcases the rich culture of Mansaka and poetry plays a vital role in this tradition. That is why it is being taught to younger generations to ensure its continuity.

Research Question No:3: What are the insights of the Mansaka tribes on the appreciation of their poetry?

The major themes and core of ideas for research question number 3 was presented in Table 4. Participants had their responses towards their own experiences. From the answers of the partici-pants, five major themes emerged: Technology has a positive effect, Academic Integration, Support from the Government, Roles of
young generations in preservation and Poetry showcasing tradition. Table shows the themes and core ideas on the insights of Mansaka in their poetry appreciation.

**Technology has a positive impact**

It was revealed in the interview that the advent of technology has brought many changes in the preservation and appreciation of their poetry. Velvet (pseudonym) pointed out that technology has brought a positive effect in their poetry.

She highlighted that:

“ayon epekto, madayaw da kay nangani mapa ambit sang pagbaraw, adon pwede da sang technology. Aw pananglit da ibutang sang kompyuter yang kanami dawot para magamit pa sang umaabot.” (IDI-003)

(Technology has a very positive effect, since before our poetry is just being kept orally yet now it could be uploaded in websites. Thus, through this there will be wider access and it will ensure dependable cultural preservation.)

Whitey (pseudonym) accentuated that preservation of their poetry becomes easier since it can be encoded, recorder and restored. Hence, literary appreciation becomes accessible among different generations.

“yang teknolohiya yakabulig jud sang pag-amping sang mga dawot ag gayed ibutang sang kompyuter aw e record.” (FGD-004)

(Through technology, sharing our poetry becomes easier and more accessible.)

And yet there were few of the respondents who honestly admitted that they had no sufficient exposure in using any technology however, they still affirmed on its beneficaility.

“di ako matigam sang selpon pero makatabang jud sang pag kontak aw mamahimo man magdawot sang selpon” (FGD-002)

(If I do not know how to use cellphone or any gadgets, but I believe we can communicate to our long-distant relatives through it. And with technology, we can share andform our poetry towards them.)

**Academic Integration**

It was highlighted by the participants of the interview that in order to widely appreciate the poetry of Mansaka tribe, it must be integrated in curriculum. Gutsy (pseudonym) cited that there are recognized schools with numerous Indigenous People students in the Department of Education. He emphasized that:

“awon tulunghaan na yamailha na madayev yang studyante na nitibo naga eskwela yang Departemento sa Edukasyon magabulig na maapil sang program yang klase na para sang lumad.” (IDI-004)

(There are recognized schools with IP enrollees, may be the Department of Education can include in the curriculum the integration of IP classes.)

Chubby (pseudonym) added that their poetry must be part of the curriculum and be performed in special school events. She stated that:

“kinahanglan taagaan ng pagtagad aw yang mga seminar na mha indo aw magakumbinsi kanilan na palambuyo sang yang tribu.” (IDI-005)

(The Local Government must give high regard in initiating seminars that will encourage the Mansaka tribesmen to continually nurture and cherish our poetry.)

**Support from the Government**

It was acknowledged by the participants during the interview that the massive support of their Local government can be a great help in promoting their culture and poetry as well. Bubbly (pseudonym) pointed out that the Government may organize a symposium so that the Mansaka tribesmen will have an in deep appreciation and knowledge in their literary piece. She stressed that:

“Bayad na pagtudlo mismo ng mga seminar na mha maayos nga kanilan na magahimo pa sang dawot.” (FGD-007)

(Youth may be integrated in the curriculum in order to proliferate the endowment to the younger generation. Tan (pseudonym) supported the statement where he said that it must be taught in the academe. He stated that:

“dapat na pagtudlo mismo ng magtutudlo disadtong eskwela yang dawot isip tradisyon namon una nga papagimoon yang mangayso ng kanilan kaugalingon nga dawot o bayok.” (FGDGI-004)

(It must be taught in academe and students must be encouraged to write their own poetry, it could be in free verse or in other forms.)

Role of young generations in preservation

It was revealed during the interview that the younger generations are the peddlers in promoting the Mansaka’s poetry, hence educating them of their roles is a salient way to ensure the literary preservation. Cherry (pseudonym) stressed that the young...
generations must be proud of becoming a “Lumad”:

“papgasabot kanilan na yaning pagkalumad nami buko ng problema, antak prepinihiyo aw kami yang magapasinguna sa pag amping sang pagkakami.” (IDI-002)

(As one of concerned Mansaka, I believe that the younger generations must feel and understand that being a “lumad” is not a liability but apriplege and being part in the preservation is something that they must be proud of.)

Serious (pseudonym) supported the statement where he said that the younger generations must put their poetry into writing.

“pagbatokan kanilan yang importanya sa pagpabilin sang dawot aw kultura.” (IDI-005)

(It is timely to teach our young generation of our poetry so they will continue to use it and put into writing.)

Gutsy (pseudonym) accentuated that:

“pagpaabot name alag yang pagpakita sang mga kabatan- onan adoon daw nana ka madyaw na mensahe ng dawot.” (IDI-004)

(The younger generations must be continually inspired to live the exquisiteness of our poetry so that in return they will highly appreciate it.

DISCUSSION AND CONCLUSION
The Literary features of Mansaka Poetry. In identifying the literary features of Mansaka’s Poetry, I analyzed the data taken from the informants from their simulation and samples of Mansaka’s poems. These analyses were treated in different literary features: theme, tone, rhyme scheme, simile, hyperbole, repetition, assonance, consonance, and alliteration that were significant in the study. Hence, the study was just limited with these literary features.

Moreover, the overall beauty and message of the poems lies in its well created theme (Serote, 2012). The following examples are the resulted themes which mostly discussed on the life, experiences and way of living of their tribe which greatly illuminates the Cultural Poetics approach, because their historical background had played a great part in shaping not only their culture but as well as their distinct poetry.

The Mansaka literary pieces entitled, “Ing Kinabuwi Dag Bukid” which has an English translation of Life in Farm and “Aw Yagagani Ipan Sang Umay Na Manabang” which has an English translation of When harvesting a milled rice grains both have a theme of Life in farm which present the simple life and livelihood of Mansaka tribe in their abode. The literary pieces entitled, “Unaa Ing Katigam” which has an English translation of Seek first erudition, “Lungkosaw Yakatapos Dakaw Sang Pag- uskwela?” which has an English translation of I’ve thought you’re educated? and “Iman-Imanan Nang Ina Kasang Ama” which has an English translation What Did Your Mother and Father Thought? have a tone of An elder who gives advice to younger generation. The Mansaka poetries entitled, “Madyaw na Kaguna” which has an English translation of Life at Its Simply Best and “Kapag Uma Sang Madyaw na Kabutang” which has an English translation of Happy and Contented Life have a tone of A lumad who enjoys the simplicity of life. The Mansaka poetries entitled, “Saad na Way Katapusan” which has an English translation of The promise of forever and “Yang Saad na Wa Katuman” which has an English translation of The un-kept promise have a tone of A young man lover who’s patiently waiting for his love. The Mansaka poetries entitled, “Pyaggsaya na Tribo” which has an English translation of Proud Lumad and “Bidi” which has English translation of Little Mansaka Girl have a tone of A proud Mansaka who has big dreams in life.

In addition, poets give richness to their language through shadings of sound and rhyme scheme, orchestrating the musical quality of vowel and consonants through the words they use (Sadler, 2013).

The following examples are the resulted different rhyme schemes. It also showed that even before, the literary pieces of Mansaka observed different rhyming scheme.

While, the close repetition of identical consonant sounds before and after different vowels are called Consonances (Probyn, 2014). The following examples are the resulted consonances.

The Mansaka poem, entitled “Pagdatong ng Gabi aw Anlaw” which has an English translation of When night and day comes and “Kabubayan Ng Maragusan” which has an English translation of Women of Maragusan have a consonance, the repetition of middle or consonant sounds in neighboring words, which is letter “b”. The Mansaka poem entitled “Unaa Ing Katigam” which has an English translation of Seek First Erudition has a consonance, the repetition of middle or consonant sounds in neighboring words, which is letter “n”. The Mansaka poem entitled “Aw Yagagani Ipan Sang Umay Na Manabang” which has an English translation of When Harvesting a Milled Rice Grains and “Iman-imanan Nang Ina Kasang Ama” which has an English translation of What Your Father and Mother Thought? have a consonance, the repetition of middle or consonant sounds in neighboring words, which is letter
The Mansaka poems, entitled “Kapag Uma Sang Madyaw na Kabutang” which has an English translation of Happy and Contented Life has alliteration, the repetition of beginning consonant sounds in neighboring word in each line of the stanzas which are letters “m” and “p”. The Mansaka poem, entitled “Bidi” which has an English translation of Little Mansaka Girl has alliteration, the repetition of beginning consonant sounds in neighboring word in the first two lines of the stanzas which is letter “y”. The Mansaka poems, entitled “Unaa Ing Katigam” which has an English translation of Seek First Erudition has alliteration, the repetition of beginning consonant sounds in neighboring word in the first two lines of the stanzas which is letter “k”. The Mansaka poems, entitled “Ing Kinabuwi Dag Bukid” which has an English translation of Life in Farm has alliteration, the repetition of beginning consonant sounds in neighboring word in each line of the stanzas which is letter “m”.

Moreover, considering the themes of Mansaka poetics, these all represented their way of living, customs and tradition. And it is an evident analysis that their historical background becomes a larger part of their text. Their poems can easily be understood if we trace it to their history hence it affirms to the Cultural Poetics Approach of Stephen Greenblatt.

Mansaka Tribes in Preserving their Poetry. At this point, relevant readings and propositions from different authors and specialist supported the different themes of how Mansaka tribes preserve their poetry.

Firstly, the results of this revealed that they considered Oral traditions of the elders. Oral traditions have been part in shaping and preserving their poetry. According to Ong (2010), oral traditions congregate knowledge, memories, values, and symbols generally configured in linguistic objects of non-literary or aesthetic-literary nature, objects with or without consignment in written testimonies, accomplished vocally and recognizable collectively and during consecutive generations in an anatomy built by the laws of traditionalist.

The informants also discussed during the interview that elders are still performing their oral traditions during an occasion where the tribe is being gathered. Also another informant expressed that through it, the younger generations will have be educated on the living tradition that they have.

Moreover, oral lore has already been part of Mansaka culture, and concerned tribesmen believe that this practice is very significant but wanted it to put into written documents to be preserved and kept.

These findings could be subject for another significant study which will discuss about the different challenges, feelings and emotions of those who perform oral traditions.

This is the second theme that emerged from the question; “How do the Mansaka tribes preserve their poetry?” It discussed the importance of educating the younger generations in the continuity of their poetry.

One of the most common points expressed by the informants is that literary preservation will become more significant and easier for them through educating the younger generations. Education of indigenous children contributes to both individual and community development, as well as to participation in society in its broadest sense (Frisoli, 2016). They affirmatively believe that through nurturing the innocent minds of the younger generations, their most treasured poetry will be proliferated. For in due time, the elders will no longer have the capability in leading their tribe and it is the younger generations who will continue in promoting and preserving their cultures and traditions. They will be the peddlers in making their poetry known to all whether Mansaka or a common individual.

Additionally, Education enables indigenous children to exercise and enjoy economic, social and cultural rights, and strengthens their ability to exercise civil rights in order to influence political policy processes for improved protection of human rights. The implementation of indigenous peoples’ right to education is an essential means of achieving individual empowerment and self-determination. Education is also an important means for the enjoyment, maintenance and respect of indigenous cultures, languages, traditions and traditional knowledge. It is the primary means of ensuring indigenous peoples’ individual and collective development; it is a precondition for indigenous peoples’ ability to realize their right to self-determination, including their right to pursue their own economic, social and cultural development (Chamagne, 2013).

It was revealed in the third and last theme of the first question about the poetry preservation is the practice of performing poetry and being highlighted during rituals. They regard poetry as a vital part in their tradition, that even during marriage, it is being used by the parents of the both side to have an agreement for the soon to be couple. And they ritualize it through performing an exchange of poetical lines.

One of the informants made mentioned that their elders are performing their rituals through chanting poetry. Chanting is a manner where they can pass the culture to the succeeding generations. Olupona (2010) contends that rituals are highlighted by feasts held at important moments of the agricultural cycle, or by the spectacular rites of passage for moments of birth, initiation, and death throughout the indigenous world. These renew the links of humanity with primordial creative powers. Ritual music, songs, and chants are the great symbols of religious culture, expressing change, social and cultural reproduction over time, and the very acts of creation. Blonde (pseudonym), one of the respondents, underscored on the significance of performing poetry in their ritual for it does not only showcases their tradition but as well as the thanksgiving and worshipping to their Supreme God “Magbabaya”.

For indigenous people, it is the knowledge of the interconnectedness of all that was, that is and that will be – the vast mosaic of life and spirit and land/water forms, of which we are an intricate part. It encompasses all that is known as Traditional Knowledge (Sheridan, 2011).

Additionally, Gutsy (pseudonym) emphasized that there are recognized schools with numerous indigenous students in the Department of Education that must be regarded to ensure proliferation of knowledge among them. Also it was supported by Chubby (pseudonym) that their poetry must be part of the curriculum and be performed during special school events. For them, it will make their poetry known to everyone.

Moreover, I have my friends who belong in an Indigenous group at the same time teachers and all of them are concern in integrating their poetry to the curriculum in order to share the endow-
ment to the younger generation.

This is the third theme that emerged from the result on how Mansaka tribesmen appreciate their poetry is to strengthen the support from the Government. As expressed by the participants, the local government may initiate symposium so that the Mansaka tribesmen will have a deep appreciation and knowledge in their literary piece. And through it, they will be motivated and inspired in patronizing their unique poetry.

A strong foundation and continued support from the government can help in sustainable development and progress of Mansaka culture and tradition. Blades (2010) stated that government plays a vital role in the society most especially in leading the way for cultural preservation. Hence, providing the Mansaka tribesmen with sufficient support will pave the way in protecting and promoting their cultural heritage.

Further, Rose (pseudonym) underscored that during Municipal Indigenous People’s Day celebration, Mansaka students or entities may perform the poetry that they make to showcase the richness of their culture and tradition. And it was supported by Cherry (pseudonym) where she expressed that, initiated seminars of the government may encourage them to continually nurture and cherish their poetry.

It was revealed during the interview that the younger generations are the peddlers in promoting the Mansaka poetry, hence educating the younger ones of their roles is a salient way to ensure the literary preservation. Bishop (2011) said that youth participation, a key-factor for the protection and safeguarding of heritage hence, it is therefore necessary to increase the financing for research, education, and to create a favorable framework for young people to become involved for their rights, to regain hope and to revive the feeling of belonging to a community. Thus will they become responsible social actors and innovators, in a spirit of openness and dialogue.

The participants underscored that the younger generations are the peddlers in promoting the Mansaka poetry, hence educating them of their roles is a salient way to ensure the literary preservation. Cherry (pseudonym) believed that one of their roles is to feel and understand that being a “lumad” is not a liability but a privilege and being part in the preservation is something which they must be proud of.

Additionally, Youth comprise 18% of the world population. They represent a significant segment of the community. And they are in the position to act as potent agents of positive social change that will yield greater for generations to come (Foley, 2010). Serious (pseudonym) mentioned that it is timely to teach the young generation of their poetry so they will continue to use it and put into writing. Primarily, if it will be documented it may ensure its preservation until the years to come.

And the last theme that emerged from the question; “What are the insights of Mansaka tribes on the appreciation of their poetry?” is the importance of poetry in showcasing tradition.

The result of the analyses of literary features (themes, tones, rhyme schemes, similes, hyperboles, repetitions, assonances, consonances and alliterations) could be used for teaching on the influence of language in social context. It could also be helpful in explaining how subgroups in society could develop their own language to communicate with each other. This will also be helpful on explaining how language is affected by situations and how words could be associated to form new words.

The results would also concretize the structure of Mansaka language. This will also motivate other learning institutions in the country to study Mansaka tribe that developed in their locality. They could use the classifications made on each linguistic feature as reference in conducting their own study.

Further, it will resonate on teaching field where teachers handling Philippine literature will have an aid in efficiently educating the learners on Mansaka poetry.

REFERENCES


