

**FOLK REASONING AS ART:
AN ASPECT OF CULTURAL PLURALISM AND
NATIONHOOD***

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We are a multiethnic and multilingual nation and so by nature, this condition requires a strong pluralist orientation towards culture. The sad thing, however, is that sometimes people's attitude towards cultures other than their own is either one of indifference or downright negative, because of tribal or regionalistic prejudices. Happily, however, the attitude of the majority is positive, especially when they realize that a nation as a community like ours is shaped by the very diversity of its cultural formations.

Folklore is integral to the plurality of our cultures. It is largely the cumulative achievements and knowledge of archipelagic communities that nurture, preserve, develop and advance folklore, and which they transfer through many means from one generation to another. Thus, the resulting continuity of folk traditions through the ages has nurtured various forms, contents and characteristics. Among such features that we should highlight for study and evaluation at this stage of academic discourse are folklore's philosophical components.

Folklore, for the reason that it serves as a bearer of philosophy, is therefore a vital force in the life and history of our different cultural communities. It is a historic reality no less real than its very historicity for it serves their strivings in the actual world by expressing their deepest thoughts, ideas, feelings and beliefs and helping construct and reconstruct their mode of existence for community members to reproduce the various aspects and contents of the social world that they inhabit.

Folklore is therefore very important because its philosophical components – a part of the people's prevailing views, beliefs, principles and attitudes towards the world and other men – ultimately influence individual or group work, activities and decisions. This is to be expected since philosophy largely deals with the people's essential principles of being and thinking, which arise from their mode of existence and consciousness and the process of human cognition that they believe in. As such, philosophy gives more or less a coherent view of the world; as a particular form of consciousness, it provides

the theoretical foundation for the community's conception of man, nature and his social world. The existing socioeconomic relations shape it even as its bearers are influenced by their linked activities, beliefs and creativity – explaining and interpreting the world and the behavior of men accordingly, and when the historic conjuncture comes, they may even help change that world.

I would like to discuss then an aspect of philosophy that studies the criteria and principles of the truth of inference and demonstrability of human knowledge. This aspect is called logic, but I would like to focus specifically on its mode of reasoning – that mental ability that justifies or explains satisfactorily, depending on a community's cultural norms, the validity of a belief, principle, proposition or conclusion. Reasoning obviously utilizes thought processes expressed as inferences and judgments according to certain standards of thinking. Hence, reasoning may use common sense and folk wisdom, or abstract thinking (i.e., the generalized appropriation of the fundamental elements of, and the relations between men and things), and conceptual thinking (i.e., the unification of reason with intellect, rational thinking with intellectual thought).

Art as used here is the skill or knowledge in the utilization of imagination and creativity in producing what is beautiful, be these in literature or in the audio-visual and performing arts. Art as a creative capability and process is nurtured and sustained by a community through its traditions. The workings of the artistic process result in the creation of beauty, which is the wholesome quality or qualities of a work of art, object, nature or person that gives pleasure to their beholder, exalting the spirit as well as nourishing the mind.

The various forms of folk reasoning in art, in this context, [that I will deal with] focus on riddle, proverb, folktale, poetry, song/ballad and *duplo* (verse-debate). I am sure that there are other kinds of folk reasoning, but for our purposes, I believe that the above examples will suffice. Our objective is to show that the folk do not simply use their intellect to reason out or understand a predicament, argument, situation, thing, phenomenon, or event; they use oral literature conscious of their intellectual value as well as of their aesthetic worth which finds realization in its capability to instruct and to give pleasure to us.

Now let us take the different artistic forms of reasoning.

RIDDLE (Bugtong)

The folk may use riddles, the simplest art form, in reasoning. Earlier, we defined riddle as a "statement, a question, a proposition — rhymed or unrhymed — which is worded more or less clearly with the intention of provoking a solution or interpretation. A riddle therefore requires a creator and an audience. The latter tries to reconcile the identity between the literal object and the real object described or referred to respectively."¹

Riddles are actually not that simple. They are verbal arguments that possess "descriptive elements, a pair of which may be in opposition" and the answer is to be guessed at. In fact, they are "enigmatic and puzzling questions expressed memorably," of which two large categories exist: nonoppositional riddles that have no descriptive elements in opposition", and "oppositional riddles in which the descriptive elements are in opposition". There are three types: antithetical contradictive, privational contradictive and causal contradictive.²

Riddles, instructive as they are, allow some form of social communication which serves to a certain extent as a means to arouse human curiosity, provide learning or affirm the sanctity of traditions. Riddling is done during work (plowing the field, planting, harvesting, etc.), or at leisure and social gatherings (courtship, wake, etc.). Riddles largely explore old and new possibilities of brief inquiry, confront the constraints of social intercourse or else illuminate the nature of human limitations.³ The following riddles, some of which have been recorded by Noceda and San Lucar centuries ago, are examples.⁴

*Bongbong con liuanag
con gab-i ay dagat.*

(Banig)

*Isda sa quilao-quilao
Di mahuli't may patao.*

(Dila)

*Quinain na't naobos
nabobos pang lobos.*

(Bouan)

*Nagcocomot nang puyat,
saca na nahalachac.*

(Bulaclac)

- Isang butil na palay,
sikip sa buong bahay.* (Ilaw)
- Noong bata ay nagsaya
at naghubo ng dalaga.* (Labong)
- Sa araw at gabi
Laging nakanganga
Nahingi ng parusa.* (Lusong)
- Dalawang balahibuhin
Masarap paglapatin.* (Pilikmata)
- Pantas ka man at marunong
Aling kahoy sa gubat
At nag-aral nang malaon
Nagsasanga'y walang ugat.* (Sungay ng usa)
- Kung bayaan ay nabubuhay
Kung himasin ay namamatay.* (Makahiya)
- Nang wala pang ginto
Ay doon nagpalalo
Nang magkaginto-ginto
Ay doon na nga sumuko.* (Palay)
- Ang ina ay gumagapang pa,
Ang anak ay umuupo na.* (Kalabasa)

These examples are mere drops in the ocean, so to speak, of Filipino riddles. Their natural inquisition is challenging to the mind; their number now is actually enormous. At this stage in life one still wonders at the incalculable amount of thought and reason that have been preserved in this folk art.

PROVERB (Sawikain/Salawikain)

The folk may also use the proverb in reasoning. Admittedly, it is hard to define. Many agree, however, that the proverb is a "short, epigrammatic saying, pithy and ingenious, popular and

didactic," that "makes a commentary on what it describes and serves as a useful guide in man's daily struggle."⁵ Largely, it "embodies some moral precept and admitted truth," and "summarizes a situation and in its own inimitable way passes some sort of judgement on it or characterizes its essence". Damiana Eugenio observes further that it covers a wide range of intent and subject. There are proverbs "expressing a general attitude towards life and the laws that govern life; "ethical proverbs, recommending certain virtues and condemning certain vices; "proverbs expressing a system of values"; "proverbs expressing general truths and observations about life and human nature"; "humorous proverbs"; and "miscellaneous proverbs".⁶

Here are examples some of which were also culled from Noceda and San Lucar, and others of recent vintage

*May malaquing halaghag,
May munting di mabuhat.*

*Mayaman ca man sa sabi,
Duc-ha ca rin sa sarili.*

*Sinisinta con uala,
nang maquita, i, sinumpa.*

*Natotoua con pasalop,
con singili, i napopoot.*

*Ang kawayan kung tumubo,
langit na matayog ang itinuturo;
ngunit kung masunod na ang anyo,
sa lupa rin ang yuko.*

*Ang palay ay parisan,
habang nagkakalaman
ay lalong nagpupugay.*

*Hanggang maiksi ang kumot,
magtiis na mamaluktot
kung humaba na't lumapad
saka naman umunat.*

*Ang maliit ay tambalan,
Ang malaki ay kikilan,
Ang maikli ay dugtungan.
Ang mahaba ay putulan,
Ang namamali ay aralan.*

*Bago ka makipagkaibigan,
isipin mo munang mataman;
at kung minsan kaliwang kamay,
tinataga rin ang kanan.*

*Mga biyaya at handog,
bato man ay pinalalambot.*

*Kung ibig ang karunungan,
habang bata ay mag-aral;
kung tumanda mag-aral man,
mahirap ng makaalam.*

*Ang bibig ng ilog, iyong masasarhan,
Ang bibig ng tao'y di mo matatakpan.
Natutukso kahit banal,
pag nakabukas ang kaban.*

*Ang di magsapalaran,
hindi makatatawid ng karagatan.*

These are just a few examples of proverbs. Can you imagine the variety of the kind and quality of folk reasoning using this art form, and the volume of proverbs coming from more than 100 ethnolinguistic groups from all over the country?

FOLKTALE (Kuwentong Bayan)

The folk use many art techniques for reasoning, and one of these is the folktale – a prose narrative that is regarded as fiction. The folktale deals with characters ranging from human beings to animals, supernaturals, extraterrestrials, etc. The following is a good example of a tale among the Manuvus on how to get out of a difficult situation⁸

The Taligtig Bird and the Monkey

The monkey was up in a tree on a branch and was yawning when suddenly the tiny taligtig bird flew into its open mouth. The bird thought of a way out by telling a story.

"Mother is pounding rice," said the bird.

"Ohoho", replied the monkey, smiling inwardly but fearing that he might open his mouth.

"Mother is cooking," continued the taligtig.

"Ohoho," replied the monkey.

"Mother is now serving the food," continued the taligtig.

"Ohoho," said the monkey who could not open his mouth.

"Mother is now through eating," narrated the taligtig.

"Ohoho," hummed the monkey.

"Mother is now spreading the mat," said the taligtig.

"Ohoho," replied the monkey.

"Mother is now being fondled", said the taligtig.

"Ohoho," said the monkey. But the monkey would not open his mouth for fear of letting the bird out.

"Mother is now enjoying her husband," said the taligtig.

"Ahaha," said the monkey, and in doing so, could not help but open his mouth wide. Out flew the taligtig bird.

We have many examples of tales like this that very well illustrate a peculiar kind of logic among the common people. Let me give another example which is called the chain story. Here it is.⁹

The Pugu's Case

"Why, horse," said the pugu (a small bird), "did you touch my eggs, so that now they are broken?"

"Because," said the horse, "the cock crowed and I was startled."

"Why, cock," said the pugu, "did you crow, so that the horse was startled and broke my eggs?"

"Because," said the cock, "I saw the turtle carrying his house; that made me crow."

"Why, turtle," said the pugu, "did you carry your house

with you, so that the cock crowed, and the horse was startled and broke my eggs?"

"Because," said the turtle, "the firefly was carrying fire, and I was afraid that he would burn my house."

"Why, firefly," said the pugu, "did you bring fire, so that the turtle was frightened and carried his house, and the cock crowed when he saw him, and the horse was startled and broke my eggs?"

"Because," said the firefly, "the mosquito will sting me if I have no light."

"Why, mosquito," said the pugu, "did you try to sting the firefly, so that he had to carry fire, so that the turtle was frightened and carried his house, so that the cock laughed at the turtle, so that the horse was startled and broke my eggs?"

"Because," said the mosquito, "Juan put up his mosquito net, and there was nobody for me to sting except the firefly (alitaptap.)"

"Why, Juan," said the pugu, "did you put up your mosquito net? The mosquito could not sting you, and tried to harm the firefly; the firefly brought fire; the turtle was frightened, and carried his house with him; the cock crowed when he saw the turtle; the horse was startled when he heard the cock, and broke my eggs."

"Because," said Juan, "I did not care to lose any blood."

The chain story, of which type we can cite other examples, as we can clearly see employs a distinct kind of logic.

POETRY (Tula, Epiko)

Both lyric and narrative poetry use also the folk art of reasoning. Let me quote, in this respect, a brief excerpt from the Manuvu epic, *The Maiden of the Buhong Sky*. Its art of reasoning, which is beautiful literature at the same time, goes this way.¹⁰

The maiden heard him
 And she hastened her gait
 But even if she stirred faster
 It seemed
 The gait of the walking dove
 The pace of the treading pigeon
 Because 'tis quicker
 The gait of the walking dove
 The pace of the treading pigeon
 For the birds move quite faster
 Because they are in a hurry
 To eat the fruits of the bongati tree
 For the birds are apprehensive
 They will be left behind
 By the wild chicken
 Who wakes up very early
 And leaves her roost before morn
 Bringing along her chicks
 To feed them with bongati fruits.
 But not the maiden
 Who walked gracefully and daintily
 In the middle of the floor.

Through comparison and contrast, the singer here ably portrays by means of the wonders of literary logic, using figures of speech, the qualities of a beautiful maiden — in lines that are no less poetically compelling than they are culturally sophisticated. Indigenous lyric and epic poetry among our cultural communities are very rich with examples like this.

SONG/BALLAD (Awit/Balada)

There are equally many examples of the art of folk reasoning in our songs and ballads. In this respect, I want to recite [to you] two variants of the popular songs about the boatman and the student. The stories teach us good lessons about the nature of man as well as about the peculiar characteristics of knowledge. The first version, which follows, is in Tagalog.¹¹

Ang Bangkero

May isang “bachiller” na sakdal ng alam
Nagmula sa klase, uuwi sa bahay;
Sa isang bangkero, siya’y nakisabay
Ang talagang nasa’y magpahingalay

Pagtugpa sa bangka, binuksan ang libro,
At saka tinanong ang pobreng bangkero:
“Ang laman ng langit, sampu ng impiyerno,
Turan mo sa akin ang “signos” ng tao.”

Sagot ng bangkero’y, “Di ako bihasa
Ni menos naman nasok ng eskuela,
Laman ng bangka ko, siya kong “mateira”
Dulo ng tikin ko ang siya kong pluma.

Sinusulatan ko’y buong kailugan
Silbing “margarejay” sa taong upahan;
Magmula sa laot sagad hanggang pampang,
Turan mo sa akin ang hampas ng sagwan.

Ang abang “bachiller” di na nakakibo;
Kinagat na lamang dulong hintuturo;
Magmula na ngayo’y di ako bibiro
Sayang na dunong kong hindi maitago.

Kaya ang sabi ko sa sino ma’t alin
Na may karunungan, itago’t ilihim
Kung makatagpo ka ng matalim-talim
Para kang nahulog sa balong madilim.

The second version is in Pampango. The English translation follows.¹²

The Boatman

When Manila was but a young city,
Founded and created by the authorities,
There were a few schools that were established
Where the wise and the learned studied.

These schools, they were in three groups:
 That of Sto. Tomas and San Juan de Letran;
 Sta. Teresita was also a college
 Where students sharpened their minds.

After the schoolyear when classes were out,
 All students returned to their homes;
 To their own towns they brought home
 All their knowledge, honors, and praises.

It was one of these who went to cross
 The wide waters of the Calumpit River;
 He called for a boatman to ferry him across,
 Saying, "I shall pay when I get over."

There and then the student embarked;
 Sat snugly on the chair,
 Spread his kerchief, and then said,
 "Listen, Boatman, to what I shall say."

While he was paddling in the middle of the river,
 Said the student, "Listen, Boatman:
 In heaven, how many choruses of angels,
 How many groups of saints are there?"

The young boatman was taken aback;
 To the student he thus made reply:
 "Please excuse my answer, Sir,
 For it's the best I can give.

"Since I have never been in heaven, Sir,
 I've never counted the choruses;
 Much less would I know about the saints,
 I'm just a poor man raised far from shore.

"If instead you asked and tried me
 About the parts of this boat you are on,
 And the paddle and the outrigger,
 They are the things I know, things I grew up with.

“Little as my learning may be,
Wise philosopher, may I ask in turn –
From here to the landing point,
How many strokes of the oar will it take?”

“When bubbles appear at the splash of water,
How many thousands will there be?
You tell me this, that I may know,
Since you are a sage wise and shrewd.”

The student was astruck with surprise,
Unable to answer the boatman’s question;
He turned things over in his mind and wished
That he had not tested this boatman at all.

“If the mere strokes of my paddle, Sir,
You can neither number nor tell for sure,
How should you know of the angels above?
No more than me have you been in heaven.

“I now advise you, false philosopher,
Remember this and don’t ever forget:
If one be not with you in school,
Never ask him of abstract matters.

“So now, Sir, you must get off at once,
The matter of payment you may forget,
In the future do not ever
Speak boastfully of abstract things.

“Look at Lucifer in the days of yore,
He was as a lamp beheld in heaven;
What he did was to be too proud –
Did he not fall into the fires of hell?”

You who are listening, do not be like
That very arrogant student,
Having studied a bit and gone to Manila,
He spoke Castilian when he came back.

These songs, unlike our earlier examples, show that the quality of folk thinking has grown more abstract.

DUPLO (Verse-Debate)

A higher, more complicated form of reasoning as art is the *duplo*. The thinking used here is certainly more sophisticated than any. The *duplo*, firstly, is a debate in-verse traditionally held on the ninth day of the death of a person (*patapos*). On what night, people gather in the residence of the departed, together with a host of maidens and young men; and most important the *dupleros*, the veteran debaters-in-verse themselves.

We are presenting the following excerpts of a *duplo* joust by way of demonstrating how *dupleros* engage in argumentation and a certain level of conceptual thinking. The start of the story in this particular joust is quite familiar: the parrot of the Hari (King) is suspected of being killed by a *belyaka* (one of the maidens). The Hari asks the *Berdugo* (Prosecutor) to look for the lost bird, until the *Berdugo* finds out that the suspect is indeed the culprit. The *Berdugo* attempts to punish her by beating her with a *palmatoria*. The *Depensor* (Defender) tries to block his adversary's blows by hand — and verse arguments.

What follows then is a dramatic contest of wits, where the *dupleros* eloquently propound various kinds and levels of reasoning to show their skill and sharpness in argumentation. Here are the excerpts.¹³

Depensor

*Kaya nga sa iyo aking kahilingan
Kunin mo ang puso ng dalagang mahal
Dibdib niya'y biyakin huwag susugatan
Tutulo iyong dugo'y huwag babawasan!*

*At bago nga ito'y ibigay sa akin
Sa hiblang sinulid doon mo tuhugin
Pusong makukuha ay makararating
Sa Nuestra Altezang monarka natin.*

*Kaya nga't sa iyo ang aking importa
Kuhanin mo sana'y puso ng dalaga
Aking mamadyikin iyong makikita
Katulad, kawangki ng lorong maganda!*

Berdugo

*May hangad ka yatang sa dibdib ninibig
Nang himalang ganda't uliran ng dikit
Hindi mangyayaring ang awa'y ilawit
Sapagka't ang utos ng hari'y mahigpit.*

*Kaya di mangyaring ang awa'y itanaw
sa 'yo't sa ginawang may nasang napagal
May nasang sumingit itong kapurihan
Payo ko sa iyo ay kung makikinig
At ikaw ay aayos dakilang amantes.*

*Sa kahilingan mo'y ang puso ng dalaga
Na aking kuhanin butihing kasama
Taynga ay ikiling ika ay manainga
Didinggin mo ngayon aking ibabadya!*

*Magagawa lamang puso ay makuha
madukot ko ngayon puso ng dalaga
Nguni't ang hingi ko'y ibigay mo sana
Sundang gagamitin pagkuha sa kanya!*

*Ang kidlat na sundang sa madaling araw
Kapagka pumundo 'yang hanging amaihan
Kung makikita mo sa sangkalangitan
Doon ay mayroong bahaghari lamang.*

*Ang ibig sabihin ng bagay na ito
Ang pundo ng ulan butihing kerido
Ang kidlat na sundang siyang kuhanin mo
Puso ng dalaga'y gagamitin ito.*

*Nguni't pagkawala't di ko nakuha
Kidlat na sundang butihing kasama
Ang ninanasa mo buhat pa kangina
Hindi mangyayari na hawakan mo pa!*

*Doon ilalagay nang iyong malaman
Doon po sa ulap sa sangkalangitan
Doon babalutin ang pusong naturan
Iaabot ngayon sa kanan mong kamay.*

Depensor

*Puso ng dalagang kaganda-gandahan
Balang kagamitan naman ng patalim
Bahaghari putol importa sa akin
Sa pisngi ng langit doon ko kuhanin.*

*Bagama't mataas ang kinalalagyan
Ng kidlat na sundang na 'yong kailangan
Kahit hatinggabi ako'y maglalakbay
Ang pisngi ng langit aking pupuntahan!*

*Subalit dahil ako ay walang gamit
Katotong sinta ay dapat na masapit
Ganito ay dinggin mo sana at ibig
Nais na sabihing ikaw ay makinig!*

*Komo mataas ay ang kinalalagyan
Kailangan namang may gamit na hagdán
Ang gamit na ito'y sa aki'y ibigay
Ang langit na iyan ay mapupuntahan.*

*Sa dalampasigan ng baybaying dagat
Di ka man magtaka'y manggigilalas
Iya'y natitipi pag tayo'y yumapak
Bakas ng paa mo'y diyan mamamalas!*

*Nayari ang tulay, moog at palasyo
Natayo'y dahilan sa buhangin pino
Kung walang buhangin mayro'n mang semento
Di mo maititindig bahay na kongkreto!*

*Kaya nga't sa iyo aking kahilingan
Ang pinong buhangin lubiring matibay
Kapag nalubid mo'y aking kagamitan
Sa langit na gloria ay gagawing hagdán*

Berdugo

*Barahan ko dito'y balikan pagdaka
Ang kahilingan mo butihing kasama
Napakahirap n'yong gawin kapagdaka
Ang pinong buhangin ay lubirin ko nga!*

*Nguni't magagawa ang bagay na ito
Sa isang munti lang maikling milagro
Sa sangkalangitan tumanaw po kayo
Kurus na bituin ay matatanaw mo.*

*Ang nasabing kurus katoto kong sinta
Kurus na bituin nang iyong mataya
Kapag nakuha mo'y gagamitin ko na
Na gawing ilegal dapat makilala!*

*Tapat mong ilegal na kung paglalagay
Nang punong buhangin diyan ilalagay
Mahirap na mangyari ang pagayong bagay
Kapagka hindi ko ito nahawakan.*

Depensor

*Oo't mangyayari na akin ngang kunin
Sa pisngi ng langit kurus na bituin
Kahit hatinggabi aking lalakbayin
Nguni't ang sasakya'y ibigay mo sa akin!*

*Sapagka't sa nayon, bayan ng Pamaldan
Santong si Santiago'y doon dalanginan
Meron siyang kabayong sakdal kagandahan
Katulad ng hangin ang tulin at tapang!*

*Kung baga at uubra pakikuha muna
Sa bayang pamaldan kapatid na sinta
Kabayo ni Tiyago palitan ng una
Isang kisapmata'y mararating siya\$*

*Sapagka't ang kaniyang kabayo'y matulin
Parang ipo-ipong mabilis na hangin
Kabayo ni Tiyago ibigay sa akin
Isang kisapmata'y dito ay darating!*

*Ihanggap dito ko't maghahantay muna
Kabayo ni Tiyago'y dapat pang makuha
Ang kurus ni Kristo'y ating nakikita
Malayo ang lupang kinalalagyan niya!*

*Sapagka't ito nga ay kurus ni Kristo
Ay doon natirik bundok ng Kalbaryo
Kung aking sasakyan kabayo ni T'yago
Walang liwag-liwag makukuha ito!*

Berdugo

*Nasabing kabayo nitong si Santiago
Na patron po namin para matanto mo
Sa baryo Pamaldan kayo nga'y tumungo
Doon makikita'y mga maginoo!*

*Sa aba ng palad dapat mong malaman
Tungkol kay Santiago Patron pong naturan
Yaon ngang kabayong kanyang sinasakyan
Ito nga pong riyenda'y malaong nawalay!*

*Riyenda ng kabayo ni patrong Santiago
Doon po nawala para matanto mo
Segun sa balita namang narinig ko
Doon nga naman pong ginawng patungo.*

*Kung makikita mo'y katoto kong sinta
Sa buwan ng Mayo nang mapagkilala
Pag kumukulog po'y ating nakikita
Na sumasabog po'y butihing kasama.*

*Sinasabing kulog dapat mong malaman
Ay nagkikidlatan iyong natatanaw
Segun kay Santiago patron pong naturan
Yaon nga ang r'yendang kanyang tangan-tangan!*

*Ang nasabing kidlat para matanto mo
Mahirap buhayin ang sino mang tao
Kung magagawa mong mahawakan ito
Ay makukuha ko' patrong si Santiago!*

The argumentation seems to be endless . . .

If we have the chain story, then the above debate is an example of the chain argumentation.

This debate in verse could indeed go on and on, with the *dupleros* either pursuing the same line of argument, or else shifting to another subject. Clearly, the use of conceptual thinking here among the folk is already evident. The *dupleros'* disciplined and long training in the art as well as their continuous exposures in such jousts ensure that.

This duplo lasted actually for two and a half hours.

Some others last from 5 to 10 hours and I was told one time, even for 24 hours! What a vast amount of intellectual energy thus folk reasoning as art indeed releases.

Pluralist Folklore and Nationhood

The above examples clearly show that folk reasoning as art, in its many forms and cultural sources, is integral to Filipino artistic and philosophical traditions. At a time like ours when prevailing political and cultural institutions deny the majority of our people the responsibility of decision-making by creating monstrous channels to separate them from the centers of power, folklore as shown above provides them with a freer venue for public discourse. In folklore, their potentials for reasoning as art is recognized, and if modernized can be adapted creatively to the needs of the current situation.

Folklore, let us always bear in mind, is very important for it floats from one place to another and from one generation to the next. In this context it is easy for the common people to realize their freedom of speech through folklore, because it shows the extent that will enable them to use various modes of reasoning as art when engaging in serious public discourse. The folk has undoubtedly the capability for reasoning with art. As the various genres of folk literature show above, he reasons with art which, when properly cultivated and then aptly re-

oriented, can be adapted to the contemporary need for intellectual empowerment for mass liberation.

I believe that the nature and dynamics of our multiethnic and multilingual folk traditions, on account of our cultural pluralism will, if utilized creatively, help lay the foundation of our nation's unity through the recognition of its very diversity. Our being Filipinos in such a case, together with other instrumentalities of culture and politics, will be consequently galvanized into a strong unifying force in the forward spiral of our civilization to a higher, more humane phase of historical development. In that sense, the large bulk of our population through pluralist folklore and pluralist culture will be adequately imbued with the idea of nation as a liberative force. For a better life and larger freedom then, at the theoretical core of our national community's thoughts would throb vibrantly folk reasoning as art, and necessarily become a catalyst for change in the realm of consciousness, so that it can emerge as a material force in the dynamic sphere of our social, our ever-living world.

NOTES

1 Vivencio R. Jose, *Poetry and Revolution: A Chapter of Philippine Literary History* (U.P., CAS: Ph.D. Philippine Studies, 1977), vol. I, p. 179-180.

2 Damiana L. Eugenio. (comp.), *Philippine Folk Literature* (Quezon City: Folklore Studies Program, CAS, U.P. and U.P. Folklorists, Inc. 1981), p. 18-21.

3 *Ibid.*

4 Fr. Juan de Noceda and Pedro San Lucar. *Vocabulario de la Lengua Tagala* (Manila: Imprenta de Ramirez y Girandier, 1860), 3rd ed.; p. 38; 109, 63, 54.

5 Vivencio R. Jose, *op.cit.*, p. 21. 398, 402, 404, 407, 410; E. Arsenio Manuel, "Literature in Ethnic Oral Traditions", *Literature and Society: Cross-Cultural Perspectives*, ed. by Roger Bresnahan. The Proceedings of the Eleventh American Studies Seminar (Oct. 1976) Los Baños, Philippines. A Project of the PAEF and ASAP. pp. 110-117.

6 Damiana L. Eugenio, *Philippine Proverblore* (Quezon City: Philippine Folklore Society, 1975). p. 5.

7 Noceda and San Lucar, *op.cit.*, p. 132, 209, 297, 281; D.L. Eugenio, *Philippine Folk Literature*, p. 413, 414, 417, 422, 423, 427, 429, 433, 438, 439.

8 E. Arsenio Manuel, "On the Study of Philippine Folklore", *Brown Heritage: Essays on Philippine Cultural Tradition and Literature*. ed. by Antonio G. Manuud (Quezon City: Ateneo de Manila University Press, 1967), p. 286.

9 Dean S. Fansler, *Filipino Popular Tales* (Pennsylvania: Folklore Associates, Inc., 1965), p. 386.

10 E. Arsenio Manuel. *The Maiden of the Buhong Sky* (Quezon City: U.P. Press, 1958), p. 24-25.

11 Felixberto Sta. Maria. *The Philippines in Song and Ballad* (Cacho Hermanos, Inc., 1976), p. 38-40.

12 *Ibid.*

13 Vivencio R. Jose, "The Duplo: Verse, Debate and Performance (A Preliminary Study)," *Mindanao Journal* vol. IV, Nos. 1-4 (July 1977-June 1978), p. 86-152.