

Oral Traditions as Catalysts for Sustainable Cultural Development: An Ethnographic Exploration

Rodello D. Pepito, EdD

Associate Professor V, Bukidnon State University, Malaybalay City, Bukidnon

Abstract

Introduction: This ethnographic study explores the oral traditions of Barangay Santiago in Iligan City as living expressions of cultural identity and collective memory. Despite the growing influence of modernization and digital technology, the community continues to preserve and practice traditional forms such as folk stories, songs, proverbs, and communal rituals. These oral traditions reflect the community's values, beliefs, and social practices, serving as important tools for cultural continuity and sustainable development.

Objectives: This study aims to document and analyze the oral traditions of Barangay Santiago, Iligan City through an ethnographic lens. It seeks to understand how these cultural expressions reflect community identity and values, and how they have adapted in the face of modernization and the post-pandemic era. The findings will serve as a basis for developing sustainable cultural programs that preserve and promote the community's heritage.

Methods: The study utilized a qualitative ethnographic approach, focusing on immersion within the community of Barangay Santiago, Iligan City. Data were gathered through informal conversations, in-depth interviews, and direct observation of cultural practices, supported by photo and video documentation. A combination of purposive, snowball, and quota sampling methods was used to ensure a diverse and knowledgeable pool of participants, including elders, storytellers, and tradition bearers. Ethical considerations such as informed consent, cultural sensitivity, and data privacy were strictly observed throughout the research process.

Results: The study revealed that oral traditions in Barangay Santiago remain vibrant and deeply embedded in daily life, despite the impact of modernization and digital media. Folk stories, songs, proverbs, and rituals reflect the community's values such as cooperation, respect for elders, and spiritual beliefs. While some traditional practices—like communal farming and courtship rituals—are fading, others endure through storytelling, music, and seasonal celebrations. The use of the Binisaya language and ongoing civic participation further strengthen cultural identity and social cohesion.

Conclusion: The study highlights the vital role of oral traditions in preserving the cultural identity, values, and resilience of the community in Barangay Santiago. Despite societal changes, these traditions continue to shape social interactions and collective memory. The findings emphasize the importance of integrating oral literature into cultural preservation efforts and development programs. Sustaining these practices ensures that future generations remain connected to their heritage while adapting to contemporary challenges.

Keywords: Oral tradition, Ethnographic exploration, Barangay Santiago, Folk Literature, Community Development and cultural sustainability.

1. Introduction

This ethnographic study explores oral traditions as catalysts for sustainable cultural development. By documenting and analysing traditional stories, poems, and other forms of oral literature, the research aims to deepen the understanding and appreciation of a community's heritage and historical identity. Examining oral traditions is essential not only for preserving folktales and

poetry but also for amplifying the voices of communities that are often overlooked by conventional literary forms.

According to Ong (1982), oral tradition is a dynamic, living form of literature that evolves alongside the communities that practices it. In Filipino culture, oral literature comprising narratives, lessons, and beliefs reflect the collective identity of a community. Despite rapid

technological advancements and modernization, oral literature such as folktales and poetry continues to flourish in many Filipino communities. Finnegan (2012) notes that oral literature represents the shape and essence of life in society, often capturing realities that written text cannot express.

Historian Las Casas recorded that many indigenous literary works in the Philippines were destroyed by Spanish colonizers, who regarded them as demonic (Rodriguez, 1943). Early Filipinos used bamboo and palm leaves as writing materials, carving letters with sharp tools like lancetas (Colin, 1943). Regalado (1943) introduced early Philippine literature through folk songs, tales, and wisdom literature. Folk song such as lullabies still resonate in rural areas today. Folktales include narratives stories such as Malakas and Maganda and Dr. Jose P. Rizal's *The Intelligent Turtle and the Foolish Monkey* (Dolores, 1930). Wisdom literature includes of riddles and proverbs, encapsulating local knowledge and philosophy.

Ethnographic research is a branch of anthropology aim to observe and document cultural practices, behaviours, decisions, and interactions of communities. Ethnography function both as a method and written product. It involves immersive, long term observation to systematically record a community's everyday life (adapted from Wikipedia). According to Cole (2019), although ethnographic research is a time- and allows scholars to obtain in-depth information about the group they are studying, although it is time-intensive and labour-intensive, it provides in depth insights into the lives of its subject.

The goal of this study is to understand how and why people in a particular community think, act, and interact the way they do. Ethnographers aim to contextualize their findings within historical and local historical settings and to link individual experience broader social trends.

This study will focuses on the oral literature of Barangay Santiago in Iligan City. Through ethnographic observation, it seeks to uncover the most meaningful cultural expressions in the community. Each form of literature identified will reflect the experiences and values of people past,

present, and future. It will also assess how oral traditions are affected by the post pandemic era, wherein technology and media dominate ask information sources. Every story and statement will be analysed for the insights and lessons they convey.

Ultimately, this research aims to immerse itself in the community of Barangay Santiago to document and understand its oral traditions. Drawing on ethnographic methods outlined by Clifford Geertz (1973), the study emphasizes deep cultural understanding through direct participation and observation.

2. Objectives

The objective of this study is to document and analyze the oral traditions of Barangay Santiago in Iligan City through an ethnographic approach. By immersing in the community and engaging directly with residents, the research aims to capture significant artistic and cultural expressions that reflect their experiences, values, and heritage.

Additionally, the study seeks to explore how these oral traditions have evolved in the post-pandemic era, where technology and media play a dominant role in communication. The findings will be used to develop programs and initiatives that preserve and promote the community's cultural heritage, ensuring its continuity and relevance for future generations.

3. Methods

In this study, the focus is on oral tradition or spoken literature, which consists of stories, poems, songs, riddles, and proverbs that reflect the culture of Barangay Santiago. These elements of oral tradition demonstrate the community's appreciation for its history and heritage, offering significant contributions to the understanding and preservation of their identity and culture.

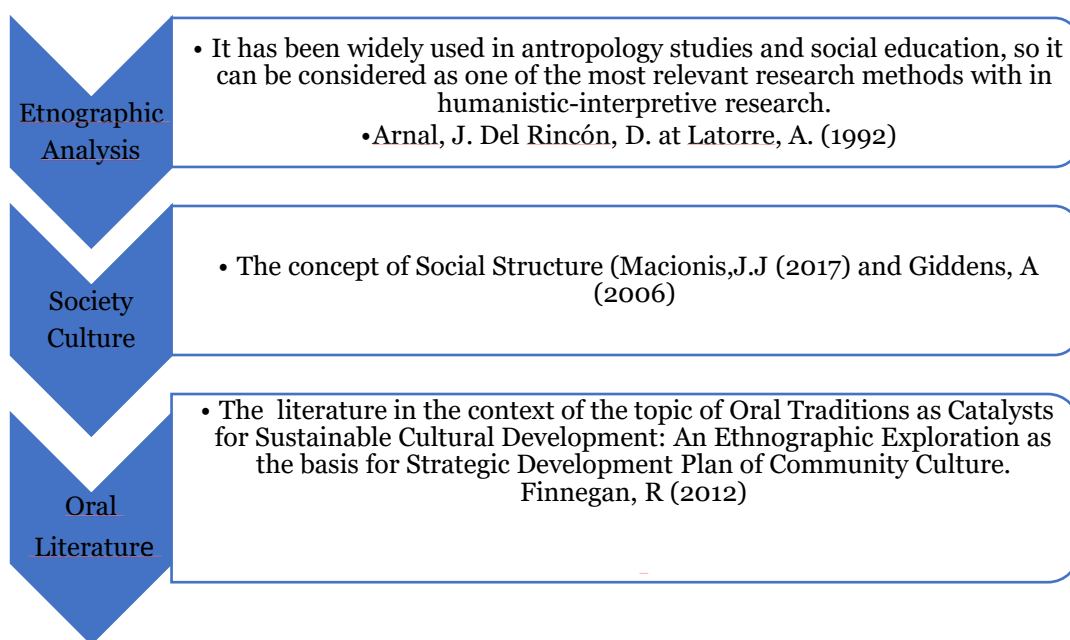
The ethnographic analysis of oral traditions provides a deeper understanding of local stories and poems, as well as the rituals and ceremonies that carry cultural traditions. According to Finnegan (2012), oral literature is an active part of culture that continues to live and evolve alongside the community that practices it. Through the ethnographic approach, researchers can gather

information from direct observations and interactions with community members, allowing for more effective documentation and analysis of traditional literature.

The importance of studying oral tradition lies not only in the documentation and preservation of folktales and poems but also in highlighting the voices of the community, which are often overlooked. The findings from this research can serve as a foundation for developing a Strategic

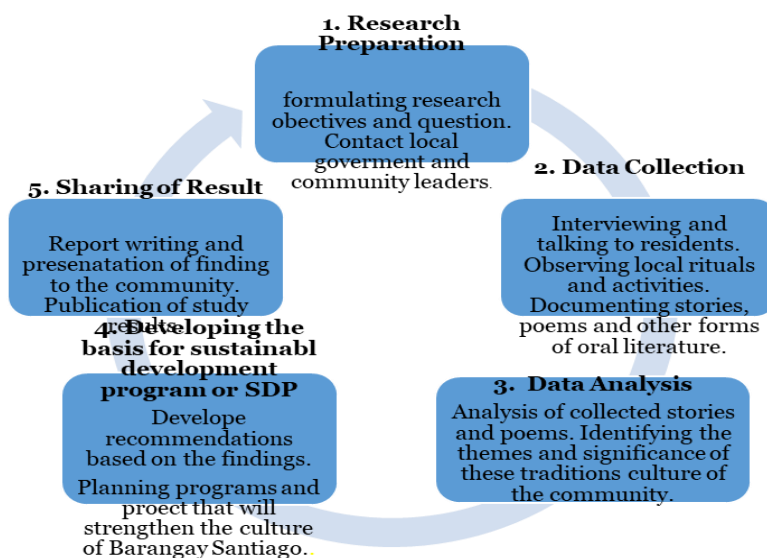
Development Plan (SDP) aimed at preserving and promoting the culture of Barangay Santiago. In this way, literature becomes a tool for strengthening the community’s identity and unity, while inspiring future generations to carry on their heritage.

Furthermore, the ethnographic analysis of oral tradition provides a foundation for the preservation and promotion of local culture, contributing to the development of a stronger community identity.



Research Stream

The current research follows the framework below



Research Design

This study employs an ethnographic design to closely examine and understand the oral traditions of Barangay Santiago in Iligan City. The ethnographic method aims to directly engage and interact with community members to gather their stories, poems, and other forms of oral literature. According to Geertz (1973), a deep understanding of a community's culture can be achieved through participation and systematic observation. Data will be collected through interviews, informal conversations, and direct observation of local rituals and activities. The goal of this study is not only to document and preserve traditional literature but also to provide a foundation for the creation of a Strategic Development Plan (SDP) for the community's culture. The collected data will undergo thorough analysis and interpretation to formulate recommendations that will strengthen the culture of Barangay Santiago and inspire future generations.

Sampling Method

In this study, an ethnographic design will be utilized to deeply examine and understand the oral traditions of Barangay Santiago in Iligan City. The purposive sampling method is chosen, where researchers will select participants whom they believe can make significant contributions to the study. This includes individuals with deep knowledge of the community's oral traditions, such as elders, community leaders, and tradition keepers. In addition, snowball sampling will be used to broaden the scope of the study through recommendations from the initial participants. This way, participants will gradually increase based on the suggestions of those previously interviewed. Quota sampling will also help ensure that various subgroups of the community—such as the elderly, youth, and women—are represented. Overall, combining different sampling methods will provide a broader and more representative view of the community, which is essential in ethnographic research to capture the true essence of their culture. According to Geertz (1973), participation and observation are vital components of the ethnographic approach to achieve deep cultural understanding.

Locale of the Study

Iligan City is a highly urbanized city located in the northern part of the province of Lanao del Norte, Philippines, and was formerly the capital of the said province. It is approximately 795 kilometers southeast of Manila. According to the 2020 census, it has a population of 363,115 across 87,239 households. The term Iligan is derived from the Higaonon word *iligan* or *ilijan*, which means “fortress” or “place of defense,” referring to its historical resistance against pirate attacks and invasions from other tribes in Mindanao.

The city of Iligan originated in the village of Bayug, located four (4) kilometers north of the present-day Poblacion. This was the earliest settlement of indigenous people before the arrival of the Spaniards. The purity of the native bloodlines was altered when migrants from the Bisaya-speaking Panglao Kingdom began arriving in the late 16th century. According to Jesuit historian Francisco Combes, the King of the Moluccas conquered Panglao, prompting many of its residents to flee to present-day Dapitan, Zamboanga del Norte. Christianity, specifically Roman Catholicism, is the dominant religion in Iligan City, accounting for 93.61% of the population. Cebuano is the primary language spoken in the city.

Barangay Santiago is one of the barangays in Iligan City. According to the 2020 Census, it has a population of approximately 9,212, representing 2.54% of the total population of Iligan. In the 2015 Census, Santiago had 8,548 residents across 1,861 households, with an average of 4.59 members per household. This barangay harbors a rich variety of oral literature, as observed by the researcher, who is a native of Iligan. Each piece of literature is closely tied to the community's livelihood, such as fishing, farming, selling, teaching, and other professional roles.

Research Ethics and Informants

The informants in this study will be selected in accordance with the Data Privacy Act of 2012, a law that protects individual personal information within government and private sector information systems, and establishes a national privacy commission for this purpose. The informants are

natives of the study area, possessing knowledge or having contributed to its oral or written literature.

In this ethnographic study, adherence to research ethics is essential to maintain integrity and respect toward the informants. Researchers must show respect and sensitivity toward the culture, traditions, and beliefs of the participants. Informed consent must be obtained before any interaction or data collection begins. Transparency about the study's purpose and how the data will be used is important. Confidentiality and protection of the participants' identities must be ensured to prevent potential harm or risk. Researchers are expected to uphold integrity and accountability throughout the study and adhere to high ethical standards to achieve authentic and honest research results.

Validator

The research validator plays a crucial role in the research process. These are experts or specialists who review and evaluate the research instruments before their actual use in the study. The purpose of validation is to ensure that instruments such as questionnaires, interview guides, and other materials are valid, accurate, and appropriate for the research objectives. Validators typically possess deep knowledge and experience in fields related to the study's topic, and they provide valuable suggestions and recommendations to improve the quality of the instruments. Through the validation process, it is ensured that the data collected will be reliable and meaningful, contributing to the success of the research. Their assessments and opinions help ensure that the research methods and instruments meet academic standards of excellence and integrity.

Once the required data from informants are collected, it will be reviewed by a validator who is

Folk Stories

knowledgeable about the culture and literature of the study area. The validators must meet the following qualifications: born in the barangay, have not relocated elsewhere, have started a family and currently reside in the area, and are not outsiders or non-natives of the barangay.

Ethnographic Data Collection Method

In the ethnographic analysis of the topic "Amana ng Salinlahi: An Ethnographic Analysis of Oral Tradition as the Foundation for a Community Cultural Sustainable Development Program", various data collection methods will be used to capture the true essence of the oral traditions in Barangay Santiago, Iligan City. The primary method involves direct immersion and interaction with the residents of the community to document their stories, poems, songs, riddles, and proverbs. Researchers will conduct interviews with elders and community leaders who are considered custodians of oral traditions. In addition, participation in and observation of local rituals and activities will help assess the context and significance of these traditions in daily life. Snowball sampling will be used to expand the study's reach, while purposive sampling will assist in selecting participants with deep knowledge of oral tradition. In this way, ethnographic research will obtain a comprehensive picture of the community's cultural traditions, which can be used as a foundation for developing a Sustainable Cultural Development Program for Barangay Santiago.

4. Results

Through this ethnographic research, a comprehensive picture of the community's cultural traditions will be obtained, serving as a foundation for the development of the Sustainable Cultural Development Program in Barangay Santiago.

Table 1 Folk stories in Barrio Santiago

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| <p>Deden Was Bewitched One night, while everyone was fast asleep, Nelia felt an unusual presence in their home. She could hear the rustling of the bamboo behind the house and the chilling breeze brought by the towering acacia tree surrounding them. Suddenly, Nelia sat up in bed and quickly tried to wake up Noy Kokoy, but he ignored her. Moments</p> | <p>Gimaligno si Deden Isang gabi, habang tulog na tulog ang lahat. May kakaibang nararamdaman si 'Nang Nelia sa kanilang bahay. Dinig-dinig niya ang aliwaswas ng mga kawayan sa likod ng bahay gayundin ang napakalamig na dulot ng nakapalibot na puno ng akasya. Napabalikwas ng bangon si "Nang Nelia. Dali-dali niyang ginising si 'Noy Kokoy. Subalit, hindi ito</p> |
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| <p>later, a dog howled. Cautiously, Nang Nelia walked to the window and peeked through a small hole. What she saw made her want to scream, but she held her breath, trying not to make a sound.</p> <p>A few minutes passed, and she turned to check on her children—Titing, Tata, Boboy... but where was Deden? She gasped in shock. Nelia hurriedly shook Noy Kokoy awake, and this time, he quickly got up. They rushed to the kitchen—Deden was gone. They flung the door open.</p> <p>To their horror, they saw Deden holding a machete, which he had taken from under the house. The most terrifying part was that Deden’s eyes were closed—he was sleepwalking.</p> <p>They blocked his path, trying to stop him from heading toward the swampland, but he continued walking as if in a trance. Deden plunged the machete into the muddy ground, as if waiting to catch a mudfish.</p> <p>Terrified, Nelia and Noy Kokoy quickly splashed water from the well onto Deden. At that moment, he woke up, confused about how he ended up near the swamp.</p> <p>The three hurried back inside and locked the door. But before going back to sleep, Nang Nelia once again peeked through the hole in the window. There, she saw women dressed in white, playing with Deden’s freshly washed clothes.</p> <p>The next morning, Nang Nelia went to the acacia tree, offered a bundle of leaves as a ritual, and whispered: "Excuse us, spirits. Please, leave my child alone."</p> | <p>pinansin ni Noy kooky. Maya-maya, umalulong ang aso. Dahan-dahan nagtungo si ‘Nang Nelia sa kanilang bintana. Sinilip niya sa isang maliit na butas ang ingay na nasa labas ng kanilang bahay. Gusto sana niyang sumigaw ngunit pinilit niyang huwag magpahalata sa kanyang nakita.</p> <p>Pagkaraan ng ilang minuto, binaling niya ang tingin sa kanyang mga anak, si Titing, si Tata, si Boboy, at si, <i>Aha si Deden?</i> Ang kanyang biglang sambit. Nilapitan muli ‘Nang Nelia si Noy Kokoy. Dali namang bumalikwas ng bangon si ‘Noy Frank. Tinungo nila ang kusina, wala si Deden. Binuksan nila ang pinto.</p> <p>At sila’y namangha! Nakita nila si Deden na bitbit ang <i>pasul</i> na kinuha niya sa ilalim ng silong. Ang nakapagtaka lamang ay kumilos si Deden na tulog at pikit ang mga mata. Dali-dali nilang hinarangan si Deden sa pagpunta nito sa <i>kanipaan</i>. Ngunit, patuloy lamang ito sa kanyang paglakad patungo sa kanipaan. Itinurok sa <i>lapuk</i> ang bitbit na <i>taga</i> ni Deden at doon naghihintay na makahuli ng <i>haluan</i>.</p> <p>Dahil sa takot ni ‘Nang Nelia at ‘Noy Kokoy, dali-dali nilang <i>gisabligan</i> ng tubig <i>atabay</i> si Deden. At doo’y nagising at nagtaka si Deden kung bakit naroon siya sa <i>kanipaan</i>.</p> <p>Pumasok ang tatlo sa kanilang bahay. Isinarado ang pinto. At muli, sinilip ni ‘Nang Nelia ang butas ng bintana. Nakita niya ang mga babayeng nakaputi na pinaglalaruan nito ang mga <i>hinaynay</i> na mga damit ni Deden.</p> <p>Kinabukasan, pinuntahan ni ‘Nang Nelia ang puno ng akasya. <i>Nagdaob</i> siya sa tapat nito ng <i>langkay</i>. At sinambit, Tabi-apo. Ayaw na hilabti akong anak.</p> |
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Table 1 presented the folk stories of Barrio Santiago, Iligan city. Because of that oral tradition of saying ‘tabi apo’ the surroundings had remained peaceful. However, the acacia tree still stood tall, continuing to bewitch those who refused to believe in its spirits.

Table 2 Folk songs in Barrio Santiago

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| <p>1. Neneng’s Wooden Clogs</p> <p>Neneng’s wooden clogs Were taken by a goat That naughty little goat Brought them to the shore. And left they buried there.</p> <p>2. My Small Store</p> <p>My little store Has little capital I sell grilled fish and coconut wine Many customers come</p> |
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I don't turn anyone away
All my products
Sell out every time.
But some customers
Are too clever
They act rich
Ordering left and right
Drinking with friends
Calling for more rounds
When it's time to pay
They suddenly vanish.
And when I visit their house,
They are nowhere to be found
And if I ever catch them,
They pick a fight!
Oh, what a frustrating life!
If this is what attracts customers,
Our business is doomed
Our capital
Lost, gone, and dead.

3. Turnips

Turnips, turnips,
So delicious!
But they hurt my stomach.
My mother is beautiful
I could pawn her.
My father is bearded
I could pinch him.

4. I Am a Poor Palm Harvester

I am a poor palm harvester
Climbing every morning and afternoon
But one day, I slipped I fell hard on the palm fronds.
What should I sit on
With my bruised bottom?

As the whip cracked,
My bamboo cane snapped in two

5. The Little Firefly

A tiny little firefly
Blinking here and there
Sometimes soaring high
Sometimes dipping low.
In the middle of darkness
It twinkles and glows
A small light
Guiding the child's way.

Lalalalalala...

Through the darkness,
It flickers and shines
A little beacon
For the wandering child.

6. Joy

Joy fills my heart
For I have been saved
Jesus is preparing
A home in heaven
And my heart
Is overflowing with happiness.

7. Maya, Maya

Why are you happy?
I'm happy because it's harvest time.
What else is there to be happy about?
The rice fields are red and white.

8. Little Frogs

Little frogs,
Yet they are happy.
No teeth,
No tails,
Yet they are happy!

Ogakgakgak
Ogakgakgak
Ogali galigak!
Ogakgakgak
Ogakgakgak
Ogali galingak!

9. I Am a Poor Tuba Gatherer

Morning till afternoon, I climb.
But I tore my pants
When I sat on the palm leaf.
What should I use
To cover up my torn behind?
Tiny fireflies
Twinkling, twinkling
Sometimes they go up,
Sometimes they go down,
In the middle of the darkness,
They shine and shine.
A tiny light,
Guiding a child.

Table 2 presented the types of folk song found in Barrio Santiago, Iligan City. These folk songs are from *Bu-otan Iliganon* https://youtu.be/3BBUI_JF9sk?si=IMkTdx3wOIUVdx2e. These songs typically reflect the culture, daily life, and emotions of the people, often passed down through generation.

Table 3 Folk wisdom in Barrio Santiago

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| <p>1. Do We Have Food? Totong: Mom, do we have food? Nanay: Check the fridge Totong: But we don't have a fridge. Nanay: Well, then we don't have food.</p> <p>2. Junjun Pikoy Tingbuding-buding! Don't you feel bad? Poor Junjun Pikoy Got stuck in a tree! What kind of tree? His girlfriend's leg! Tingbuding-buding! T That's crazy!</p> | <p>1. Naa Tay sud-an? Totong: Nay, naa tay sud-an Nanay: tan-awa sa ref Totong: wala man tay ref Nanay: di, walay sud-an</p> <p>2. Junjun Pikoy Tingbuding-buding Di ka ba malooy Si Junjun Pikoy Naipit sa kahoy Unsang kahoya? Paa sa iyang uyab! Tingbuding-buding, Haskang buanga!</p> |
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| <p>3. Tibon-Tibon Tibon-tibon, Captain! Aim and throw, TIBON!</p> | <p>3. Tibon-Tibon Tibon-tibon si kapitan Tumung, tibon!</p> |
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Table 3 presented types of literature found in Barrio Santiago, have ethnographic observations and explanation reflected in the collected works.

5. Discussion

Daily Life

Life in Barrio Santiago is peaceful. Every morning, everyone is busy with their work. Some are tappers or coconut sap gatherers, farmers, fishermen, vendors, balut sellers, peanut vendors, factory workers, government employees, and even cabaret dancers, and others.

For the coconut sap gatherers, it is their routine to wake up at four in the morning to prepare their tools for tapping. They pass by Nanay Venie's store for coffee, as her store is located near to the coconut trees where they collect 'tuba' coconut wine. While having coffee, they engage in conversations and sometimes even sing a songs.

Farmers, on the other hand, prepare their carabaos, cows, and goats to be taken out to pasture. They use bamboo rafts to carry their tools, which are pulled by their cows and carabaos. Before the farmlands in Barrio Santiago were turned into the New Frontier Court subdivision in the mid-1980s to the 1990s, the fields were rich and fertile. Farmers also have their own beliefs and oral literature, which they continue to recite and pass down, especially during gatherings. Some of these are pastoral or literary works related to farming, which are only recited during such occasions.

Meanwhile, the fishermen are occupied with preparing their fishing gear, such as fishing rods, nets, fish traps, and spears. They have various beliefs about sailing, such as avoiding fishing when the moon is bright because fish are harder to catch. They also do not venture too far out when it rains heavily. They fear lightning and thunder while at sea, as they worry about being struck. However, they believe that fishing is best when the sea floods because fish are easier to catch. Fishermen in Barrio Santiago are highly familiar with the lunar calendar, knowing exactly when the moon appears and

disappears each month. They also have their own folk literature, including *soliranin* or rowing songs, poetry, and supernatural tales about '*santilmo*' or phantom lights, '*sirena*' or mermaids, and '*syokoy*' mermen.

Fish vendors also wake up early to wait for the fishermen to dock. They buy the fishermen's catch in bulk and sell the fish to their regular customers in the morning. Their routine follows the arrival of the fishing boats, which dock in the morning, noon, afternoon, or evening, depending on the weather. Payment for the fish is given only after the vendors have sold everything. Since the 1970s, this selling system has continued, but over time, some fishermen have gained regular buyers who are wealthier, making it harder for ordinary vendors to buy their catch. Some fishermen also struggle with debt, as they often take loans that they pay back based on their daily catch with interest. Some fish vendors eventually married fishermen and set up their own stores, no longer needing to go around selling fish.

Balut and peanut vendors share a similar way of life. They travel to Lanao Del Norte to buy duck eggs, while peanut vendors go to farms that grow peanuts. Both bring capital money to buy directly from duck farmers and peanut growers. Once they secure their stock, they prepare it according to their business. Balut vendors prepare baskets, cloths, and rice husks to incubate the duck eggs, while peanut vendors peel fresh peanuts and cook them based on their specialty whether salted or caramelized.

Workers in private companies and government offices in Barrio Santiago also live peacefully, following the rules of their workplaces. In the afternoon and evening, after work, they spend time with their families and neighbours, engaging in

conversations, singing, sometimes dancing, and playing word games. Their homes are filled with a sense of peace and unity. During special occasions, the spirit of 'bayanihan' or community spirit is evident, such as in pahina a collective effort to clean each purok (community zone). During floods, residents come together to clear clogged drainage systems to prevent further flooding. Even barangay officials actively participate in these communal efforts.

Meanwhile, some residents of Barrio Santiago work as cabaret dancers. They perform at Lucky 18,

formerly known as 'Sumpakilaw' in the 1980s. Their lifestyle is different from the other residents because they work at night and sleep during the day. By 5:00 PM, they start preparing for work. However, like any other family, they also live with dignity and share similar values as other residents of Barrio Santiago. Sundays are their rest days, just like employees in private companies. At times, they experience teasing and ridicule from others, but it does not lead to disrespect or conflict instead, it is often taken as lighthearted banter.

Behavior

Barrio Santiago, as one of the barangays in Iligan City, embodies behaviors and values reflected in the folk songs of Iligan. See below:

Table 4 Folk song of Iligan City

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| <p>THE KIND-HEARTED ILIGANON</p> <p>I Everything faded away As the sun took over the day, But one remained shining through.</p> <p>II From afar, a light gleamed, A golden glow that beamed A kind-hearted Iliganon.</p> <p>III You are the Iliganon with a good heart, Radiating beauty from the very start.</p> <p>Carry with you your noble ways, So blessings may come your way.</p> <p>IV And as we journey through our dreams, Know that I cherish you.</p> |
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Table 4 presents the folk song titled "The Kind Hearted Iliganon" is a translation of the Iligan folk song "Bu-otan Iliganon" https://youtu.be/3BBUI_JF9sk?si=IMkTdx3wOIUVdx2e.

The folk song of Iligan City reflects the behaviours and values of the residents of Barrio Santiago, such as being 'bu-otan' or kind and 'kaanyag' beautiful.

The trait of kindness is inherent among the people of Iligan, which enhances and enriches their community's character and values.

The concept of good manners and right conduct is broad, and many writers and scholars have provided definitions and explanations of it. In the context of Islam, the Prophet Muhammad is often cited as the ultimate example of good character. Many teachings from his hadith and sunnah emphasize the importance of good conduct. In the Philippines, numerous writers have also discussed the concept in different ways. For instance, the website Tagalog Lang explores the meaning of 'kagandahang-asal' or good manners within Filipino culture, describing it as kindness, respectfulness, and appropriate behavior in any social setting.

Indeed, embodying the concept of good manners and right conduct has long been part of the culture of the people in Barrio Santiago.

Community Interaction

The interaction of the residents of Barrio Santiago within their community is an essential aspect of their lives. It reflects their connection with different people, including their neighbors or 'silingan', and allows them to share personal experiences, new information, and culture as a whole. Below are some key aspects of community interaction in Barrio Santiago:

1. Use of the Binisaya Language

The Binisaya language is the primary means of communication for the residents of Barrio Santiago. It allows them to express their thoughts, emotions, and information with one another. Binisaya is a unique language composed of sounds, punctuation, and symbols that carry meaning for its speakers.

The way people from Barrio Santiago communicate follows specific rules and structures, ensuring clarity and understanding among neighbors, friends, and fellow residents. Beyond daily conversations, Binisaya also serves as a medium for creative expression in poetry, songs, and other forms of literature. These cultural elements set each barrio apart and enable the exchange of knowledge and experiences within the community and beyond the city.

2. Civic Engagement

The residents of Barrio Santiago actively participate in civic activities that contribute to the development of their community and address

broader social issues. These activities may be political or non-political in nature. Through civic engagement, they become part of the change and progress in Iligan City.

Some notable events include Barrio Day every December and the Fiesta celebration every April. During these occasions, residents showcase their talents in singing, poetry recitation, and traditional dances. They also participate in friendly competitions such as 'indigay sa daygon' or caroling contest and other performances that deeply resonate with the people, reinforcing their culture, traditions, and values.

3. Social Media

With technological advancements, the way residents of Barrio Santiago interact has also evolved. Social media has become a new form of communication, allowing them to connect with neighbors, friends, and relatives despite geographical distances. It serves as a platform where people create, share, and exchange information and ideas within virtual communities and networks.

However, responsible use of social media is crucial to maintaining positive relationships in the online world. Proper online etiquette and mindful interactions help prevent misunderstandings and conflicts, ensuring that social media strengthens community bonds rather than creating division.

Basically, the interactions among the residents of Barrio Santiago foster deeper relationships, cultural development, and collective efforts for the common good. Their sense of unity and cooperation is evident in their language, civic participation, and modern communication methods, ensuring that their community thrives both in tradition and in the digital age.

Culture of the Studied Group

Based on observations, the community in Barrio Santiago continues to uphold its cultural traditions. The practice of 'pagmamano' or a gesture of respect towards elders remains, as well as inviting guests during town fiestas, showing solidarity during times of disaster such as fires, and demonstrating communal cooperation or 'dayung' in various activities. These include 'bayanihan'

community spirit during 'pahina' or community clean-up, communal fishing, Holy Week processions, birthday celebrations of the village captain and their spouse, post-typhoon road clearing, and proper waste disposal after calamities.

However, the researcher observed a decline in communal farming practices, as some agricultural lands have been sold and converted into subdivisions. Likewise, evening social gatherings that once included drinking 'tuba' or coconut wine, riddles or 'bugtungan', and traditional children's games such as Chinese garter, bartolata, shatung, and paon-paon have gradually disappeared. These childhood games have largely been replaced by online games, a phenomenon that can be described as cultural assimilation.

Traditional courtship rituals like 'pamanhikan' or formal marriage proposal are still practiced, but the concept of marriage itself has changed. Some individuals have adopted beliefs popularized by television dramas and films, including the idea of having a child before marriage. Many residents now opt for mass weddings sponsored by the government.

Despite challenges, the cheerful nature of the people of Barrio Santiago persists. Even after the devastation of Typhoon Sendong in 2011, many residents of nearby area remained resilient, even in the face of loss. The enduring values of patience, perseverance, and hard work continue to define the Filipino family. Some residents continue to fight through the economic and social crises affecting their community today.

Sustainable Development Program (SDP) for the Culture of Barrio Santiago This ethnographic research serves as a foundation for developing the Sustainable Development Program (SDP) for Barrio Santiago's cultural preservation. Below are some of the programs initiated by the residents:

1. Belief in Folk Superstitions Residents still adhere to certain folk beliefs, such as saying 'Tabi apo' when passing by large trees, believing that spirits reside within them. Old trees, especially mango trees over 40 years old, are considered guardians against future calamities.

2. Marine Conservation and Sustainable Fishing Fishermen in the community continue to protect marine resources. They avoid using dynamite fishing, instead relying on traditional fishing methods such as 'tagá' or handline fishing, 'baling' or gillnets, and 'púkot' large fishing nets. The village council, with the support of local officials, organizes monthly coastal clean-ups, recognizing that a clean marine environment benefits both health and livelihood.

3. Emphasis on Education is highly valued in Barrio Santiago. Many residents pursue high school and college education, while some enter the workforce after completing Senior High School (SHS). 4. Oral Tradition and Cultural Preservation Elders continue to pass down folk songs, proverbs, and local stories to the younger generation. They believe that preserving traditions, superstitions, and cultural beliefs will contribute to a peaceful and prosperous community.

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