The Urban Legends of Cagayan de Oro: Themes, Archetypes, Psyche

Ramir Philip Jones V. Sonsona

Abstract — The study aims to orchestrate an analytical mimetic anthology of the urban legends of Cagayan de Oro City. Specifically, it delves into the following: a.) thematic categorization of the urban legends, b.) archetypal analysis, and c.) collective psyche of the Cagayanun. The study employed qualitative research which made use of critical content analysis; the ethnographic fieldwork method was used in acquiring the data. The data were derived from key-informants in the form of story, conversation, dialogue or speech. In executing the methods involved in this study, there were three phases observed: (1) collection and decoding of data, (2) analysis of data, and (3) interpretation of data. The Cagayanun psyche reveals the collective psyche traits of superstitious, valiant and religious. These were gleaned and reflected in the collected and analyzed urban legends, which in a collective sense refers to one general Cagayanun trait as being superstitious.

Keywords— Cagayan de Oro, Cagayan de Oro Urban Legends, Folklore, Urban Legends

I. INTRODUCTION

Filipinos love for foreign materials lingered on for centuries. Stories such as Thumbelina, Little Red Riding hood, Cinderella and a lot more possess value and appeal much more than Filipinos very own Si Malakas at si Maganda, Biag ni Lam-ang, Juan Tamad and the like. This may be a result of Filipinos colonial education that they forget and often neglect to love their own literature.

The centuries of colonial rule and the effects of a colonial education have conditioned the Filipino people to adopt and appreciate western values and products and to reject and despise their own. Such a sad state of affairs constitutes a major road block to nation-building.

As previously stated the adoption and appreciation of foreign things also formed part of the eloquent expression of man’s accumulated experiences in the beautiful language called literature. [1] presented that literature is an anthology of man’s past and present cultural development; it bridges the aspirations of man to his dreams and future. As a vast laboratory of a people’s inner qualities and ideals, it stores and preserves the rich heritage of a nation.

One of the most important folkloric studies that need attention is the legend. [2] prudently illuminated that to adequately hint a people’s culture, a myth or legend must be faithful to its oral version. The attraction which legends have for the folk lies in the fact what a legend narrates is considered as true by the narrator and the listener. Thus, the legend gives not only a formal artistic report of truth but also recounts some real occurrence.

The study of legends can be very helpful in reconstructing the cultural history of people. Legends are great importance to community life, being more closely bound to ethnological, religious, and social factors than other kinds of folk material. Legends form one of the important genres of folklore. They constitute, together with myths and folktales, the great group of folk narratives in prose.

In the same light, modern or contemporary age paves way for the sprout of modern folklore which is known as urban legend, urban myth or urban tale, consisting of stories thought to be factual by those circulating them. Like all folklore which includes legend, urban legends are not necessarily false, but they are often exaggerated, distorted or sensationalized over time.

Despite its name, a typical urban legend does not necessarily originate in an urban setting. The term is simply used to differentiate modern legend from traditional folklore in preindustrial times. For this reason, sociologists and folklorists prefer the term “contemporary legend”.

II. OBJECTIVES OF THE STUDY

It is in this light that this study aspires that like other cultural communities scattered all over the country, the Cagayanuns are endowed with an abundance of folk literature inherited from their ancient past. This heirloom, indeed, teems with social lights and historical shadows ranging from historical contexts to the urban legends of the people of Northern Mindanao.

The significance of the study is its effort to present and analyze the thematic categorization of Cagayan de Oro legends through mimetic analysis and the collective psyche of the Cagayanun as reflected in these urban legends. In several books on Philippine literature, it is noticeable that there are limited and even rare number of stories written about Cagayan de Oro or Northern Mindanao urban legends. Often times, only Muslim and other Mindanaon stories are included in their edition.

This study, foremost, would provide two essential benefits to the Cagayanun. The first one has something to do with the educational value of urban legends, as it views the general living conditions, belief, and ideology of culture. It communicates the traditional learning and knowledge to the
young and the uninitiated; it advises people how to act in situations and warns them against doing the wrong thing. This educational essence is dramatized by an example that is the narrative content of an urban legend.

The second one has something to do with the arousal of *Cagayanun* heritage. Having an access to these recorded stories of urban legends, the *Cagayanun* would gain new perspectives in understanding the existence of beliefs and value systems shared and displayed collectively in the behavior of his people. This, in turn, will make him more understanding, tolerant and accepting of such cultural trait and embrace it as one of the trademarks of being a Filipino.

Urban legends can be the means of finding *Cagayanuns* appreciation and interest of their identity as the *Cagayanun*-Filipino.

III. STATEMENT OF THE PROBLEM

This study aimed to orchestrate an analytical mimetic anthology of the urban legends of *Cagayan de Oro City*. Specifically, it delved into the following:

1. thematic categorization of the urban legends,
2. archetypal analysis, and
3. collective psyche of the *Cagayanun*.

IV. SIGNIFICANCE OF THE STUDY

This study would foremost benefit the *Cagayanun*. The study would provide educational value, as it views the general living conditions, belief, and ideology of people’s culture. Further, the *Cagayanun* would gain new perspectives in understanding the existence of beliefs and value systems shared and displayed collectively in the behavior of his people. Hence, defining *Cagayanun* psyche.

Essentially relevant to Philippine folklore, particularly folk literature, this study could serve as a vital thrusting force that would encourage *folkloric researchers*, to continue exploring and expanding this genre of oral literature in terms of more materials to be collected in the future. This is to reawaken the appreciation of modern Filipinos that just have been waiting to be discovered.

Moreover, this study would arouse the intellectual interest of *students and instructors*, because it is a primary objective of both to resuscitate the dying nationalistic spirit by appreciating the works of Filipino writers and most especially the oral traditions in this age wherein western influences haze the concept of who and what Filipinos should be.

V. SCOPE AND LIMITATIONS

To date, there are only a number of studies dealing on *Cagayan de Oro*; although there are a lot of articles, manuscripts, writings and the like on the same subject. This work illuminated on the existence of beliefs and value systems shared collectively by *Cagayanuns* as reflected in mimetic anthology of *Cagayan de Oro*’s urban legends and ultimately to shed light in the collective psyche of the *Cagayanun*.

Most of the folklore materials employed in this study were gathered from the respondents, which were obtained through a fishbowl method as determined the address of the target respondents. This was done since *Cagayan de Oro City* is composed of eighty barangays (Filipino village, district or ward) – forty for rural and forty for urban. Respondents were interviewed in the form of story, conversation, dialogue or speech. Then, the obtained urban legends were decoded first in print in their original *Cagayanun*-Cebuano language and were later translated to English.

The English version of the urban legends served as the primary data for analysis of the study. Based on the mimetic theory, the analysis phase of the study utilized archetypal criticism in identifying the ethnic archetypes reflected in these urban legends of Cagayan de Oro.

Further, this study did not intend to cover the aspect of cultural history of *Cagayan de Oro*, but only *Cagayanun* folktales, folk beliefs, customs and rituals, which in themselves pertain to urban legends to be gathered from the interview of the key-informants. The secondary data that would be involved included print materials-books, articles, monographs, manuscripts, and other printed publications dealing on *Cagayan* folktales, legends and urban legends.

It was stressed that this study was not a backgrounder or dealt on the profile of *Cagayan de Oro*, but it was mainly an exploratory study on the psyche elements found in *Cagayanun* folklore. The analysis of this study then is limited to: an examination and a detailed analysis of each urban legend as a document reflecting the existence of beliefs and value systems shared and displayed collectively in the behavior of *Cagayanun* as people; a thorough examination on some archetypal symbols used in delineating the collective psyche of the *Cagayanun*; as well as an investigation on how these patterns relate to the present social practices and beliefs of the *Cagayanuns*.

VI. THEORETICAL BACKGROUND

The aesthetic beauty and value of the urban legends can be best appreciated by following a set of principles and theoretical arguments that were directed by literary experts. These principles and theoretical arguments are supported by the literary theories of *mimesis, mythological and archetypal motifs*.

Most scholars promote structural or formalistic analyses in identifying and interpreting folklore. According to [3], [4], the aim of structural analysis is to “establish definite norms for classifying and defining the various genres as intellectual processes”.

[5] elaborate the first theoretical coordinate which is *mimetic* concern. They examined a poem’s relation to a model of external reality. Terms that fit within this approach are imitation, representation, mimesis, and mirror. Painting is another common mimetic term. Realism is also a mimetic theory, but it sometimes insists that art conveys universal truths, as opposed to merely temporal and particular truth. Dreiser and Hemingway may or may not render their own times and circumstances accurately, but Freud’s reading of *Oedipus Rex* (and Ernest Jones’ reading of Hamlet) claims insight into something universal about the human psyche.

On the other hand, [6] said that critics look for the recurrent universal patterns underlying most literary works. A central concept in mythological criticism is the archetype, a symbol, character, situation, or image that evokes a deep universal
response. The idea of the archetype came into literary criticism from the Swiss psychologist [7], [8] believed that all individuals share a “collective unconscious,” a set of primal memories common to the human race, existing below each person’s conscious mind. Critic [9] identified archetypal symbols and situations in literary works by demonstrating how similar mythic characters appear in virtually every culture on every continent.

While mythological approach which is also associated with archetypal criticism to literature assumes that there is a collection of symbols, images, characters, and motifs (that are archetypes) that evokes basically the same response in all people. According to the psychologist [10], mankind possesses a “collective unconscious” that contains these archetypes and that is common to all of humanity. Myth critics identify these archetypal patterns and discuss how they function in the works. They believe that these archetypes are the source of much of literature’s power.

Another significant theory that this study anchors upon is archetypal motifs. [11] gives some guidelines in better understanding literary archetypes. He said that, “Archetypal analysis of a work is one of the most common forms of literary analysis. It is easy to understand and use with a little knowledge of the basics”. An archetype is a pattern from which copies can be made. It is a universal theme that manifests itself differently on an individual basis. Archetypes were the result of a collective unconscious. This collective unconscious was not directly knowable and is a product of the shared experiences of man’s ancestors.

From the foregoing discussion, it can be gleaned that the study has anchored on three principles and theoretical arguments. For without these standard critical thinking tools it is difficult to analyze, interpret, synthesize, and evaluate this literary work of art and more importantly, understanding these approaches would help a person to determine why it is necessary to read literature.

VII. METHODOLOGY

Since this study is a qualitative research which made use of critical content analysis, the ethnographic fieldwork method was used in acquiring the data from key-informants in the form of story, conversation, dialogue or speech.

In addition, the study employed Focus Group Discussion (FGD), wherein people from similar backgrounds or experiences were brought together to discuss a specific topic of interest to the investigator/researcher. Its purpose is to obtain in-depth information on concepts, perceptions and ideas of a group. In this case, the needed data focused on the urban legends of Cagayan de Oro.

In executing the methods involved in this study, there were three phases observed: (1) collection and decoding of data, (2) analysis of data, and (3) interpretation of data. The first phase in this study was the collection and decoding of data, the intended informants were determined through fishbowl method as determined the address of the target respondents.

Likewise, these collected stories were categorized into three groups bearing one theme. In doing so, there were five stories for each group which totaled to fifteen stories. The English version of the urban legends functioned as the primary verbal data for analysis of the study. Based on the mimetic theory, the analysis phase of the study utilized archetypal criticism in identifying the ethnic archetypes reflected in these urban legends of Cagayan de Oro. Lastly, a thorough examination and analysis of some archetypal phases and symbols used in delineating each pattern depicted in the urban legends collected. The symbols were analyzed as they appeared in each urban legend and were examined closely as to their significance in relation to the Cagayanun culture and literature.

VIII. SIGNIFICANT FINDINGS

TABLE I

<table>
<thead>
<tr>
<th>Cagayan de Oro City Urban Legends</th>
<th>Archetypes</th>
<th>Cagayanun Psyche</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Signifier:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Lalaki nga itum ug naka</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1.) Tungang'g Gabi-i (Midnight)</td>
<td>kadina ang mga ti-il (black man with chained feet)</td>
<td>obedient</td>
</tr>
<tr>
<td>The Signified:</td>
<td></td>
<td>respectful</td>
</tr>
<tr>
<td>• Respectful toward elders</td>
<td></td>
<td>cautious</td>
</tr>
<tr>
<td>• Propensity to hearsay</td>
<td></td>
<td>tu-w-tu-u (superstitious)</td>
</tr>
<tr>
<td>The Signifier:</td>
<td></td>
<td>mahnadluhan</td>
</tr>
<tr>
<td>• Prudence and Superstition</td>
<td></td>
<td>(fearful)</td>
</tr>
<tr>
<td>2.) Ang Balbal nga Gapandagit ug mga</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Babayi (The Monster who abducts Women)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Signifier:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Balbal (monster)</td>
<td></td>
<td>tu-w-tu-u (superstitious)</td>
</tr>
<tr>
<td>The Signified:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Obedient toward elders</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Propensity to hearsay</td>
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</tr>
<tr>
<td>The Signifier:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Prudence and Superstition</td>
<td></td>
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<tr>
<td>3.) Ang Managsu-un ug ang Bani sa Saging (The Two Sisters and the Pseudo stem)</td>
<td></td>
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<tr>
<td>The Signifier:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Bani sa Saging and Prudence</td>
<td></td>
<td></td>
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<tr>
<td>The Signified:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Prudence</td>
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<td></td>
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<tr>
<td>4.) Ang Mistiryusu'ng Kawayanun Falls (The Mysterious Kawayanun Falls)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Signifier:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Kawayanun Falls</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Signified:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Repulsive and fearful toward unexplained phenomena Propensity to hearsay</td>
<td></td>
<td></td>
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<tr>
<td>The Signifier:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• Prudence and Superstition</td>
<td></td>
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</tbody>
</table>

□ curious
□ mahnadluhan (fearful)
□ revengeful
□ Filial devotion, Superstition,
□ prudent
□ tu-w-tu-u (superstitious) mahnadluhan (fearful)
□ curious
□ Prudence and Superstition
□ hesitant
□ Prudence and Superstition
The study aimed at orchestrating an analytical mimetic anthology of the urban legends of Cagayan de Oro city. Particularly, it dealt with the thematic organization of the urban legends, archetypal analysis, and collective psyche of the Cagayanunu.

Foremost, the urban legends collected were then identified into three themes as: cautions/warnings in daily existence, protecting loved ones, and overcoming fear.

### IX. SUMMARY OF FINDINGS

1. **Thematic categorization of the Urban Legends**

   1.1 Under the first theme, cautions/warnings in daily existence, the following stories were identified:

   - **a)** Tunga’ni Gabi-i (Midnight)
   - **b)** Ang Balay nga Gapandagit ug mga Babayi (The Abandoned House)

### TABLE II

<table>
<thead>
<tr>
<th>Cagayan de Oro City Urban Legends</th>
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<th>Cagayanunu Psyche</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.) Ang Katingalaha’ng Sunuy nga Manuk (The Mysterious Rooster)</td>
<td>The Signifier: Sunuy</td>
<td>☑ Valiant</td>
</tr>
<tr>
<td>2.) Ang Bata ug ang Pamilyang Balbal (The Child and the Monster Family)</td>
<td>The Signifier: Bata</td>
<td>☑ Vigilant</td>
</tr>
<tr>
<td>3.) Ang Wakwak sa Atoy (The Evil Bird on the Roof)</td>
<td>The Signifier: Wakwak (Evil Bird)</td>
<td>☑ Valiant</td>
</tr>
<tr>
<td>4.) Ik-ik (Evil Bird)</td>
<td>The Signifier: Ik-ik (Evil Bird)</td>
<td>☑ Brave</td>
</tr>
<tr>
<td>5.) Ang Balbal (The Monster)</td>
<td>The Signifier: Balbal (The Monster)</td>
<td>☑ Religious</td>
</tr>
</tbody>
</table>

### TABLE III

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>1.) Ang Daku'ng Langgam ug ang Tikbalang (The Huge Bird and the)</td>
<td>The Signifiers: Dakung Langgam (Huge Bird) Tikbalang(half-man-half horse creature)</td>
<td>☑ Religious</td>
</tr>
<tr>
<td>2.) Ang Demunyu’ng Babuy (The Demonic Pig)</td>
<td>The Signified: Demunyu’ng Babuy (Demonic Pig)</td>
<td>☑ Prudent</td>
</tr>
<tr>
<td>3.) Balbal (Monster)</td>
<td>The Signifier: Balbal (Monster)</td>
<td>☑ Religious</td>
</tr>
<tr>
<td>4.) Dili Ingun Natu (Ethereal Beings)</td>
<td>The Signifier: Dili Ingun Natu (Ethereal Beings)</td>
<td>☑ Religious</td>
</tr>
<tr>
<td>5.) Ang Balay nga Gapandagit ug mga Babayi (The Monster who abducts women)</td>
<td>The Signifier: Balay nga Gapandagit ug mga Babayi (The Monster who abducts women)</td>
<td>☑ Religious</td>
</tr>
</tbody>
</table>

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2. Archetypes in the urban legends

2.1 Cautions/warnings in daily existence theme

a) "Ang Managsu-un ug ang Bani sa Saging" (The Two Sisters and the Pseudo stem)
b) "Ang Mistiruyos'ng Kawayanun Falls" (The Mysterious Kawayanun Falls)
c) "Ang Itum nga Daku'ng Uwak sa Minitiryu" (The Big Black Crow in the Cemetery)

2.2 Protecting loved ones theme reveals these archetypes:

a) "Daku'ng Langgam ug ang Tikbalang" (The Huge Bird and the Half-man-half horse creature)
b) "Ang Dimunyu'ng Babuy" (The Demonic Pig)
c) "Balbal u Manlalayug" (Monster)
d) "Dili Ingun Natu" (Ethereal Beings)
e) "Ang Balay nga Abandunadu" (The Abandoned House)

2.3 Overcoming Fear theme reveals these archetypes:

a) "Daku'ng Langgam" (The Huge Bird),
b) "Tikbalang" (Half-man-half horse creature),
c) "Babuy-bakya" (Demonic pig),
d) "Balbal" (Monster),
e) "Balite Tree",
f) "Dili ingun natu" (Ethereal beings), and
g) "Wala nalha'ng lalaki" (Unidentified man).

3. The Cagayanun psyche reveals the collective psyche traits of superstitious, valiant and religious. These were gleaned and reflected in the collected and analyzed urban legends, which in a collective sense refers to one general Cagayanun trait as being superstitious.

X. CONCLUSION AND RECOMMENDATIONS

Cagayan de Oro’s urban legends reflect the collective psyche of the Cagayanun. This confirms that mimesis, mythological and archetypal motifs reveal a deep universal response that all individuals share a “collective consciousness.” Based on the findings, it is recommended that:

1. the themes of the urban legends of Cagayan de Oro be utilized to enrich a person’s perspectives and understanding on the existence of beliefs and value systems shared and displayed collectively in the behavior of a Cagayanun;

2. archetypal analysis be used to embody the collective behavior of people and to discover how works of arts or literature shape or construct reality;

3. the collective psyche of the Cagayanun, as gleaned in its urban legends be viewed in relation to his multifaceted features to further understand and embrace that his people’s action is a manifestation of his thoughts, and those thoughts are a product of varied internal and external factors.

REFERENCES

Promotion of Traditional Art and Integration Management of Cultural and Creative Industries

Wen-Ching Chang, Ph.D, Michel Plaisent, and Prosper Bernard, Ph.D.

Abstract—This paper focuses on the development process of the cultural and creative industry from the perspectives of the government and business enterprises. Under the support of the relevant studies, the paper constructs the ISM model and conducts a questionnaire survey to understand factors pertaining to the cultural and creative industry and, at the same time, refines and consolidates proposed countermeasures for fostering the development of Taiwan’s cultural and creative industry.

Keywords—Cultural and creative industry, Integrated arts, ISM model.

I. INTRODUCTION

The beginning of the cultural and creative industry has been generally recognized as taking form in 1997, during the planning of the creative industry development blueprint of the United Kingdom government[10]. On the other hand, some scholars deem that the concept of the industry actually originated from the criticisms of the cultural industry presented by the Frankfurt School in 1979[9]. In reality, a cultural and creative industry is an industry cored on creativity that rose from the machineries of the global economy. It emphasizes a particular main culture or cultural factor and heavily depends on the intellectual property rights developed and marketed through the technology skills, creativity, and industrialized techniques of individuals or groups. Many years ago, related economists or theory researchers deemed that the cultural and creative industry will rise as a leading industry in the 21st Century, and the powerful development of the cultural and creative industry during the economic crisis seemed to prove this “prophesy”.

Many countries and regions around the world have earmarked the cultural and creative industry as a strategic industry for prior development in the future and looked forward to starting a new wave of economic development. In the rising developments of the global area, the cultural and creative industry becomes a new trend. In 2002, Taiwan started to officially regard the cultural and creative industry as a significant industry in the national development agenda. Through a modification of the industrial structure and realization of the key to its transformation, the industry gradually rose to a significant position in Taiwan’s economic structure, thereby fostering the legislation and promulgation of the Cultural and Creative Industry Development Act (2010). Although the development of the cultural and creative industry in Taiwan started with a powerful momentum, it was faced by a number of challenges that were difficult to surmount. Statistics show that production value of the cultural and creative industry of Taiwan comprises 2.85% of the GDP, just a rank higher than the 1.70% of New Zealand and a lagging behind the United States (5.98%) and the United Kingdom (5.00%) by a wide margin. As for the ratio of the industry’s employee population, Taiwan merely posted 1.75%, falling behind the 4.43% of the United Kingdom and 4.02% of the United States. Through the foregoing data, it is apparent that there is a huge gap between the development of the cultural and creative industry of Taiwan and that of the developed nations. In face of these challenges, Taiwan needs to create sounder cultural and creative industry links and to construct an external environment more conducive to its development for an optimal release of the scale effect of the industry. Needless to mention, the government and the business sector both play significant roles in the human resource cultivation, policy support, and system security.

Many scholars discovered that a number of factors would create a composite effect on the development of the cultural and creative industry, such as market demand and consciousness, cultivation of human resources, environment of related systems, management models of the cultural and creative industry, and marketing measures, etc. [1] [6] [7] [11]; However, on a comprehensive scale, an evaluation of the cultural and creative industry from its development trends and significant positions showed that the government should hold a high regard for the development of the “soft power” of the cultural industry and promulgate supportive policies.

Changes in market demands and government policies constitute the primary forces propelling the development of the creative industry. The principal concerns of academic research studies about the industry are mainly on how, in the development process of the cultural and creative industry, the government may define effective policies that would enable this “soft power” to reach full and proper development and how corporations and individuals as pioneers and movers of the cultural and creative industry may enhance their consciousness and proficiency and find the right roles that would enable them to establish highly efficient revenue generating models for the industry.