

Oral Lore: Construct of the Imagined Island

Jonard V. Verdeflor, Erwin S. Sustento, and Ma. Cecilia Alimen

University of San Agustin, Philippines

Email: lack822001@gmail.com

Abstract— This qualitative study aimed to trace, collect, and analyze the oral lores of the imagined island, Tambaliza. Using the content analysis method, this study examined, classified, and analyzed the oral lores as revealed in the accounts or stories of the islanders of 14 potential key informants who were purposively chosen local residents of Island Barangay of Tambaliza, Concepcion, Iloilo for the year 2021. The data were collected over a certain period of time using interviews, journal entries, observations, focused group-discussion, and the themes were drawn using open, axial, and selective coding. The results showed that the collected oral lores were: loa, prose texts, ballads, ritual, lyric song, hurobaton, paktakon, daigon and poems. These oral lores were the researcher's bases for the analysis and interpretation to determine the themes.

The results revealed the majestic island Tambaliza's location and geographical sketch, origin of the place, names of sitios, barangays, and landmarks in the island. It also indicated the economy, rich natural resources, tourism, and fishing industry. The result further revealed the people clearly defined ways and actions as culturally oriented islanders; how they live happily and peacefully; their beliefs and traditions, and the occupation and livelihood of the people - mostly fishing and farming. The lores also revealed the natives' behaviors and characteristics as loving, hospitable, unselfish, generous, polite, respectful, thankful, obedient, persistent, resilient, confident and most of all having a deep faith in the Almighty Lord.

The interview from the folks indicated future directions and prospects in Tambaliza as an imagined island in the specific areas: tourism, economy and livelihood of the people, education, faith and religion. The development programs and projects are supported by the local government. It is hoped therefore, that with a clear roadmap for development, Tambaliza with its rich oral tradition, natural resources and productive citizens imbued with the love for education and strong faith in the great Almighty Lord, Tambaliza's dream for progress will not be in vain. The values of education and faith remain the paramount directions of the island from which people of Tambaliza must draw inspiration from.

Keywords— content analysis, oral lore.

INTRODUCTION

Growing up in a place that remains unknown has prompted the awakening of this ethnographic inquiry focused on the island of Tambaliza. Tambaliza, the imagined island, stands tall with grace, confidence and pride among the barangays in the Municipality of Concepcion. Its unique geographical structures confer its identity as one of the finest coastal barangays. Its white crystal beaches spark, glitter and boom. It is famous for its marine aquatic products and it has marked the history of fifth landfall of the typhoon Yolanda. The islanders maintain happy smiles on their faces despite poverty, political controversies, economic and environmental issues, and calamities,

This collection of the oral lores of the imagined island Tambaliza was purposely born not only for the documentation, categorization or classification and analysis but also for the preservation, publication and for fostering awareness among the islanders especially of the people or tourists who visit the place. In fact, there have been many people who visited Tambaliza but no documents were published. The oral lores of the imagined island would help educate its people and enhance the visitors' awareness so that they can understand the island's rich history and cultures.

Creswell (2016) stated that the basic idea of an ethnographic study is to describe the patterns of ideas, behaviors, and language of a culture-sharing group of people. It is believed that identifying a culture-sharing group to find out what are interesting to study; recording beliefs, ideas, behaviors, language, and rituals primarily through the recorded oral lore; conducting interviews and observations, spending considerable time with the group in order to learn about the culture; and developing a detailed description and themes of how the group works is a very valuable endeavor not only for himself but also for the islanders.

Future directions and prospects for the improvement in the life and living conditions of the people may be expected especially with the massive support and cooperation of the people, the local leaders and concerned government agencies.

As for the researcher, therefore, having lived in this imagined island for almost a decade, the oral lores

embarked in this paper are authentic and islanders' testament for a peaceful living.

METHODOLOGY

This study collected, traced, and analyzed the oral lores of the imagined island, Tambaliza. This also examined and classified the oral lores which narrated the origin of the place, names of sitios, barangay, landmarks, and other historical events in the island that depict the ethnography of the islanders. The study also hoped to present the ethnographic imprints of the imagined island as revealed on the islander's oral lores as well as the future directions and prospects of the imagined island based on the key informants' views. This study employed a qualitative research design specifically using a combination of grounded theory, ethnographic design, narrative inquiry and participant observation. The researcher conducted the interview with the 14 key informants using the interview content questions. Based from the key informants' answers, the researcher was able to gather, trace, collect and document the oral lores of the imagined island Tambaliza. These oral lores were the researcher's bases for the analysis and interpretation to get the themes. These analyses stages were the data gathering through interviews with the key informants and first-level coding based on the different genres derived from the data collection; second-level coding which included close reading of the oral texts; thirdlevel coding and determining the contents of oral lore; and lastly, connecting the contents of the oral lores to each other and analyzing the construct of Tambaliza as an imagined island.

Data Gathering Instrument

The researcher developed a researcher-made interview protocol or interview instrumentation on the basis of the oral lores of the imagined island Tambaliza. The interview instrument was made up of five to ten questions, although no precise number was given. This protocol was prepared in advance, was translated into Hiligaynon and used consistently in all interviews.

Data Collection Procedure

The researcher decided to utilize interview in the collection of the data about the oral lore of the imagined island Tambaliza from the potential key informants. It is important that this is a narrative (to present a good story of an individual's experiences), ethnographic (to describe the patterns of ideas, behaviors, and language of a culture – sharing group of people) in understanding the oral lore of the island. Therefore, the data came from the potential key informants. This study was done through the face-face interview but because of the pandemic, the researcher tapped research assistants to

help him gather enough narratives to provide enough texts for the study. The face-to-face format requires more time and needs additional scheduling and logistical planning. The advantages to this technique are that, it provided a free-exchange of ideas and lends itself to asking more complex questions and in getting more detailed responses. The interview lasted for 20 to 30 minutes. According to (Creswell, 2016), interviewing is a popular form of collecting data in qualitative research. It consists of asking open-ended questions of participants. The central part of the interview should be the research sub-questions being asked during the study. Interviewing enables individuals to provide personal perspectives to interviewers. This study used one-on-one interview. In a one-on-one interview, the researcher watched the whole-body language of the participant, hear directly the inflections of his or her voice, and establish a personal connection with the participant that may enhance his or her willingness to open up. This study, therefore, utilized the one-on-one interview to each key informant. In Carter (1992), it was stated that the key informant interviews are qualitative indepth interviews with people who know what is going on in the community. The purpose of key informant interview is to collect information from wide range of people-including community leaders, professionals, residents-who have first-hand knowledge about the community. The community experts, with their particular knowledge and understanding, provided insight on the nature of problems and give recommendations for solutions.

Data Classification and Analysis Procedure

The researcher carefully and manually transcribed all the answers of the interviewees. The classification of the oral lore of the imagined island Tambaliza was based on the system of classification suggested by Eugenio (1985). The myths fall only in "myths on topological features of the earth" (Rabuco, 2006). The legends focused only on "the on the etiological or explanatory legends and non-etiological legends, like heroic legends" (Rabuco, 2006). Some of the hurobaton, folktales (animal, humorous and ordinary tales), paktakon and loa of the imagined island Tambaliza were classified depending on the number. The transcriptions in Hiligaynon of all the oral lore of the imagined island Tambaliza were subjected to literary analysis in the book of Rabuco (2006) "Hiligaynon Mythological Stories and Folktales Analysis and Translation," the qualitative textual approaches proved to be proper and fitting in studying a corpus of Hiligaynon folk narratives. The oral lores of the island are Hiligaynon folk narratives the following textual approaches must be used. In the analysis of the narratives used and followed by the researcher was content analysis, as in Rabuco

(2006), reading of the texts was done. Specific characteristics within the text were systematically identified. In order to verify the data derived by the researcher through oral lore interview, the narratives from the key informants were analyzed and interpreted using the four stages: 1. Data gathering through interviews with the key informants and first-level coding based on the different genres derived from the data collection; 2. Coding included close reading of the oral texts; 3. Coding and determining the contents of oral lore; and 4. Connecting the contents of the oral lore to each other and analyzing the construct of Tambaliza as an imagined island.

Validation of the Results

The researcher assistants conducted a one-day focus group discussion for the validation of the results following the health protocols because all of the key informants are senior citizens. The results were subjected for corrections and approval from the majority of the key informants. The researcher assistants conducted a designed program for the systematic presentation of the results made by the researcher. The powerpoint presentation for the conduct of the presentation was used.

Ethical Review

This research observed the ethical procedures in the conduct of the study. This study belonged to Category 1 whereby the study presents no possible risk to adult participants (Fraenkel & Wallen, 2019). This type of study was exempted from the requirement of informed consent. However, the researcher included an informed consent and requested the key informants to read the informed consent before they were allowed to be interviewed. The researcher accomplished letters of consent to the barangay captain and to all the potential key informants. All these steps were done before the study begun, during the data collection, during data analysis, and the interpretation of the data.

RESULTS

The Nature and Kinds of Oral Lore of the Imagined Island, Tambaliza

Based on the data derived from the transcriptions taken from the different informants, the researcher established the construct of the imagined island, Tambaliza through the different oral lores generated from the key informants. These were the short stories, ballads, ritual and lyric songs, hurobaton, and paktakon. These existed orally in Tambaliza. These are pieces of literature that were carefully constructed through verbal expression. Thus, carefully constructed verbal expression generated from the key informants’ narratives can qualify as

literature. Even before writing was made possible, people in Tambaliza already had rich oral tradition as evidenced by the narratives generated from the key informants. Oral lores that were collected, after they were being heard, sung and told, ranged from myths and legends, to ballads, rituals, and lyric songs, hurobaton, paktakon and loa. The key informants sang the songs and recited the poems when they were interviewed.

As to short story, or prose texts, the researcher has collected five (5), namely: Manaphag: Ang Estorya nga Ginkalimtan; Ang Ginahalinan sangNgalan nga Tambaliza, Inocencia, Tagsalbar sang Isla, Ang Hampangan, and Lipstik.

As to ballads, there were three (3): Pan de Azucar, Dutang Natawhan and Gugma ni Punay.

As to ritual and lyric song, one (1): Tambaliza, a lyric song and the famous ritual of +Lolo Deogracias G. Arlos. This is usually performed when entertaining the young girls.

As to hurobaton, there were five (5), narrated by Mr. Ernesto Rufino.

As to paktakon, there were fifteen (15), narrated by the three key informants.

As to loa, seventeen (17) were narrated by Mrs. Ana Arlos Ramos, Mrs. Nilda Arlos Destua, Mrs. Norma Atanoso, and Mr. Ernesto Arlos.

As to song, Daigon was performed by the Arlos family band.

As to binalaybay, there were three (3). The first one was by Keron James Francisco and the other two binalaybay were written by the researcher. These are: Tambaliza Dutang Natawhan, Pugaro sang Una Bangrus na Subong, and Litrato. The classification of the oral lores is presented in Figure 1.

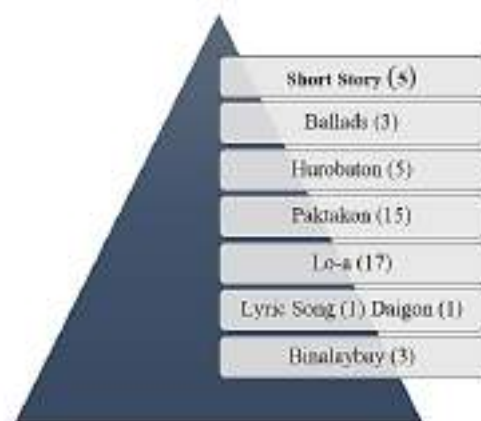


Figure 1. Kinds of Oral Lores of Tambaliza

Ethnographic Imprints of the Imagined Island of Tambaliza as Reflected in the Oral Lore

Storytelling transforms our lives by enabling us to reshape, diffuse, diverse and difficult personal experiences in ways that can be shared” (Jackson, 2002).

Listening to the stories of the people remains to be one of the most enduring ways for people to understand the lives and the world in which they live. In this section, the stories that were gathered were used to mirror the imagined island of Tambaliza. As Geertz pointed out, the ethnographer, as author and storyteller, is very much at the heart of the act of storytelling (1988, 4, 6). The production of ethnography in this context is overshadowed by the demand-imagined or real to adhere to the objectives advanced in this study. The narrative analysis here emerges as a useful tool to reflect on how people deal with stories and how such stories weaved the ethnographic narratives into a publishable text (which may be a remote aim of this research).

Now, with the stories generated from the key informants, the narratives are transformed into ethnographic vignettes to represent the imagined island, Tambaliza. Leonard Schatzman and Anselm Strauss on a Strategy for Analyzing, strictly wrote that "some researchers are satisfied to deal with uncodified, anecdotal data and depend almost entirely upon the fortuitous development of insight; at the other end of the spectrum are those who laboriously codify their data and apply more systematic analytic techniques, including statistical ones, to arrive at social theory (2005 [1973], 3f). Because ethnography means 'portrait of a people,' that is why, in this section, the ethnography of the imagined island, Tambaliza is reflected in the production of highly detailed accounts of how the islanders as a people and their lived experiences as expressed in their oral lore made possible by the key informants.

Based on the narratives derived from the stories from the key informants, the ethnography of the people of Tambaliza established included the imagined island Tambaliza, its geographical location, their economy that points to their source of livelihood, and their behavior and characteristics as a people.

Analysis of the Oral Lores of Tambaliza, the Imagined Island

The practice of storytelling among the people of Tambaliza reflects their way of life. For generations, the people in the community have found time, place, and purpose for doing what they love and in expressing their feelings. Sharing of stories and singing have already become part of their social pattern.

The loa, for instance, is being recited as part of the community ritual during wake when a member of the community dies. Such a practice has been done

according to the informants ever since during the time of their grandparents.

The art of composing songs like the ballads is also handed down from one generation to the next. The song, Tambaliza, reflects the kind of life the people have in the island: the positivity of life, the abundance of sea resources, and genuine happiness despite the simplicity of living. This is shown in the lyrics of this song as follows:

- L3 Tambaliza, Tambaliza
- L4 Puno kami sang kasadya
- L5 Tambaliza, Tambaliza
- L6 Damu lab-as sa Tambaliza
- L7 May kasag, tabagak, pakinhason
- L8 Isda, gulaman, sa Tambaliza

The song also shows the charism of the Tambaliza people. The lyrics speak of the simple, brief, ephemeral meaning. The repetition of the sounds, and the patterns of the words put together have a magical effect to the ears and appeal to the senses as reflected in the following lines:

- L9 Tambaliza, Tambaliza
- L10 Katahum sang dagat amon makita
- L11 Ang imo bukid nga mataas
- L12 Pinasahi sa iban nga isla
- L13 Tambaliza, Tambaliza
- L14 Pumuluyo nagasinadya
- L15 Sa tion sang pagtihilipon
- L16 Matahum nga yuhum imo makita
- L17 Tambaliza, Tambaliza
- L18 Lugar nga damu bisita
- L19 Sa bug-os nga banwa sang Concepcion
- L20 Bantog ang katahum sang amon isla

The song continues to exist as time goes on, from well-structured narratives and songs of wider reference, and with deeper meaning told or sung by skillful storytellers or singers.

In other words, there emerged eventually an "oral literature" in the qualitative sense of the term. It can be inferred that repetitions of sounds and patterns of words put together to be imitative and having the power of magic to set models of duplication, and of balance and proportion which appeal to the innate human aesthetic sense.

In this regard, the art of composing songs, whether intentional or unintentional, follows formulas and themes, extracted from the lives of the people in the community. The storyteller/songwriter experiences are translated into beautiful expressions.

Pan de Azucar, the Imagined Island.

The first theme that emerged from the content analysis was the imagined island itself. The selected texts revealed the reference to this imagined island. The ballad of Mrs. Ana Arlos Ramos served as an inspiration to the islanders how to be appreciative and delightful to the gift of nature that serves as their refuge and shelter in times of natural calamities like typhoons, tsunami and tropical storms.

What’s in a name? This standing sentinel Pan De Azucar or sometimes called Mt. Manaphag is enchantingly a 573-foot land mass that stands like a giant. In this ballad the pandesal (bread) and pinarak nga kalamay (native mascuvado sugar) significantly played how Pan De Azucar came into a magnificent and interesting landmark of the Municipality of Concepcion.

As to Pan De Azucar, this ballad was sung by the key informant number 1 clearly narrated pandesal (bread) and pinarak nga kalamay (nativemascuvado sugar) presenting the evolution of the name Pan De Azucar.



Figure 2. The different themes generated from the content analysis

The island’s name was believed to be showcased in some programs and activities to develop awareness among the people and the young generations on how the island got its name. Komposo singer, Mrs. Nilda Arlos Destua was invited to sing the komposo entitled “Dutang Natawhan” which also depicts the story pertaining to the origin of the name Pan De Azucar. This is indicated in the following lines of the komposo: The account of Mrs. Ana Arlos Ramos, narrated the beautiful lady who was named Liza the daughter of a businessman who travelled from Negros and rested in the place anciently named Puting Pasil. One day, Liza had a stomach ache. They saw a tree named Tambal. According to a narrative given by a key informant, one day a biyahidor’s daughter named Liza became very ill of a stomach ailment. One of the residents boiled the roots and nuts of the indigenous plant known as Tambal. Shortly, after drinking the resulting concoction, Liza recovered completely. The biyahidor and residents after then, changed the name of the barangay from Puting Pasil to Tambaliza, derived from the words Tambal the name of the herbal medicine, and Liza the name of the

biyahidor’s daughter. From that time up to now, the barangay is popularly called Tambaliza.

In conclusion, the name Tambaliza derived from the name of a tree named Tambal and Liza , the daughter of the biyahidor who suffered from a stomachache. And now Tambaliza is a coastal island barangay, one of the tourist spots of the Municipality of Concepcion.

Geographical Location of Tambaliza

In Pungsod, Cruz (2009) from (Featherstone 109), stresses that nation is also a geographical trope in that it carries along the idea of native, a noun that relates to “a place of birth”. Cruz mentioned that according to Williams, people are born into relationships which are typically settled in place. This form of primary and (in Featherstone 109) “placeable” bonding is of quite fundamental human and natural importance.

On the other hand, toponymy is concerned with a study of places, also known as place name or geographic name. In this connection, relevant issues were discovered as to how the islanders named places and came up with 3 major names, namely: Pan de Azucar, Manaphag, and Tambaliza based from the oral lores of the imagined island Tambaliza. These 3 names uttered by the key informants to mean only one place, islanders’ place of attachment and place of identity as to where they can live fully with independence.

Manaphag. In the story, Manaphag: Ang Estorya Nga Ginkalimtan narrated how Manaphag was conceived. This story was performed into a dance drama by the Special Program for the Arts students of the Roberto H. Tirol High School at the HINABI 2020 on March 5, 2020 at the Iloilo Convention Center, Division Level Dance Festivals. In this presentation, the students won second place. The story showcased the livelihood of the islanders as to fishing for men and shell picking for women. The love story of Mana and Pahag was a messed by Sapiro. Because of too much hatred and frustration, he cursed Mana and Pahag.

*Si Sapiro! Si Sapiro...ngahalin sa taguangkan
sang duta. Mapintas kag sakon nga sahi ka tawo.
Gintan-ay niya ang iya paghigugma sa matahom nga
lin-ay apang napaslawan siya. Sa tuman nga kaakig,
ginsumpa niya ang magkahagugma nga si Mana kag
Pahag. Nangin isa sila ka bukid. Dumang manggad nga
ginatangla kag ginabisita sang mga manugpangisda
para sa maayo nga panguha. Amo ini subong ang bukid
sang Manaphag nga makita sa banwa sang Concepcion,
Iloilo. Ini estorya nga ginkalimtan sang panahon.*

Then, came the prominent feature of a humble landmark, the towering Mt. Manaphag. This mountain contains mineral deposits according to the mineralogists who visited the island many years ago because of the love story of the beautiful Mana and strong Pahag brings gold to be undug. This story, however, remained too good to be true. But the lofty cone symbolizes love and hope for the islanders.

Despite, the antagonistic behaviors of some of the islanders which probably were inherited from Sapiro, they still remain true, loving and hospitable with joy and happiness in their hearts to welcome the tourists and travelers. Mt. Manaphag remained inactive, kulob nga bulkan or inverted volcano. Volcanologists saw remains of the lava stones that indicated that Mt. Manaphag erupted millions ago.

Another mythical story relates about Sapiro as one of the reasons why Mt. Manaphag is standing tall. Mt. Manaphag is built from the promises of love and betrayal. That is why the islanders love and protect their natural resources like Mt. Manaphag because nature loves them more than ever. From the ballad of Mrs. Nilda Arlos Destua, she narrated the words Tipigi, amligi or Keep, protect which reminds not only the islanders but the people of Concepcion to safeguard and protect their natural resources to preserve its richness and beauty not only to attract visitors but to leave long lasting impacts and memories to the future generation.

- L71 Tambaliza, barangay ko
- L72 Barangay kong gindak-an
- L73 Tipigi, amligi
- L74 Ang mga katawhan
- L75 Ang imo katahom
- L76 Indi gid matupongan
- L77 Sang mga turista
- L78 Sang mga turista
- L79 Nangin handumanan.

Livelihood of the People

In reality, fishermen from the island headed to Negros to do pangayaw or pangayaw sa nayon or economic migrants or sojourners in some other parts of the archipelago for fishing and farming. But it is evident in the ballad that fishing was highly emphasized and given bigger vision because of the archipelagic structure of the island, kadagatan or ocean, and kamantaha or mantis shrimp are the symbolic images that can be drawn from. The ocean is a place where fishermen from the island spend more time of hope to catch fish or any marine products to economically provide their households food, and money to buy basic commodities. Take note of the following lines:

- L34 Nagalayag sa kabisayaan
- L35 Kon sila abuton sang unos
- L36 Sa kalalawran

The L6 proves that pandesal made from root crops like balinghoy or cassava, saging or bananas are for a long time, famous agricultural products of the island. On the other hand, the pinarak nga kalamay or native mascuvado sugar mentioned in the ballad obviously came from Negros because Tambaliza is strategically facing Victorias City, Negros Occidental, known as the sugar bowl of the Philippines. The sweet relationship of the people of Negros and native islanders of Tambaliza becomes evident because some Negrenses, mostly are fishermen and have established settlements in the island and have happily married the natives of the island. Majority of the population living in Sitio Punting, Botlog Gamay are Negrense people and few have scattered in the different sitios in the island.

L6 Pandesal nga tinapay kag pinarak nga kalamay

Farming and agriculture. In the poem, Litrato, the agricultural products mentioned referred to the local products based on the geographical structure of the island. Mt. Manaphag, locally called as Pan de Azucar, Spanish name now famously Barangay Tambaliza has 2 rice mills and corn mills. With the presence of these establishments, farming is also one of their means of livelihood, if marine products are not so much abundant. So, farming is also a substitute livelihood that the islanders have enhanced and developed.

In conclusion, Mrs. Nilda Arlos Destua in her ballad, Dutang Natawhan, passionately commands with strong conviction to the people to protect and conserve the natural resources of the island.

- L3 Tipigi, amligi

Behaviors and Characteristics of the People

These oral lores dignify and solidify the islanders' beliefs and traditions with bigger visions, dramatically proclaiming victory of cooperation and unity among its people. It also bridges the preservation and appreciation of local traditions of the islanders most especially the farmers and fisherfolks. The significance of their livelihood such as farming and fishing was highly given importance. Their hospitality and love in receiving and accepting visitors in the island have remained palpable in their words and in their actions. The islanders are great lovers, hopeful dreamers, generous, kind and hospitable, polite and respectful, humble and unpretentious, patient and persistent, lovable and loving, strong-hearted and courageous, obedient and have

respect for authority, hardworking and industrious, strong and resilient, religious have a deep sense of religiosity.

Great lovers. The islanders like most humans have faith on how to maintain and immortalize filial love. They have positive outlook with regard to affection to one another, humans as they are who have experienced sadness and pain particularly in loving the opposite sex. The key informant number 3's ballad entitled *Gugma ni Punay* dramatizes this feeling. Based from the characterizations of the bird *bukaw* or owl defines the islanders' peculiar expression of sadness and pain and *punay* or whistling green-pigeon dramatizes death which inevitably islanders believe as the end of life and immortalizes true love.

Gugma ni Punay

- L1 Diri sining isla talon nga mamingaw
- L2 Masubo kaayo ang huni sang bukaw
- L3 Nagahilibion siyang binayaan
- L4 Sang kaupod-upod nga manugpalangga
- L5 Kapihak sang dughan
- L6 Sang may tungang gab-e
- L7 Si Punay nahulog
- L8 Sa sanga sang sambag sa iya pagtulog
- L9 Matahom nga bulbol
- L10 Basa na sang luha
- L11 Ang bangkay ni Punay
- L12 Wala na makita.

In summary, these behavioral traits and characteristics are defined from the oral lores of the island *Tambaliza*, their crowning glory towards success and happiness such as filial love, love of place, hospitality, unselfishness and generosity, politeness, respect and gratefulness, obedient, strong and resilient, sense of never giving up and believing in themselves and the act of spirituality and connectedness to God.

The Future Directions and Prospects of the Imagined Community

The future prospects of *Tambaliza* as an imagined island will be realized through the sustainability of the people's behavioral traits and characters as good shepherds, caregivers and watch-people of the island. Importantly, the enrichment of the significance of education and most especially the acknowledgment of the faith and devotion of the people that must be imparted and internalized, with the proper guidance of the parents to their children and their children's children.

Finally, the island *Tambaliza* is an "imagined community" where people aspire for unity and progress.

The islanders themselves act as carpenters of whatever discrepancies occur in the internal and external aspects of the said community. They dream for one goal and that is sustainable development.

On the bases of the analyses of the collected oral lores and from the interviewees' responses the future directions and prospects lie on the sustainability and enrichment of the islanders' views and actions. With their cooperation and unity, they can be able to sustainably enrich their land into a magnificent and productive soil. The islanders' love and self attachment to their culture and land is highly imprinted and manifested from the oral lores. The local government unit as an institution develops long term development plan to enhance the economics, tourism, education of the support and meet their needs. In this section, the future directions of the imagined island were highlighted by the key informants focusing on education and solidification of the people's faith. Figure 3 shows the future directions the key informants foresee about the imagined island.



Figure 3. Future Direction and Prospects of the Imagined Island

Tourism. What is even more exciting is the fact that *Tambaliza* has already been visited by foreign dignitaries. Based on the interview from the key informants, the most promising plan for the island is to continue the tourism plan that has existed since a few decades ago. Tourism in the island may only be restricted to nature-based tourism in order to minimize environmental degradation.



Figure 4. The imposing Mt. Manaphag at Barangay *Tambaliza*, *Concepcion Iloilo*

Economy. In the context of economy; the island domestic tourism is popularly vital for the success of the island in the 21st century because of its beautiful geographical landscapes, the beaches, and natural resources in land and from the sea. The local government of island supports the islanders in producing local products like dried fish, sea weeds culture, vegetables, coconut and rice farming and other agricultural products.

Education. In the context of education; key informant number 1, emphasizes her observation of the young generation engaging in drugs and she says, education is a must and focuses to the values formation of the young generation. The key informant number 2 says that before they did not give more importance on the value of education because of the none existence of schools in the island. But today, she envisions the higher level of quality education and its importance to the lives of the islanders. The key Informant 5 points out that many changes in field of education have taken place and observed and many islanders become professionals. Taking into consideration, the literacy programs of the island, it has one complete elementary school (Fernando A. Arlos Memorial School), two primary schools (David Posadas Primary School and Punting Primary School), and one complete national high school, (Tambaliza National High School) and has seven-day care centers functionally and actively cater literacy programs for the children in the island and also Alternative Learning System or ALS is actively and functionally implemented.

Faith and Religion. In the context of faith and religion, the islanders celebrate annual patronal fiesta in each sitio. The church wedding, baptism and necrological practices are also observed by the islanders. They become more liberated in these practices like in the wedding; some celebrated their wedding rites and vows in the garden and in the beach to make more romantic as what they believe. Despite of the religious diversity, the islanders' faith is strong and unified.

CONCLUSION

1. The nature of the oral lore of the imagined island Tambaliza was orally handed down from generation to generation and the following genres were classified, traced, and collected by the researcher from the key informants, from the researcher himself and from one student, these were: Loa, Prose texts, Ballads, Ritual, Lyric song, Hurobaton, Paktakon, Daigon, and Poems.
2. The ethnography of the people was clearly defined and manifested from the oral lores: their ways and actions as culturally oriented islanders, how they

live happily and peacefully, based on their own beliefs and traditions in Tambaliza as an island in itself into a magnificent and interesting landmark of the Municipality of Concepcion; its geographical location (a coastal barangay surrounded with waters); the livelihood of the people which is mostly fishing and little of farming; the natives' behaviors and characteristics are shown in their ways and actions as loving, hospitable, unselfish, generous, polite, respectful, grateful, persistent, resilient and confident as revealed from the interviewees with the islanders were seen in the following areas: tourism, education, encouragement, and faith and religion.

3. Through the implementation of innovative and sustainable projects and programs coupled with the cooperation of the islanders and led by the unwavering support of the local leaders and concerned government agencies, growth, progress and development of the island will be ultimately achieved.

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