

Visayan Origin Myth: An Anthropological Analysis of John Maurice Miller's *How The World Was Made*

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Abstract: "How The World Was Made," by John Maurice Miller, was published in 1904 in a book of Philippine Folklore Stories and has been passed down from generation to generation, serving several roles for the cultures and people who believed in the legendary account. Through John Maurice Miller's creation myth, "How the World Was Made," this study explores Visayan culture during the pre-colonial period in terms of literary components, norms, and values. Dissecting such aspects exposes the Visayan culture that existed during the pre-colonial time. The data is examined using classical evidence from Symbolic Interaction Theory, Structural Anthropology, and Archetypal Literary Theory. The discourse analysis approach incorporates non-numerical data presentation, eventually generating a structured narrative to describe the examination of a certain historical and cultural situation or process in depth. This research stresses pre-colonial cultures in the Visayas region through the creation myth "How the World Was Made," which recounts how Visayans became who they are today and how things came to be. Prior to colonization, the Visayans has many aspects of culture including characteristics and traits, some of which have been preserved and passed down through generations, as the origin myth depicts.

Keywords: creation, culture, myth, pre-colonial, Visayan.

1. Introduction

Tales about monsters, fantastic creatures, gods, and goddesses are just the beginning of the wide range of topics covered by myths. Myths, in their time and place, would serve many purposes for the people and cultures who believed in them. On the surface, myths are simply shared stories. However, the power of myth provides reasons for why things are the way they are, what life was like before humans existed, and provides insight and explanation for the world around the individuals, even if such reasons are impossible to prove (Mark, 2018). The majority of people are familiar with mythology because it has been told frequently in popular culture, particularly in the Western world. It is highly unusual for someone not to be familiar with at least one of the myths that have been popularized from Greek, Roman, or Norse mythology. Foreign mythologies are interesting for the reason that it could captivate and win the hearts of a lot of people. Even in regions where religion has eradicated the last vestiges of

mythological belief, there are still likely to be a great number of little-known tales. There are many parallels between Philippine mythology and other popularized forms of mythology from around the Western world. Some of these parallels include the concepts of creation, supernatural beings, mythical creatures, and ideologies (Bago, 2016).

Seeing this, some might consider mythology to be nothing more than fiction. However, before the colonists came, the natives of the Philippines viewed mythology as a source of spiritual development and as what gave a particular culture its unique character. Believing in the pantheon of supernatural beings explained why things are the way they are (Dubois, 2008). The Philippines are made up of a large number of islands, each of which has its own distinct language, culture, and set of social mores. The Philippines is home to many mythologies, including those of Tagalog, Bikolano, Ilocano, Cebuano, and Pangasinan (CCP Encyclopedia of Philippine Art, 2020). The mythologies of these regions have influenced each other over time. Many myths that have been passed down from generation to generation share the same ideologies, concepts, and messages. Those that have a wide variety of myths to offer, which come from each province. One of the largest and most important island groups in the Philippines is the Visayas. In pre-colonial times, there were many different myths that existed. These myths covered a wide range of topics, from everyday life to religion and everything in between. In addition to these myths being about everyday life, it also told stories about how things came to be and how people became who someone is today (Mark, 2018).

This study investigates the Visayan culture present in John Maurice Miller's *How The World Was Made* from *Philippine Folklore Stories 1904* during the pre-colonial era. Specifically, it looks into symbols, mythemes, and norms and values.

This study is supported by the Symbolic Interactionism Theory by George Herbert Mead and Charles Horton Cooley and by the Structural Anthropology Theory by Claude Levi-Strauss.

Symbols are a cultural tool that can represent and communicate ideas, feelings, and actions through imagery. The

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varied use of symbols can offer different perspectives on a subject or concept, therefore aiding in the development of ideas and perspectives. The presence of symbolism in art is an important aspect of how humans see their world. A person can create a specific image to reflect their own idea about the world as well as how they view themselves. An important aspect of symbolism is that it can have multiple meanings which depend on the context.

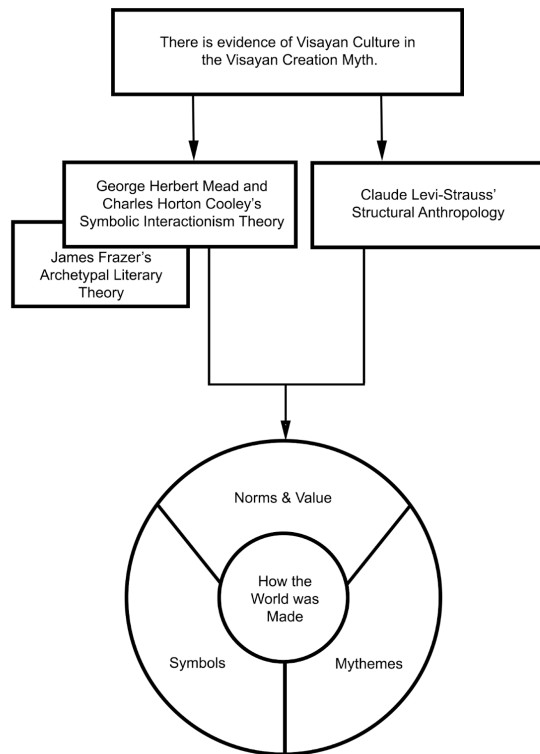


Fig. 1. Schematic presentation of the theoretical background of the study

This study believes that the Symbolic Interactionism Theory by George Herbert Mead and Charles Horton Cooley would be of help in establishing the connection between the symbols and the culture found in the chosen Visayan creation myth and society with James Frazer's Archetypal Literary Theory as a sub-theory.

The creation myths of the world's religious traditions vary widely, however most have common features. Each one tells the story of how the world was brought into existence. It is through these creation myths that others would be able to understand the culture behind the people and their traditions. Claude Lévi-Strauss developed the Structural Anthropology Theory, which asserts that the human culture, a collection of learned behaviors that make up a society, is simply a manifestation of the underlying mental representations of the people. To further clarify with the structuralist theory of mythology, Levi-Strauss has also stated that "myth is language". In other words, like language, it can be broken down into smaller parts for easier understanding and analysis.

Although it has been stated that "myth is language", the constituents of language are in no way similar to the constituents that make up a myth. To separate myth from language, it is necessary to account for the mythemes of the

myths. Mythemes, as such, are a sharp contrast to the symbolist theories akin to those of Carl Jung. Unlike the analysis taken from such theories, this particular structural anthropology theory puts an emphasis on finding and understanding the relations between the constituents instead of the meaning behind the components.

This study is beneficial to the people who are inclined in the field of literature; specifically: literature students, literature instructors, and future researchers.

2. Literature Review

A. Related Literature Reviewed

Research on the origin myths of the Visayans has been done in the past. Symbols are an important part of the stories that people tell. It provides the means to make sense of the world and can offer a framework for comprehending oneself as well as other people. Symbols and Language in Human Culture posted in Cliffs Notes tackles the topic of symbols in the human mind and cultural representations of the world as individuals experience it. Different cultural groups use different symbols to represent different ideas and concepts. As such, the meaning of the symbol is neither inherent nor automatic, although it serves as an expression (Cliffs Notes). Symbols must be interpreted and reinterpreted by members of the culture over time. In myth-making, symbols often represent something larger than themselves. The use of symbols in myth-making also helps give structure to a story. It helps the reader understand how events unfold over time.

Pedro Mendia-Landa writes *Universal Myths and Symbols: Animal Creatures and Creation* states that studying a culture through mythology sheds light on the beliefs that form the basis of that culture, when those myths originated, the function in society, the symbols used to represent them, the similarities and differences between different mythologies and the level of understanding that cultures have own myths. When learning about culture in this way, it gives more awareness of the fundamental foundations on which it is built. Mythological symbols are used to represent ideas, feelings, or anything else that cannot be easily explained. For example, men may have the sun as their symbol because it represents the strength man have. Similarly, women can have the moon as a symbol because it depicts the moon as in the origin myth of *How the World was Made* (Mendia-Landa, 1998).

Additionally, Fred Edwards, in *Myths and Symbols in the Patterns of Truth*, explores the idea about how symbols have traditionally been seen as a way to help people learn and talk about tricky things. It is important to keep in mind that symbols can stand for things that cannot be seen directly but can be understood in other ways. When an author wants to connect with the audience, symbols are a very powerful tool. Symbols can be used to stand for real people, places, or things, or can be used to stand for ideas that are not real (Edwards, 2022). One can also represent real things in an abstract way with symbols. It helps tell the story in a way that is more interesting and compelling to the audience than just a simple story.

Lévi-Strauss and Mytheme | Definition and Examples posted

in Media Studies says that examining and assessing myths from various cultures through topic collections (mythologies). Claude Lévi-Strauss came up with the concept in the 1950s while looking for a more scientific approach to studying the myths and legends of different tribal cultures. Strauss believed that Strauss might gain a deeper understanding of and appreciation for the breadth of human thought by dissecting myths into its component parts: characters, acts, and ideas. Lévi-Strauss is conscious of the fact that the cultural backdrop of the story had an effect on the whole of the story as well as its separate components (Claude Lévi-Strauss – The Structural Study of Myth – Summary, Review and Analysis – Part 2: On Mythemes, 2012). Though the mytheme's "properties" will persist, the mytheme's actual form can and probably will change. When it comes to gaining a knowledge of creation mythology, Claude Lévi-Strauss places a strong emphasis on the significance of myth-making. This might be understood in two different ways in regard to the written piece *How the World was Made*. In the first place, there is the utilization of mythology to investigate the connection between cultural ideas and mythology, as well as the utilization of mythology to explain the genesis of myths through a cycle of reiteration. Both of these applications of mythology are important.

Shawn Urban writes *Motifs, Tale Types, Mythemes and More* explaining that mythemes are contextual parallels that reveal culture-specific subjective meanings. Mythemes lend an account of greater depth by creating connections between it and the actual world and the cosmos in general. Mythemes are mental components of the narrative and include themes, tale types, and the Propp functions, among other things. In a more logical manner, mythemes are often used to convey a point in origin myths about culture, or the ways that cultures differ, but it can also be used to express the similarities between cultures. Stories, and especially mythology, aid in making sense of the world by giving parallel but fictitious situations (Urban, 2019). There are many parallels between fiction and actual life. Therefore, the stories' purpose is to inspire people to draw parallels between the story's world and our own realities. Mythemes are what Lévi-Strauss calls the parallels between cultures.

Claude Lévi-Strauss – The Structural Study of Myth – summary, review, and analysis demonstrates that Lévi-Strauss believed that the most effective method for doing an analysis of a myth was to first identify and classify the tale's primary themes. The evolution of a myth is depicted horizontally down the axis of a myth chart, which takes place across time. The vertical column demonstrates how a single concept may be expressed in a variety of different ways. As a result of this, the anthropologist is given a diagram that illustrates the links that exist between the mythemes. Because of this, anthropologists are able to draw links not only throughout time but also between other topics. Reading the myth while keeping these two points in mind is the only way to get to the bottom of what it's trying to say. Mythemes give the myths a sense of continuity and meaning, and it helps make sense of the world to the people who hear the stories (Claude Lévi-Strauss – The Structural Study of Myth – Summary, Review and Analysis – Part 2: On

Mythemes, 2012). In fact, people can see mythemes in action almost everywhere individuals look—in one's lives and in culture. In addition to this, Lévi claims there is no such thing as the "right" or "original" depiction of a story, and all versions offer something of value to glean, particularly when contrasted with one another. This is due to the fact that all iterations of a myth share the same "deep structure," despite the fact that the particulars of each version may vary. Examining a number of different retellings of the same myth can shed light on the structure that lies beneath the surface of the story. Lévi-Strauss believed that bringing order to otherwise chaotic situations could be accomplished through the study of the structural flexibility of myths. This is one manner in which the progression of a myth through time can be followed (Claude Lévi-Strauss – The Structural Study of Myth – Summary, Review and Analysis – Part 2: On Mythemes, 2012).

Shelly Shah argued in *Values and Norms of Society: Conformity, Conflict and Deviation in Norms* about the fact that the vast majority of people are in agreement with the prerequisites of a norm is the fundamental component in guaranteeing that it is followed. If this agreement was not in place, a great number of different things might take place. In the prior chapters, individuals demonstrated that norms are broadly held views about the way in which society operates. When there is contention regarding a norm, the authority of that norm is diminished to some degree. Additionally, people have seen that social norms vary not just from one society to the next but also, even within the same society, from one social group to the next. It should come as no surprise that the rules do not apply in the same manner throughout all societies or even to all individuals who are part of the same community. Moreover, Shah mentions that what is good for all members of a community is reflected in that culture's norms, or social values. The beliefs and values of individuals, as interpreted by the people who live there. It serves as the basis for and the ultimate justification of all societal institutions and patterns of collective conduct. In normal conversations, the significance of this point cannot be overstated to an adequate degree. The value that an individual places on themselves is not the same as the value that society places on a person. The way that individuals interpret social conventions plays a significant role in the formation of its identities. People take control of one's own behaviors and thoughts on one's own behalf (Shah, 2018). To make a point of this, norms and values have a very close relationship with each other. Norms and values both serve different purposes. Norms help individual understand what is right and wrong while values help the people make decisions based on our morals.

Moral Values in Religious Myths of Bantene Society written by Ayatullah Humaeni mentions that Myths are fictional narratives that might have inspired genesis in any number of real-world circumstances, locations, or historical events. Many people attribute one's own moral convictions and values to the teachings of myths that one heard as children. As such, myths serve a purpose in helping to keep certain ethical and philosophical norms in place. Mythology can only be comprehended by learning about the culture that created it (Humaeni, 2015). This information demonstrates that persons

of varying levels of attainment are equally sensitive and open to misinterpretation.

Many mythologies reveal the values and beliefs of a society. Even though the story is made up, some of its elements may have been influenced by ancient stories of creation. Myths can be more than just a tale. People from all eras and parts of the world can find significance in it. Stories and mythology are handed down from one generation to the next. Myths are old tales that tell people something about the world and the people who live in it. As said by Sonja Ross who writes *Mythology as an Indicator of Cultural Change* that states about the mythology, the types of relationships between them, and the setting in which mythology acts to provide insights to changes in the real world, and so serve as the vehicles for the transmission of norms and values. Myths carry norms and values based on the mythological characters, how one interact with each other, and the stage on which one act, you can figure out what has changed in the real world. Norms and values cannot be overstated; it is how individuals as a society understand themselves and how individuals are expected by the others around us to behave (Ross, 2000).

B. Related Studies Reviewed

According to a study authored by Marie Melanie J. Misajon titled *The Social Systems In Early Bisayan Mythology*, mythology is a common literary experience in an era that was disconnected from each other. Ancient Philippine mythology varies before the many tribes and languages home to the Philippine Islands. While some tribes believed in the one Supreme Being, many other tribes chose to believe in the forces of nature or the diwata (Misajon, 2010). Each mythological figure varied from place to place, although many shared the same domains of power and existence. The study looks deeper into the power systems of ancient Philippine mythology, reflecting a similar cultural system of power to the people of the pre-colonial Philippines. This study presents a deeper understanding of the societies and the culture of the people in the pre-colonial Philippines which is of benefit for this research.

A study submitted by Shauna Strnad titled *The Story of How the World Began: An Anthropological Analysis of Creation Mythology*, states that not only do different cultures have different ways of explaining creation, different cultures have different ideas of how something was created. Mythology will always differ from each other; no two mythological stories are identical, however, there may be some similarities observed (Strnad, 2013). By carefully studying the chosen creation mythology, the culture reflected by the people of that certain era may be enlightened. With the further examination of the beliefs, practices, and ideologies within the creation myth, their culture may as well be exposed. The paper further explains the connection between mythology and culture from an anthropological perspective.

Northern Illinois University published a study by Anne-Marie d'Aprix titled *A Structural Study of Philippine Creation Myths: Brother And Sister In The Beginning*, which states that mythology functions to explain the origin of something by relating moral and casual information. Origin and creation

myths are relaid in casual terms to explain in simple words how things came to be. Foreigners would miss the meaning and symbolism behind the simplicity of the delivery of the myths spoken or written. To many, myths can be considered as collective fantasy or wish fulfillment (d'Aprix & DeKalb, 1991). This study states that origin myths, and mythology are only found to be meaningful or not meaningful within the circles of their conception. The data taken from this study is supported by the Structural Anthropology Theory by Claude Levi-Strauss.

This study explores the culture of Visayan people through *The Creation of Sun and Moon*, during the pre-colonial era. Creation myths have always held a special value in human lives. Every region has its own myth that elders created a long time ago that reflects and affects their daily lives. Believing in a person or an entity would make them happier, and stronger, or make them look up to a higher power like a god to answer certain questions and incorporate values that are important to their culture. Although, there is a lot of myth passed through generations most common shared are creation myth. Creation myths are stories or explanations that typically involve a supernatural being (or beings) creating the world, all life on it, and everything in it. At this juncture, creation myth in regions of the Philippines is believed to incorporate the culture, values, and traditions of indigenous people. Consequently, rather than considering creation myth as a mere story that involves supernatural beings in creating the world and everything in it, one could likewise look at the Visayan culture that is present in John Maurice Miller's *How The World Was Made*.

3. Methodology

This study utilizes a qualitative method, specifically the discourse analysis approach. Qualitative research is used to gain further understanding of the cultural themes and values found in the recorded spoken and written language of the people of pre-colonial Philippines. Other forms of analysis examine larger contexts to be studied and observed and such methods are only applicable with understanding the bigger picture of the study, therefore it cannot be used to understand the underlying messages that need observing. Discourse analysis thus provides a critical observation and a detailed discussion of the studied work. It also shed light on the interconnectedness of genres and discourses and the entanglements of their meanings with a certain historical and cultural situation or process. Through the use of this method, John Maurice Miller's *How The World Was Made* is thoroughly examined to achieve the purpose of this study and provide answers for the main and sub-problems of the study.

The primary data source is from the book titled *Philippine Folklore Stories* written by John Maurice Miller and published in 1904 by Ginn & Company Publishers with a copyright of 1904 in Boston, U.S.A. containing 128 pages; *How the World Was Made* begins on page 57 and continues on until page 64 in textbook format.

The secondary data sources are taken from electronic sources, including the book (e-book), reputable websites, and articles about creation mythology, published theses of Visayan

culture, and dissertations on cultural identity.

To thoroughly fully attain the aims of this study, the data gathering procedure follows three phases: Phase 1. Symbols, Phase 2. Mythemes, Phase 3. Norms and Values.

A. Phase 1. Symbols

Phase 1 focuses on the examination of the Symbols found in the Visayan Myth. The symbols are assessed through Mead and Cooley’s Symbolic Interactionism Theory and is supported by Frazer’s Archetypal Literary Theory. A table titled Symbols Analysis is utilized in Phase 1.

B. Phase 2. Mythemes

Phase 2 concentrates on the analysis of the Mythemes. The mythemes are examined through Levi-Strauss’ Structural Anthropology Theory. This phase also utilizes the four types of mythemes as actor mythemes, action mythemes, chronotype mythemes and concept mythemes are extracted from the scenes and lines to determine the Visayan culture, present in the creation myth studied. Phase 2 uses a table titled Mythemes Analysis.

C. Phase 3. Norms and Values

Phase 3 centers on the evaluation of the Norms and Values. The norms and values are analyzed through Levi-Strauss’ Structural Anthropology Theory. The norms and values of the Visayan myth are extracted from the scenes and lines to determine the Visayan culture, present in the movie studied. Moreover, Phase makes use of a table titled Norms and Values Analysis.

4. Results and Discussion

The myth's first line makes a reference to the sea, which the god Maguayen rules over. The sea has many archetypal meanings that include the source of life, death and rebirth and spiritual mystery. With similarities to ancestor worship, the Visayans of the pre-colonial era had a tradition of consulting their deceased ancestors. (Villaflor 2018).

The sky deity Captan is present at the beginning of the narrative. Transcendence is the archetypal meaning that the sky embodies. Pre-colonial Visayans held the belief that people had two souls, one of which went to heaven and the other to hell, another belief was that it remained on earth to harass the living (2018, Villaflor).

Near the start of the narrative, it is mentioned that Lihangin, the god who rules over the wind, was married to Lidagat. The archetypal meaning of the wind is a hero. The *magalong*, which is a combination of the red turban and bahag worn by Visayan warriors to denote their combat prowess, grows longer the more feats they have (Umali 2020).

The death of Liadlaw, the son of Lihangin and Lidagat, creates the sun in the myth. The archetypal symbol of life is the sun. In a ritual known as *Pagtigman*, Visayans sacrificed wild pigs to the gods in order to ask for a bountiful harvest (Villaflor 2018).

Another son of Lihangin and Lidagat, Libulan perishes and transforms into the moon in the narrative. The archetypal

meaning of the moon is that of femininity. Visayan women inked themselves with tattoos to represent their sexual experiences (Umali 2020).

Following her death, Lisuga was shattered into a great number of fragments, each of which became stars. The star reflects the archetypal meaning of divinity. The *diwata*, which are divine entities, were revered and believed to exist by the Visayans (Villaflor 2018).

Table 1. Symbols Analysis

Symbols	Archetypal Meaning	Visayan Culture
Sea	Spiritual mystery, death and rebirth, source of life	Ancestor worship
Sky	Transcendence	Man has two souls, one goes to heaven and the other goes to hell or stays on earth to haunt the living
Wind	Hero	Wearing of longer <i>Magalong</i> , symbolizing feats of war.
Sun	Life	<i>Pagtigman</i> ritual, butchering of wild pigs and offering it to the gods for a bountiful harvest
Moon	Femininity	Tattoos on women symbolized their sexual experience.
Stars	Divinity	Their belief and worship of <i>diwata</i> .

Table 2. Mythemes Analysis

Scene	Mythemes	Meaning	Visayan Culture
Maguayan and Captan were the first gods.	Concept Mytheme Chronotype Mytheme	In the beginning there was only the sea and sky.	War.
Maguayan and Captan shape the four siblings into the sun, moon, stars and the earth.	Concept Mytheme Action Mytheme Actor Mytheme	Creation of the sun, moon, stars and earth.	The celestial bodies were connected to the agricultural cycle.
Captan gives Maguayan a seed to plant; the first humans are born.	Concept Mytheme Action Mytheme Actor Mytheme	The first humans were born from bamboo planted by the god, Maguayan.	<i>Ninuno, anitu</i> and <i>diwata</i> .
Pandaguan catches a shark and worships it as a god.	Concept Mytheme Action Mytheme Actor Mytheme	Anything can be worshiped as a god.	Worship of nature, celestial bodies, and animals.

In the first scene of the story, it is narrated that Maguayan and Captan were the only ones to exist before they created the world. Only the sea and sky with no land to settle on. The emphasis of when the gods existed is an example of chronotype mytheme, as it shows the period of time in which the story takes place. The existence of only the sea and sky is an example of concept mytheme; an idea and symbol of what the pre-colonial people of Visayas believe was to be the *diwata*. This shows their religion wherein the worship and belief in nature spirits is predominant. To the Visayan people of the pre-colonial era, war was an important part of their lives. As seafarers and raiders, they often attacked nearby villages, going as far as Mindanao and Luzon. Warfare was seen as an initiation rite for men to transition into manhood, as evident in their tattoos (Umali, 2020).

According to Umali, the constellations in the sky have different meanings in all corners of the earth, however for the Visayan people of the pre-colonial period, it had a deep

connection with their farming cycles. It is established in the creation myth that before humans populated the earth, there were no celestial bodies found in the sky. The sun, moon and stars only existed as deities with their domains. This idea is an example of concept mytheme, with the deities as examples for actor mytheme. The action mytheme is shown in the creation of the sun, moon, stars and earth in the hands of Captan and Maguayan. This act served as a punishment for the revolution Licalibutan led, as well as atonement for the innocent Lisuga in Captan's attack.

The idea of a person being born from the hollow of a bamboo is not a strange one, as the Japanese have a similar myth. The concept mytheme gives way to the action mytheme and actor mytheme, which includes Captan giving Maguayan a seed to plant on what used to be the body of Licalibutan. It was their hope that the earth would support a new race of people. From this particular scene, it is shown that the first humans or *ninuno* were born from the bamboo. Superstition regarding the *anitu* or *ninuno* continues to this day; it is still believed by many of the older generation.

The act of Pandaguan catching the shark and later worshipping it as a god is an example of action mytheme and actor mytheme. Religion in the pre-colonial period of the Visayas involved intricate rituals and various belief systems (Umali, 2020), one which included the belief that nature itself was alive. Pandaguan, in this particular scene, saw the shark's size and how fierce it was, and deduced that it must be a god. This idea of worship is considered a concept mytheme.

The Visayan cultures found within the mythemes of the story are war, the connection of the agricultural cycle with the celestial bodies, the belief of *ninuno*, *anitu*, and of the *diwata*, and their religion.

In the incident in which Licalibutan becomes proud of the power that Lihangin bestowed upon, Licalibutan makes the decision to earn even more authority by attacking Captan and inviting Liadlao and Libulan to join, it demonstrates that Visayans are powerful warriors. William Henry Scott mentions in *Barangay: Sixteenth-Century Philippine Culture and Society* that because of its history of serving as violent invaders and raiders, the people of the Visayas are disliked and feared by its neighbors across the archipelago. The expansion of territory has occurred despite the fact that these attacks have resulted in casualties (both dead and injured). The principles of a culture may be reflected in the mythology of *How the World Was Made*. (Ross, 2000).

In the article *Sugboanong' Taras: A Glimpse of Cebuano Personality* written by Philip Albert Y. Lagahid and Nera Mae Puyo garbo is seen as an action that contributes to an improvement in the standing of a group membership. Visayans, particularly Cebuans, have a strong desire to improve themselves via the pursuit of higher education and diligent endeavor (Lagahid & Puyo, 2016). This is illustrated in the story in the scene:

*Pandaguan was very clever and
invented a trap to catch fish.*

*The very first thing he caught was
a huge shark. When he brought it
to land, it looked so great and
fierce that he thought it was
surely a god, and he at once ordered
his people to worship it. pg. 62*

Table 3. Norms and Values Analysis

Scene	Norms and Values	Visayan Culture
Licalibutan became proud of his power and resolved to gain more power by attacking Captan together with his brothers.	Raiders and warriors	Fierce warrior
Pandaguan was very clever and invented a trap to catch fish. Pandaguan caught a great and fierce fish. He thought it was a god that he ordered his people to worship.	Dignity and pride and sometimes taking different behavioral outcomes	Garbo/Pride
All gathered around and began to sing and pray to the shark.	Paganism - belief in nature as a god	Espirituhanon / Religious

Although confidence in one's own abilities is admirable, it may backfire if accompanied by excessive displays of greed. Others may see someone with an abundance of *garbo* as *garboso*, a derogatory epithet for a grandiose or boastful person. The next scene from the illustration above mentions:

*All were afraid except Pandaguan.
He grew very bold and answered
that the shark was as big as the
gods, and that since he had been
able to overpower it he would also
be able to conquer the gods. pg. 63*

In this case, it should come as no surprise that some values and norms are not always shared by all people and might differ even among members of the same group. Every member of society has practices of values that assist individuals in making moral decisions, so the value that an individual places on themselves is not the same as the value that society places on a person that would provide reasons why some of the Visayans are *garboso*. It made sense when the people of Pandaguan were all afraid of the gods except Pandaguan (Shah, 2018).

Locals in the Visayas area are very spiritual and religious. Examples include the widespread use of faith-based medicine, the high regard in which the natural world is held, and the ease with which beliefs about death and the hereafter are spoken. Another distinguishing aspect of *Espirituhanon* is, as discussed in the article *How the Visayans Honored the Dead*, a belief in the divinity of inanimate things like stones, sculptures, landscapes, and gems (Villaflor, 2018). The Visayans worship what people consider to be a god because they have a firm belief in a higher power, or "something" beyond oneself if these deities are projections of the local's own characters. In response to this, the indigenous people of the Visayas area worship a pantheon of deities formed by Visayans that spread across the various regions of the Visayas (Mahinay & Latras, 2019). Pandaguan and the people shows a comparable value;

When he brought it to land, it looked so great and fierce that he thought it was surely a god and he at once ordered his people to worship it. Soon all gathered around and began to sing and pray to the shark. pg. 62

Espirituhanon is evident in the daily activities as Visayans believe that anything greater and fiercer serves as a mark of the milestones in one's relationship with god. Myths, like folk stories, function as vehicles for the transmission of norms and values because tales inform people about the world and the people who live in it, about the kinds of interactions between those people and the contexts in which individuals operate. As such, myths have a function in maintaining certain moral and cultural standards. A proper understanding of mythology necessitates knowledge into the civilization that originated the stories (Humaeni, 2018).

5. Conclusion

The Visayan culture found in the creation myth centers around the symbolic elements and heavenly bodies, specifically with the sea, sky, wind, sun, moon, and stars. The archetypal meanings behind the symbols found are spiritual mystery, death and rebirth, source of life, transcendence, hero, life, femininity, and divinity. The Visayan culture found in correlation are noted to be ancestor worship, man having two souls, wearing of longer *Magalong* symbolizes feats in warfare, *Pagtigman* ritual involving the butchering of wild pigs and offering it to the gods for a bountiful harvest, tattoos on women symbolized their sexual experience, and the belief and worship of the pre-colonial people in the *diwata*.

The mythemes found in the story of creation include concept mytheme, chronotype mytheme, action mytheme and actor mytheme. War is one such pre-colonial Visayan culture found to be associated with the sea and sky. With the creation of the heavenly bodies there is their connection with the agricultural cycle. The culture surrounding the *anitu* and *diwata* found in nature is evident in the worship and belief of the pre-colonial era.

The pre-colonial Visayan people as raiders and warriors is one of the Visayan cultures found within the norms and values portrayed in the story. *Garbo* or pride of pre-colonial Visayan culture is found to be associated with the norms and values. *Espirituhan* or the religious belief of the pre-colonial people of Visayas can be taken from their paganism, as evident in the practices found in the creation myth.

John Maurice Miller's *How The World Was Made* presents Visayan culture during the pre-colonial era in symbols, mythemes, and norms and values. Mythological tales told stories about how people became who they are today and how things came to be. It also conveys many aspects of Visayan culture, including the different characteristics of cultures of the precolonial Visayans which some of the culture are preserved and passed down through generations to generations.

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