

Subject: 21st Century Literature from the Philippines and the World

Topic: REGIONAL LITERATURE

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Semester: Second

Grade Level: 12

Week: 7 – 8

QUEST

Content:

21st Century literature from the region where the school is based in relation to the literature of other regions in various genres and forms in consideration of:

- various dimensions of Philippine literary history from pre-colonial to contemporary;
- canonical authors and works of Philippine National Artists in Literature; and
- names of authors and their works, and backgrounds of the literature from the region where the high school is located.

Content Standards:

The learner will be able to understand and appreciate the elements and contexts of 21st century Philippine literature from the regions.

Most Essential Learning Competencies:

identify representative texts and authors from each region (**EN12Lit-Ib-22**);

value the contributions of local writers to the development of regional literary traditions through giving an interpretation in a desired manner (**EN12Lit-Ib-23**);

show appreciation of the contributions of the local writers in developing the regional literary traditions (**EN12Lit-Ic-24**).



MISSION 1

Instructions: Study the pictures below then answer the questions below each picture.



Recall your childhood days. Have you heard of stories about witches from your elders?

Did you believe their existence?



Stories about *malignos* are often told by elders to the young ones – to scare so that they will avoid doing mischiefs. Which malign was used by your elder to scare you when you were young?

How did you feel about it?

MISSION 2

Instructions: Look up the meaning of the words listed below in a dictionary. Write the definition in the space provided. Words in italics are vernacular and might not be found in the dictionary. Ask for its meaning from an elder.

- 1. notoriety - _____
- 2. *awok* - _____
- 3. witchcraft - _____
- 4. *minggay* - _____
- 5. cogon thatch - _____
- 6. carbuncles - _____
- 7. incantations - _____
- 8. *tambalan* - _____
- 9. witch - _____
- 10. waylay - _____

Elements of Fiction

- 1. **Setting** includes the place and the time of the actions that transpire in the story. The environment may be real or invented. The time may be in previous years or decades, in the present period or even sometime in the future. Aside from the time and place, the setting also highlights various conditions and milieus which are not always perceived to be physical. It may also involve social norms, traditions, social set-up, political atmosphere, etc. The setting may not be directly stated. In such case, some words may serve as a clue to determine where and when an action happens.
- 2. **Character/s** is the person or people presented in a narrative or dramatic work. They are the ones mainly involved in the circumstances and actions in the story. They may be classified as minor or major, depending on their roles and importance in the story.
 - a. **Protagonist** is the principal or lead character.
 - b. **Antagonist** is known as the villain; the role is mainly to oppose or to challenge the main character. It can also be in the form of death, defeat or illness.
 - c. **Static/Flat Character** is a character that does not change the course of the story. The qualities and characteristics of a certain character remain as is.
 - d. **Dynamic Character** is a character that undergoes significant changes in personality, behaviour, perspective etc. as the story develops.
 - e. **Round Character** is known as complex and multidimensional. It is a character that people can relate the most. This also appears to be lifelike.
 - f. **Antihero** is a character who does not exhibit the stereotypical qualities inherent to a hero. Mostly, this hero is known for being graceless, dishonest, and stupid.
 - g. **Foil** refers to a character used to stand in contrast to another character.
- 3. **Plot** refers to the flow and sequence of events in the story. This also shows the causal relationship between and among events. The plot has several composites including exposition, rising action, climax, falling action, and the denouement or resolution.

Plot Patterns and Techniques

- a. **en medias res** – the term means “in the middle things” or “in the middle of the action”. Aside from the classic chronological pattern, most stories exhibit this as to how the events in a story are set and initiated.
- b. **Flashback** – a technique which utilizes the inclusion of episodes or prior events to the base time of the plot.
- c. **Prolepsis or Flash-forward** – involves the provision of a quick look or glimpse into what may transpire in the future.

- d. **Foreshadowing** – is mainly a technique to provide clues or hints as to some events or circumstances that may come soon in the flow of the story.
 - e. **Frame Story** – is used when a larger work having separate narrations found within or to say it simply, a story within a story. Chaucer's *Canterbury Tales* is a good example.
4. **Point of View** is the vantage point as to how the story unfolds. It is mainly how the story is being narrated.
 - a. **Participant Narrator / First Person** is usually marked by the use of the "I" pronoun and the narrator is one of the characters of the story. This narrator establishes an intimate and close connection with the readers since the delivery of the story seems to be more personal.
 - b. **Second Person** emphasizes the "you" perspective in which a person or an entity is being directly addressed.
 - c. **Non-participant Narrator / Third Person** happens when the narrator is seemingly not part of the story. Specifically, the omniscient point-of-view has access to the minds of the characters and knows the entirety of the circumstances in the story.
 5. **Conflict** is the element of fiction which refers to the opposition of forces that may set forth the problems, issues, and challenges of various forms and sources that the main character needs to face and to deal with. Examples of this are man vs. man, man vs. himself, man vs. society, man vs. culture, and man vs. nature.
 6. **Symbols** are objects or object that is used to represent ideas aside from its literal meaning. For example a crown represents power and authority, the apple for disobedience, temptation and sin.
 7. **Theme** is the significant truth about life which a story attempts to communicate to its readers. In addition, this is mainly the idea, realization, reflection, or simply, the lesson that readers may extract from the work.

Other Important Concepts in Fiction

1. **Allusion** – pertains to an implicit reference to a person, event, or literary event.
2. **Atmosphere** – refers to the tone and mood perceived to be prevailing in a particular literary work. Such is established by the environment or landscape used in the work.
3. **Dialogue** – mainly the conversation between and among individuals as presented in a written work.
4. **Genre** – refers to the classification in which literary works are identified and grouped in accordance with conventions and content.
5. **Irony** – the expression of one's meaning by using language that normally signifies the opposite. The difference between what is said and what is shown, reality and appearance, expectation and result, or meaning and intention. It has some types like verbal irony and irony in the situation.
6. **Local Color** – presents local or regional symbols and images including speech, practices, beliefs, mannerisms, and the like which are known to be peculiar to a certain topography.
7. **Satire** – usually humorous which can sometimes be gentle and biting. It criticizes weakness of people, vices, perspectives, or even institutions to bring about some improvements or social reforms.
8. **Sci-Fi or Science Fiction** – tells of imaginary events that mainly include science and technology. Most sci-fi stories are situated in the future and the environment of the actions can be in outer space or in an imaginary setting.
9. **Stream of Consciousness** – a style in modern writing that attempts to show the random flow of thoughts, memoirs, emotions, and associations as these move within the character's mind.

EQUIP

Local color or regional literature is fiction and poetry that focuses on the characteristics, dialect, customs, topography and other features particular to a specific region. In American literature, it can also refer to a style of writing, derived from the presentation of the features and peculiarities of a particular locality and its inhabitants. A good example of this is when

authors integrate traditions and culture of a region in their writings. Sometimes, this is also evident in the descriptions of the sceneries and the language used by the author.

About the Author



Edilberto Kaindang Tiempo also known as E. K. Tiempo was a writer and professor credited by Siliman University, along with his wife Edith L. Tiempo for establishing “a tradition in excellence in creative writing and in teaching of literary craft”. He, along with his wife, studied in Iowa Writers’ Workshop. The Siliman National Writers’ Workshop was a fruit of their tainings and experiences there. He taught in two American schools, but he chose to take base in Siliman University where he served as department chair, graduate school dean, vice-president for academic affairs and writer-in-residence. Among his affiliations were the John Simon Guggenheim Memorial Foundation and also a Rockefeller Fellow. The awards and recognitions that he reaped for his prolific works were Cultural Center of the Philippines Prize, Palanca Award, the National Book Awards and the U.P. Golden Anniversary Literary Contest.

STACK:

The Witch

When I was twelve years old, I used to go to Libas, about nine kilometres from the town, to visit my favourite uncle, Tio Sabelo, the head teacher of the barrio school there. I like going to Libas because of the many things to eat at my uncle’s house: cane sugar syrup, candied meat of young coconut, corn and rice cakes, ripe jackfruit, guavas from trees growing wild on a hill not far from Tio Sabelo’s house. It was through these visits that I heard many strange stories about Minggay Awok. Awok is the word for with in southern Leyte. Minggay was known as a witch even beyond Libas, in five outlying sitios, and considering that not uncommonly a man’s nearest neighbour was two or three hills away, her notoriety was wide. Minggay lived in a small, low hut at the back of the creek separating the barrios of Libas and Sinit-an. It squatted like a soaked hen on a steep incline and below it, six or seven meters away, two trails forked one going to Libas and the other going to Mahangin, a mountain sitio. The hut leaned dangerously to the side where the creek water ate away large chunks of earth during the rainy season. It had two small openings, a small door through which Minggay probably had to stoop to pass, and a window about two feet square facing the creek. The window was screened by a frayed jute sacking which fluttered eerily even in the daytime.

What she had in the hut nobody seemed to know definitely. One daring fellow who boasted of having gone inside it when Minggay was out in her clearing on a hill nearby said he had seen dirty stoppered bottles hanging from the bamboo slats of the cogon thatch. Some of the bottles contained scorpions, centipedes, beetles, bumble bees, and other insects; others were filled with ash-coloured powder and dark liquids. These bottles contained the paraphernalia of her witchcraft.

Two or three small bottles she always had with her hanging on her waistband with a bunch of iron keys, whether she went to her clearing or to the creek to catch shrimps or to gather freshwater shells, or even when she slept. It was said that those who had done her wrong never escaped her vengeance, in the form of festering carbuncles, chronic fevers that caused withering of the skin, or a certain disease of te nose that eventually ate the nose out.

Using an incantation known only to her, Minggay would take out one insect from a bottle, soak in a coloured liquid or roll it in powder, and with a curse let it go to the body of her victim; the insect might be removed and the disease cured only rarely through intricate rituals of an expensive *tambalan*.

Thus, Minggay was feared in Libas and the surrounding barrios. There had been attempts to murder her, but in some mysterious way she always came out unscathed. A man set fire to her hut one night, thinking to burn her with it. The hut quickly burned down, but Minggay was unharmed. On another occasion a man openly declared that he had killed her, showing the blood-stained bolo with which he had stabbed her; a week later she was seen hobbling to her clearing. This man believed Minggay was the cause of the rash that his only child had been carrying for over a year. One day, so the story went, meeting his wife, Minggay asked to hold her shield. She didn't want to offend Minggay.

As the witch gave the child back she said, "He has a very smooth skin." A few days later the boy had skin eruptions all over his body that never left him.

Minggay's only companions were a lean, barren sow and a few chickens, all of them charcoal black. The sow and the chicken were allowed to wander in the fields and even if the sow dug up sweet potatoes and the chickens pecked rice or corn grain drying in the sun, they were not driven away by the neighbours because they were afraid to arouse Minggay's wrath.

Besides the sow and the chickens, Minggay was known to have a *wakwak* and a *sigbin*. Those who claimed to have seen the sigbin described it as a queer animal resembling a kangaroo: the forelegs are shorter than the hind ones; its fanlike ears made a flapping sound when it walked. The wakwak was a nocturnal bird, as big and as black as a crow. It gave out raucous cries when a person in the neighbourhood had just died. The bird was supposed to be Minggay's messenger, and the sigbin carried her to the grave; then the witch dug up the corpse and feasted on it. The times when I passed by the hut and saw her lean sow and her black chickens, I wondered if they transformed themselves into fantastic creatures at night. Even in the daytime I dreaded the possibility of meeting her; she might accost me on the trail near her hut, say something about my face or any part of it, and then I might live the rest of my life with a sunken nose, a harelip, or crossed eyes. But I never saw Minggay in her house or near the premises. There were times when I thought she was only a legend, a name to frighten children from doing mischief.

But then I almost always saw her sow digging banana roots or wallowing near the trail and the black chickens scratching for worms or pecking grains in her yard, and the witch became very real indeed.

Once I was told to go to Libas with a bottle of medicine for Tio Sabelo's sick wife. I started from the town at half past five and by the time I saw the balete tree across the creek from Minggay's hut, I could hardly see the trail before me. The balete was called Minggay's tree, for she was known to sit on one of the numerous twisting vines that formed its grotesque trunk to wait for a belated passer-by.

The balete was a towering monstrous shadow; a firefly that flitted among the vines was an evil eye plucked out searching for its socket. I wanted to run back, but the medicine had to get to Tio Sabelo's wife that night. I wanted to push through the thick underbrush to the dry path of the creek to avoid the balete, but I was afraid of snakes. I had discarded the idea of a coconut frond torch because the light would catch the attention of the witch, and when she saw it was only a little boy... steeling myself I tried to whistle as I passed in the shadow of the balete, the overhanging vines like hairy arms ready to hoist and strangle me among the branches.

Emerging into the stony bed of the creek, I saw Minggay's hut. The screen in the window waved in the faint light of the room and I thought I saw the witch peering behind it. As I started going up the trail by the hut, each moving clump and shadow was a crouching old woman. I had heard stories of Minggay's attempts to waylay travellers in the dark and suck their blood.

Closing my eyes twenty yards from the hut of the witch, I ran up the hill. A few meters past the hut I stumbled on a low stump. I got up at once and ran again. When I reached Tio Sabelo's house I was very tired and badly shaken.

Somehow after the terror of the balete and the hut of the witch has lessened, although I always had the goose flesh whenever I passed by them after dusk. One moonlight night going home to town I heard a splashing of the water below Minggay's house. I thought the sound was made by the witch, for she was seen to bathe on moonlit nights in the creek, her loose hair falling on her face. It was not Minggay I saw. It was a huge animal. I was about to run thinking it was the sigbin of the witch, but when I looked at it again, I saw that it was a carabao wallowing in the creek.

One morning I thought of bringing home shrimps to my mother, and so I went to a creek a hundred yards from Tio Sabelo's house. I had with me my cousin's *pana*, made of a long steel rod pointed at one end and cleft at the

other and shot through the hollow of a bamboo joint the size of a finger by means of a rubber band attached to one end of the joint. After wading for two hours in the creek which meandered around bamboo grooves and banban and ipil clumps with only three small shrimps strung on a coconut midrib dangling from my belt, I came upon an old woman taking a bath in the shade of a catmon tree.

A brown tapis was wound around her to three fingers width above her thin chest. The bank of her left was a foot-wide ledge of unbroken boulder on which she had set a wooden basin half full of wet but still unwashed clothes.

In front of her was a submerged stone topped by a platter size shredded coconut meat, a small discoloured tin basin, a few lemon rinds, and bits of pounded gogo bark. The woman was soaking her sparse gray hair with the gogo suds. She must have seen me coming because she did not look surprised. Seeing the three small shrimps hanging at my side she said, "You have a poor catch."

She looked kind. She was probably as old as my grandmother; smaller, for this old woman was two or three inches below five feet. Her eyes looked surprisingly young, but her mouth just a thin line above the little chin, seemed to have tasted many bitter years.

"Why don't you bait them out of their hiding? Take some of this." She gave me a handful of the shredded coconut meat whose milk she had squeezed out and with the gogo suds used on her hair.

She exuded a sweet wood fragrance of gogo bark and the rind of lemons. "Beyond the first bend," she said pointing, "the water is still. Scatter the shreds there. That's where I get my shrimps. You will see some traps. If you find shrimps in them they are yours."

I mumbled my thanks and waded to the bend she had indicated. That part of the creek was like a small lake. One bank was lined by huge boulders showing long, deep fissures where the roots of gnarled dapdap trees had penetrated. The other bank was sandy, with bamboo and catmon trees leaning over, their roots sticking out in the water. There was good shade and the air had twilight chilliness. The water was shallow except on the rocky side, which was deep and murky.

I scattered the coconut shreds around, and not long after they had settled down shrimps crawled from boles under the bamboo and catmon roots and from the crevices of the boulders. It did not take me an hour to catch a midribful, some hairy with age, some heavy with eggs, moulters, dark magus, leaf-green shrimps, speckled.

I saw three traps of woven bamboo strips, rounded-bellied and about two feet long, two hidden behind a catmon root. I did not disturb them because I had enough shrimps for myself.

"No, no, iti. Your mother will need them. You don't have enough. Besides I have freshwater crabs at home." She looked up at me with her strange young eyes and asked, "Do you still have a mother?" I told her I had, and a grandmother, too.

"You are not from Libas, t think. This is the first time I have seen you."

I said I was from the town and my uncle was the head teacher of the Libas barrio school.

"You remind me of my son when he was your age. He had bright eyes like you, and his voice was soft like yours. I think you are a good boy."

"Where is your son now?"

"I have not heard from him since he left. He went away when he was seventeen. He left in anger because I didn't want him to marry so young. I don't know where he went, where he is." She spread the length of a kimona on the water for the last rinsing. The flesh hanging from her skinny arms were loose and flabby.

"If he's still living," "he'd be as old as your father maybe. Many times I feel in my bones he is alive, and will come back before I die."

"Your husband is still living?"

"He died a long time ago, when my boy as eleven."

She twisted the kimono like a rope to wring out the water.

“I’m glad he died early. He was very cruel.”
I looked at her, at the thin mouth, wondering about her husband’s cruelty, disturbed by the manner she spoke about it.

“Do you have other children?”

“I wish I had. Then I wouldn’t be living alone.”

A woman her age, I thought, should be a grandmother and live among many children.
“Where do you live?”
She did not speak, but her strange young eyes were probing and liked grotesque in the old woman’s face. “Not far from here -- the house on the high bank, across the balete.”
She must have seen the fright that suddenly leaped into my face, for I thought she smiled at me queerly.
“I’m going now,” I said.
I felt her following me with her eyes; indeed, they seemed to bore a hot hole between my shoulder blades. I did not look back. Don’t run, I told myself. But at the first bend of the creek, when I she couldn’t see me, I ran. After a while I stopped, feeling a little foolish. Such a helpless-looking little old woman couldn’t be Minggay, couldn’t be the witch. I remembered her kind voice and the wood fragrance. She could be my own grandmother.

As I walked the string of shrimps kept brush against the side of my leg. I detached it from my belt and looked at the shrimps. Except for the three small ones, all of them belonged to the old woman. Her coconut shreds had coaxed them as by magic out of their hiding. The protruding eyes of the biggest, which was still alive, seemed to glare at me --- and then they became the eyes of the witch. Angrily, I hurled the shrimps back into the creek.

MISSION 4

Instructions: Give what is asked in each item.

- Local color as a type/technique in writing was used prominently by E. K. Tiempo in the story “The Witch”. Example of which is how he had used vernacular terms such as *tambalan*. List down 5 local color in the story.
 -
 -
 -
 -
 -
- Enumerate the two creatures that s said to have assisted Minggay in eating her victims. Illustrate the creatures based on the descriptions of E. K. Tiempo. Draw each of them in the box.

MISSION 3



Name: _____ Section: _____

Let's do it!
Instructions: Complete the table by supplying the needed information. Refer to your module 6 on the definition/discussion on the composite/elements of a short story (fiction).

The Witch (by Edilberto K. Tiempo)		
Setting:	(Place)	(Time)
Characters: (Below the character, identify what type of character he/she is according to development in the story.)	Protagonist	Antagonist
	ROUND / FLAT / DYNAMIC	ROUND / FLAT / DYNAMIC
Plot Pattern and Technique		
Point of View		
Symbolisms		
Theme		
Type of Conflict		

MISSION 5

Instructions: Respond and/or react to the question/statements in 3 to 5 sentences. Write your answer in the space provided.

1. How did the author describe the atmosphere of the setting?

2. In your opinion, are witches real? Do you think Minggay is a witch just like how people in their place believed?

3. If you were the author, which will you do after realizing that you were talking to Minggay, leave like what he did or continue chatting with her and prove yourself whether she is a witch or not? Why?

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www.yourdictionary.com
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21st Century Literature from the Regions

Week 7 - 8 Assessment

Name: _____ Section: _____ Score: _____

Instructions: Read each carefully. Encircle the letter of your answer.

1. What type of conflict is present in the story?
 - a. man vs. himself
 - b. man vs. man
 - c. man vs. society
2. In what point-of-view was the story narrated?
 - a. first
 - b. second
 - c. third
3. Which of the following statements best describes Minggay?
 - a. Minggay is a jolly old woman.
 - b. Minggay had killed several people.
 - c. Minggay is a victim of cruelty by some people around her.
4. Which of the following statements best describes the author?
 - a. He is from a wealthy family.
 - b. He believed on the stories of the people about Minggay being a witch.
 - c. He loves old people.
5. Which statement best describes the setting of the story?
 - a. The story happened took place in mountainous area of Leyte.
 - b. The place is deserted and people don't like to live there.
 - c. The setting of the story is one that is scary, because many witches live there.
6. Which animal mentioned in the story is not owned by Minggay?
 - a. carabao
 - b. pig
 - c. dog
7. Local color of Cebu
 - a. saying "bay" as a common name to a man
 - b. the use of *tapis* and *bahag*
 - a. taqiyah and hijab
8. Which of the following is an example of local color used in the story?
 - a. sigbin
 - b. wkwak
 - c. lake
9. Which of the following films/stories is an example of fiction?
 - a. The Bourne Identity
 - b. Titanic
 - The Crown
10. Which statement below describes the theme of the movie "Spiderman: The homecoming"?
 - a. Most young people seek to be seen and to prove themselves to everyone. Sometimes taking things recklessly that would end up messing things.
 - b. Love at first sight is the sweetest.
 - c. Academics and responsibility are two great things that everyone can handle, even the young ones. The adults just need to trust enough young people.

Test II.

Instructions: Inside box 1 are jumbled letters. Arrange these letters to form a word that are terms in fiction and non-fiction. Write your answer in the blank provided. Then look for the definition and/or description of such term inside the box 2. Write the letter that corresponds to the definition on the space before each number.

1. TITSEGN

2. HETME

3. KAACBLHFS

4. CLIFNOC

5. ARACTHECSR

6. XMCALI

7. POXETISINO

8. YSSMOLB

9. ARAOTNRR

10. LTP O

- A. the most interesting and exciting moment in a story.
- B. the causal relationship between and among events
- C. the introductory part of a story
- D. the lesson about life as implied by the story
- E. can be classified as either major or minor
- F. objects or words which embody ideas and virtues and are interpreted beyond literal meaning
- G. opposition of forces
- H. clues or hints to future events
- I. the one who tells or recounts the events and circumstances of the story
- J. knows what is on the mind of the characters; aware of the total circumstance of the story
- K. utilizes the inclusion of episodes or prior events to the base time of the plot
- L. the background environment of the actions or events transpiring in the story.

Test III.

What moral can be learned from the story?