

An Analysis of Archetypes in Batangas Religious Legends

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ABSTRACT

The study analysed samples of folk narratives, specifically three Batangas religious legends, from the lens of Archetypal criticism. In a collective sense, analysing the archetypes of religious legends revealed Batangueños' spirituality, religiosity, and traits as a people. The theme of faith as an archetypal subject relates to the Batangueños' deep trust in God amidst difficult circumstances. The caregiver female character archetype recurs in the legends, while the ruler, everyman, rebel, and sage are the male archetypes revealed by the study. The characters' negative traits as embodied in the shadow archetypes reflect that, true to their nature as human beings, Batangueños have human flaws. The water that represents the archetypal image symbolises the Batangueños' life cycle of birth-death-resurrection, purification and redemption, fertility, and growth. As gleaned from the two legends, the situation archetype may be related to the Batangueños' ownership of patron saints as part of their religiosity. Since the study focused on the non-etiological classification of legends, future researchers may study other legends that may reflect the peculiar culture of their localities.

Keywords: Archetypal criticism; folk narratives; Batangueño religious legends, non-etiological, shadow archetypes

INTRODUCTION

Archetypes are patterns with “universal meanings across cultures and may appear in dreams, literature, art, or religion,” as indicated by McLeod (2018). In the realm of literary studies, archetypes prevail in all forms of literature, with their motifs rooted in folklores, such as myths and legends. Regardless of a myth's country of origin, there will be a recurrence of patterns in characters, themes, images/symbols, and situations, all laden with meaning when deciphered from a literary text.

In “A Handbook of Philippine Folklore,” Lopez (2006) classified legends as one of the folk narratives along with myth, folk epic, genealogical tale, and folktale that belong to verbal or oral folklore reflecting people's beliefs, customs, and folkways. Folk narratives belong to oral traditions transmitted from generation to generation to preserve people's culture and values. Menon (2009) asserted that the literary fairy tale and folktale, which emanates from the oral tradition, is not a fully developed genre in Asia; and, thus, needs “systematic research using an eclectic methodology.” As a kind of folk narrative, legends are accounts of extraordinary events that explain certain phenomena. Eugenio (1996) classified legends as etiological and non-etiological. Etiological or explanatory legends refer to the origin of things and places, how they got their names, and the why or “Pourquoi” legends that explain the more fanciful occurrence of things. Non-etiological or non-explanatory legends are classified as heroic/historical, religious, supernatural beings, and miscellaneous. Of these, religious legends are typically Christian legends about the miracles of God and the saints, miraculous religious images, revelations as blessings, and biblical sources (Lopez, 2006).

The Philippines, as a Catholic country, is very rich in religious legends, many of which contain miracles that Filipinos enjoy listening to and recounting. Out of curiosity and faith, a few

devoted Filipino Catholics flock to the alleged miracle site to witness how God and His representation manifest to the visionary. Then, upon hearing the miracles, some people flock to the place as pilgrims, while others search for a cure for their ailments. In his recounting of the "Nine Astonishing Miracles and Apparitions in Philippine History," Castro (2022) affirmed that reports of miracles spread like wildfire in a community until the occurrence died down. Religious legends may range from the appearance and miracles of Santo Niño, the Holy Cross, the Blessed Virgin, and Other Saints to the legends about the punishment of great sin. The accessibility of the Batangas religious legends proves the spirituality of the Batangueños. In fact, Batangas is one of the "most Christianised" provinces in the Philippines, and it has different parishes established in as early as the middle of the 1500s ("History of Batangas," n.d.). Batangas is situated in the southwestern part of Luzon. It is one of the first-class provinces in Region IV-A, Philippines, with its popular tourist destinations, flourishing business establishments, and second-largest international seaport. The people of Batangas are called Batangueños and speak the Batangas Tagalog, known as Batangan or Batangueño, as their dialect.

This study used Batangas religious legends about the Holy Cross and Blessed Virgin as represented by the texts: "The Holy Cross of Bauan," "Our Blessed Lady of Caysasay," and "Our Lady, Mediatrix of All Graces," respectively.

Legend studies are relevant to the English curriculum as a form of literature and, thus, a fertile ground to integrate the teaching of the archetypes of religious legends for the students to appreciate their own and other local literature and keep them grounded in their cultural roots. The simplicity of the legends' characters, setting, and the plot offers overt language lessons to be learned while integrating local culture. Such integration addresses the need to make the curricula relevant to learners by providing them with examples and activities based on local cultures and achieving the target competencies simultaneously. This is in line with the K-12 Language Arts and Multiliteracies Curriculum (LAMC) in the Philippines, which aims to develop among students an understanding of different cultures and their local cultures. Contextualisation is one of the key features of the K-12 curricula in the Philippines and a means of understanding one's own culture by relating the lesson to a local setting or situation so that the students can learn in a relevant and meaningful way. At the same time, they develop the subject's target competencies. The findings derived from the study of archetypes in Batangas religious legends may be used as salient points for discussion in literature classes while considering the religious legends as additional readings and lessons for inclusion in the English curriculum to integrate the teaching of local literature, in keeping with the concepts of contextualisation.

In short, studying Batangueño literature through the lens of Archetypal criticism will enable students to appreciate their identity. Despite being hooked on a digital world and while being trained to become global citizens, students should be exposed to their local literature, which is necessary to keep them connected and inspired by their local traditions expressed in literature. Recognising patterns in literature and understanding universal truths behind them may help students understand and appreciate the beauty of their local literature and culture.

This study analyses samples of folk narratives, specifically three Batangas religious legends, to identify the archetypal subjects, characters, images, and situations present in them and investigate the implications of the archetypes found in terms of Batangueños' spirituality, religiosity, and traits as a people. Determining the archetypes from the religious legends of a particular region in the Philippines can address the lack of attention given to the teaching of regional literature subjects/courses in basic and tertiary education in the country. This study delves

into the analysis of archetypes in Batangas religious legends. Specifically, it addresses the following research questions:

1. What archetypes occur and recur in the three Batangas religious legends under study?
2. How do the archetypes as deciphered from the legends represent the Batangueños in terms of their spirituality, religiosity, and traits as a people?

LITERATURE REVIEW

Popularized by Carl Gustav Jung (1875-1961), a Swiss psychologist, archetypes are the "universal collective unconscious" ingrained in human beings' understanding. Further, according to Jung (1975), archetypes are a living system of "instincts and abilities" that shape a person's life in subtle ways. The racial memory, known as a "collective unconscious," can be mental patterns or memory traces common to all human beings. "Collective unconscious" refers to experiences that are reflected and re-created in literature as a form of art. The universal themes of love, death, religion, struggle, and survival are among the experiences that all races and cultures share that manifest in the subject archetypes. The collective unconscious resides in themes, images, characters, and situations deciphered from a literary text for Archetypal criticism. Archetypal criticism examines the recurrence of symbols and character types in narrative forms to interpret pieces of literature and cultures.

Antonio (2015), Salvaleon (2017), and Victorino et al. (2014) explored in their literary studies the use of Archetypal criticism as a qualitative research design. Unlike their studies which used short stories and novels to identify the female archetypes, this study delves into the Batangas folk narratives, specifically legends as corpora for analysis. Also, this study focuses not only on the character archetypes but also on other archetypes, such as subjects, symbols, and situations. Gascon (2015) included in her work a phase related to the Archetypal-Thematic Analysis of the Cebuano legends to address one of the main foci of the study. However, unlike her paper which categorised legends as "living human beings, mythical creatures, and dead souls," this study focuses on the selected religious legends to unpack the Batangueños archetypes they embodied. Menon (2009) analysed a Malaysian folktale using Carl Jung's theory of archetypal patterns. In the studied text, he found the archetypal western patterns such as the mother, the shadow, the anima, and the animus archetypes, thereby conforming to Jung's theory of human universality. Menon's study provided evidence of the archetypal characters in a Malaysian folktale. In contrast, this study which aims to analyse the archetypes in Batangas religious legends includes the character archetypes along with archetypal subjects, images, and situations.

As a part of the text evaluation component of her descriptive-qualitative study, Abing (2018) applied Archetypal criticism as one of the literary lenses in analysing the short story "Footnote to Youth" by Jose Garcia Villa. The research, though silent about Jung's archetypes, identified the setting, quest, and tragic young love story as the archetypes that occurred in the short story and further related the found archetypes to other literary works. This present study concentrates only on one literary theory, Archetypal criticism, which relies heavily on Jung's archetypes; in the three Batangas religious legends, the occurrence of archetypes is textual, and the recurrence is intertextual.

Eugenio (1996), Austria (2005), and Sonsona (2012) recognized the importance of legend studies to the life of people. Legends as narratives in prose feature the realities of the milieu where

they developed. They are more relatable than other folk materials because they reflect people's religious and social/community lives.

Anchored on Eugenio's etiological classification of legends, a study by Villaruel (2014) unearthed the "mythological legends" of 26 local communities in Pontevedra, Capiz using qualitative-historical-ethnographic designs. The researcher found that although all the local communities' names were rooted in their legends and had etymological roots, the legends had no relevance to their festival celebrations. The study also revealed that half of the communities under investigation had "allegorical or philological" studies of legends that may be described as literal and distorted based on interpretations. Although both used Eugenio's classification of legends, in Villaruel's study, legends were the etiological or the origin of the local communities. In contrast, in this study, legends are religious, which means they are classified as non-etiological.

Rahmawati (2009) acknowledged the need to empower local literature through learning fables and legends in school. When used as teaching materials, fables and legends should characterize the locality for students to gain or learn cultural insights from the texts. Using local literature in English classes empowers culture, so students keep their identity without being heavily influenced by western culture. The same thought was articulated by Villanueva (2019), who believed that students would forget the traditional cultural practices without proper intervention because of "modernization and cultural intermarriages." Along that line, he delved into the thoughts, emotions, behaviors, and folkways reflected in Ilokano legends to determine their educational implications. He suggested incorporating the collected folklore into the curricula.

Following this train of thought, Sumaljag (2009), An & Garcia (2013), Guzman (2013), Palanca et al. (2015), Valdez & Moyano (2021), and Cagurangan (2014) gathered/collected, classified, compiled/documentated, and interpreted the folk literature of their respective localities using qualitative research through oral interviews, content analysis of public documents, and textual analysis. Summarily, they pointed out the need to include the teaching of local literature in schools through integration into the Philippine literature curriculum.

Akin to this research because of the research locale's context is An & Garcia's study in 2013. One of the findings of their study was that the Batanguenos' traits of nationalism, religiosity, "faithfulness, love and respect for parents, and social relationships" are reflected in folksongs, poetry, proverbs, and folktales, showing that these genres are still a part of the Batangas literary traditions. Recommendations were forwarded to different stakeholders, such as local government, local institutions, and other sectors, to enrich existing local pieces of literature that are value-laden. However, unlike their study, which related the Batangas literary genres to the Batangueño traits, this study probes into the universality of the Batangueño traits based on the character archetypes unpacked from the religious legends.

A considerable body of literature emphasized the educational implications of the local literature in the English curriculum to fulfill the pivotal roles of schools in connecting and reconnecting students with their culture. Despite several studies on the use of archetypes in local literature and the educational significance of using local literature in the English classroom, a holistic archetypal analysis of subjects, characters, images, and situations related to legend studies remains unexplored; thus, this is the gap addressed by this research. The subsequent sections provide explanations about the framework, the research design used that informed the data analysis implemented, and the limitations of the investigation.

RESEARCH METHODOLOGY

This study uses a qualitative research design, aims to describe, explain, gain insights, and interpret narrative data to elicit an understanding of the phenomena present in them. This research is anchored on a literary theory known as Archetypal literary criticism: it employs literary analysis to unearth the archetypes in the Batangas religious legends used as landmark texts for the study. According to Nandi (2016), Archetypal criticism is a subfield of literary analysis that examines and explores recurring plot devices, character archetypes, themes, motifs, and imagery that, in Carl Jung's view, are universally shared by humans across all cultures. The archetypal critic investigates the patterns in literary texts to identify and describe the total human experience that may exist both in the unconscious memory and the self-contained literary universe. Likewise, the archetypal critic interprets the reverberations of patterns as manifestations of universal human experiences.

Archetypes are a potential approach to literary analysis, whether for folktales that include legends or mainstream short stories and novels. According to Dobie (2012), the archetypal approach considers a literary work in its “psychological, aesthetic, and cultural aspects.” Furthermore, Dobie (2012) claims that “Archetypal criticism is worth knowing and is sometimes worth using” since it provides insights into literature and human nature, which other literary approaches fail to consider, which is why this was chosen as the approach for this study.

This literary analysis uses Jung's Archetypal criticism to identify the patterns of the archetypal subjects, characters, images, and situations that occur and recur in the three selected Batangas religious legends. According to Gijo & George (2021), in Jungian archetypes, the situations may refer to the conflicts and struggles of characters, the subjects are the themes, and the images are the archetypal symbols.

The analysis moves in three directions: textually, intertextually, and psychologically as specified by Leigh (2011). Text analysis is done by examining archetypal subjects through the themes, character archetypes, images through the symbols and situations based on conflicts and tensions deduced from each of the three Batangas legends. Intertextual analysis involves the connecting of these archetypes throughout the texts by relating the similar patterns of subjects, characters, images, and situations found in them. The occurrence and recurrence of archetypal subjects, characters, images, and situations are described, explained, and interpreted. Ultimately, the analysis determines the psychological relevance of the archetypes to the Batangueño collective and individual psyche. To uncover the patterns found in the literary texts, excerpts from the three Batangas religious legends are provided to serve as textual evidence supporting and illustrating any claims made. The texts represent Batangas religious legends: “The Holy Cross of Bauan,” “Our Blessed Lady of Caysasay,” and “Our Lady, Mediatrix of All Graces (The Shower of Petals at Lipa Carmel).” These legends were collected and published in the book *Philippine Folk Literature: The Legends*, authored by Damiana Eugenio (1996), known as “the Mother of Philippine Folklore.” The three legends were the only Batangas religious legends included in the collection, so they were all considered corpora for the study.

SCOPE AND LIMITATIONS

This study focuses on the non-etiological legends specific to religious legends and is limited to the Batangas religious legends on miraculous images, miracles of saints, and revelations as blessings as represented by the texts “The Holy Cross of Bauan,” “Our Blessed Lady of Caysasay,” and “Our Lady, Mediatrix of All Graces” published in one of Eugenio’s anthologies, *Philippine Folk Literature: The Legends*. The author recognizes the availability of similar stories and different versions about the subjects of this study; however, the study confines itself to the Batangas religious legends selected from Eugenio’s collection. Thus, the analysis presented by this study is based solely on the religious legends culled from the source. Likewise, the study does not intend to unearth the facts behind the miracles embedded in each of the religious legends. Instead, the author analyses the religious legends using Archetypal criticism and how the archetypes found may reflect Batangueños’ spirituality, religiosity, and traits as a people. There are a few grains of truth in the findings, although they may not be generalisable given the small number of landmark texts employed in the study. The investigation of the archetypal themes, characters, symbols, and situations in the religious legends of Batangas may open doors to the universal unconscious of individuals from various cultures about religion and human nature. The study confines itself to Carl Jung’s Archetypal Criticism, which deals with the archetypal subjects, characters, images, and situations. The archetypal subjects are the themes deduced from the studied religious legends. The archetypal characters are based on the 12 Jungian archetypal figures such as Ruler, Creator/Artist, Sage, Innocent, Explorer, Rebel, Hero, Wizard, Jester, Everyman, Lover, and Caregiver described by Neill (2018). The simplicity of the characters in the texts used for the study limited the conceptual application of the Jungian archetypal characters to caregiver, everyman, sage, and rebel. Likewise, since only the Shadow archetypes were decipherable from the four of 12 universal archetypes as reflected in the analysis, the other major archetypes of Self, Animus/Anima, and the Persona are not part of the archetypal character analysis. The archetypal images are the symbols that occurred and recurred in the representative legends, while the conflicts and tensions of the characters represent the situational archetypes in the religious legends.

DISCUSSION AND INTERPRETATION

The theme is an important element of a legend because it is the thought that lingers throughout the entire story. Based on the thematic categorisations, the archetypal theme of faith in God through witnessing miracles has become the overarching theme gleaned from the Batangas religious legends.

In “The Holy Cross of Bauan,” the theme of faith in God was shown when the wife knelt and prayed before a cross believing that Christ was crucified on it. Strangely enough,

after her fervent prayers, she saw a spring issuing forth and heard a voice telling her to dip her bombong (bucket). She did as she was told, and crystalline water filled her bamboo bucket.

(para. 5, p. 89)

The people of Bauan believed that the Cross saved them from the wind blowing toward their place on the night of the 1921 eruption of Taal Volcano. Fire and lava were threatening them, but when the Cross was "taken out in procession around the town, the wind suddenly changed its course." In another instance, the theme of faith in God was manifested, when unlike neighboring

towns, Bauan did not experience locusts and droughts. The people attributed being rescued from the pestilence to the Holy Cross. During the middle part of the Spanish regime, when Moros burned the towns of Christian Filipinos, Bauan was miraculously saved from the lamentable fate. The people ascribed their safety to the Holy Cross.

Today, the Holy Cross remains a significant image for the people of Bauan, who believe their venerated icon shields them from all kinds of natural disasters. The faithful revere the Holy Cross at the Immaculate Conception Parish in Bauan, Batangas, Philippines.

As enhanced by witnessing miracles, faith in God was shown in two instances in the religious legend “Our Blessed Lady of Caysasay.” The first instance was when fresh drinking water sprang from the rock when the people invoked the aid of the Blessed Mother:

It was made known to all the people of the place where they were to construct the church, that besides being in a forest and rocky, it was inundated by salt water which the people could not drink. So, they invoked the aid of the Blessed Mother, and suddenly, fresh drinking water sprang from the rock near the rising church. They all drank from that rock that quenched their thirst. (para. 7, p.103)

Another event that showed faith in God as manifested by a miracle was when a Chinese man named Hay Bing was supposed to be beheaded based on the decree promulgated by the “bandillo” or a public announcement. Being a devotee of the Blessed Virgin, Hay Bing was spared the punishment:

All who witnessed him decapitated were astonished to behold the Chinese alive again. They examined him and let him tell the fact of his death the day before and how he was brought back to life, and the Chinaman said that the mother of God made him return to life by joining his head to his body. (para 8., p. 103)

The miracle that happened to Hay Bing may be construed to be the start of the Chinese reverence for the image of the Our Lady of Caysasay as that of Ma-Cho, known as the Chinese goddess of the sea. The Filipino Chinese in Batangas City associated the Our Lady of Caysasay with Ma-Cho. In fact, according to Vengco (2017), “Chinese in Batangas City have built their temple in honor of Ma-Cho, who is Our Lady of Caysasay.” Ma-Cho and the Lady of Caysasay have a close affinity to water: the former being the goddess of the sea and the latter being retrieved from the river, which is a body of water. A fusion of diverse religious beliefs and practices is called “religious syncretism.” According to Maligaya (2015), the syncretism of the Lady of Caysasay as the goddess Ma-Cho of the Chinese Batangueños is their unique identity.

The 15-day submission of the postulant listening to the messages and talking “like a mother to her child” to the Lady who claimed that she was the Mary Mediatrix of all Graces demonstrates faith in God as manifested by the miracles at Carmelite Monastery in Lipa City. In the religious legend “Our Lady, Mediatrix of All Graces,” the apparition of the Lady who consistently gave instructions for 15 days to the postulant was made more believable with the appearance and occasional showers of rose petals in different areas of the monastery on specific dates :

On September 30, rose petals were found scattered in the monastery’s rooms. On October 7, rose petals fell on the stairs. On November 11, rose petals fell outside the convent and were seen by the visitors. (para. 23, p. 109)

The alleged Marian apparition and the mysterious rose petals phenomenon happened at the Monastery of Our Lady of Mt. Carmel in Lipa City, Philippines. The monastery, known as “Carmel,” to the Batangueños houses the Carmelite sisters. Every September 12, the Marian

Congress is held at the Carmel church in Lipa City, a pilgrimage destination for devotees. Lipa City, a first-class and the biggest city in terms of population in the province of Batangas, is in the southern part of Manila, Philippines. According to the De La Salle Lipa website (“About Lipa,” n.d.). Lipa is referred to as “The Little Rome of the Philippines” due to “many Catholic churches, convents, seminaries, Catholic schools, and retreat houses.”

In terms of the archetypal subject of faith, as an aspect of this study, it is parallel to the work of Guzman (2013), who did a textual analysis of Kalinga legends and myths and clustered them according to thoughts, emotions, behaviors, and folkways. Faith belonged to one of the dominant thoughts of the Kalingas, as revealed by their myths and legends. However, faith in the study of Guzman (2013) was a gray area since it was not made specific if it was faith in God. The difference between this study and the reviewed one is in the treatment of faith, which may be due to the differences in the texts analysed. The reviewed study analysed five legends to teach children survival skills, while this study focuses on three local religious legends to elucidate the archetypal subject of faith in God.

Closely related to the theme of faith in God based on miracles as an archetypal subject is disclosed in one of the texts analysed by Tribunal (2015) about “The Miracle of San Vicente Ferrer of Brgy. Vito, Sagay.” Vito is one of the barangays in Sagay city, Negros Occidental, Philippines. People of the island flocked to Barangay Vito, where the San Vicente Ferrer was found to do the “patapak” through the person in charge who puts the saint's feet on the head or body of those seeking healing from whatever illness they suffer. The faith in God through the Saint's intercession brought healing to sick people.

Incidentally, Saint Vincent Ferrer, the miraculous patron saint of construction workers, is one of the most adored and venerated saints in the Archdiocese of Lipa. Two parishes, Tuy in Batangas Province and Banay-banay in Lipa City, were named after Saint Vincent. Customarily, sickly people, particularly children, wear Saint Vincent's habit, the clothing worn by consecrated men. People believe that after donning the Saint's habit, healing becomes possible.

Though not treated as an archetypal subject, faith in God is one of the themes in the literary pieces of Ybanag folk literature, as revealed in the study of Cagurangan (2014). In contrast with this study, where faith in God is expressed through the manifestations of miracles, the Ybanags demonstrate their faith in God through practices such as “pasion, padasal, and pa-fiesta.” Gijo & George (2021) stated that archetypal subjects in Jungian archetypes included “birth, love, war, guilt, redemption, and death.” The Batangas religious legends' core theme, faith in God strengthened by miracles, conforms to the archetypal subject.

Characters are male and female human beings who interact with one another in a story. In this study, characters are clustered according to their sex, male or female, to determine their archetypes. Character archetypes represent universal patterns that appeal to the collective unconscious of human beings. A typical character may represent specific actions, nuances, and characteristics that shape the story.

Salvaleon (2017) used qualitative research employing content analysis to compare the archetypes of women in selected Philippine literature pieces during the pre-colonial and colonial periods in Philippine history. His study revealed that based on female archetypes, women were more pedestaled during the pre-colonial time than women during the colonial period.

The unnamed wife in the legend “The Holy Cross of Bauan” may exemplify the archetype of the nurturer of a pre-colonial woman and the innocent of a colonial woman. As a nurturer, she was the ideal and loyal wife to her irresponsible husband. She was confined to the traditional role of being a housewife attending to her husband's needs and even doing a man's task of fetching

water. As an innocent woman, she was a willing victim who suffered the pain imposed by her abusive husband. She did not talk or fight back when her husband scolded her. She was in a seemingly endless battle until she witnessed a miracle:

She continued her way and, after walking a kilometer, saw a cross that served as a scarecrow in a rice field. Fancying there was Christ crucified on it, she knelt and prayed. After saying her fervent prayers, she saw a spring issuing forth and heard a voice telling her to dip her bombong (bucket). She did as she was told, and crystalline water filled her bamboo bucket. (para. 5, p. 89)

In conformity with Jung's universal character types, the unnamed wife embodies the caregiver's archetypal character. As a caregiver, she always wanted to protect and serve her husband. As a result of her caregiver archetype, she fell into martyrdom and exploitation. Her flaws fit into the victim-self type, which belongs to one of the four types of shadow self-types (the others being the critic, the addict, and the saboteur). A person's shadow, or weakness, can also be represented by an archetype. According to Carl Jung, the shadow is the dark side of a person's psyche, like a suppressed emotion ("Shadow Archetype," n.d.).

However, she had been ordered by her husband, and she had to obey. She brought with her a three-jointed bamboo bucket. When she was out of the house, pearly tears stood in her eyes. She shivered with cold, and the soft night wind and repose seemed to call her back to sleep. (para. 5, p. 88)

The caregiver archetype recurs in "Our Lady, Mediatrix of All Graces," with the postulant in the legend manifesting her desire to protect and care for the Virgin by doing things for her:

I want this place blessed tomorrow, the Lady said.
At what time, my mother?" asked the postulant.
At whatever time your Mother Prioress wishes.
On the following day, at three in the afternoon, the blessing was held in the preferred place of the Lady. (para. 6-9, p. 109)

Madame Maria Espiritu, the female character who took care of the image of the mother of God in the legend "Our Blessed Lady of Caysasay," shows her being a caregiver by doing things for others because of her faith. When given the responsibility to take charge of the image, she "immediately ordered a precious urn be made for the image." When she noticed the appearance and disappearance of the image, she informed the priest of the phenomenon. She obeyed the priest willingly when she was instructed to watch the image's miraculous disappearance :

Worried about what was happening, she went to the priest and told him about the going away and the coming back of the image, and where it went. When the priest heard this story, he ordered the woman to watch the miraculous errands. He went to her house, with her, and upon arrival, they found that the image was not in the urn, and no one was able to tell where it went. But what a wonder that the urn opened and there appeared Mary's image before them. (para. 3, p. 102)

Though the caregiver archetype is a similar pattern that surfaces and recurs among the women characters in the three legends, variations are seen. The unnamed wife in "The Holy Cross of Bauan" manifested Jung's shadow archetype of a caregiver as she showed martyrdom in serving her husband. The caregiver archetype of the postulant in "Our Lady, Mediatrix of All Graces," and Madame Maria Espiritu in "Our Blessed Lady of Caysasay" demonstrated their willingness to obey because of their faith. In the contexts of the postulant and Madame Maria Espiritu's caregiving archetype, martyrdom is considerably honorable since it is done for faith. The recurrence of the caregiver female archetype based on the analysis of the female characters who

witnessed the apparitions may be attributed to the Batangueños' attachment to different saints, especially the Blessed Virgin Mary.

The male characters in the religious legends were the unnamed husband and the priest in “The Holy Cross of Bauan,” Juan Maningcad, and Hay Bing, a Chinese man in “Our Blessed Lady of Caysasay,” and Bishop Alfredo Obviar in “Our Lady, Mediatrix of All Graces.” The husband in “The Holy Cross of Bauan” reflects the patriarchal society of an oppressive, lazy, and irresponsible man:

The man was an expert in shuffling cards. He had two or three fighting cocks in his hut. To him, drinking pickled tuba was a pastime. When he arrived, he was wont to scold his wife and throw around what little articles they possessed. One midnight when the woman, after saying her prayers, was fast asleep, the husband arrived and found neither rice in the pot nor water in the galong (jar), threw both pot and jar on the ground with so loud a crash that his wife was awakened. The wife, on waking up, was afraid and did not know what to do. Her husband, after reprimanding her severely, told her to go out and get some water and cook food.
(para. 2, p. 88)

Unlike the husband in “The Holy Cross of Bauan,” Juan Maningcad, the fisherman in the legend “Our Blessed Lady of Caysasay,” was portrayed as a responsible father who caught fish to offer to his beloved son. He was described as a pious and virtuous man. When he accidentally caught the statue of the Blessed Virgin while fishing, he knelt before the image and prayed. He willingly gave the image when the town priest and the judge took it from him:

They [the town priest and the judge] went to Maningcad's house, where they verified the truth of the news. There they saw the beautiful image of the mother of God, whose face was twinkled like a little star. They knelt and venerated it and decided to take it to the capital of the province. They themselves took the image to Taal, where a great fiesta was held.
(para. 2, p. 102)

Maningcad fulfills the archetypal everyman character with ordinary solid virtues such as being down-to-earth, responsible father, and obedient citizen. An everyman does the right thing with no intent to be heroic.

Another male character is a Chinese named Hay Bing, who became a devotee of the Blessed Virgin, when he was saved from being beheaded:

The Virgin made him return to life by joining his head to his body and he promised to “serve and guard the Blessed Image in her church in Caysasay” He broke his promise after some years: "...that is an old promise, and I have served the Mistress long enough, and now I am caring for my wife."
(para. 9, p. 103)

Right then, after he said those words, the tamed bull attacked and killed him. Thus, the Chinese Hay Bing who was given a second life lost it. Hay Bing is an example of a rebel archetype who believed that rules were made to be broken. In his circumstance, he broke his promise of serving the Virgin and manifested the shadow archetype of a rebel by defying his promise.

Being religious legends, the texts included priests as minor characters. In “Our Blessed Lady of Caysasay,” the two women, Maria Bagohin and Maria Talain, who witnessed the appearance of the Virgin on the branch of a tall bush, approached the priest. One of the women told the priest:

Rev. Father, thank thou me for I found the Virgin's image you were looking for.
The priest answered: “Thou lieth!” and beat her with a whip he was holding.
(para. 6, p. 102)

The priest's action showed violence both in words and in an action typical of a strict, authoritarian priest who did not easily believe in miracles during the Spanish regime. The priest

conforms to the ruler archetype, an autocrat who exercises power and control over those inferior to him. The priest may also demonstrate a sage character archetype for not believing the women's news immediately. A sage wants to find the truth by researching for reliable information. However, as shown in the legend, the shadow sage of the priest is his arrogance in dealing with women and perhaps his close-mindedness. Priests do not believe in miracles until proven and confirmed by the church authorities. Rather, they encourage the people to have faith even without witnessing miracles that are difficult to prove.

Another priest named Bishop Alfredo Obviar was introduced in the religious legend "Our Lady, Mediatrix of All Graces":

Bishop Alfredo M. Obviar, the chaplain of Carmel, entered the convent, and the nuns followed him to the place in the garden. When they were already near it, the Lady appeared, but she was seen only by the postulant. (para.9, p. 108)

One of the requests of the Mary Mediatrix of All Graces during the apparition was to pray for the priests, although she was not seen by the priest, Bishop Obviar, when she appeared before the postulant, as indicated in the legend. In contrast to the unnamed priest in "Our Blessed Lady of Caysasay," who was not convinced when he was first told about the appearance of the Lady of Caysasay, Bishop Obviar in "Our Lady, Mediatrix of All Graces" continued to bless the place and spoke to the nuns, emphasizing the words of the Lady. The priest manifested the sage archetypal character type because he was a thinker and a contemplative who used self-reflection to understand the Lady's appearance. Although the priest may have had reservations about the apparition, he never voiced them, at least in the version of the legend used in this study.

The cleric characters in the two religious legends conform to the two types of archetypal figures: ruler and sage. The ruler character archetype was manifested by the priest in "Our Blessed Lady of Caysasay," when he exercised his dominance over the female characters. The priests illustrated the sage character type in the two religious legends. According to Neill (2018), the sage is a contemplative thinker, as exemplified by the priest in "Our Lady, Mediatrix of All Graces." On the other hand, the sage is afraid of being misled, so he needs to study the details of every piece of information he receives. This is true for the priest in "Our Blessed Lady of Caysasay," who did not believe right away when one of the women told him that she found the image of the Virgin. The priest demonstrated the skeptical shadow of a sage.

Jung considers water as a common example of the unconscious. Water symbolises birth-death-resurrection, purification and redemption, fertility, and growth. As an archetypal image, the symbol of water was illustrated in the religious legends analyzed for the study. In "The Holy Cross of Bauan," the wife who fetched water to cook food walked a kilometer on a cold and dark night. Believing that there was Christ crucified on the cross that served as a scarecrow in a rice field, she knelt and prayed before it until she saw a spring. She heard a voice telling her to dip her bucket "bombong." She obeyed, and to her surprise, crystalline water filled her bamboo bucket. The miserable conditions of the wife living with an irresponsible husband may be considered death on her part, who had to do a man's task in the middle of the night. However, when fetching water became easy on her part because of the spring, she felt resurrected. In the same story, water symbolises healing or purification:

She departed for home and the next morning told the whole town about it. Soon, people from the whole province of Batangas flocked around the place to see the cross and the spring. They dipped their wounded or rheumatic limbs to find relief. (para.6, p. 89)

As the most common symbol for the unconscious, water was used in three instances in “Our Blessed Lady of Caysasay.” At the story's beginning, a fisherman named Juan Maningcad, instead of catching a fish in the nearby river, caught a "little statue of the Blessed Virgin of the Immaculate Conception which was soaked in water." The old folks had varied opinions on the unexpected appearance of the Virgin:

...however, it was the opinion of the old folks that such an image could have been brought by some of the Spaniards who came in one of their expeditions in the previous years; it might have been thrown into the water to pacify the ravages of the ocean during a tempest, and it could have been pushed by the waves into the river or could have been dropped by someone while exploring the river. (para.1, p. 101)

The people believed the Virgin was brought to them through the water to give them safety and protection. Based on the people's opinions on how the Virgin came to them, it can be assumed that as an archetypal image, water represents redemption. In the second part of the legend, while gathering firewood, the two women characters, Maria Bagohin and Maria Talain, found the image of the Virgin reflected in the well:

Both women approached a well, and looking into the water, they were surprised to see the image of the Virgin reflected in it, and when they lifted their eyes, they saw the very same Virgin on the branch of a tall bush with two lighted candles on its side. The bush was frondose leady sampaguita. (para.5, p.102)

When the site for the Virgin was finally found, the people began to construct the church, but the place was inundated by saltwater which people could not drink. When they invoked the help of the Blessed Mother, the saltwater became fresh drinking water that quenched everyone's thirst. According to Dobie (2012), the lack of water suggests barren spirituality. The miracle of the drinking water that sprang from the rock near the rising church made the place accessible to people whose one basic need in the community was water. Based on the miracle, the brining of the source of drinking water as an image archetype paved the way for the growth of spirituality in the place, which was once "partly forest and partly field." The place where the church was erected is now habitable by a large population. Austria (2005) substantiated the circumstance from the legend when he claimed that “even in the most fantastic of religious legends,” water, or the search for it, was inevitable because it is a basic human need.

As an archetypal image, the crucifix in “The Holy Cross of Bauan,” which started as a scarecrow, became the symbol of faith because the people valued the cross to personify the creator. The people believed that the Holy Cross saved them from calamity and pestilence:

On the night of the eruption of Taal Volcano in 1921, the wind was blowing toward Bauan and fire and lava were threatening to make it another Pompeii. That same hour the cross was taken out in procession around the town, and soon, the wind changed its course. When locusts hovered in the skies and droughts visited neighboring towns, Bauan had always been saved. (para. 9, p. 89)

The accounts of the showers of rose petals on several dates in “Our Lady, Mediatrix of All Graces” is one aspect that covers the controversy behind this religious legend:

On September 30, rose petals were found scattered in the rooms of the monastery. On October 7, rose petals fell on the stairs. This was followed by occasional showers of rose petals on the convent. On November 11, rose petals fell outside the convent and were seen by the visitors. (para. 23, p. 109)

However, the purpose of this paper is not to expose the controversy or establish the integrity of the miracle. In the legend on the apparition of Mary, Mediatrix of All Graces, the rose petals serve as an image archetype to represent a Marian-miracle. As an image archetype, the rose petals, representing the purity of the Virgin Mary, whose Son was destined to redeem the world, symbolize God's love for humanity.

Years after the apparition in Lipa, a similar phenomenon that involved rose petals with religious imprints happened in Bulacan on June 12, 1991, as mentioned by Castro (2022) in his article. In Lipa's apparition, the visionary was a postulant named Teresita Castillo; unlike in Bulacan, the one who witnessed the lady's vision was Carmelo Cortez, who performed healing missions at the Virgin's shrine.

Archetypal situations are conflicts between two opposing forces in a story. Gijo & George (2021) cited a few circumstances that are typical of Jungian archetypal situations, including conflict between generations, sibling rivalry, and the desire for a father figure. In the religious legend "The Holy Cross of Bauan," the controversy on the rightful owner of the Cross arose between the people of Taal and Bauan. Both groups had a strong desire to own the holy Cross believing that it would save them from calamities. Though the Cross legitimately belonged to Bauan, the people of Taal insisted on their rights. The physical struggle of the two groups of people due to conflict is an archetypal situation:

Taaleños being much taller and brawnier were able to wrest the cross from the people of Bauan, and they took it with them. As the cross was being taken to their church, it became so big that it could not pass through the main door. The Taaleños at least gave up their claim to the Cross and the people of Bauan, have it to this day as their patron saint. (para.7, p. 89)

Having settled the dispute, the people of Bauan, as owners of the Cross, fulfill the quest situational archetype where normalcy or peace is restored through the influence of the Cross's miracle. The present location of the Holy Cross in Bauan may be attributed to the historical success of the people of Bauan in their struggle to confirm the Cross to be their venerated patron:

They shaped the cross, plated it with silver, and placed a golden disk face at the intersection. Draperies were hung on the arms, and perfumed was sprayed on it. (para. 8, p.89)

The Holy Cross is the venerated patron/icon of two parishes, Bauan and Alitagtag, in the Archdiocese of Lipa, Batangas. Bauan, a first-class municipality in the province of Batangas, Philippines, is in the western part of Batangas, while Alitagtag, a fourth-class municipality in Batangas province, is near Bauan. According to a different tale, "The Legend of the Miraculous Holy Crosses of Bauan and Alitagtag,"¹ Alitagtag got a share of the cross when it became a town; an agreement was made to divide the cross in Bauan and give the other half to Alitagtag and designate it as the town's venerated patron. The parish church of Alitagtag bears the name "Inencion de la Sta. Cruz Parish" has the twin of the Holy Cross.

Being religious, Batangueños have devotions to different saints and icons through rituals and chants. The people of Bauan and Alitagtag perform the "Subli," an indigenous dance that was appropriated to honor the Holy Cross ("Mahal na Poon ng Sta Cruz") during the processions held on its feast days on May 3 in Bauan and May 7 in Alitagtag. On the other hand, the people of Taal celebrate the Our Lady of Caysasay's feast days every December 8 and 9 in a "fluvial procession from the shrine of the Virgin in Labac, Taal towards the Pansipit River" where Juan Maningcad caught the statue and another procession towards the Basilica of Taal ("History of Batangas," n.d.).

¹ The Legend of the Miraculous Holy Crosses of Alitagtag and Bauan. (2 March 2018). *Batangas history*. Retrieved November 1, 2022, from <https://www.batangashistory.date/2018/03/miracle.html>

The processions, complemented by rituals, are examples of popular piety celebrations held in Batangas.

Though not represented by physical conflict, the issue of ownership, which is an archetypal situation, recurs in the religious legend “Our Blessed Lady of Caysasay.” The image tended to appear and disappear, so the caretaker reported to the priest that at night, the image went missing. The priest went to the house of the caretaker and there, he witnessed the image’s leaving and returning to and from the house. Despite the miraculous vision that directed the priest and the people to the spot in Caysasay, they attempted to keep it in a church in Taal, but it then disappeared completely. Later, two women, Maria Talain and Maria Bagohin found the Miraculous Virgin reflected in a spring in the same place where Juan Maningcad found it. They informed the priest of the image's location, who, together with the whole town, decided to erect a chapel in Caysasay:

From thence whenever the image disappeared from Taal, the people found it in Caysasay, wherefore, the priest, together with the whole town, decided to make the image remain in Caysasay by erecting a chapel on the same spot where it was found. It may be noted that the image had been named Virgin of Caysasay because when it was found for the first time, it was with a kingfisher, which in the Taal dialect is casaycasay.

(para.6, p. 103)

In this religious legend, the disappearing acts of the miraculous image gave the people the idea of her rightful place. The image yearned to be with the locals of Labac, a small neighbourhood in Taal, Batangas. On December 8, 1954, the image depicting the Immaculate Conception was canonically crowned. Today, people revere the “Our Lady of Caysasay,” the “Queen of the Archdiocese of Lipa,” in the Archdiocesan Shrine in Barangay Labac, Taal that is along the banks of the Pansipit River where the image that soaked in the water was believed to be caught by a fisherman. Taal is a third-class municipality in Batangas province, Philippines.

Textually, the archetypal subject of faith in God through witnessing miracles, the archetypal characters of caregiver, everyman, rebel, and sage, the archetypal images of water, crucifix, and rose petals, and the archetypal situations based on conflicts and issues of ownership occurred in the three Batangas religious legends analysed for the study.

Intertextually, the archetypal subject of faith in God through witnessing miracles, recurred throughout the three legends. Specifically, the legends “Our Blessed Lady of Caysasay” and “The Holy Cross of Bauan” showed the recurrence of the following archetypes: (1) the archetypal female characters of being caregivers, (2) the archetypal image of water as the symbol for the unconscious, archetypal images of the cross and the rose petals to symbolize God’s presence, and (3) the archetypal situations through conflicts and tensions, which were settled when the saints/images indicated their desire to stay in one place.

CONCLUSION

In light of the findings and upon closer scrutiny, the archetypal subject, characters, images, and situations occurred in the three Batangas religious legends analysed for the study, while the archetypal characters, images, and situations recurred in two of the legends under study. Only, the archetypal subject of faith in God through witnessing miracles, recurred in the three legends. Two of the legends, “Our Blessed Lady of Caysasay” and “The Holy Cross of Bauan” showed the recurrence of the character, image, and situational archetypes. The found archetypes from the legends may be understood in connection with Batangueños’ spirituality, religiosity, and traits as

a people. Faith, an archetypal subject of the religious legends, is related to the Batangueños' deep trust in God, and miraculous manifestations enhance such faith. As chronicled in the religious legends, beliefs in miracles reflect the Batangueños' faith in God, and the idea that God sends the images of the Cross and the Blessed Virgin to serve as instruments for being closer to Him. The devotion to the Blessed Virgin manifests the Batangueño's need for a mother's love. Whatever tragedies and tribulations beset the Batangueños, they remain faithful, and they strongly believe God will grant them the strength to overcome life's adversities.

Regarding the Batangueños' traits as a people reflected in the legends, the caregiver female character archetype recurs in the three legends, while the ruler, everyman, rebel, and sage are the male archetypes that occur and recur in the two legends. As human beings, Batangueños embody the human quality of being imperfect individuals, as shown in the shadow archetypes intermingled with the character archetypes. They have their strengths and flaws, as reflected in the archetypal characters. The water that represents the archetypal image symbolizes the Batangueños' life cycle of birth-death-resurrection, purification and redemption, fertility, and growth. The Batangueños' lives are characterized by constant struggle, a cycle of ups and downs, similar to individuals of other cultures and races. Their faith in God, however, gives them the fortitude to confront life's challenges.

Likewise, the archetypal images of the cross and rose petals symbolize the love of God for humanity. The archetypal situations manifested in two of the legends analysed may be linked to the Batangueños' fondness for ownership of patron saints and images as part of their religiosity. Veneration to patron saints and images is one of the religious practices of the Batangueños, which is an authentic expression of what it means to be Catholic. Several churches in Batangas are derived from the names of saints and the Batangueños believe that their patron saints' intercessions would lead them closer to Christ and protect them from all sickness and danger, including natural calamities. The Batangueños' popular devotions besides the prescribed liturgical celebrations of the Catholic Church, for example, novenas to different saints shows their faith in them. Almost all parishes in Batangas celebrate novenas as preparations for their parish feast. Every year, the people commemorate the feast of their patron saint as a means of thanksgiving for abundant blessings, including good health, a stable job, protection from all dangers and calamities, and harmony in the family and community, among others.

Collectively, the archetypes found in the legends that reflect the spirituality, religiosity, and other cultural traits of the Batangueños may be related to the universal unconscious of people from other cultures about religion and human nature, suggesting that despite racial and cultural differences, there are unconscious connections between and among people. The Batangueños' vibrant faith is colored by beliefs in the extraordinary events as recounted in legends that contribute to the understanding that the transcendent becomes so close and in touch with the people, which is why help from heaven is not impossible. The religious legends, whether acknowledged or explored by church authorities, prove the Batangueños' desire to connect with the divine, no matter how distant it may be. Individually, the archetypal themes, characters, images, and situations may inspire Batangueños to know themselves more deeply and become more responsible in their quest for a meaningful life.

Future researchers interested in legends may study other etiological or non-etiological legends to examine how they reflect the peculiar culture of their localities. Likewise, future researchers may try the framework of Northrop Frye to supplement Jung's Archetypal literary criticism. Teachers and curriculum developers may also integrate legend studies into the English language curriculum to improve students' communication and literary appreciation skills.

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