

Retrieving a Shaman-Warrior as Legendary Hero Archetype

Maricris B. Lauro

IBDP Instructor, NUCB International High School, Nagoya, Japan

DOI: <https://doi.org/10.5281/zenodo.7736410>

Published Date: 15-March-2023

Abstract: This study explores two versions of a shaman-warrior legend and intends to recover Kapitan Dyano from the longer version as an archetypal shaman-warrior. In his new role, Kapitan Dyano goes through shamanic journey and embodies motifs and archetypes of a hero. His heroic act permits the examination of how the heroic ideal of a shaman-warrior becomes possible. Against C.W. von Sydow's ecotypification theory, the study has proven the presence of the shaman-warrior in the available versions of the legend, the similarities in the motifs and themes, as well as traced the course of the legend. Archetypal criticism behooves tracing the shaman-warrior journey and analyzing the motifs embodied. Through these processes, the study attempts to provide the shaman-warrior archetype as another category of legendary heroes in Philippine folklore.

Keywords: shaman-warrior, archetype, ecotypification, shaman-warrior journey, heroic ideal.

I. INTRODUCTION

Shaman-warrior legends abound in Cebu. The story of the Tabal brothers and that of Bibiano Lato are mono-episodic legends about a shaman-warrior. The version about Kapitan Dyano remains fictitious, if not fantastical. Indeed, legends offer the rich ground for the interaction of the nominal and the fantastical, an intersection where the collective struggle or need becomes symbolically projected and permits its creative expression.

Quite strangely, even if Kapitan Dyano is not the first figure famed to have exhibited such, studies on Cebuano legends have not adequately explored the phenomenon of a shaman-warrior. Historical claims as well as common folk knowledge maintain that the magically-endowed folk heroes of Cebu and even Bohol, from Lapu-lapu to the Tabal brothers as well as Tamblot and Francisco Dagohoy, have leveraged their status and influence to lead the first uprisings against the conquistadors. Kapitan Dyano is reminiscent of the Tabal brothers in how he acquired his own *kalaki* and used it to seek justice during the revolution. In his warring, Kapitan Dyano came close to, if not transcended the common struggle of the Filipinos; thus, permitting the creative avenue of the legend to symbolically project the collective need and dream for a capable hero.

So far, Ogdoc-Gascon's (2015) categorization of themes and archetypes of Cebuano legends is the closest study of critical nature about the subject [1] but nowhere was the shaman-warrior mentioned. However, the present study attempts to close the gap by supplying another archetype recovered from a local legend of Danao, Cebu that was overlooked by the said study.

The retelling of *The Legend of Kapitan Dyano* is wrought in mystique, intrigue, an insistence that the story is true, and ad libbed by the constant reference to the bygone time. Kapitan Dyano is portrayed as a supranormal being, a shaman-warrior famed to have supernatural powers who fought during the revolution.

Aside from fulfilling the groundwork of legend-making, the present study derives its usefulness on two levels. First, it places Danao on the map as locale of the legend. Second, the persistence and expansiveness that ties in with the legend's elasticity is proof of the richness of the intangible heritage of the Danawanons, that up to now, remains largely unexplored. Finally, investigating the legend enables it to earn its merit and secure a place of prominence among the residents of the locality.

Recovering the shaman-warrior involved recording two versions of the story from two informants. Celestino Lauro learned about the legend from his father who also knew about it from his grandfather. Although known to the clan, the legend does

not hold a prominent place among Danawanons. Another informant is Eufrazio Lato who happened to cross paths with this researcher's grandfather during his formal betrothal to the latter's niece and then exchanged versions of the story of Kapitan Dyano.

In the end, the study intends to prove Tangherlini's (1990) claim that "much of folk narrative is the human fantasy engaging in wishful thinking"[2]—a way to avert difficulty and transcend their reality and somehow achieve redemption in projecting the longing for freedom and protection to a capable hero.

II. STATEMENT OF THE PROBLEM

The study attempts to reconstruct the archetypal image of a supranormal being—ordinary people who have gained supernatural ability given by the spirits in the persona of Kapitan Dyano. Specifically, it looks into the following: the evolution of the legend, the shaman-warrior journey, and the motifs and archetypes.

III. METHODOLOGY

The study makes use of qualitative research methods through ethnoliterary research and discourse analysis in examining the two versions. In particular, it looks into recurring images and motifs through archetypal criticism to substantiate the interpretation and theorizing phases of the research that makes it possible to bring to the surface the archetypal model of the shaman-warrior. The data-gathering procedure sequentially follows these phases: documentation, transcription, interpretation, and theorizing.

The documentation process involved recording the legend in Cebuano-Visayan as narrated by two informants, Celestino Lauro and Eufrazio Lato who have slightly different variations centered around a supranormal being. Celestino Lauro told *The Legend of Kapitan Dyano* while Eufrazio Lato knew about Bibiano Lato's memorate. Eufrazio Lato is the great grandson of Bibiano, a local of Cabungahan, a mountain barangay of Danao. He became a *kapitan* from the Spanish, *cabeza de barangay* or village chieftain.

The two versions of the legend were transcribed manually, first in Cebuano-Visayan and then accorded an English equivalent to fulfill the transcription process.

The interpretation phase followed and read into the two versions of the legends through discourse analyses and appropriated the findings to answer the sub-problems of the study: the incidence of the shaman-warrior, the shaman-warrior journey, and motifs and archetypes.

The last phase derived new insights from the interpretation to satisfy the main problem under study, to carve a separate category for shaman-warriors as legendary heroes in Cebuano folklore. It delved into how the archetype surfaced by tracing motifs and symbols, exploring signifier-signified relationships, and getting into the inner workings of the collective subconscious that permitted the making of the legend.

IV. RESULTS AND DISCUSSION

The Birth of the Shaman-Warrior

In Cebu, the unfamiliar state of the shaman-warrior even to the folk community proves that it remains largely unexplored. This section attempts to consolidate the narratives and to explore how social circumstances and the predisposition of the folk community gave way to the birth of the shaman-warrior.

Beginning with the Tamblot uprising as the first recorded revolt of a *babaylan* leading up to the other rebellions in the neighboring regions that it inspired, it is undeniable that historically, the presence of shaman-warriors had persisted. In fact, Francisco Dagohoy's warrior-shamanhood is invoked by the Sukdan shamans to this day. Later on, the reference to animistic roots were invoked by the leaders of the revolution in revolts against Spanish and American regimes resulting in McCoy's (1982) contention that "all Visayan revolts of the colonial era led by *babaylan* or men believed to have strong magical powers". [3] This proves that the pervading animistic worldview and the belief of the existence of a powerful *babaylan* increased their charismatic following that proved useful in going against the enemy.

The shaman is easily the epitome of a hero and his conquest becomes the struggle that he must free his followers from—elements that lay the groundwork for the creation of the legend. Generally held in high esteem for being the keeper of the psychic balance of the tribal community, the shaman fulfills his religious purpose to settle conflict or to "overcome the forces of disorder and darkness" according to Demetrio (1987). [4] Consequently, fighting against the colonial powers

realizes the shamanic role to keep the delicate balance of the material and supernatural planes. So, how the shamans operated in the armed conflict between the natives and the conquerors is critical to the people's perception of heroism and greatness. Thus, a warrior was born within the shaman. Under the literary lens, the role of the shaman attains the status of heroic ideal.

Between the 17th and the 19th century, the Visayan uprisings being ideological and religious at first, evolved to include libertarian ideals. Taking after the *babaylan* uprisings, the movements' leaders proclaimed themselves as the messiah or *dios-dios* that were adversely depicted as millenarian movements as Mojares (1976) stated. [5] Closer examination would reveal however, that Pulahanism conflated elements of animism and the new religion in its advocacy for freedom. Considering Pulahanism as another nationalistic movement as opposed to folk insurgency, an infamous term used by the Americans, is key to understanding it as a catalyst of the legend's creation. Tracing the geography of the movement places Danao as one of the most disturbed zones of Cebu where the Pulahan leaders, the Tabal brothers (Quintin and Natalio) and Roberto Caballero [6] were mostly influential as Mojares (1976) maintained.

Being a hotspot of the revolution, Danao may have easily facilitated the inception of the legend whether as a means to advance the revolution or to create a window for escape in the face of pressing conditions. The thematic parallelisms and motifs rooted in animism reveal a distinct connection, proof that they may have trickled down from the accounts of the Tabal brothers and into the legend of Kapitan Dyano.

The Making of the Legend

Against v. Sydow's ecotypification theory [7] explained in Hasan-Rokem's (2016) study, the link between the Tabal brothers, Bibiano Lato and the Legend of Kapitan Dyano can be traced. In this discussion, the study will also explore the where the narratives converged and where they diverged.

DIAGRAM 1: COMPARISON OF THE SHAMAN-WARRIOR LEGENDS

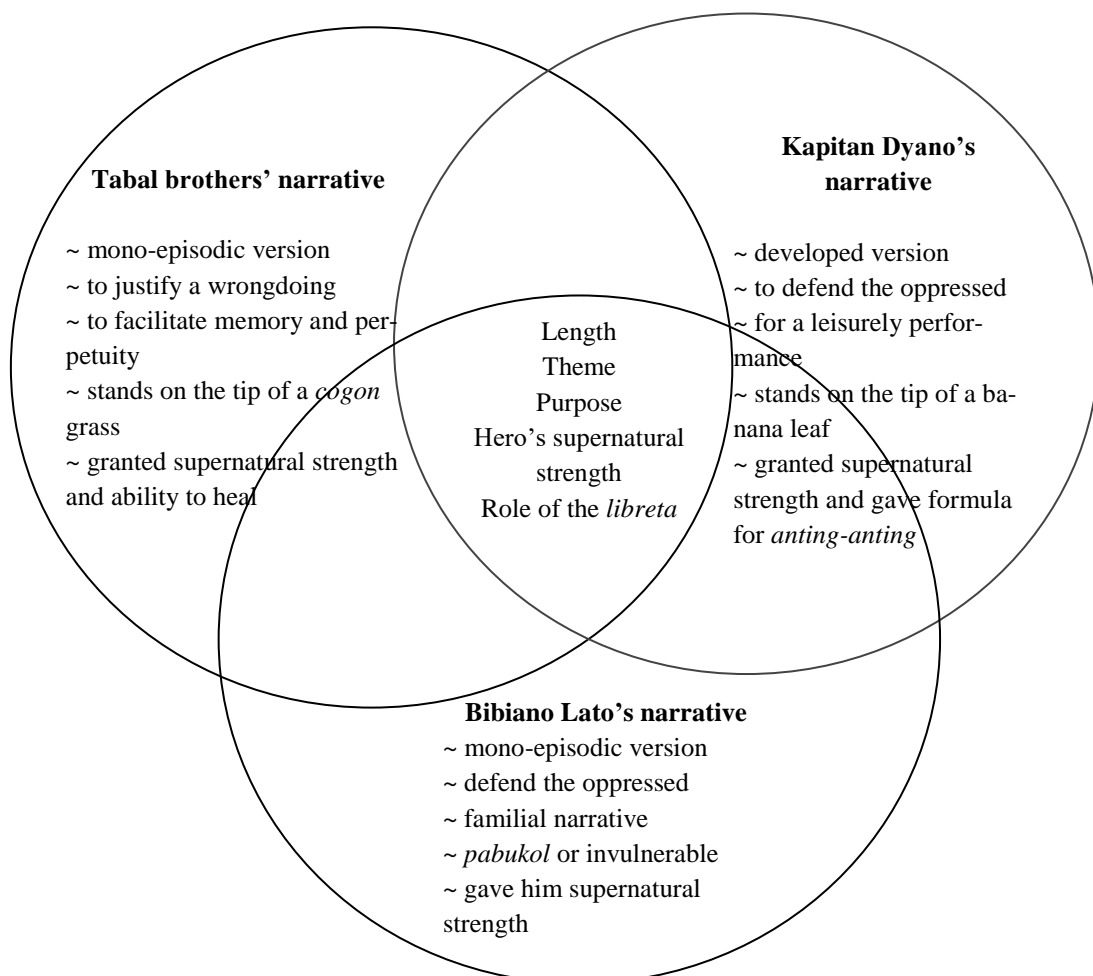


Diagram 1 shows the points of convergence and divergence of the shaman-warrior texts.

Both Tabal brothers and Kapitan Dyano acquired supernatural powers granted by the spirits that enabled them to extract justice on their enemies. It also granted them the ability to fly or to stand on the tip of a banana leaf or *cogon* leaf as what Savellon's (2006) study found out [8]. Other manifestations of this extraordinary ability included swinging the sword only once and wiping an entire mountain or forest or fatally wounding an invulnerable enemy as Bibiano Lato did.

Meanwhile, the difference in length and structure account for the legend's elasticity. The Tabal brothers' and Bibiano Lato's narratives appeal as contracted mono-episodic versions of how they acquired their prowess; whereas, Kapitan Dyano's evolved to adhere to W.F.H. Nicolaisen's legend structure (qtd. in Tangherlini, 1990) consisting of "orientation, complicating action, and result" [9]. This brings to mind Honko's (1979) paradigm of evolution where the "narratives are seen as constantly developing; becoming more complex, branching out, attaining new elements and characteristics, growing from modest beginnings to splendor and perfection" [10]. The Legend of Kapitan Dyano evolved to an organic whole while retaining some of the common elements found or derived from the previous accounts of the Tabal brothers. The legend demonstrated elasticity and it proved what Tangherlini (1990) emphasized that "each geographical and cultural area tends to ascribe supernatural legends to its dominant supernatural figure" [11]. This explains how the Tabal brothers' account recovered from Lahug varies slightly from the narrative of Kapitan Dyano, not just in terms of length and supernatural possibilities but also intent or purpose of performance.

The differences in the dominant supernatural figures calls to mind Tangherlini's (1990) assertion in how the "narrative is variated to fit the needs of culture and its tradition"[12] meaning, the compacted forms of the Tabal brothers' accounts can easily facilitate memory and perpetuity as it traveled across the mountains during the revolution; whereas, Kapitan Dyano's evolution is more suited for a leisurely performance. Bibiano Lato's served a different purpose—to preserve a family narrative. Meanwhile, the fictitious name Dyano might have been "Biano" from Bibiano. It is healthy to assume such since substituting /d/ for /b/ and vice versa is a common mistake among the locals and it could have happened as the legend undergoes numerous performances or it might have been intentional in an effort to "localize" the narrative.

As a result, the *Legend of Kapitan Dyano* evolved to become a reflection of the Cebuano folk history partial to how the community made sense of their own reality. After numerous retellings, the legend compressed history, struggles, supernatural figures, as well as the dreams and aspirations of the folk community. Considering the legend as a narrative of resistance, the Cebuano folk community tapped into the collective dream-world to free themselves from the tyranny of subversion and oppression involved in colonialism. In engaging in wishful thinking, the retelling of the legend extends a form of catharsis wherein tapping the fantastical plane settles the affairs of the nominal plane. In situating the *Legend of Kapitan Dyano* within the Spanish conquest, its performance becomes a conscious attempt to transcend the tyranny of that historical reality and symbolically project it permitting the creative expression of the narrative. It allowed for the projection of a need and a dream into a heroic ideal that resulted in the birth of the shaman-warrior as legendary hero.

Stages of the Shaman-Warrior Journey

Reading into the legend uncovers the structure that governs it, one that pertains to the stages that warrior-heroes of Philippine myth go through. Such stages common to warrior heroes in Philippine myth include responding to a heroic call, the hero departing from home, the hero obtaining a magical agent, the hero undergoing training and furnishing his own weaponry, the hero beginning and carrying on a battle, and the hero going back home.

In the text, Kapitan Dyano went through parallel shamanic stages pursued by an initiate if one were to be a Sukdan shaman of Bohol such as "initiation, fulfilling the tasks of the *libreta*, the talisman, and seclusion or distancing" in Aparace and Talaugon's (2007) study [13].

TABLE I: THE SHAMAN-WARRIOR JOURNEY OF KAPITAN DYANO

The Shaman-Warrior Stages	Textual Development
The awakening: how the hero is born	The death of Kapitan Dyano's father awakened feelings of retribution toward the Pulahan, a fierce adversary known for their own powerful talismans.
The initiation	He found a <i>libreta</i> that promised to endow him the ability to fly or stand on the tip of a banana leaf, an important skill to defeat his enemies.

Fulfilling the tasks of the libreta	He fulfilled the tasks that the <i>libreta</i> required of a shaman such as performing long prayers and visiting seven churches and cemeteries. The final task demanded the death of his son to acquire the ingredients of his talisman.
The talisman	Acquiring the talisman means extracting liver fat, shrinking the knee caps, and removing the pineal gland as ingredients of his talisman.
Warrior training and weaponry	He furnished himself with a <i>pinote</i> or long bolo and it took him years to perfect his combat skills, particularly the <i>estokada</i> .
Seclusion or distancing	He lived in the forest to execute the final task of the <i>libreta</i> and to undergo warrior training.
The battle	He defeated the Pulahan using his unrivaled skill of using the <i>pinote</i> and his ability to fly. He drove away bandits and fought during the Spanish conquest.
Return to the ordinary	He became the defender of the masses and was known to be kind and helpful. He was a mango and coconut farmer and died at the age of 106. On his death, the priest refused to give him the final blessing.

Table 1 shows how the warrior journey and shamanic journey of *Kapitan Dyano* overlap.

Kapitan Dyano's ordinary origins is a limiting designation that informs much about his initial reaction to the call and restricts how he operates within the experience. His reaction was primal but fundamental— to avenge the death of his father. It was an idea that he latched on to sustain his motivation. His ordinariness is pointed out explicitly during the legend retelling— he was “devoid of special or supernatural ability”.

Setting the timeline further back to the Spanish conquest in the Philippines, and caught between two rival groups— the Pulahan and the Putian, the hero must rise up to the occasion. The text then introduced how the death of Kapitan Dyano's father became the catalyst to how the hero was awakened. Also, the emphasis on the might and cruelty of his adversary overshadows his position and is used to build emotional tension: “His father was abducted and killed by the Pulahan who was feared by the locals.”

They were described further as a fierce group of people armed with powerful talismans and skilled at the art of sword fight. In contrast to the picture painted of the adversary, Kapitan Dyano was portrayed diminutively,

“A simple man devoid of *kalaki* or supernatural abilities, he desired to avenge the death of his father but realizing that he is no match to the Pulahan, he put the idea to rest”

making the next course of action the most practical— putting the desire to seek retribution for the unjust killing aside. This behavior is pervasive among the masses, a tolerant form of non-action due to powerlessness.

The text proceeds with Kapitan Dyano getting married and having two daughters and a son. But, the desire to seek retribution for the unjust killing never left him.

He was initiated to shamanic practice when he found a *libreta* (a small book with Latin prayers) from the kinder Putian, a rival group of the Pulahan. The *libreta* indicated how the bearer can acquire the superhuman ability to fly or be suspended in the air, otherwise stated in the text as having the ability to “stand on the tip of a banana leaf, to fight using the *pinote* or long bolo and to withstand combat down to the last opponent.”

Basically, the *libreta* contained a promise to grant the bearer their *kalaki* if he fulfills its tasks which is unique since acquisition of a magical object automatically grants powers to the bearer.

The story mentioned very similar tasks that an initiate would perform to become a shaman like visiting seven churches and seven cemeteries especially during Holy Week, including “performing long prayers and the vespers,” according to Savellon (2006). [14] Savellon (2006) also mentioned that the apprentice would include “reciting mandatory prayers and performing certain required tasks or *tahas*”[15].

Eventually, the smaller tasks and rituals culminated in the final task— to make a talisman from dissolving the liver fat, pineal gland, and kneecaps of his firstborn son. The *libreta* specified this to equip him with a talisman, a powerful stone to vanquish the talisman of the Pulahan. He employed a devious trick to fulfill it when “he left his own family and moved in with another woman whom he had a son”. This deft move tricks Fate and yet, the sheer persistence and hardiness of the hero shone through.

The demanding nature of the task took him time to accomplish the deed. In the story, he reached a moral conflict since killing his own son is difficult to do. To fulfill the final task he had “to take his son to the forest to kill him”.

The talisman provided the stronger “power” necessary to vanquish the Pulahan. His supernatural agility aids his skill as a warrior in combat, but he needs a greater power to defeat evil. In this case, the *anting-anting* or talisman could protect him since it serves as “a charm or a shield” and whoever possesses it “cannot be harmed physically, such as be hit by a bullet, or be hit by a sword or a knife” according to Ogdoc-Gascon (2015). [16]

Another stage that Kapitan Dyano went through was intense warrior training to perfect his combat skills particularly the *estolada*. This clearly departs from the series of shamanic training that the story has presented in succession.

Noteworthy here is how Kapitan Dyano furnished himself with his own *pinote* or long bolo. The text says that the training took him “several years of living in the forest” before he became a skilled warrior.

Kapitan Dyano’s self-imposed retreat in the forest remains similar to the Sukdan’s distancing as revealed in Aparece and Talaugon’s (2007) study [17]. In this stage, Aparece and Talaugon (2007) explained that periods of separation and decreased oversight are introduced by the teacher shaman as the initiate moves deeper into his own journey and to introduce him slowly to his own independence [18]. A teacher shaman may be absent, so Kapitan Dyano is actualizing what the *libreta* is asking him to do. The seclusion however may not only be imposing physical distancing but also achieves a more complicated form of emotional distancing, perhaps attaining a cruel and insensitive disregard necessary in executing the final task of the *libreta*. This part of the narrative presents the moral dilemma that opens up for heroic redemption later on.

After he became a skilled warrior, Kapitan Dyano became part of the Putian. He went into battle against the Pulahan “using his unequalled ability”. Apparently, his exploits did not stop there. Kapitan Dyano was hailed as “the defender of the masses and the oppressed”. In particular, he was known for fighting against bandits and eventually, the Spanish invaders.

After the quest, Kapitan Dyano assimilated back to society and got into farming mangoes and responded to the call of the times. He also became the champion of the masses’ fight for justice.

His death came on much later as the text narrated more heroic exploits of the shaman-warrior including being a revolutionary when the Philippines was invaded by colonizers and not just the local bandits or the fierce Pulahan. He lived up to 106 years old, but the priest refused to give the dead his final blessing for fear that the dead man’s power would overpower his spiritual blessing. After Bibiano Lato’s death, it ended harshly for his 12 children who had to flee to other provinces to escape the people’s wrath and envy over his supernatural ability.

TABLE II: MOTIFS AND ARCHETYPES

Motifs and Archetypes	Signified
<i>Libreta</i>	a Christian motif that replaces spirit-guides from folk belief who help and maintain friendship with the shaman
<i>Pinote</i> or narrow sword	bravery, righteousness, and justice; shamanic re-birth
<i>Kalaki</i> or supernatural strength	perceived power or prowess of mysterious or supernatural origins; for example, the ability to fly or leap heights
<i>Anting-anting</i> or talisman	Power, justice, righteousness
Forest	unconscious transformation; fulfillment of shamanic and warrior transformations

Battle	clash of good and evil forces spanning personal, social, moral or spiritual dimensions
Sacrifice	allusion to the Christian God's sacrifice of his son to achieve redemption
Pulahan	aggression, robbery, lawlessness
Putian	fighting for a good cause, order,

Table 2 shows the motifs and archetypes (the signifier) in the text and the signified pertain to concepts or ideas outside of the text.

The Libreta

Finding the *libreta* is a common motif among Christianized Cebuanos who claim to have been endowed with supernatural abilities. This motif needs unpacking as it carries both animistic and Christian significations. The *libreta* syncretized both folk and Christian traditions that merged the *abyan* and the Christian saint in one powerful motif of a prayer book. What the shamans seek for, the *abyan* or spirit helper (can be an *anito* or a dead shaman's spirit) is responsible for granting them powers of flying or clairvoyance. However, the new religion super-imposed the superiority of the image of a Christian saint to whom one can pray to ask for favors. Thus, in the legend of Kapitan Dyano as well as the accounts of the Tabal brothers and Bibiano Lato, the *libreta* concretized the supernatural link that the intermediary spirits used to maintain for the shaman. It stands in between the physical and supernatural plane, becomes a tangible representation of the spirits, and, therefore, increases their accessibility. It can also be perceived as a way for the Roman Catholic religion to exert its dominance by replacing the spirit-helpers with the saint. As a result, the Latin prayers and verses found their way into the shaman's repertoire. Ultimately, the text's claim that Kapitan Dyano can perch on the tip of a banana leaf due to the *libreta* easily fulfills the attribution of spiritual powers as a common motif among shaman-warriors.

Nevertheless, this shamanic motif ties in with the existing folk hero motif in which the hero obtains a magical object that helps him in his quest. In Philippine mythos, the famous Lam-ang and Labaw Donggon have powerful objects that help them in their heroic quest.

Pinote

The *pinote* is the primary weapon of the legendary hero that he wielded for himself. It is a narrow sword carried as a personal weapon for combat or self-defense [19].

Unique to how the *pinote* is used is the *estolada*, a particular combat skill that the text mentioned that Kapitan Dyano devoted his time on. *Estolada* must have come from the Spanish *estocada* after the sword *estoque* used by the matador in bullfight. Contextualizing *estocada* in the realm of bullfight invokes the ritual that entails a sacrifice, a sacrifice to the death [20]. It carries the metaphorical meaning of conquering death in the arena as man attempts to vanquish death and achieves immortality. Much of the ritual extends to man's willingness to risk facing death and becoming triumphant despite his fear. Similarly, the bull is also ceremoniously and cleanly executed as the audience stays quiet in respect for its fighting spirit. When man triumphs over the bull, the embodiment of death, he is celebrated for being immortal [21].

Here again, the archetype of the *pinote* extends to become an instrument to fulfill the shamanic ritual to defeat death. By conflating the symbolic significance of the matador's ritual into the shaman-warrior's combat skill and containing it in the instrument, the shamanic stage of conquering death is symbolically achieved.

In Cebuano-Visayan, *estokada* extends to the different ways a sharp weapon is used: *pagduot*, *pagduslak*, *paghansak* that bring about damage of varying degrees. Moreover, modern parlance uses the word to mean hand-to-hand combat among speakers of Southern Cebu and extends its use to other combat sports like *arnis*, *eskrima*, and other native martial arts. In *arnis*, *estocada* means "to thrust" in the different parts of the body, on the left chest, right chest, and stomach; thus, *estocada* is a fatal skill that a warrior should rightfully master.

It has acquired historical significance as the primary weapon of the Katipuneros during the Philippine revolution and the Philippine-American war. As the symbol of the revolution, it has come to signify the virtues of righteousness, courage, and as the text exemplified, retribution.

The Kalaki or Supernatural Ability

The kalaki or supernatural ability, in the case of the shaman warriors, can come in the form of invulnerability where bladed weapons or bullets would simply bounce off their bodies known as *kublan* or *pabukol* in Cebuano-Visayan.

The prowess that Kapitan Dyano has, similar to the Tabal brothers is the ability to “leap through great heights or leap over their heads to the height of a coconut tree”, “ability to fly over trees and perch on a blade of grass (like the *cogon*) without even bending it” as what Savellon (2007) maintained. [22] He can stand on the tip of a banana leaf that gives the hero an advantage during an actual skirmish. The speed and agility to escape or avert an attack is vital to defeat his enemies even if one is outnumbered. It is then not impossible for the text to suggest that Kapitan Dyano attained the status of being an undefeated warrior, given that various claims point to how useful the skill is in defeating one’s enemies.

In another version of the legend, Bibiano’s extraordinary skill lies in being invulnerable or *pabukol* in delivering a surprise attack to vanquish another *pabukol* and wiping clean a clearing with only one swing of his sword.

The Talisman

Apart from the supernatural ability that the warrior attains, another paraphernalia that completes his shamanic mark is the talisman. It is similar to the charmstone that real-life shamans have to find while they go into a quest inside a sacred cave and obtain it to turn into an oracle that points the shaman to the patient’s ailment.

Kapitan Dyano’s talisman was intended to vanquish the talisman of the Pulahan. Demetrio (1978) discussed that “these objects are said to render them ‘powerful,’ invisible, endowed with superhuman strength, invulnerable to bullets, impervious to attacks by evil spirits and evil magicians” [23]. Its acquisition is tremendously daunting as it calls for the sacrifice of his son. Here too, the inclusion of the talisman opened up the narrative to its interaction with the profane while its acquisition called for the fusion of the disturbing and the macabre in the portrayal of the sacrifice. During the legend’s performance, emphasis is put on how the talismans between the Pulahan and the Putian outdo each other. In the words of the storyteller,

“*Magsangka man na ang ilang mga anting-anting.*” (Their talismans outdo each other.)

and by extension, opens up the discussion on how relative power can be. Here the talisman ceases to be a mere shamanic tool. The morality of an eventuality is determined by the intention of the doer. It behooves the shaman-warrior to use it to uphold justice and righteousness. After all, redemption depends largely on the shaman-warrior’s agency to use the talisman morally and judiciously.

The Forest

When Kapitan Dyano fled and settled in the forest, the flight proved to be intentional. The forest becomes the place where the quest for transformation, a quest for self-actualization can happen. This intentionality anticipates the fulfillment of the hero’s transformed consciousness. The forest is the metaphor for the wild and boorish nature and his exile into the forest suggests a return to the wildish, moorish, primitive but basic origins that allow for the emergence of his transformed self.

Gaunt (2011) maintains that the forest’s symbolism extends to the symbols of all of the dangers with which young people must contend if they are to become adults based on how such symbols are depicted in fairytales and myths. It is a place of testing, a place of death which man must penetrate to find meaning [24]. This constant motif of how the hero is led into the forest to push him closer into some form of initiation, to navigate the realms of the subconscious, or to reclaim his conscious self once again is adhered by the legend. As for Kapitan Dyano, the emergence of his most powerful self—the union of his warrior and shamanic transformations were actualized in the forest.

The Sacrifice

However grand the meaning behind the sacrifice is, its portrayal remains the most riveting part of the story. Still, performing a sacrifice is not unusual. While other provinces in the Philippines limited the sacrifice to animals to try to remedy what’s wrong, ritual human sacrifice remained crucial, according to McCoy (1982) in “restoring major disruptions in the balance between cosmic, spiritual, and terrestrial planes and is considered imperative at times when the community’s survival was threatened by a major threat” [25]. Therefore, the sacrifice mentioned in the legend remains consistent with the practices and tradition of the folk community, not just in terms of keeping up with shamanic practice. This way, the legend fulfills a

symbiotic function in the way that it preserves the traditions and values of the community while maintaining the legend sustains vitality or presence in the tradition where it belongs .

The inclusion of this element offers two ways of interpreting in the light of religious syncretization and consideration of taboo when viewed in the more recent times. The sacrifice can be seen as an allusion to the Christian god's sacrifice of his son to achieve redemption, fulfilling a common motif of heroism. In the same way, the sacrifice of Kapitan Dyano of his son is also used to redeem greater evil-- to defeat the talisman of the Pulahan and to save the people from bandits and conquerors. Meanwhile, the inclusion of a taboo element increases the believability of the legend as it taps into the values and beliefs of the tradition community and, as these are reconstructed in the narrative's symbolic reality, it reinforces these values and beliefs vicariously.

The Battle

The battle Kapitan Dyano engaged himself in spanned personal, social, and supernatural dimensions, with his revenge on the death of his father on the personal level and on the more social level against the Pulahan, then the bandits, and eventually the conquerors—each in increasing order of degree and importance. This fulfills the hero motif of starting the battle that allows for the hero archetype to emerge. As he ventured forth into the heroic initiation to attain full hero potential, Kapitan Dyano closely followed the three phases: separation, transformation, and return where the hero goes through a series of ordeals in passing from inexperience and immaturity to social and spiritual adulthood.

The second motif is the return of the hero. In the story, the hero's return suggests his resignation to old age and death. Kapitan Dyano lived up to the ripe age of 106 and died in the year 1700. The refusal of the priest to give the final blessing usually accorded to dead Christians instills equal amounts of fear and awe to maintain the dignity of the dead leader.

However, this incident can be a boon to preserve the shaman's body because of the assumption that the shaman may come back to life after a certain period of time. Demetrio (1978) explained that it is done by preserving the head, not letting it go under the sod or protecting it from the elements [26]. Savellon (2006) also maintained that for a full year that is undisturbed, the dead shaman might come back to life [27]. In fact, in the version of Bibiano Lato, the hero gave specific instructions of letting his body rest in a hammock after his death.

The Pulahan

The text portrayed the Pulahan as the villain that signified greed, lawlessness, and oppression. If the text were to be believed, it put the death of Kapitan Dyano in the 1700s, but the Pulahan only emerged in the late 1900s and into the turn of the century. So, for the text to blame the death of Kapitan Dyano's father and for a confrontation between Kapitan Dyano and the Pulahan to manifest is rather fictitious. What seems to be consistent here is relegating the Pulahan the crimes of the revolution which is no different from how it was characterized in the constabulary records in Mojares' (1976) study“ the irregular, half-organized groups of mixed political, religious, and criminal motivations so much so that analysts evolved three categories of ‘outlaw’: *ladrones*, *ladrones politicos*, and *ladrones fanaticos*” [28].

In contrast, the choice of *pula* or red is reminiscent of the revered *baganis* of old *Sugbo* who wore the scarlet headband as a mark of the elite warrior class. This motif runs consistent with the ideological aims of the revolution—to revive the image of the *bagani* in their fight against an oppressive social system is to campaign for a more equitable society.

The Putian

The Putian stood for purity and for everything that the Pulahan is not. Kapitan Dyano allied himself with the Putian who represented redemption and freedom. The Putian signified the hope and elusive freedom that the Filipinos—ordinary or powerful had to fight for in whatever capacity that they can, to reclaim the motherland. The Putian becomes the silver lining that the folk had desperately hoped for.

V. CONCLUSION

The *Legend of Kapitan Dyano* instituted a hero in the persona of the shaman-warrior to redeem people from bandits, outlaws, and conquerors. Kapitan Dyano went through his shaman-warrior journey, performed an act of sacrifice, and redeemed it by performing nobler deeds for the greater good—heroic ideals embodied by other Philippine folk heroes making him a legendary hero in his own right. Kapitan Dyano is a legend that is fully developed as a result of the convergence of mystical,

constituting animistic elements, shamanic beliefs and practices permitting the creative expression of the symbolic projection of the need for a savior or hero, whose inception can be located in the historical or nominal plane. This symbolic projection of a hero fulfills a collective longing where storytelling or performance extends some form of catharsis, vicariously projecting a resolution or redemption of the affairs of the nominal plane. Ultimately, the legend testifies the Cebuano folk's conscious effort to record their awareness of the shift in social history and to explain their "participation as human agency in complex patterns of action" as what Aguilar (1998) maintained. [29]

ACKNOWLEDGEMENT

The researcher would like to extend words of gratitude to Celestino Lauro for *The Legend of Kapitan Dyano* told as a bedtime story and Eufrazio Lato for entrusting her with Bibiano Lato's version.

REFERENCES

- [1], [16] Ogdod-Gascon, D. (2015). *Legends: mirror of a people's mind*. GSTF journal of law and social sciences 4 (2), pp. 32-40. DOI:10.5176/2251-2853_4.2.181
- [2] [9], [11], [12] Tangherlini, Timothy R. (1990). *'It happened not too far from here...': a survey of legend theory and characterization*. *Western folklore* 49 (4), pp. 371-90. JSTOR, <https://doi.org/10.2307/1499751>
- [3], [25] McCoy, Alfred W. (1982). *Baylan: animist religion and philippine peasant ideology*. *Philippine quarterly of culture and society* 10 (3), pp. 141-94. JSTOR, <http://www.jstor.org/stable/29791761>
- [4], [23], [26] Demetrio, Francisco R. (1978). *The shaman as psychologist*. *Asian folklore studies* 37 (1), pp. 57-75. JSTOR, <https://doi.org/10.2307/1177583>
- [5], [6], [28] Mojares, R. B. (1976). *The pulahanes of cebu: Case study in human geography*. *Philippine quarterly of culture and society*, 4 (4), 233-242. <https://www.jstor.org/stable/29791292>
- [7] Hasan-Rokem, Galit (2016) *Ecotypes: theory of the lived and narrated experience*. *Narrative culture*, 3 (1), Article 6. <https://digitalcommons.wayne.edu/narrative/vol3/iss1/6/>
- [8], [14], [15], [22], [27] Savellon, Romola. (2006). *Highland warriors: the Tabal brothers of sudlon*, p.5-25
- [10] Honko, L. (1979). *Methods in folk-narrative research their status and future*. *Ethnologia europaea*, 11 (1) pp. 6-27, <https://doi.org/10.16995/ee.1965>
- [13], [17], [18] Aparece, Ulysses B., and Fernando "Andie" Talaugon. (2007). *Becoming a shaman in northern bohol*. *Philippine quarterly of culture and society*, 35 (4), pp. 278-308. JSTOR, <http://www.jstor.org/stable/29792625>.
- [19] Bolo knife. (2021, May 11). In *Wikipedia*. https://en.wikipedia.org/wiki/Bolo_knife
- [20], [21] Bullfighting-ritual. <https://www.andalucia.com/bullfight/ritual.htm>
- [24] Gaunt, J. (2011, March 24). The fairytale forest- a source of symbolism. *Woodlands.co.uk*. <https://www.woodlands.co.uk/blog/flora-and-fauna/the-fairytale-forest-%E2%80%93-a-source-of-symbolism/>
- [29] Aguilar, F. (1998). *Clash of spirits: The history of power and sugar planter hegemony on a visayan island*. University of hawai'i.