



Dili ingun natu as wardens of nature

Elvin E Ruiz¹, Carmel Vip C Derasin²

¹⁻² Department of Languages and Literature, College of Arts and Sciences, Cebu Normal University, Cebu City, Cebu, Philippines

Abstract

This study analyzes the role of *dili ingun natu* as wardens of nature for environmental conservation and preservation in the select Cebuano folktales, specifically it examines the creatures' domiciles and elemental habitat; the categories, characteristics, and environmental activities; and the environmental norms, values, and implications. Environmental conservation and preservation roles are extrapolated from the select folk narratives and the responses to the online forms and interviews. Domiciles are grouped into the three elemental habitats: land, water, and air. The categories are demons, dragons, dwarfs, elves, ghouls, giants, merfolk, ogres, vampires, viscera suckers, weredogs, and witches, and the characteristics of the creatures are determinant of its category and defining environmental activities out from which norms, values, and implications to conservation are extracted. The research findings reveal that the *dili ingun natu* fulfills the role as wardens of nature for environmental conservation and preservation in the select Cebuano folktales. The researcher recommends that a study creating a comprehensive reference material on Cebuano mythology or Cebuano folktales on the *dili ingun natu* for the whole Province of Cebu anthologizing folktales from its cities and municipalities be conducted.

Keywords: conservation, ecocriticism, folklore, *dili ingun natu*, Cebuano culture

1. Introduction

In the Philippines, man's communal language with nature is preserved in the various folktales. These tales largely stem from *animism*—the belief in supernatural creatures which are involved, one way or another, in human affairs and have the capacity to help or harm human beings (Clark). Folktales are necessary to Filipino culture as they are fundamental to the earliest conceptions of Filipino identity, and to some extent, these narratives give Filipinos a kind of science, to help make sense of the things that are going on around them, and respond to the need for an explanation where a natural, empirical science is yet absent.

Historically, the arrival of Catholicism sees the Spanish destroy the belief in the ancient deities, but not the belief in the maleficent beings (Clark). In various belief structures, these beings exist mostly in various land and water forms, or even in human form—in other words, nature. (Clark). This illustrates that the *dili ingun natu* and the environment in which they dwell are two parts of a larger whole, but even with this in mind, the news reports on the television or the internet still show how rapidly the ecosystem's condition is declining.

In his book *The Wealth of Nature*, Worster asserts that the reason why the world is experiencing a global crisis is not because of how the ecosystem works but because of how our ethical systems function (27). He puts emphasis on the importance of extrapolating the role of ethical systems in understanding the relationship vis-à-vis the interactions between humans and the environment. Climate change becomes a global problem in the late 1980s, and in the early 1990s brings about “a wave of environmental activity” (Bodansky, 23). This gave way to the growth of works in the field of environmental literary studies (Glottfelty, xvii). Several studies have been conducted about the *dili ingun natu*: some, to define the characteristics of these creatures and the categories to which they belong (Ramos, 243);

others, their behaviors and relationships with nature and how such relationships affect human activity; but only a few have attempted to draw the connection between these creatures and the environment (Chua, 12), the relationships that exist between these connections, and the effects that these interactions between humans, *dili ingun natu*, and the environment have on such relationships.

This study aims to invoke the dormant ecocritical consciousness of readers through revitalizing the general interest of readers in folktales featuring creatures that have shown kinship with nature, and to extend the influence of an environment-oriented imagination into urban spaces where anything otherworldly may be a distant memory recalled only ever rarely when seen in TV shows or heard as a means of scaring young children to bed at night, or as a finger food or appetizer taken with alcohol by drinking friends on some street corners.

2. Literature Review

Ecocriticism is a relatively young movement (Bergthaller). Although it can be traced way back as far as 1980s, it was not until 1993 that ecocriticism had gained recognition as a critical school and a literary movement (Glottfelty, xviii). Ammons (24) points out the need to reengage rather than mock and reject spiritual beliefs and utopian ideas. The earliest spiritual beliefs and utopian ideas are contained in the oral lores which can be traced in the Pre-Colonial Period, the period when people still strongly believed that the woods are abound with supernatural and magnificent beings.

Chua (53) cites the Philippine Constitution, Art. II, Sec. 16 (“The first right of a citizen is the right to the environment: Filipinos have the right “to a balanced and healthful ecology in accord with the rhythm and harmony of nature”); PD No. 1151; RA No. 9003; and RA No. 8371; and explains that in ecocriticism, these laws are significant because (a) these

laws promote environment sustainability and (b) they draw the line between “what is right and wrong in any environment and society”. However, it is undeniable that as environmental laws improve, the condition of the environment continues to deteriorate; in the past, laws protecting the environment are few to none at all, yet the environmental conditions are significantly better. Chua (2) likens finding solutions to environmental problems for a third world country like the Philippines to looking for a fish in the Pasig River, “nearly impossible, too tiring for too little of a change”, and explains that with problems like poverty, terrorism, prostitution, and other big forms of social injustices, it is most likely that environment will be last on the agenda. Ecocritics ask all the right questions like *why things happened, how they happened, and what is being done*, but very few take it even further by asking *what else can be done?* — even fewer are willing to find the answers (Chua, 2). The last question, “What else can I do?” has propelled Chua (2) to explore “ecocriticism and its possible future in my country.”

Ecological literacy plays a vital role in shaping an individual’s views of the environment, and, to Verderame, in “framing a sociopolitical and sociocultural perspective” in responding to the environmental issues at hand (172); it may not save the world directly, but its influence is fundamental in a necessary paradigm shift, or rather, refocus—to pay more attention to obvious and pressing concerns that seem to be easily dismissible. Folklore can provide enrichment for the instructional program through its art forms, its content, and its motivational values (Putnam, 367). Folktales are effective bearers of folk wisdom, to communicate the ethical values in relation to the consequential relationship between man and nature. Putnam clarifies that studying folklore make learning more meaningful and relatable through lessons and activities that highlight the culture and tradition of the community (367), it contextualizes education into the grassroots level focusing on the existing norms and values. Not that reading literature is the “one-hundred-and-first thing you can do to save the planet”; but Ammons believes in the “power of words” to spark change in people and, in turn, for people to effect change in the world (Glotfelty, 469).

Beliefs have a certain influence on attitudes toward the environment, thus it may have a vital role in the environmental conservation efforts, because by looking into the beliefs of a people one may find out the group’s collective unconscious which includes values (Schmonskey). By extracting archetypes from the collective unconscious of a specific group, the “collective and inherited patterns of thought” may be identified (Schmonskey). Schmonskey emphasizes the reason why folklore is an effective material to look into because of the extent of its spiritual, political, and historical scope: “folklore, mythology, and storytelling speak to spiritual concepts and values, but they also encompass ideas on contemporary history and localized environments.” Paul Shepard agrees saying that the experiences in relation to the environment reveal that “the beauty and complexity of nature are continuous with ourselves” (Wittbecker).

3. Statement of the Problem

The study analyzes the role of *dili ingun natu* as wardens of nature for environmental conservation and preservation in

the select Cebuano folktales. Specifically, it looks into the following: creatures’ domicile and elemental habitat; categories, characteristics, and environmental activities; and environmental norms, values, and implications.

4. Research Methodology

This qualitative study examines the select existing folk narratives on the *dili ingun natu* chosen through purposive collection of textual and verbal data. The research locale is limited to the Province of Cebu. The research respondents are randomly but purposively chosen: the respondents, with ages ranging from fifteen to late eighties, are Cebuano, or whose parents and/or grandparents are Cebuano, and are chosen for their personal experience or knowledge on the *dili ingun natu*. The sources of data, especially on the categorization of the creatures, are the book version of Dr. Maximo Ramos’ dissertation entitled “The Creatures of Philippine Lower Mythology”, texts from The Aswang Project and excerpts from Dr. Ramos’ “The Creatures of Midnight” and “The Aswang Syncrasy in Philippine Folklore” as well as the data derived from the responses to the Google forms and the interviews conducted.

5. Results and Discussion

Domicile and Elemental Habitat

The majority of the *dili ingun natu* are land dwellers, and these are: *abat/ungo*, *dako nga iro/baboy*, *manananggal*, *amamanghig*, *agta*, *duwende*, *santilmo*, *sigbin*, *tambaluslos*, and *tikbalang/tayho*. *Abat* or *ungo* can be found in a shabby house near or in the woods or on a hillside. They can also dwell in dark and deserted places, and in simple houses when they transform into *dako nga iro/baboy* or *manananggal*, or when they die and come back to life, *amamanghig*. *Agta*, lives in big, old trees, usually fruit trees. *Duwende* lives in mounds of earth, or in nooks of a house, or among the bushes. *Santilmo* are commonly seen in the forest, swampy areas, grassy plains, and roadsides where an accident claimed a life (when the blood dries up after a soft drizzle, a *santilmo* comes out) or by the sea. *Sigbin*, considered a familiar of the *ungo*, is usually seen in the house of the *ungo*. It stays in a jar or urn when it is not doing tasks for its master. *Sigbin* also appears in the forest, banana groves in the middle of the night, or the *silong* (the space under the elevated floor) of a human house. *Tambaluslos* is usually found in the woods, *kalibunan* (underbrush), or near mangroves. *Tikbalang* or *tayho* is seen mostly in the forest.

There are some *dili ingun natu* that live both on land and on water. They are not necessarily amphibious in nature, but their affinity to both elements allow them wider scope of stewardship: these are the *aghoy/dalakitnon* and the *engkantos*. *Aghoy/dalakitnon* and *engkantos* are all dwellers of enormous trees, particularly the *dalakit* or *balete* tree. It is said that inside their tree houses is a castle of bright lights and everything glitters from the chandeliers to the silver cutlery. They also watch over freshwater forms such as brooks and springs and rivers.

There are also *dili ingun natu* that inhabit the water forms. They are the *kataw* and *ukoy*. *Kataw* and *ukoy* are dwellers of the deep sea and the wide rivers and lakes.

Lastly, there are *dili ingun natu* that inhabit the air, like the *wakwak/kikik*. *Wakwak* or *kikik* dwell in desolate places like the forest or the outskirts of villages.

Categories, Characteristics, and Environmental Activities

Abat or *ungo* belongs to five categories: ghouls, vampires, viscera suckers, weredogs, and witches. They look just like ordinary people, but they have long and narrow tongues which they use to suck out the blood from their victims. They can transform into *dako nga baboy* or *iro* (weredogs) or cut their body into halves to become *manananggal* (viscera suckers). They are usually identified having disheveled hair (that is why when someone's hair is disheveled he/she is told "*mura'g ungo*"), sharp teeth and nails, and glaring eyes. *Ungo* indirectly protects the forest: the people's fear of them are a constant reminder to "Keep out".

Agta is a tall, dark figure with red eyes, and big cigar in its mouth. It belongs to three categories: demons, giants, and ogres. The *agta's* skin is hairy and rough and its smell is like that of a goat; it has big ears and thick lips (this could be why when someone has thick lips and dark skin, he/she is called *agta*). Its footfalls make horrifying thuds—this keeps people away from huge trees, but for people who live next to such a tree, they develop a friendship with the *agta*.

The Cebuano's zombie, *amamanghig*, belongs to the two categories, namely: vampires and viscera suckers. When an *ungo* is dying and nobody takes its 'vampire powers', it cannot die—its physical body dies but its vampire spirit lives. An *amamanghig* hunts people to either eat them or make them an *ungo*. When one is being chased by an *amamanghig*, it is wise to climb a crooked tree or run in a zigzag because its legs are stiff so it cannot climb after or run fast enough to catch its prey, or jump into the water because an *amamanghig* fears water.

Dalakitnon or *aghoys* are categorized under elves. They are tiny, fair creatures clothed in gold and silver threads, like fairies, with wavy locks of hair. They guard trees (*dalakit*) and rivers, similar to forest and river sprites. They come out before sunrise to look for big trees inhabited by *agta*: they use the *agta* to protect them and their treehouse. Elders say that fireflies are indicators that place is unpolluted. Some stories tell that fireflies are actually *dalakitnon* (when *dalakitnon* gather, they bring with them tiny yellow lamps to light the way).

Duwende belong to the category of the same name, dwarfs. They are old-looking creature with long ears and nose and white beards, bright-colored clothes and pointy boots and hats. They are knee-high with tiny voices, short arms and legs but large joints, hands, and feet. They use their mystic powers to grant wishes and bring fortune or to cause illnesses and punish. Some dwarfs are friendly, especially to those who leave crumbs of food under their dining tables, while some play tricks like hide people's things. Because it is impossible to see them, unless they show themselves to you, it is important to say "*Tabi, tabi*" to warn them that one cannot see them so the *duwende* must be considerate enough to keep out of the way.

Engkantos are categorized as elves. They are ethereal beings with extra human beauty and glowing ivory skin, pointy ears, but lack philtrum. *Engkantos* wear cream-colored, flowing fabric that catch the sunlight or moonlight whenever they move. They are meek and gentle creatures and try to blend in with humans. They are the guardians of the forest and freshwater forms. They are generous to kind humans, but they are also vicious to disrespectful people. When they like a person, they lure the person into their treehouses and make the person eat their food, after which

the person can never go back to the real world. They admire people who do not cuss or make so much noise, and those who care for nature. To prevent a lot of people from coming back to their territories, they put these people under a trance, *minu*, then people lose their way (humans have to turn their clothes inside out to escape the trance).

Merfolk are creatures that are half human and half fish, and an example is the *kataw*. Its upper half is a human body, while the lower body is that of a fish tail with scales. *Kataw* has an alluring voice, and female *kataw* has long flowing hair while male *kataw* has a toned body, but despite its captivating looks and mellifluous voices, it does not have soul: it uses its magical enchant its victims (like the story of the "lair of the *lotophagi*" in *Odyssey*) because the only way it can have a soul is by marrying a mortal. It protects the sea and ocean, and the freshwater forms like springs, rivers, and lakes, by punishing abusive humans whose wicked ways damage the sea.

Santilmo falls under the category of demons. It is a ball of fire that floats around and comes out after a short drizzle, they have no sound or smell. They are similar to the *ignus fatuus* or the will-o'-the-wisps of European folklore. Some say they are souls seeking eternal rest. It is said that when you point at a *santilmo*, it multiplies; once one sees it, one must run and never look back. People who follow it when they appear at night are trapped in a trance and they have to reverse their clothes to send it away and find their way back home.

Sigbin is a ghoul and a weredog—weredog, Ramos (7) explains, because there are no wolves in the Philippines. It looks like a cross between a goat and a dog and has a repulsive smell (*diris*). Its hind legs are longer than its forelimbs, which makes it appear bent over on all fours (*nagtuwad*), and it can run forward and backward. It hastens the death of a victim by biting its shadow. It mimics a human pet, sneaks into people's backyards and listens to the sound of death or smell the scent of pregnant women and babies. It is considered the land familiar of the *ungo*, and it feeds on blood of small domestic animals and corpses—it steals and feeds on decaying carcass, from which its putrid smell comes from.

Tambaluslos, another member of the demon category, is a dark creature with a wide mouth that opens ear-to-ear. It is like a human-sized *agta*. Some stories say it grins so wide its mouth peels off of its face, while others say it shows its phallus to its female victims—*luslos* or *palos*, a Cebuano word that suggests the male organ. It is considered the protector of the mangrove and the underbrush. When it opens its mouth to reveal a skinless face, it traps the victim in a spell and he/she walks through the same path over and over until he/she comes face-to-face with the *tambaluslos* to be eaten face first.

Tikbalang or *tayho* is a beast that is half human, half horse. This demon has a man's torso but the legs and head of a horse, with golden threads in its hair, which according to tales, if one manages to pull a handful of strands, one gains the power over it. It is a tall, bony humanoid with disproportionately long limbs; its knees reach above its head when it sits down. This staunch but mischievous protector of the forest picks on hikers and travelers that climb the mountain or make trails in the forest during camping. It feeds on people's fears and can transform into a victim's friend, and it can also disorient its victim and make the victim lose its way.

Ukoy belongs to the merfolk. It has a man's body but green, and has the head of a fish with gills behind its ears, webbed feet and hands, and a dorsal fin. Bald and naked, except for its scales, it has razor-sharp teeth which it uses to attack its victim. Fishermen who use dynamite earn the ire of the *ukoy*. Like the *kataw*, the *ukoy* is also a protector of the sea and ocean. It is believed that when an *ukoy* is vexed, it tears the fishing nets of fisherfolk. When its home under the sea is disturbed, it takes revenge by capsizing the boats and the fishermen along with it.

Wakwak or *kikik* are considered vampires and viscera suckers. They are huge, winged creatures that look like giant bats with eyes like carbuncle, a long, sharp tongue and teeth which they use to prey on pregnant women and babies, and dying family members. Their names come from the sound that they make when they hunt. They have hairy tail and large feet, and they can be detected by their fetid smell which comes from their appetite for corpses. It is common folk belief that when their sounds are loud it means that they are far, but when their sounds are weak, it means that they are flying nearby. Like *sigbin*, they can smell their preys and they are generally believed to be air familiars of *ungo*. They hover above their master, and they lookout for possible victims.

Norms, Values, and Implications

Norms

Over the years, several norms have been ingrained in our collective unconscious when it comes to *dili ingun natu*. A sharpened *bagakay* (a bamboo variety with thinner poles and sharper points) is a popular defensive weapon because the sound it makes when hit against a surface is said to be very painful to the ears of an *ungo*. Another way is putting shells of crabs and prawns at the eaves of their houses as well as hanging small stalks of lime leaves from the walls down to the floor because the *manananggal* and *wakwak* do not like the smell shellfishes and lime leaves. The last one is the use of *banig*, a mat usually made of *romblon* plant, placed on the floor made of bamboo slats to prevent the *dako nga iro* or *baboy* from poking its claws through the floor because *dako nga iro* or *baboy* fear of their claw getting entangled with the mat.

In wakes, there should always be someone, especially related to the bereaved, to stay awake (hence, the name "wake") so that the *amamanghig* cannot steal the corpse and replace it with a *bani* (banana trunk), and people offer flowers and place it close to the dead because the scent of flowers deter the *amamanghig*. The dead is buried six feet below the ground so that *sigbin* cannot dig the corpse up and eat it.

Animals that are tethered to a certain spot in the grassy open are always kept at the end of the day, before it gets dark to avoid having the animal eaten by the *sigbin*. Domesticated animals are now placed and kept in pens or sheds instead of being left to roam under the dark sky. People put *suwangga* flowers or lime over their fences or on the walls of their sheds and pens.

Dusk signifies the time of the *dili ingun natu*, which also means there is less activity at night for humans. Adults use *santilmo*, *tambaluslos*, or *tikbalang* to scare or warn their children never to come out at night. People go home early for fear of encountering an *agta* or *duwende* on their way home, and when they urinate or defecate outside, they must say "*Tabi, tabi...*" or face the consequence of having

swollen body parts. People avoid cutting trees, especially the big ones since it could be the home of an *engkantos* and *agta*, and climbing a tree is one of the best ways to escape an *amamanghig*. If they really need to, they ask permission from the *agta* or *engkanto* by way of an offering: a white pig or white chicken without salt helps appease the *engkantos*.

Throwing garbage into the rivers and other bodies of water is prohibited because it can invite the ire of the *dalakitnon* and the *engkantos* and the merfolk and *ukoy* living in the area. Fishermen return small fishes back to the sea for it to grow bigger, and they go for the big, mature fish instead. People remember that using dynamite in fishing infuriates the merfolk.

Values

People plant more *bagakay*, lime, *suwangga* flowers, *romblon* plant, flowers, and other ornamental plants. Self-imposed curfews are created to keep people inside the safety of their own homes, and people manage their time during the day more efficiently. People are much more encouraged to plant more trees and see to it that they grow into tall and huge ones. People who raise animals, are reminded to take better care of their animals: they build sheds and fences to house their livestock. They also become more responsible owners by not allowing their animals to roam freely and destroy other people's backyards. People avoid throwing their garbage in the rivers and other bodies of water. They are more responsible in fishing, protect breeding grounds of shellfishes and other sea creatures, and avoid using dynamite.

Implications

Bagakay, lime, *suwangga* flowers, *romblon* plant, and other flowers and ornamental plants grow in abundance. People are more disciplined and safe, and they manage their time in the day better and are more productive. The environment becomes cleaner since people do not consider urinating and defecating anywhere. More trees can grow into bigger trees, the environment becomes greener, and the air fresher, forests are saved from denudation, animals are saved from endangerment and extinction, and in times of calamities, there is a lesser likelihood of flash floods and landslides. Animals increase in numbers as their habitats are restored, protected, and preserved. More food supply is generated from improved practices in raising livestock and marine resources. Rivers and other water forms are protected and preserved. Marine biodiversity can flourish better as the marine environment is protected and the homes of various species of fish are preserved. Parenting is strengthened with the establishment of curfews and social behavior norms. Most importantly, children are raised with an awareness of the *dili ingun natu* and a deeper respect not only for the creatures but also for the environment, and they grow to become adults who not only respect the *dili ingun natu* and the environment but also strive to protect it.

Belief in these stories and these creatures is a cornerstone to reevaluate one's relationship with the environment. Their messages shape the modern Cebuano sensibility in relation to environment preservation and conservation. These stories bear the lessons through generations of the harmony and the struggle between man and the forces of nature, between the physical world and the world that man has created in the mind. The truth to the existence of these creatures remain

relative, as all truths do—what one knows to be true, to be absolute, abruptly becomes relative and variable to so many other truths. One believes what one chooses to believe, but in these stories, the truth is in the mind. For the truth of myth is not the truth of history or science but the truth of experience.

6. Conclusion and Recommendations

Based on the findings, it is concluded that the *dili ingun natu* fulfills the role as wardens of nature for environmental conservation and preservation in the select Cebuano folktales. This calls for the creation of a comprehensive reference material on Cebuano mythology and folklore particularly on the *dili ingun natu* in the Province of Cebu or the Visayas to allow for a more in-depth exploration of the intricate intermingling of folktales and Cebuano culture and heritage as well as its ecocritical relevance which are both fundamental to understanding better the Filipino identity in response to the current environmental challenges.

7. Reference

1. Ammons Elizabeth. *Brave New Words: How Literature Will Save The Planet*. Iowa City 52242: University of Iowa Press, 2010. PDF.
2. Animism: Understanding Philippine Mythology. Jordan Clark. Web series, 2018. <<https://www.aswangproject.com/understand-philippine-mythology-animism/>>.
3. Bergthaller Hannes. What is Ecocriticism? n.d. European Association for the Study of Literature, Culture and Environment. Web Post. 2017. <<http://www.easlce.eu/about-us/what-is-ecocriticism/>>.
4. Bodansky Daniel. *The History of the Global Climate Change Regime, 2009*. The Graduate Institute Geneva. PDF, 2017. <<http://graduateinstitute.ch/files/live/sites/iheid/files/sites/admininst/shared/doc-professors/luterbacher%20chapter%20%20102.pdf>>.
5. Chua Rina Garcia. *Speculating on the Ecological Literacy of Eco-poetry in a Third World Nation. Speculative Materialism: Contexts and Paradigms for Ecological Engagement* (n.d.). PDF.
6. —. *The Surviving Sunset of Manila Bay and the Ethics of Environmental Justice in Philippine Eco-poetry*. AKDA: The Asian Journal of Literature, Culture, Performance, 2016, 49-63. PDF.
7. —. *Who is the monster of us all? Teaching sustainability through the eco-poetry of the Philippines*. Green Letters: Studies in Ecocriticism, 2016, PDF.
8. *Creatures of Lower Mythology*. Jordan Clark. Web series, 2018. <<https://www.aswangproject.com/creatures-of-philippine-mythology/>>.
9. *Foreign Influence: Understanding Philippine Mythology*. Jordan Clark. Web series, 2018. <<https://www.aswangproject.com/understand-philippine-mythology-foreign-influence/>>.
10. Glotfelty Cheryl. *Brave New Words: How Literature Will Save the Planet* (Book Review). *Interdisciplinary Studies in Literature and Environment*, 2011, 469-470. PDF.
11. Glotfelty Cheryl. *Introduction: Literary Studies in an Age of Environmental Crisis*. *The Ecocriticism Reader: Landmarks in Literary Ecology*. Ed. Cheryl Glotfelty and Harold Fromm. Athens, Georgia 30602: The University of Georgia Press, 1996. xv-xxxii, 2017.
12. *Komisyon sa Wikang Filipino, Panrehiyong Sentro sa Wikang Filipino Rehiyon VII. Mga Salaysay sa Rehiyon VII (Mga Alamat at Kuwentong-Bayan)*. Ed. Genoveva E. Matute. Manila: Komisyon sa Wikang Filipino, 2003-2017, Print. 27.
13. Pace Azucena L, Barili Historical Society, Inc. *Barili's Folklore (Part I): Selected Myths and Tales, Folk Arts, Games, Food, Folk Medicine, Rituals, and Festivals*. Ed. Azucena L. Pace. Barili: Municipal Government of Barili, 2012-2017. Print. 27.
14. Putnam John F. *Folklore: A Key to Cultural Understanding*. Educational Leadership. Association for Supervision and Curriculum Development, 1964, 364-368. PDF.
15. Ramos Maximo D. *Creatures of Philippine Lower Mythology*, 1971, Print.
16. —. *The Aswang Synchrony in Philippine Folklore*. *Western Folklore*. 1969-2017; 28(4):238-248. JSTOR. <<http://www.jstor.org/stable/1499218>>.
17. —. *The Creatures of Midnight: Faded Deities of Luzon, the Visayas, and Mindanao*. Quezon City: Island Publishers, 1967-2017. Print.
18. Schmonsky Jessica. *The Ecological Importance of Folklore*. 24 October 2012. March 2018. <<http://www.ecology.com/2012/10/24/ecological-importance-folklore/>>.
19. Verderame Michael. *Beyond Romantic Ecocriticism: Toward Urbanatural Roosting* (review). *College Literature* Vol. 39.No. 3 (2012): 171-173. PDF. 11 February 2017. <<https://muse.jhu.edu/article/481885>>.
20. Wittbecker Alan. *Reviewing, Rethinking, Returning Essays on Life, Ecology, and Design*. Sarasota, Florida: Cambridge Books & Urania Science Press, 2006.
21. Worster Donald. *The Wealth of Nature: Environmental History and the Ecological Imagination*. 200 Madison Avenue, New York: Oxford University Press, Inc., 1993-2017. PDF.