

## Creatures Of Philippine Lower Mythology By Maximo D Ramos

The voluminous book provides a range of international theories and methodologies in analytical folklore investigations, and a classification scheme based on genre is offered as the system of taxonomy for Philippine traditional materials. Lopez counts on the regional folklorists to refine the classification according to the texts of their respective areas. The different genres, too, are explained and examined in another part of Lopez's study. The reader will definitely find interesting and useful, the illustrative examples for each genre.

Ilocano is spoken in the northern Luzon region of the Philippines, and is sometimes called the national language of the north. It is spoken by about 9 million people, including large communities of Ilocanos in Hawaii and California. Although non-Tagalog Philippine languages are often called dialects, they are actually unique languages and Ilocano is not mutually intelligible with Tagalog. The aim of this dictionary and phrasebook is to assist the student or traveler in expanding his or her knowledge of the language and culture of the Philippines. \* Introduction to basic grammar \* Pronunciation guide \* Ilocano-English / English-Ilocano dictionary \* Ilocano phrasebook

This book tells about 85 creatures of legend from Philippine Folklore. Many people believe that they exist and are afraid of them. The people of the ancient Philippines believed many things about the unseen creatures of the Philippine storyland. If you have met a good storyteller, he may have told you interesting legends about these creatures. And you may have asked a lot of questions about them which he could not answer. If you want to know more about these beings, turn the pages of this book, look at the pictures, and enjoy what is said about them. We call them creatures of midnight because it is said that they show themselves to people about the middle of the night.

An exhaustive work covering the full range of topics relating to vampires, including literature, film and television, and folklore. • Nearly 240 A–Z entries on all aspects of vampirism • Photographs and illustrations of vampire films, television shows, and other matters relating to vampires • Brief bibliographies referring the reader to secondary sources on individual entries • A general bibliography of scholarship on vampires

This root-based dictionary of the Ilocano language (Iloko), the lingua franca of Northern Luzon, and historically the language of the majority of Filipino immigrants to the USA, includes entries for roots and affixes with illustrative sentences, idioms, common derivations and scientific names.

The Historical Dictionary of the Philippines, Third Edition contains a chronology, an introductory essay, an extensive bibliography, and several hundred cross-referenced dictionary entries.

Here there be dragons--this notation was often made on ancient maps to indicate the edges of the known world and what lay beyond. Heroes who ventured there were only as great as the beasts they encountered. This encyclopedia contains more than 2,200 monsters of myth and folklore, who both made life difficult for humans and fought by their side. Entries describe the appearance, behavior, and cultural origin of mythic creatures well-known and obscure, collected from traditions around the world.

MYTHOS is a coloring , illustrative and informative book presenting some of the notable deities and mysterious creatures of the upper and lower mythology popular to the Filipino culture, based solely on the artist's own interpretation and imagination.

A collection of 31 Myths, Legends, and Folktales from around the Philippines that showcase the rich and diverse cultural identity throughout the archipelago. The book includes some illustrations, making it a wonderful collection to share with children of Filipino ancestry, or anyone interested in learning about different cultures from around the globe. WHEN THE WORLD WAS YOUNG: How People Were Created Why the Sun Is Brighter than the Moon The Coletos and the Crow The Legend of Mount Kanlaon Why Dogs Bare Their Teeth The Origin of Bananas IN THE PHILIPPINE ELFLAND: The Two Woodcutters and the Elf The Wee Folk The Frog Princess The Bridge of the Angels Two Boys and a Tianak The Elf's Gifts TALES OF LAUGHTER: The Tale of Pakungo-adipen The Man and the Lizard The Man Who Played Dead The Two Foolish Peddlers ANIMALS AND PEOPLE: The Monkeys and the Butterflies Three Friends Seek a Home The Monkey Prince Tale of the Kind-hearted Manobo The Monkey Who Became a Servant ADVENTURE TALES: Death and Datu Omar The Man Who Reached the Sky-World The Buried Treasure The Tale of Magbaloto Tale of the 101 Brothers and Their Sister The Tale of Sog-sogot The Enchanted Snail The Man Who Tried to Cheat Death The Tale of Diwata

In an innovative mix of history, anthropology, and post-colonial theory, Vicente L. Rafael examines the role of language in the religious conversion of the Tagalogs to Catholicism and their subsequent colonization during the early period (1580–1705) of Spanish rule in the Philippines. By tracing this history of communication between Spaniards and Tagalogs, Rafael maps the conditions that made possible both the emergence of a colonial regime and resistance to it. Originally published in 1988, this new paperback edition contains an updated preface that places the book in theoretical relation to other recent works in cultural studies and comparative colonialism.

A WIDE VARIETY of pre-Islamic and pre-Christian deities haunt the Philippine countryside. This explains why few of our village folk venture out after dark. These pre-Spanish gods I have classified under twelve groups: 1. Demons-tall, dark, and ugly creatures that haunt large trees in or near human habitations. 2. Dragons-usually large animal forms such as pythons, crocodiles, and sharks that the folk avoid encountering. But they are often spoken to with awe or reverence and are thought to bring good fortune. Eclipses are thought to be caused by a huge sky dragon-the laho of the Tagalogs and Pampangos-swallowing the sun or moon. The folk believe that thunder is the sound coming out of the folds of the sky dragon's long body. 3. Dwarfs-old men who dwell underground with jars of treasure, entering and leaving their habitat through termite mounds on which they often invisibly sit and give itches and cast dust into the eyes of those who molest them. 4. Elves-short or tall fair-complexioned tree-dwelling legendary beings that

try to seduce the men or women they fancy, steal rice and fish from kitchens and fishtraps, and give treasure to those who please them. 5. Ghouls-Aswang that devour corpses and are scared off by bright light and loud noise around the dead. 6. Giants-relatively harmless large human and animal forms that often interact with people. 7. Merfolk-fish-tailed men and women found in rivers, bays, and seas but living in luxurious dwellings to which they take the men or women they capture. 8. Ogres-man-eating large creatures, usually in the shape of ugly humans but in some cases of animals and birds that devour people. 9. Vampires-pretty women aswang with long tubular tongues through which they suck out blood from their human victims, usually their dancing partners in night spots. 10. Viscera Takers-good-looking women aswang with enormously extendible tube tongues through which they suck out the entrails or fetuses of their human victims. 11. Werebeasts-aswang in the form of dogs or other fierce Philippine animals that attack people at night, devour them, and then resume their harmless human form. 12. Witches-men and usually women aswang who have the power to make people severely ill. The beliefs in these twelve groups of demonological beings have shaped Philippine culture and Philippine behavior because the folk fear and try hard to propitiate them or counteract the harm they do.

A collection of 37 Myths, Legends, and Folktales from around the Philippines that showcase the rich and diverse cultural identity throughout the archipelago. The book includes some illustrations, making it a wonderful collection to share with children of Filipino ancestry, or anyone interested in learning about different cultures from around the globe. ORIGIN MYTHS: How the Earth Was Created Why the Sky Rose High How the Sun and the Moon Came to Be Why the Sea Is Salt The First Monkey The Origin of the Owl and Other Creatures Legend of the Black Cat All-Head Juan Why the Snail Tastes Bitter How the Crocodile Learned to Hunt Why the Egret Rides on the Carabao ANIMAL TALES: The Tortoise and the Ban-og The Crocodile and the Monitor Lizard The Monkey, the Tortoise, and the Banana Tree The Guest Who Broke His Promise The Tortoise and the Lizard Bobowaya and Amomo-ay The Lizard's Treachery The Monkey and the Tortoise TALES TO LAUGH OVER: The Foolish Fishermen and the Carabao The Tale of Padol How Monsai Enslaved His Master The Foolish Farmer and His Carabao The Hunter and His Wife The Ginger of Aunt Guinampang ADVENTURE TALES: The Two Neighbors and the Crocodile Tale of the White Squash Datu Omar and the Elf The Woodcutter and the Python Mangosparos and the Monkeys Six Brothers and a Cat The Boy and the Crocodile The Magic Ring Tale of Two Women HERO TALES: The Magic Tree The Love of Rajah Mangandiri The Bird that Stole the Sultan's Beard

From the earliest days of oral history to the present, the vampire myth persists among mankind's deeply-rooted fears. This encyclopedia, with entries ranging from "Abchanchu" to "Zmeus," includes nearly 600 different species of historical and mythological vampires, fully described and detailed.

Describes eight-five creations of Philippine folklore and magic dividing them into twelve family groups.

This text illuminates the oral traditions of the Philippines and the convergence of capitalism and the indigenous spirit world. The author examines the social relations, cultural meanings and political struggles surrounding the rise of sugar haciendas on Negros during the late Spanish colonial period, and their subsequent transformation under the aegis of the American colonial state. Drawing on oral history, interviews and a wide array of sources culled from archives in Spain, the United States, the United Kingdom and the Philippines, the author reconstructs the emergence of a sugar-planter class and its strategic maneuvers to attain hegemony. The book portrays local actors taking an active role in shaping the external forces that impinge on their lives. It examines hacienda life from the indigenous perspective of magic and spirit beliefs, reinterpreting several critical phases of Philippine history in the process. By analyzing mythic tales as bearers of historical consciousness, the author explores the complex interactions between local culture, global interventions, and capitalist market forces.

Celebrate the unique diversity and vibrancy of the Philippines through an in-depth exploration of the stories, traditions, songs, crafts, and recipes of the many different regions of the country.

- Traditional Filipino recipes, games, songs, and crafts indigenous to various regions of the islands
- Dozens of color photographs depicting the land, people, and folk traditions of every region of the Philippines
- A glossary of Filipino words
- A bibliography of print and online resources

In cultures throughout human history people have believed that some part of themselves continued to exist after they died. Part of that belief is that living can influence what happens to the dead in the afterlife, and the dead can return from the afterlife to affect the living. *Death Gods: An Encyclopedia of the Rulers, Evil Spirits, and Geographies of the Dead* describes the many ways the afterlife—especially that part of the afterlife commonly known as Hell—has been characterized in myths from around the world. The hundreds of entries provide readers with a guide to the afterlife as portrayed in these myths - its geography, its rulers, its inhabitants, how they got there, and what happens after their arrival. While the Devil is a prominent resident and ruler of the afterworld in many religions, especially Christianity, this book examines many other versions of Hell whether presided over by the Devil, Hades, or one of the many other rulers of the dead. *Death Gods* provides concise encyclopedic entries on all aspects of the mythology of the afterlife: The underworlds form the myths of cultures from across the globe—for example, Xibalba, the underworld of the Quiche Maya; Di Yu, the underground realm of the dead in Chinese mythology; the gods and demons of the afterlife—the Hindu god of death and justice Yama; Ahriman, the evil twin of the benevolent god Ahura Mazda in Zoroastrian mythology; Buso, the invisible ghouls who haunt graveyards and feed on human corpses in Philippine mythology. The volume includes an extensive bibliography of the most useful resources for understanding the mythology of death and the afterlife.

Of all the anomalous phenomenon reported, ghost sightings are by far the most common. The words "ghost" and "spirit" are used interchangeably in American English but in other cultures the lingering souls of the departed are not to be confused with ancestral spirits, demonic spirits, numens or poltergeists. This encyclopedia lists hundreds of entities of the spirit realm--from aatxe to zuzeca--from world mythology and folklore.

*The Aswang Complex in Philippine Folklore: With Illustrative Accounts in Vernacular Texts and Translations.* This book is a bold attempt to present to the reader and to students of Filipino society and culture one of the dominant Filipino beliefs, the aswang. For some strange reason the belief has never been explored for its usefulness in the field of literature or social studies. Even educators shy away from it, branding the belief as superstitious and therefore hot to be perpetuated. While this view is entertained, however, there is continued use in the schools-including the nursery schools-of Western tales like "Hansel and Gretel," "Rapunzel," "Snow White," and so forth, dealing

with witches, dwarfs, and other people of lower mythology. It is sad to note that while we accept these stories as entertaining to our children, we reject our own folktales about equivalent characters as superstitious and undesirable. It is about time that we changed our perspective, that we accepted our own literary heritage and used it if we are to make education meaningful to our children. Maximo D. Ramos has provided us with one way to achieve this. Of course the present volume is only one of his many works on Philippine folklore. While he presents the materials in this book as folklore, these can also be regarded as ethnographic data in that they deal with one of the dominant aspects of Filipino folk culture. The aswang belief may be viewed as socially functional in many communities. Our own field notes on the subject matter indicate that aswang tales are used by many people as a medium of social control. For example, when a child frets at night or becomes unruly during the day, adult members of the family or sibling caretakers generally use the aswang belief as a means of quieting the child or of disciplining him. When one wishes to protect his fields from unnecessary trespass by others, all he has to do is make it known that an aswang haunts the place and no one will dare enter the premises, especially at night. Deviant behavior is also handled through avoidance, and the aswang label is handy for this purpose. Once the label is set, deviants are either coerced into conformity to what is acceptable behavior or are effectively deprived of their legitimate status in the community. Thus seen, it is understandable that the aswang belief has persisted in our society over such a long period of time.

IMAGINARY CREATURES depicted in a people's lower mythology are one of the most important phenomena in their belief systems. This is because the common folk in particular must strive to maintain harmonious relations with these creatures, a continuous process that permeates many aspects of their everyday lives and requires the intercession of a special person in the community who acts as the medium of communication between them. The subject of Maximo D. Ramos's work is the creatures of Philippine lower mythology, as this level of folklore is called. In undertaking this study, Dr. Ramos directed his efforts to two principal tasks: (1) making a taxonomic classification of all the beings which in his opinion fall within the framework of the problem as found in Philippine folk beliefs, and (2) correlating the implications of these beliefs, in terms of these classifications, to education, particularly on the elementary level. The taxonomic classification is intended to help clear up the confusion that attended earlier studies of these creatures. This is indeed the first attempt to systematize the identities of these Philippine mythological beings for the benefit of folklore scholarship. More specifically, Ramos writes: "Where names, traits, and functions appear to have become confused ... through the process of transfer that constantly occurs in traditional lore, it was thought fruitful to point these out and then attempt to account for them". In spite of the very extensive Christianization of the Filipinos-particularly the lowlanders-these mythical entities still persist in their traditional belief systems, hence the student of folk traditions cannot ignore them if he is to achieve greater relevance in his studies. Little by little the perspective from which these creatures have been traditionally viewed is bound to change until they are accepted as part of our cultural heritage. This change is bringing about an understanding of these creatures' function in our society. The present work is primarily taxonomic in nature but it sheds light into many of the dark corners of Philippine folklore studies and brings to

the reader a fuller understanding of the most maligned inhabitants of the Philippine other-world. Herein lies the major contribution of Dr. Ramos—a basic recognition and a deeper insight into the cultural heritage of the Filipino.

“It must be full moon,” a phrase which according to researchers is muttered commonly by late-night cops, psychiatry staffs, emergency room personnel and truck drivers. Though there are still no conclusive evidence to this claim, Filipinos still have superstitious beliefs that crazy things happen and monsters come out when the moon is full. Moonlight Curse is a series of Fantasy/Mystery /Thriller/Fiction books relating the adventures of a 25 year old girl named, Maya. She was born in Sta. Catalina, Ilocos Sur but was raised and grew up in Tuguegarao City, Cagayan. Currently, she works as an Accountant in a Law Firm in Makati City. She has a dark past and a scary secret life though. Born in a family of hunters (her mother's side of the family), she was trained as at an early age of 7 to kill aswang, manananggal, lobo, mandurugo and other monstrous creatures wreaking havoc in a community, killing human beings and animals, and even disrupting the balance in spirit and mortal world. But when she divulged secret information and her family's true occupation to a non-hunter who used her to start-up his career as a writer, Maya was disowned by her parents and ostracized by her mother's relatives. Only her grandaunt, Nana; two older brothers, Sam and Dan; and younger sister, Aura kept in touch and learned to forgive her over time. Nana even moved out with her to Pasay City. 5 years have passed, Maya dreamed of an old enemy she failed to kill when she was just 11 years old. Right then and there, she knew her retirement was over. Book one starts with the February moon called the Hunger moon. Each moon in a month is believed to possess or emit different types of power or energy. Therefore, I plan to write 13 books (12 full moon in a year and 1 blue moon) to complete the Moonlight Curse Series. Featuring on each books are different places and locations in the Philippines, highlighting Philippine myths and legends, superstitious beliefs, old and new cultures. Each books contained different types of Philippine monsters, creatures of lower mythology, Philippine history, local and foreign legends/history/cultures, some Greek and Roman mythology, fairy tales, Hollywood and Filipino movies and other supernatural beliefs and characters. Some characters, events and situations are based from true stories, but most are from my own imagination and make-belief.

Emerging from the confluence of Greco-Roman mythology and regional folklore, the mermaid has been an enduring motif in Western culture since the medieval period. It has also been disseminated more widely, initially through Western trade and colonisation and, more recently, through the increasing globalisation of media products and outlets. Scaled for Success offers the first detailed overview of the mermaids dispersal outside Europe. Complementing previous studies of the interrelationship between the mermaid and Mami Wata spirit in West Africa, this volume addresses the mermaids presence in a range of Middle Eastern, Asian, Australian, Latin American and North American contexts. Individual chapters identify the manner in which the mermaid has been variously syncretised and/or resignified in contexts as diverse as Indian public statuary, Thai cinema and Coney Islands annual Mermaid Parade. Rather than lingering as a relic of a bygone age, the mermaid emerges as a versatile, dynamic and, above all, polyvalent figure. Her prominence exemplifies the manner in which contemporary media-lore has extended the currency of established folkloric figures in

new and often surprising ways. Analysing aspects of religious symbolism, visual art, literature and contemporary popular culture, this copiously illustrated volume profiles an intriguing and highly diverse phenomenon. Philip Hayward is editor of the journal *Shima* and holds adjunct professor positions at the University of Technology Sydney and at Southern Cross University. His previous volume, *Making a Splash: Mermaids (and Mermen) in 20th and 21st Century Audiovisual Media*, was published by John Libbey Publishing/Indiana University Press in 2017.

Revised, updated, and enlarged, this vast reference is an alphabetic tour of the psychosexual, macabre world of the blood-sucking undead. Digging deep into the lore, myths, and reported realities of vampires and vampire legends from across the globe, many facets are uncovered—historical, literary, mythological, biographical, and popular. From Vlad the Impaler and Barnabas Collins to Dracula and Lestat, this exhaustive guide furnishes more than 500 essays, a vampire chronology, and 60 pages of vampire resources. Complete with detailed illustrations and photographs, the third edition of this popular authority includes a wealth of current events, including the Twilight phenomenon; contemporary authors of vampire romance; the growth and development of genuine, self-identified vampire communities; and prominent TV shows from *Buffy* to *True Blood*.

Under modernity, time is regarded as linear and measurable by clocks and calendars. Despite the historicity of clock-time itself, the modern concept of time is considered universal and culturally neutral. What Walter Benjamin called “homogeneous, empty time” founds the modern notions of progress and a uniform global present in which the past and other forms of time consciousness are seen as superseded. In *Translating Time*, Bliss Cua Lim argues that fantastic cinema depicts the coexistence of other modes of being alongside and within the modern present, disclosing multiple “immiscible temporalities” that strain against the modern concept of homogeneous time. In this wide-ranging study—encompassing Asian American video (*On Cannibalism*), ghost films from the New Cinema movements of Hong Kong and the Philippines (*Rouge*, *Itim*, *Haplos*), Hollywood remakes of Asian horror films (*Ju-on*, *The Grudge*, *A Tale of Two Sisters*) and a Filipino horror film cycle on monstrous viscera suckers (*Aswang*)—Lim conceptualizes the fantastic as a form of temporal translation. The fantastic translates supernatural agency in secular terms while also exposing an untranslatable remainder, thereby undermining the fantasy of a singular national time and emphasizing shifting temporalities of transnational reception. Lim interweaves scholarship on visuality with postcolonial historiography. She draws on Henri Bergson’s understanding of cinema as both implicated in homogeneous time and central to its critique, as well as on postcolonial thought linking the ideology of progress to imperialist expansion. At stake in this project are more ethical forms of understanding time that refuse to domesticate difference as anachronism. While supernaturalism is often disparaged as a vestige of primitive or superstitious thought, Lim suggests an alternative interpretation of the fantastic as a mode of resistance to the ascendancy of homogeneous time and a starting-point for more ethical temporal imaginings.

Here is a treasury of favorite and little known tales from Africa, Asia, Europe, the Americas, Australia, and Oceania, gracefully retold and accompanied by fascinating, detailed information of their historic and cultural backgrounds. The introduction provides an informative overview of folklore, its purpose in world cultures and in contemporary society and popular culture.

Following this, the main sections of the book are arranged by tale type, covering wonder tales, hero tales, tales of kindness repaid and hope and redemption, and finally tales of fools and wise people. Each section begins by comparing the tales cross-culturally, explaining similarities and differences in the folkloric narratives. Tales from diverse cultures are then presented, introduced, and retold in a highly readable fashion.

"This is a wonderful collection of essays. At one level they tell us about the transformation and often painful fragmentation of gendered selves in post-colonial states and a speeded-up transnational world. At another level they display the continuing power of ethnography to surprise and move us."--Sherry Ortner, University of California, Berkeley "This collection presents new ethnographic research, framed in terms of new theoretical developments, and contains fine scholarship and lively writing."--Janet Hoskins, University of Southern California

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Trese Vol 2 "Unreported Murders" contains four mysteries for Alexandra Trese to solve; including a murdered dwarven-creature, a police station held under siege by the undead, an elusive serial killer living in the sewers of the city, and an unassuming gated-community that's willing to pay the price to live the privileged life. All the stories feature updated/re-mastered artwork, and a substantial bonus section about the monsters of Philippine myth, as told by its creators Budjette Tan and Kajo Baldisimo!

Every culture has in its folklore and mythology beings of immense size and strength, as well as other preternatural humanoids great or small who walk among us, serving the divine or fulfilling their own agendas. This book catalogs the lore and legends of more than 1,000 different humanoid species and individual beings, including the Titans, Valkyries, Jotnar, y?kai, biblical giants, elves, ogres, trolls and many more.

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