

# Magic Realism in Hiligaynon Urban Legends

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## ABSTRACT

In the modern time, urban legends become unique and valuable stories in the community. These are living people's testimony about their experiences with mix magical and mundane elements in an overall context of realistic narrations. The primary concern of this paper was to analyze and evaluate the elements of magic realism in Hiligaynon urban legends. The study is a critical literary analysis conducted within the context of descriptive research. The tool used in critiquing the Hiligaynon urban legends was Magic realism. The result of the study showed that Hiligaynon urban legends have the elements of Magic Realism, such as Fantastical elements, Real-world setting, Plenitude, Hybridity, and Mystery. Also, the culture, belief and tradition of the region shaped the elements of magic realism in Hiligaynon urban legends. These could be evident in the plots, characters, themes and settings of the stories. The study concludes that there is a genre of magical or unreal elements in every Hiligaynon urban legend. The study recommends that the school may use Hiligaynon urban legends as materials in teaching regional literature for the students to recognize the beauty of their oral tradition.

**Keywords** - Literary Critical Analysis, Magic realism, Hiligaynon Urban Legends, Social and Cultural Research, CHMSC-Alijis, Negros Occidental, Philippines

## INTRODUCTION

The Philippines has a great and vast oral tradition. Thus, our cultural information was passed on from one generation to the next by storytellers. The forms of oral tradition include poetry, folktales, and proverbs as well as magical spells, religious instructions, and recollections of the past. In the modern time, the lasting power of oral tradition would still be very evident despite the fact that there is the prevalence of radio, television, newspapers and internet.

The stories of *Maria Labo*, *The Mysterious Death of Julie Vega*, *Bongbong Marcos is a Clone* and *The Robinsons' Half-human Half-snake* urban legends or modern folkloric stories are contemporary legends. They are the representation that affect the lives of the people in a particular place where the stories are told. Consequently, these stories are accepted as true whether the truth is known or not.

Brunvand (2012) defines an urban legend as a strong basic story-appeal, a foundation in actual belief, and a meaningful message or moral. In his book "*The Vanishing Hitchhiker*", he stated that "urban legends are too good to be true. They are unverified and too coincidental to interpret as literal truth."

Rogers (2011) claimed that Magic realism tells its stories through the viewpoint of people who live in our world and experience a dissimilar authenticity that we consider unusual. He also added that Magic realism cannot be speculative based on guesses or ideas about what might happen or be true rather than on facts. However, not all urban legends are unreal; some of them came from real life stories of the people in the community.

With the use of Magic realism in critiquing the modern oral tradition, the researcher believes that Hiligaynon urban legends could be appreciated by the students especially the BSED major in English who deal with critical literary analysis.

As much as we give importance in the recording of the folklores and folktales of our ancestors, urban legends should also be given emphasis as they are the offspring of our rich oral tradition. The spread of urban legends in our community would show that oral traditions have not disappeared. Indeed, their settings may change, but their power and use remain.

## FRAMEWORK

The study used the concept of magic realism in examining and analyzing the Hiligaynon urban legends. Magic realism has originated in the early twentieth century and was defined by Franz Roh (1995) as a new form of art. He also added that magic realism is a sequential assessment of artistic styles prior to the new form. Indeed, magic realism was placed determinedly between indistinct sensuality and extremely ordered schematics because it could be supernatural, fantastic or magical.

Magic and magical are created in specific cultural contexts. It follows that magic realism and magical realism have as many forms of magic and the magical in them as the number of cultural contexts in which these works are produced throughout the world (Bowers, 2004). This contemporary folklore purports to be true despite the unusual and extraordinary events, settings and characters in the story. For instance, an urban legend with a witch in a story of magical realism is not a fantasy element but a demonstration of the reality of people who believe in it and have real experiences with witches.

In relation to this, Zamora and Faris (1995) said that texts labeled magical realist upon cultural systems that are no less real than those upon that traditional literary realism draws (1995). They also claim that the primary narratives may be myths, legends, rituals and practices that bind communities together. Indeed, the narratives would show that people enjoy stories such as urban legends which demonstrate common denominators in culture and tradition within a particular community.

Subsequently, Leal (1995) said, “a writer confronts reality and tries to untangle it to discover what is mysterious in things and in human acts”. He also added that magic realism is an attitude towards the reality that can be expressed in cultured forms, close or open structures like the Hiligaynon urban legends. Magical realism in urban legends portrays the real world of people whose reality is different from others. With this, magic realism in urban legends is the finding of the unexplained connection amid man and his situations.

In all cases and ways, Bowers (2004), Leal (1995), Roh (1995), and Zamora and Faris (1995) stressed the beauty of magic realism in literature. Magic realism in Hiligaynon urban legends provide evidence on how the regional oral tradition amazingly evolved from generation to generation.

## OBJECTIVES OF THE STUDY

The primary concern of this study was to examine and analyze the Urban Legends that deal with various aspects of the life of Hiligaynon speaking people of what is ordinary, reality, fantasy or supernatural. Specifically, the study sought to: 1) To identify the elements of Magic realism, such as fantastical elements, real-world setting, plenitude, hybridity, and mystery, in Hiligaynon Urban Legends; 2) To discuss the cultural influences that have shaped the use of Magic Realism in Hiligaynon urban legends; and 3) To examine and analyze the elements of Magic realism in the plot, characters, themes and setting in the stories.

## METHODOLOGY

### Research Design

The study used critical literary analysis. This method is used to interpret the literary materials to make them more comprehensible to the readers. Questions about images, symbols, characters, plot, setting, and theme can be answered through this process (Garcia, 2000). Using this method, the researcher logically developed and presented sufficient evidence from the texts to show the elements of magic realism in Hiligaynon urban legends. Also, the researcher showed a systematic analysis of the external structure and profound structure of the passages and classifies the elements of magic in the stories.

Specifically, in this study, Magic realism was used by the researcher to analyze and examine the connection of Hiligaynon urban legends to the culture, belief, and tradition of Hiligaynon speaking people.

### The Research Procedure

In completing the study, the researcher followed the following steps:

The researcher conducted the study entitled *“Hiligaynon Urban Legends: A Compilation”*. Then, the researcher used the identified urban legends. Passages from the stories were highlighted to guide the researcher to identify important ideas encompassed in urban legends. After that, second and third readings of the same stories were done. This time, repeated ideas were tabulated for identifying the themes. Next, a consultation was made with fellow teachers, students, and literary enthusiasts to verify the concepts or ideas. Subsequently, the themes were identified and the works were re-read to verify the existence of the ideas. Lastly, the characters, settings, and plots were reexamined to show how the elements of

Magic realism in the identified Hiligaynon urban legends affect the development of the stories.

In reading the gathered Hiligaynon urban legends, the researcher was guided by the assumption that there is magic realism embedded in the stories. The researcher considered the idea of interpreting the theme of magic realism by exploring the meaning of the passages in the stories based on how she interpreted and understood the texts.

## RESULTS AND DISCUSSION

### **Magic Realism in the story “Amaranbig sang La Castellana, Negros Occidental” (Native Zombie in La Castellana, Negros Occidental)**

Every culture has a memorable kind of literature. In the Visayas region of the Philippines, the story of Zombies or *Amaranbig*, as the locals would call them is an example. In “Pedro Penduko”, *Amaranbig* is defined as a vampire who failed to transfer his monstrosity to a member of the family. This causes him to rise from his grave to kill humans by biting their necks.

Scott (1994) described *Amaranbig* to have canine fangs. A person attacked by this local zombie could only escape by running in zigzag direction or by climbing a tree. *Amaranbig* has a stiff body. The monster can only walk in straight direction and cannot climb trees. Also, bodies of water are good hiding places because *Amaranbig* is afraid of waters.

The magical elements in the story were so apparent. The character and actions of *Amaranbig* show fantastic elements as it portrays fantastical events in a real setting (Zamora, 1995). For instance, the dead body moved inside the coffin, rose and walked to the direction of the stairs of his house. He sat there as if he has life again. Thus, the people who claimed to have witnessed it were shocked at the same time afraid. The character and the actions of *Amaranbig* have a fantasy trait which shows that magic realism is present in this urban legend.

Subsequently, the event when the *Amaranbig* asked for water also shows fantastic element. It is a magical realism because a dead man cannot be thirsty and has no ability to drink water. Those who witnessed the event claimed that it was true because the son of *Amaranbig* gave him water to drink.

On the day they buried the body of *Amaranbig*, the family intentionally did it face down. He would not rise from his grave then. Until now, people in La Castellana believe that the buried *Amaranbig* has never rested because he is still alive under the ground. Consequently, the face-down position of his body would

let him dig the earth continuously every time he feels the urge to rise from his grave.

Moreover, the story of *Amaranbig* in La Castellana, Negros Occidental also gives a different definition to this monstrous creature. According to the local folks, *Amaranbig* is not as hideous as the local vampire (*aswang*) or zombie. In some *Amaranbig* stories in the place, they die for days then rise from death if they are not able to transfer their being *Amaranbig* to any member of the family. They never do harm to the people around them as what Scott (1994) defined and the TV show “*Pedro Pendoko*” showed. They just usually sit down or walk around their houses.

The researcher then believed that being *Amaranbig* in La Castellana is a situation of a cursed family member. An ancestor in the past was cursed not to have the chance to rest in his old age no matter how sick, tired or old he was. If a member of the family, particularly the first-born child claimed the curse, he could take a rest. As he lived his life, he could act as an ordinary individual without extraordinary abilities. Only that, he will be a zombie unless, another member of the family claims the curse. This situation will continue to happen from generation to generation in the family.

Moreover, people claimed that this event happened in Hacienda Malaga, in La Castellana, Negros Occidental. With this, the element of real-world setting is evident. The subsistence of fantasy elements in the real-world provides the basis for magical realism. People do not attempt to invent a new world in the story, but reveal the magical elements in this real-world in the real-time, as in the urban legend of *Amaranbig*. In the urban legend of *Amaranbig* in La Castellana, Negros Occidental, the dual world of magical realism and the supernatural dominions merge with the ordinary and recognizable world.

### **Magic Realism in the Story “Babayi nga gin Yanggaw sa Hinigaran” (A Woman Inflected to be a Native Vampire in Hinigaran)**

The *Aswang* also known as vampire of the Philippines is considered to be the most prolific hideous monster in Philippine folklore. As a matter of fact, the term “*aswang*” refers to various types of creatures that belong in these monsters (Miller, 2007). Similar to *Aswang* is *Ek-ek* or *Wakwak*. Miller described it as a bird-like human. This hideous monster turns into large birds or bats and lurks at night. The *Ek-ek* is named because this monster produces an “*ek-ek-ek*” sound when attacking its victim. The *Wakwak* is named because it emits sound of “*wak-wak-*

*wak*” when it flies. In Negros Occidental, this monster is locally known as *Tiktik* as it also produces a dull *tik-tik-tik* sound at night.

Local stories would tell that being an *aswang* runs in the family. Therefore, parents transfer their monstrosity to their children. Another way of transferring the atrocity of *aswang* is through “*Yanggaw*”. *Yanggaw* is an Ilonggo term which means eerie “infliction” that can transform a normal human being into one of the horrific *aswang*. The movie “*Yanggaw*”, that starred Ronnie Lazaro (Junior) and Aleera Montalla (Amor), defined the word *yanggaw*. Junior’s daughter, Amor, returned from another barrio with a mysterious illness. Eventually, Amor degenerated into a rabid and murderous *aswang* at night.

The story of a woman named Syvel, who worked as a local gambling collector, in Hinigaran, Negros Occidental is an example of *yanggaw*. In an interview made by a local radio station in Hinigaran, Syvel claimed that an old man whispered to her the numbers he wanted to bet in STL (Small Time Lottery). After that, she started to feel an unexplained illness in her body. When she went to an *albularyo* (local quack doctor), he said that an *aswang* inflicted or *yanggaw* her to be like them. She then connected her encounter with the old man to the claim of the *albularyo*. She said that while the old man was whispering to her the numbers, she felt his saliva in her ear.

It is a local belief among Hiligaynon speaking people that if an *aswang* intentionally placed his saliva in the ear of a human being, that person will turn into a horrific *aswang*. The person experienced an eerie infliction or *yanggaw*. Thus, magic realism is very much apparent in this situation; the sense of mystery in this magic realist urban legend tends to intensify the level of events. Moreover, the element of plentitude is also present in the process of inflicting the victim to become *aswang* (Zamora, 1995).

Syvel and her family claimed that she tried to fight the *yanggaw*, especially, when she already had the urge to taste the human blood. It became the reason why she was very sick. At this moment, her parents decided to take her home as the *albularyo* said, “You should not stay in the place of your husband where the *aswang* had inflicted you”.

Also, the event when Syvel’s saliva would enormously fall from her mouth to her whole body shows one of the characteristics of *aswang*. Her husband would even claim that the saliva was glued to the wall. This event shows fantastic element because the story maintains the reliable tone of the objective report (Zamora, 1995).

The element of real-world setting could be applied in the event when the *Tiktik* attacked the house of Syvel as it happened in the real-world (Zamora, 1995). People in Ubay claimed that the *Tiktik* who inflicted Syvel bothered them the whole night. Also, they ran after the *Tiktik* to protect Syvel. People said that the *Tiktik* jumped and hopped from one roof to another. He even hid from the trees. The *Tiktik* did not succeed to get Syvel. So after three days, he went back to the place of Syvel with two other *Tiktiks*. The people opened their lights and stayed outside their houses, so the attacking *Tiktiks* were not able to enter the place of Ubay.

Eventually, Syvel died because the *Tiktik* who inflicted her did an *orasyon* (an evil's prayer). According to the local residents, the *Tiktik* chose to kill her because he cannot get her and make her as their own. This event shows a sense of mystery and fantasy.

### **Magic Realism in “Ang Istorya ni Tan Juan Araneta” (The Story of Tan Juan Araneta)**

A sugar planter named General Juan Araneta or locally known as Tan Juan made a big mark in the history of Negros Occidental. Aside from being the extolling local hero of the province, Tan Juan also became the center of some urban legends. Literary, Tan Juan has three famous urban legends that have fantastic and magical elements.

His ability to know the activities of his *obreros* (farm workers) even though he was in his mansion the whole day shows his magical characteristic. His *obreros* would often be shocked every time Tan Juan knew that they did not follow what he ordered. They were confused how he knew their activities at the farm even though he was in his mansion the whole day. This fantastic element in the character of Tan Juan became the real experience of his *obreros* with him; thus, it gives a realistic tone.

He had a magical robe from the *Sulta of Kanla-on* (King of Encantos who lives in Mt. Kanla-on) that could transport him anywhere he wanted. Also, he had a horse named Requito that had extraordinary abilities. Also, Tan Juan could easily disappear every time he rides his horse. Lastly, the golden robe of Tan Juan gives him the ability to be in a place he desired. Tan Juan's magical robe and horse show a strong sense of magic realism.



### **Magic Realism in “Ang Tawo nga Man-og sa Gaisano Mall sang Bacolod City (The Half-human half-snake in Gaisano Mall in Bacolod City)”**

In the Philippines, the story about twin snake or human being giving birth to a snake is not new. The Visayan epic Amaya shows this kind of story in the Philippine folktale. In the modern time, the urban legend of a human snake in Gaisano Mall in Bacolod City became famous in the 90's. The locals believe that the human snake brings luck to his family.

In the story of “The half-human half-snake in Gaisano Mall in Bacolod City”, the people claimed that the family brings the human snake in any branches of Gaisano malls that do not earn big. Thus, most people say that the human snake permanently stays in the basement of Gaisano mall in the downtown area of Bacolod City. People also believe that every time the human snake is hungry, he will pick one unlucky, beautiful young lady that is using the mall's dressing room. The floor is said to open, sending the lady into the dark basement, where the human snake dwells, and he will eat her. In some version of the stories, the snake rapes the lady before eating her. Other stories say that the human snake sometimes free some of his victims with the promise that they will not tell the story to anyone.

This urban legend has an obvious spice of magic realism. Though, on the outside, the story has no magical features, the character of the human snake breaks the rules of our real-world by attributing to it a fantastic element (Zamora, 1995). Also, the story gives accurate details of the real-world setting. It tells the people about the reference of the human snake, the family where he belongs and the place where he stays. The action of the human snake eating or abusing his victims would turn out to be an abnormal occurrence. Still, everything is conveyed in a real setting.

### **Magic Realism in “Ang Tatlo ka Misteryoso nga Puno sa Highway sang Silay” (The Three Mysterious Trees in the Highway of Silay City)**

The belief in the existence of supernatural powers and beings has a big part in the Philippine oral tradition. Hiligaynon people also share a vast part of this tradition. In Negros Occidental, many people believe that the three Bubog trees in the highway of Silay City are the legendary home of the *encantos* or the enchanted ones. Old people refer the *encantos* as elementals; they are as old as the trees, mountains, and rivers. In another popular belief, they are known as the fallen angels who revolted with Lucifer against God. When God exiled them from heaven, they continued to live on Earth sharing the world with the mortals.

Locals believe that the *encantos* could show themselves in whatever form they want, human or not. Moreover, their ability to appear as humans gives them the avenue to interact and communicate with the mortals. If they are in human form, their peculiar characteristic is the lack of the philtrum, the indentation below the nose and above the upper lip. Thus, the presence of the *encantos* might be out of this world but reportedly true by the people who encountered them. Indeed, the story of “The three mysterious trees in the highway of Silay City segments magic realism.

The *encantos* in this story share the world with human beings, but they live in another dimension of the world. The situation explains that a place that we consider land with the houses, plantation and street could be a body of water or sea in their world. This supernatural belief could be the reason why most drivers who survived in the rampant vehicular accidents in front of the three mysterious trees would always claim that they saw a huge luxury ship crossing the highway. The vessel with its sound and lights distracted the drivers that led them to a deadly accident.

The presence of the human world and the *encantos* in one setting, but with different dimensions shows the element of Hybridity. It mixes multiple planes of reality or inharmonious grounds of such opposites (Zamora, 1995). Consequently, there is the shaking of the houses near the small river every time the ship passes. There is also the road-shaped dried part of the sugarcane plantation that started from the mysterious trees and ended to Mt. Kanla-on. These two occurrences could be clear evidence that the things we see in our world are not the same as of the *encantos*, even though we share the same planet.

The mysterious element of fantasy could also be evident in the story. Every time a person passes by the trees at 12:00 noon, he could smell delicious food. They even say that the smell could also be the same as the food which mortals eat. Also, people could hear the sound of someone washing the plates. This situation shows that the *encantos* live like the individuals in another dimension. Also, they die as there are young, old, female and male *encantos*. Consequently, the three trees represent their palace, church, and hospital. The old people living in the area claim that some of them had the chance to see the real images of the mysterious trees.

In the story, the element of real-world setting could be evident in the account when the *encantos* bought the ten Mercedes Benz. Old people in the area even claimed that they saw the cars passed by the street and vanished as the cars approached the three mysterious trees. In the modern time, when the owner of

the sugarcane planned to make the plantation into a subdivision, a man with a bag full of money went to the office of the construction firm. According to the people who witnessed the event, the man bought the area where the mysterious trees are located to be sure that the company would not cut the trees as part of the development. After his meeting with the manager, he went to the Mercedes Benz, in just a blink of an eye, according to the security guard, the man and the car vanished in front of the building.

### **Magic Realism in “Ang Milagro ni San Vicente Ferrer sang Brgy. Vito, Sagay” (The Miracle of San Vicente Ferrer of Brgy. Vito, Sagay)**

In a country where there is a very strong Christian faith like the Philippines, stories about the miraculous saints become ordinary. In Barangay Vito, Sagay City, Negros Occidental, Saint Vicente Ferrer becomes the hope of the people who are weary and sick. People in the island go to Barangay Vito hoping to have miracles from Saint Vicente Ferrer. Locals would do “*patapak*”, a vernacular which means to be stepped. They would bow their heads in front of the statue of Saint Vicente Ferrer. The person in charge would hold the sculpture of the Saint so his feet could step on the head or body of the sick people. They do this practice as their *panata* (promise) to seek healing from the Saint.

People claimed that Saint Vicente Ferrer healed them because of their belief (*panata*). With this, the element of magical realism would be evident in this story. The sick people became well again after they do *patapak* and pray for the help of Saint Vicente Ferrer. Consequently, more people go to Vito church. Medicine and Science are not considered important because the people’s faith already healed them. This part of the story has fantastic element as the character of Saint Vicente Ferrer does miraculous things to the people in what it claims real-world setting (Zamora, 1995).

Also, in the event in the story when a wood tried to follow the boat of the fisherman and his wife, the magical element is shown. They got rid of the wood, but it continued to shadow them until they decided to bring it home. In this situation, a highly detailed, realistic setting is invaded by something too strange to believe. Moreover, this urban legend was categorized as magical realism when the wood turned into the statue of Saint Vicente Ferrer. The miraculous events confused the people so they just simply explained that the miracles are from God and Saint Vicente Ferrer is God’s way to help the weary and sick people.

The stories that I heard became a part of my growing-up years. They give an immense influence to my life. As these stories lead me to the belief that human

beings are not the only ones living in this world, I become conscious of the ways I deal with the unseen world. For instance, if I am new to a place, I utter the words “*tabi tabi*” which means “excuse me” so the elementals that I could not see will not harm me. I personally believe that these elementals are evil and capricious all the time. They would never consider the fact that human beings could not see them. Thus, they harm us if we hurt them unaware.

Moreover, these contemporary folklores clearly and vividly explain the beautiful cultural belief of Hiligaynon people. Indeed, the Hiligaynon urban legends could make a different mark compared to the urban legends of other regions in the country. Also, a strong sense of magical elements is common in Hiligaynon urban legends, which shows that Hiligaynon speaking people have unique ways of explaining and understanding a particular phenomenon.

Subsequently, this study shows a very important discovery in most mythical characters. First, Amaranhig in Hiligaynon setting is not an *aswang* who was not able to transfer his being aswang to a member of his family. Instead, he is just an ordinary person who never harms other people. His ancestor who did bad things to another person cursed him not to have peaceful death, unless someone is willing to take the curse.

Second, the idea of *yanggaw* is common among Hiligaynon urban legends. Most Hiligaynon people would say to bring *suwa* or calamansi every time they attend a fiesta. If they squeeze calamansi on the food they are eating, they could see if it is a human body. You can be inflicted to be an *aswang* by eating the food that the *aswang* prepared or by saliva that the aswang will intentionally put inside a person's ear.

Third, most Hiligaynon speaking people believe that the king of the *encantos* is the Sulta of Kanla-on. Thus, most *albularyos* or quack doctors go to the mountain to pray. Another point is that supernatural beings with extraordinary powers could be a part of the world where mortals move. Anyone who believes in God also believes in evil. The story prepared me to be more prayerful and more conscious of the things I do. A person may not know that he is facing an *Amaranhig*, an *Aswang* or even an *Encanto*. The lessons I get from these stories make me realize that there is evil and prayers are the best weapons God has given to us.

Fourth, the human snake would show to us that Hiligaynon speaking people have a unique way on how to explain the source of the wealth of the people. It is very easy to say that these people work hard to achieve success. But in the urban legends, the dark side of the rich family was discussed: connecting the source of

their wealth to the evil and hideous son who eats and rapes his victim.

Lastly, in times of trouble and difficulties like experiencing a terrible illness, it would be a natural response to seek religious help. God sent His prophets to help us with our need. Those who are weary and weak tend to find strength from God. Thus, people go to miraculous churches to find refuge. The story of Saint Vicente Ferrer could open the eyes of the people that God continues to make ways on how to help us and make us realize that His love is overflowing.

### **Cultural Context in Hiligaynon Urban legends**

The urban legends of Hiligaynon speaking people give an immense influence to the way they live. As these stories lead them to the belief that human beings are not the only ones living in this world, they become conscious of the ways they deal with the unseen world. For instance, if someone is new to a place, he utters the words “*tabi tabi*” which means excuse me so the elementals which I could not see will not harm me. I personally believe that these elementals are evil and capricious all the time. They would never consider the fact that human beings could not see them. Thus, they harm us if we hurt them unaware. This kind of practice is a part of Hiligaynon culture that was passed from one generation to another.

Moreover, these contemporary folklore clearly and vividly explain the beautiful cultural belief of Hiligaynon people. Indeed, the Hiligaynon urban legends could make a different mark compared to the urban legends of other regions in the country. In addition, a very strong sense of magical elements are common in Hiligaynon urban legends, this simply shows that Hiligaynon people have unique ways of explaining and understanding a particular phenomenon.

Subsequently, this study shows a very important discovery in most mythical characters. First, *Amaranbig* in Hiligaynon setting is not an *aswang* who was not able to transfer his being *aswang* to a member of his family. Instead, he is just an ordinary person who never harm other people. His ancestor who did bad things to another person cursed him not to have peaceful death unless, someone is willing to take the curse.

Second, the idea of *yanggaw* is common among Hiligaynon urban legends. Most Hiligaynon people would say to bring *suwa* or calamansi every time they attend a fiesta so they would know if the food they are eating is a body of a human. You can be inflected to be an *aswang* by eating the food that the *aswang* prepared or by saliva that the *aswang* will intentionally put inside the ear.

Third, most Hiligaynon people who believe that the king of the *encantos* is the Sulta of kanla-on. Thus most *albolaryo* (quack doctors) go to the mountains to pray. Another point, supernatural beings with extraordinary powers could be a part of the world where mortals move. Anyone who believes in God also believes in evil. This made me more prayerful and more conscious of the things I do. No one could know that the person he is facing is in fact, an *Amaranbig*, an *Aswang* or even an *Encanto*. The lessons I get from these stories make me realize that evil is around and Prayers are the best weapons God has given to us.

Fourth, the human snake would show to us that Hiligaynon people has very unique way on how to explain the source of the wealth of rich people. It is very easy to say that these people work hard to achieve success. But in the urban legends, the dark side of the rich family was discussed: connecting the source of their wealth to the evil and hideous son who eats and raped his victim.

Lastly, in times of trouble and difficulties like experiencing a terrible illness, it would be a natural response to seek religious help. God sent His prophets to help us with our need. Those who are weary and weak tend to find strength from God. Thus, people go to miraculous churches to find refuge. The story of Saint Vicente Ferrer could open the eyes of the people that God continues to make ways on how to help us and make us realize that His love is overflowing.

## CONCLUSIONS

The elements of Magic Realism such as Fantastical elements, Real-world setting, Plenitude, Meta-fiction, and Mystery, are evident in Hiligaynon Urban Legends. Second, there is a strong cultural influences which have shaped the elements of Magic Realism in Hiligaynon urban legends. Lastly, in the examination and analyzes the elements of Magic Realism are used in the plot, characters, themes and setting in the stories.

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