Reintroducing Aliguyon Using Vogler's Adaptation of the Monomyth Through a Game Development

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Abstract

Philippine folk epics are the highest stage of development in Philippine folk literature. However, due to the ravages of colonization and the evolution of contemporary cultural preferences, folk literature has been waning in popularity. With the advent of modern culture and its attendant technology has come the new medium of video games, which is truly popular among the younger generations and can be used as an alternative method of learning. Through this medium offered by the new technologies, this research aims to reclaim Philippine folk epics by developing a video game based on an Ifugao epic called *Hudhud hi Aliguyon*. The work will follow the process called the *modified waterfall model*. To create a structured narrative, the epic has been analyzed and tabulated according to Vogler's adaptation of the monomyth in order to see how Aliguyon, the main character, develops. The values, unique cultural traits and distinct ideals that characterize Ifugao culture have been carefully studied so that the culture may be represented authentically in the game's narrative, character traits and artwork. The narrative will start in the village of Hannanga with the protagonist Aliguyon, who recklessly seeks retribution against his father's enemy; as the game progresses, he will grow into a more honorable and ideal hero.

Keywords: Ifugao Epic, game development, Monomyth

Introduction

Subject and Medium

This game development will focus on the story of *Hudhud hi Aliguyon*, because it is with epics like this one that Philippine folk literature reaches its highest development (Eugenio, 2001). It was also chosen because it is one of the few epics that has been fully recorded, transcribed, and translated (Manuel, 1963). It also displays Filipino values and beliefs that the researchers wish to exhibit. Essentially, folk epics or "ethnoepics" are stories about heroes and their deeds told in verse, but according to E. Arsenio Manuel (1963), it should also have the following characteristics: its narrative must be of sustained length and be based on oral tradition; it must hinge on a series of supernatural events or heroic deeds; it must be in the form of verse, which is either chanted or sung, and it must have an evident seriousness of purpose, embodying or validating communal beliefs, customs, ideals and moral values. Based on these criteria, researchers have been able to identify and collect more than 20 epics from different groups of people throughout the Philippines (Eugenio, 2001); Arsenio Manuel's criteria are evident in the aforementioned epic *Hudhud hi Aliguyon*. To be able to translate this epic into a narrative for the game to follow, the epic will be analyzed adhering to the definitions of Campbell's monomyth.

Game design is our chosen creative medium because it is a shared interest, it is in harmony with our skills sets, and it has afforded us rather unique and positive experiences. These skills include writing, drawing, designing, and music composition. Using them, it is decided that the theme of *Hudhud hi Aliguyon* is relevant to the game's design, and the project requires a storyline or narrative, a storyboard, concept art and sound design. Although it is not required for this research, the researchers plan on creating a complete game – or at least a demo – that follows the written narrative. Narratives will be written collaboratively among the researchers as they share ideas with one another. The art required for designs and storyboards will be executed using drawing applications such as Photoshop, ibisPaint, Paint Tool Sai, etc. Sound design will be completed on GarageBand using custom and premade samples.

Inspiration

Inspiration for the design and development of this game stems from the researchers' history with video games. As a part of the younger generation, the researchers were interested in exploring the aspects and inner workings of game development and the effort put into it by game developers. The researchers occasionally gather together to play a role-playing game known as Dungeons & Dragons; this game provided a vast fantasy world where the players would solve puzzles and quests, which is an inspiration for developing this particular game. There were several other games that provided this same experience, but with creative twists of their own. Other games that had an impact on this project were Final Fantasy, Pokémon, and the Legend of Zelda, to name a few. Adding to the inspiration was the lack of Filipino representation in modern media; there are precious few instances, if any, where a video game includes a Filipino character or even mentions any aspect of Filipino culture. Being Filipinos, we are naturally attentive to the cultural practices of our homeland and have made it our aim to showcase them. Being oral literature, these epics' scope has been limited to the country's rural areas, so the number of urbanites who are willing to sit and listen has been steadily dwindling. Several authors have attempted to revive epic literature, but their efforts have been thwarted by the taste for more modern, global literature (Macasantos & Macasantos, 2015). With the development of the game, and with video games' popularity among mainstream media consumers, the researchers hope to take advantage of the opportunity videogame

technology provides to stimulate and revitalize Philippine folk literature.

Purpose

The purpose of our work is to reintroduce Philippine epics to the general public through the development of a game based on one chosen epic. The chosen epic will be analyzed to identify important cultural elements and values inherent to the indigenous group in which the epic originates and that ought to be represented in the game. The researchers also hope to motivate future studies about Philippine literature that aim to generate innovative ways to preserve it.

A critical research objective is to determine how the character of Aliguyon develops throughout the epic according to the monomyth. Thus, the research traces the Ifugaos' values, distinct ideals, and unique culture that can be inferred from Aliguyon's journey.

Conception and Significance of the Study

The researchers aim for the results to serve as a benchmark for reintroducing Philippine folk literature into the cultural life of the nation, so an expected practical result is to bridge the popularity gap between Philippine folk literature and gaming. It should also contribute to the study of *Hudhud hi Aliguyon* and help expose the epic to a wider audience.

Scope and Delimitations

Game concept and design will be brought to fruition using the RPG Maker MV and will feature a story based on the Ifugao epic *Hudhud hi Aliguyon*. The story will take place before the year 1565. The language used will be mainly English, since it will reach a wider audience; according to Bangel and Lockwood (n.d.), English is a universal language because of how it can be learned without much difficulty, and it will allow those who do not know much about Philippine culture to learn about it in a language they understand. It should be noted that some original terminology such as bangibang and Daya will still be used. Then, the game is aimed towards people between the ages fifteen and twenty-five; it will be playable on a desktop PC and Mac, and there will also be a port for iOS and Android smartphone devices.

Definition of Terms

Adobe Photoshop: It is a software used for graphic design, digital art, image editing and the like.
Concept Art: This is for initial stage design and is used to plan out the visuals for the game.
Hudhud: An ifugao term for lengthy chants. (Manuel, 1963).
ibisPaint: A digital art application only available for mobile iOS devices.
Narrative: A story, or plot that is told to others through different forms of media.
NPC: Non-playable character. This is a character in the game with which the player can interact, but cannot control.
Paint Tool Sai: A computer software used for graphic design and digital art.
RPG: Role-playing game, a game in which each participant assumes the role of a character (or characters) that they control (Rouse, 2011); this is the genre-type that characterizes our end product.
Sound Design: The process of recording, manipulating, and creating audio elements for different forms of media.
Storyboard: A sequence of drawings that serve as a rough draft for the shots to be used in a

movie, animation, video game, etc.

Review of Related Literature

In this part, the literature related to the medium will be discussed to further clarify what the game development design will involve. It will also discuss literature related to the state of Philippine literature and its epics to further expand on the theme. The culture of the Ifugao people will be explored provide cultural for *Hudhud hi Aliguyon*, after which the epic itself will be discussed.

Philippine Literature: Concerns and Priorities

Philippine literature, as stated by Godinez-Ortega (n.d.), comes in many shapes and forms and has lately become richer and more diverse. Philippine literature can be traced back to the pre-Hispanic period, but written works have generally been erased following the arrival of the Spanish, leaving only the oral tradition. Works in this tradition come in many forms such as riddles, *tanaga*, folk songs, folk narratives, and epics, all recorded by Chinese, Spanish and Arabic chroniclers. The efforts of the colonizers to erase oral traditions cause concern among present-day Filipino artists, whose aim is to keep Filipino culture and tradition alive through mass media. There were also movements in the 1960s and 1970s that became concerned with "Filipino identity" in a sudden burst of nationalism.

Another area of concern is oral literature. Oral literature such as traditional epics have flourished notwithstanding printed literature, although the numbers of people who listen has been progressively dwindling. There has been an attempt to revive the art of epics in the 1960s, with Ricaredo Dementillo's *Barter in Panay*, which was a bridge between the traditional folk epic and modern literature. Other authors followed suit; however, few failed to establish the connection with folk tradition. The traditional epic soon faded into the background and was eventually replaced by more modern and global literature in the 1980s (Macasantos, F., Macasantos, P., 2015).

Hudhud hi Aliguyon

The researchers will be focusing on the epics of the pre-Hispanic period, particularly the *Hudhud hi Aliguyon*. It was recorded by Amador T. Daguio in his work titled *Hudhud hi Aliguyon*, a translation of an Ifugao harvest song with introduction and notes (Manuel, 1962). This version was sung by Hinayup Bantayan of Burnay, and it was transcribed by Pio B. Abdul in Ifugao. Amador then produced a text and line by line translation in verse.

The story of Aliguyon is set in the village of Hannanga, and the epic begins with Aliguyon playing with a top he received from his father. Once he finishes playing, he asks his rooster for a sign of his victory, and when he receives it, he arms himself and takes his comrades into a camp. While waiting, he seeks assurance from the idao bird, and his father throws a spear at him to test his skill. After proving that he is ready, they continue on to Daligdigan, where he meets an unprepared Pumbakhayon. Because of the unexpected visit, Pumbakhayon asks for time to eat, but instead of eating, he seeks out signs of his victory through sacrificing a rooster. After receiving the good omen, he takes his father's spear and engages in a fight with Aliguyon; however, neither of them prevails because they are both invincible and equals in skill. Their war continues for years, until they stop the fighting by drafting a peace pact in Daligdigan. Subsequently, Aliguyon courts Bugan, a sister of Pumbakhayon, and takes her as

his wife, while Pumbakhayon courts Aliguyon's sister in return.

This epic represents several Filipino and Ifugao beliefs and values. According to Demetrio (1986), the Filipino value of respect for elders is evident in the epic. This is seen where the mothers of Pumbakhayon and Aliguyon call for their fight to end. Seeing the mother of their opponent, they each remember their own mothers and respect their wish for the fight to stop. Another value is epitomized in the individual's ability to respect and admire good qualities in others, including enemies. As the story progresses, Aliguyon and Pumbakhayon gain mutual respect for each other, seeing how strong and honorable the other is. In the end, they end their war because of this respect they have for each other. Lastly, the respect for divine or sacred beings is evident in their prayers to the Rooster and the Idao bird. The two main characters depended on these sacred beings for positive signs or good omens with regard to the war in which they would become embroiled. Besides these, there are also other beliefs and moral values shown throughout the epic that will be hinted at in the game.

Ifugao Culture and Beliefs

The Ifugao used to call themselves *Ipugo,* which means "from the hills" (Dulawan, 2001). There are several theories as to where they originated. Some say that newer immigrants drove them to the mountains, while others suggest that they willingly lived in the mountains as a preference. The Ifugaos believe that they are direct descendants of Wigan, one of the gods of the skyworld.

In their society, the people follow a kinship system that includes deceased ancestors to the fourth generation and is known to extend even further back, while their smallest possible social group is constituted by husband-and-wife and their offspring (Dulawan, 2001). Several rituals involving man and rice – an important staple – invoke ancestors, and they also have a ritual called *Bogwa* which is an exhumation rite for the second burial of an ancestor who is thought to need help from his/her living relatives. Blood ties are very important in Ifugao society because they affect the individual's role within it.

In an Ifugao family, the father has final say regarding activities such as work, care of the children and religious events (Dumia, 1979). In the absence or death of the father, the mother takes his place, but generally, the mother simply assists him and her options are rather limited as compared to the father. For children, they are given care and attention in their early years, and they are expected to be obedient and respectful towards their parents. Once they reach their later years, they are expected to help their parents cultivate and work the land. Besides that, the responsibilities of the children differ depending on their sex. Boys are expected to learn how to hunt, fight, work the fields, and learn the family lineage, while girls have to learn how to manage a household, work in the fields, and recite ballads such as the *Hudhud* and *Liwliwa*.

Another relevant structure in their society is social class. There are three: the *kadangyan*, the *tagu*, and the *nawotwot*. According to Dulawan (2001), the *kadangyan* is made up of the wealthy who do prestigious and honorable deeds; their relatives who have not accomplished any of these deeds make up the *tagu*. They can be the *kadangyan's* children, parents, or other relatives. For them to be a part of the *kadangyan*, they must first perform the *uyauy* (wedding feast) or the *hagabi* (ultimate prestige feast). Meanwhile, the *nawotwot* is made up of the common folk or the poor. They have little material wealth and have not done any distinguished feats. The distinctions between these classes are made obvious through their material

possessions, clothing, and role in society. For clothing, rich men usually wear *balituk* (stringed, horn-shaped gold pieces), *binuhlan* (men's g-string design), *pang-o* (agate necklace), and *ginutu* (belt made of shells and animal bones). Some of them would also wear leg bands made of brass-copper wires called *padang*. For rich women, they have *gamit* or *bayyaung*, which is a special weave of tapis that is predominantly red and black. They also wear the *pang-o*, *balituk*, *inipul* (precious headbeads), and *mayad* (a belt to hold their tapis in place). Then, both the women and men have bags where they put things such as betel nut and tobacco; these bags are called *pinuhha* (for men) and *ambayung* (for women). On the other hand, the common men wear a g-string with no design, and they either wear cheap body ornaments or none at all. For the common women, they have the *inggalgaletget* or *itnilu*, which is an ordinary weave of tapis that is usually black and white.

In their society, the *kadangyan* are highly respected by the common folk. They are usually the ones who provide for the poor. They let the poor work the fields for *palay* (rice at a stage prior to husking) and feed them in times of famine. They are also the leaders and protectors of their tribe, and this is shown in the physical position of their homes. *Kadangyan* houses can be found in the center of their village, while *nawotwot* dwellings are found on the margins. Then, when it comes to tribal wars, the *kadangyan* will call upon their comrades and tribesmen to join them in battle. After the battle, if someone comes back with the heads of slain enemies, their social prestige as a warrior will increase. Tribal wars are problematic, as tribal Ifugao law calls for relatives of persons killed to avenge them, which can lead to an endless cycle of vengeance and vendetta. It should be noted, however, that although the *kadangyan* are seen as leaders, there is no methodized political system in their community (Dumia, 1979). There is no judge or jury, and the families themselves must settle problems between or within families, and they do that by looking back to their customs and applying what they know to their particular situation. Although there is no specific punishment for serious offenses, they do have three ways in which to settle minor conflicts: the *ug-gub* (dart throwing), the *bultong* (wrestling), and the "boiling water" trial. The first two are reserved for boundary disputes, while the last one is for theft. For the more serious cases, the families follow the "eye for an eye" method. It dishonors the individual and the family when one does not try to "get even".

Having information about the culture and life of the Ifugaos is essential in visualizing the *Hudhud hi Aliguyon* as a videogame. Discrete cultural physiognomies may not be outwardly itemized in the epic, but they determine the nature of the protagonists' exploits and the message. This means that in order to understand the game's plot and storyline, one must be able to identify the characteristics of Ifugao culture. This understanding will also determine how this world is reconstructed within the game, a world in which the player will be fully immersed.

The Monomyth

After analyzing a series of myths and legends across multiple cultures, Joseph Campbell found a common underlying structure that he called "the monomyth". This monomyth details the various hurdles to be overcome by the hero. In his book, Campbell (2004) summarizes the adventure as a cyclic diagram. It starts with the *Call to Adventure*, where the hero is lured, asked, or coerced into starting a journey for something greater than himself. After that, he may or may not encounter a helper who will support him, especially when he is about to go into the *Threshold Crossing* where he will meet a guardian who guards the gateway. He either defeats or convinces the gatekeeper to let him through, which at times leads to the *Brother-Battle* or *Dragon-battle*. If the hero dies, he enters the *Dismemberment* or *Crucifixion* stage.

Either way, he enters a new and unfamiliar world where he will encounter strange forces that will either *test* him or give him magical aid as *helpers*. Once he overcomes his obstacles, he will gain a reward that can be *Sacred Marriage*, *Father Atonement*, *Apotheosis*, or *Elixir Theft* if he still encounters additional hostile forces. After that, the hero takes *flight* to return to his world. If he was blessed, he will be able to return safely without problems. If he was not, he will be pursued as he escapes. In the event of his return, the hero might undergo the *Return*, *Resurrection*, *Rescue*, or *Threshold Struggle*. Once he leaves the unfamiliar world, whatever powers accompanied him must be left behind, and upon his return, he brings a blessing or boon that saves the world. Campbell also notes that some tales have differences when compared to the diagram. Some might put more emphasis on certain stages or combine different cycles in one book.

Meanwhile, Christopher Vogler suggests a new take on Campbell's Monomyth in his book *The Writer's Journey* (2007). Instead of Campbell's blueprint for a Hero's Journey (Departure, Descent, Return), he proposes three parts: Act One, Act Two, and Act Three, with each detailing different stages the hero will experience (Vogler, 2007). Act one starts in the *Ordinary World* so as to provide a vivid contrast with a subsequent stage when the hero stumbles into the Special World. Then the hero is challenged with a problem or an adventure (*Call to Adventure*) and, out of fear, the hero might be reluctant or may even refuse the call (*Refusal of the Call*). To encourage and prepare the hero for the adventure, he will undergo the *Meeting with a Mentor* who might give him advice, magic powers or guidance. The relationship between the hero and the mentor is similar to that of parent and child or teacher and student. Once the hero accepts that the adventure must be undertaken, he will enter the Special World in *Crossing the First Threshold,* and this marks the change from Act One to Act Two. In this Special World, the hero will encounter *Tests* and meet both *Allies* and *Enemies* while he learns how the Special World works. Then, in the *Approach*, the hero reaches the most dangerous area of the Special World, one called the *Inmost Cave*. This is where he will cross the second major threshold. Afterwards, the hero undergoes the critical stage of *Ordeal* where he will encounter his greatest fear or a strong enemy in battle. This keeps the readers in suspense because they do not know if the hero will prevail or not. Once he defeats the enemy and survives death, the hero can now receive his *Reward*, which can be a special weapon, a token, or a blessing. The reward could also be the appearance of a loved one or the acquisition of a new love. This marks the end of Act two and the start of Act Three. The first stage here is the *Road Back*, where the hero will journey back to the Ordinary World while encountering tests and dangers. The hero then goes through *Resurrection*, where dark forces attempt one last battle before getting obliterated. After all that, the hero returns to the Ordinary World in the *Return with the Elixir*. The hero might bring an important lesson, elixir, or treasure from the Special World. If the hero does not bring anything from the *Ordeal*, he will be doomed to repeat the adventure.

All in all, Campbell's monomyth and Vogler's adaptation can be used in incorporating the epic into a narrative script. It will help in selecting parts and trials to emphasize and in developing the characters throughout the story. All those will help in creating a narrative that will captivate the audience while staying faithful to the epic.

Video Games and their Features

What usually attracts an audience to video games is its narrative, since according to an interview by Bustillos (2013), video games are simply a different way of telling a story, in the manner of novels or movies. Video games are entertaining and unique in their own way

because they let gamers have input and interact with the narrative, giving them choices and a range of diverse activities, making the experience truly immersive.

To help achieve this immersion, Feldman (2001), states in "Designing Arcade Computer Game Graphics" that color plays a significant role in setting the overall mood of the scenes and in emphasizing a particular emotion to make the audience become invested in the scene. The font of the text also contributes to the overall mood of certain scenes, showcasing personality and theme. Music also plays a meaningful role in setting the mood of a scene and to give its visuals a larger impact, though it mostly runs in the background (Whalen, 2004). In a research by Fu and Zhang (2015), those who have not yet been accustomed to playing video games are more likely to take notice of the details than those who are, but each group still acknowledges the music which, in the end, contributes significantly to the gamer's immersion in the game. Schell (2008) also says that character and world design are integral to ensuring that the game that is presented is believable and is another way for people to attach characters to their own personal narratives, making the game even more compelling to the audience, especially when it sympathizes with a character (McWilliams, 1998). These elements, along with others such as animation and in-game art all contribute to the gamer's immersion, and if these are appealing and work in harmony, they make the whole experience more enjoyable.

Game and Literacy

The player always learns something from the game. According to Gee (2003), to learn a new video game is to learn a new literacy; he infers that video games use multimodal text (texts that mix words and images) as tools of literacy. Moreover, Gee (2003) also indicates that video games are a semiotic domain, meaning that symbols are its main form of communication alongside words; however, there are different genres of games that deal with different types of symbols, languages, and the like. Video games usually display certain symbols or scenarios that the players interpret in their own way depending on the context of the game, validating it as learning a new literacy. Literacy being the ability to identify, understand, interpret, create, communicate and compute using printed and written materials associated with varying contexts (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2004).

Another study done by Sanford and Madill (2007) found that many students of both sexes find success with alternative literacies beyond video games. These are chat rooms, comic books, blogs, trading cards, zines, film creation, and more. These new forms of literature make them "literate," albeit not in a traditional sense. Some even try to improve their literacy through practice, using these non-traditional forms of literature. Knowing this, it is safe to assume that video games combine numerous complex literacy skills in certain activities, and that video games are an ideal way to convey a message or a lesson to a younger demographic. Along with learning literacies, the medium of video games helps in cognitive and creative thinking when solving certain puzzles or pursuing certain quests implemented within its architecture. The pedagogical potential of video games is one that we aim to promote here. Bringing games into the classroom enhances the students' disposition to engage in a learning environment.
In a study conducted by Groff, Howells and Cranmer (2010), teachers were asked to bring console games into their classes; the results were positive and well accepted by the students, who were motivated to learn the topic at hand with the help of video games. The study found that inserting video games into an educational environment is helpful, as long as teachers carefully choose games that are relevant to their pedagogical objectives; such a game should

have a clear end-goal and encourage students to think creatively, use only the related or appropriate parts as called for by the context of the particular lesson, and allow students sufficient time to become familiar with the game (Groff, et al., 2010). Therefore, not only will video games motivate a student to learn, but it will also let them exercise skills and cognitive functions that they might otherwise not practically use. However, players usually need to make sense of the core narrative of a game in order to understand it and become interested.

Studies on Philippine Literature and Culture

Before the present research, there have been similar studies that relate Philippine literature and culture to game development. One example is *Philippine Epics and Gaming: Creating a Narrative Structure*, a study conducted by Wenceslao B. Agnir IV. In this study, Agnir had hoped to use a new medium (video games) to expose younger generations to Philippine epics. His final product was a narrative and script, written in accordance to Vogler's adaptation of Campbell's monomyth, that was based on his chosen epic *Raja Indaraptra*. He also detailed the various archetypes mentioned by Vogler that he used in his narrative, and to make sure he stayed truthful to the epic's values and messages, he studied its cultural background to gain context. At the end of it, he recommended that future research similar to his should go online, because it would mean that, online, the game would be accessible to more people and gain exposure (Agnir, 2009).

Sean Raphael G. Santos completed a similar study titled *Salakay: A Video Game Script with Philippine Mythology Characters and Figures*. His final output was a hyper-narrative which featured Philippine mythology. It centered on three playable characters, one from each group of islands, who is on a mission to save the land from destruction and war. And although he did not choose a specific epic, he used the common themes from various Philippine folk epics as an inspiration for his script. He noted that most heroes have supernatural powers, good looks, leadership skills, and determination (Santos, 2009). Using the themes he had identified, he was able to formulate three (3) characters with each having twelve (12) combat missions, leaving 36 re-playable characters. His recommendations for future researchers was to include visuals, because it is essential in imagining the action in the script. Santos also advised developers to carefully consider the type of music, use of language, the combat systems, etc.

These studies provide insight and recommendations as to how the study of video game development itself should proceed. They will help in overcoming obstacles that the previous researchers have identified, as well as providing ways to create a more efficient game. With all the similarities, the studies have different emphases. Agnir's study, focuses solely on *Raja Indaraptra*, while Santos focuses more on general and common themes in order to create his own story. Here, the study we are conducting focuses on *Hudhud hi Aliguyon*, which is a different epic from a different group.

Methodology

Source of Research Data
The book the researchers will use as reference for the translation of *Hudhud hi Aliguyon* is *Philippine Folk Literature: The Epics* (2001) by Damiana L. Eugenio. This book contains a compilation of recorded epics from different areas in the Philippines, and is translated into both English and Tagalog, containing as well a summary of and background for the epics themselves. The reason why the researchers chose this book for the epic is because it is the most accessible, raw translation of *Hudhud hi Aliguyon*. The copy within the book was taken

from Amador T. Daguio's study titled *Hudhud hi Aliguyon, a Translation of an Ifugao Harvest Song with Introduction and Notes*, which is the first transcription of the epic (Manuel, 1963).

Hudhud hi Aliguyon was also chosen because, as Manuel (1963) stated in his study titled *A Survey of Philippine Folk Epics*, it is one of the few epics that have been recorded, transcribed, and translated. In his study, it states that four songs have been published in translation with the original text, and there have also been three songs rendered in English prose. Other songs have been recorded on tape, but have not been transcribed. The researchers also chose this epic because of the values it presented, which are endemic to Ifugao culture. These values include bravery, respect for their gods, elders and for their enemies.

Content Analysis

This research will use content analysis as the technique in analyzing data. It will involve breaking down the text into manageable categories of words, phrases, or sentences, subsequently identifying the relevant concepts and themes present in it. After that, the data gathered will be examined using Vogler's adaptation of the monomyth as found in his book *The Writer's Journey* (2007). It is composed of three parts with each having its own set of stages that a hero will go through. This framework will be used to transform *Hudhud hi Aliguyon* from an epic and into a narrative script that will be used as the game's storyline. It will be used to identify parts of Aliguyon's journey as presented in the epic that must be emphasized.

THE HERO'S JOURNEY

Model 1. The Monomyth
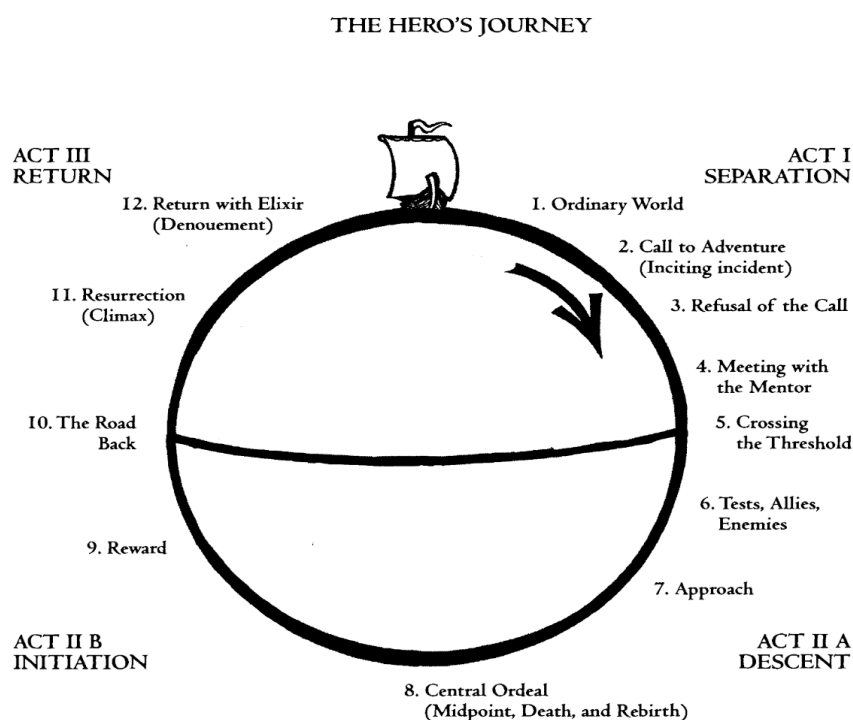
Game Development

For the production of a game development output following the narrative of *Hudhud hi Aliguyon*, the researchers will create the game using RPG Maker MV. In this program, we are able to build our own maps and create items and characters relevant to the story with which

the player can interact. It will be made in a 16-bit pixel art style with a third-person perspective, following the main player character, Aliguyon. The genre of video games that the researchers will follow in the making of this game is called a "Role-Playing Game." There will be cutscenes and quests within the game that follow the narrative the game is based off to move the plot forward, following Campbell's monomyth as it progresses. The software development methodology used in planning the game development output will be a modified version of the Waterfall Model (n.d.). It is a model with a linear framework and is divided into sequential phases, with some overlap and splashback acceptable between phases (Centers for Medicare & Medicaid Services [CMMS], 2008). The modification allows for a less restrictive framework, where the developers are able to go back to the previous step and edit as needed. It is ideal for supporting less experienced project teams and project managers, or project teams whose composition fluctuates (CMMS, 2008).
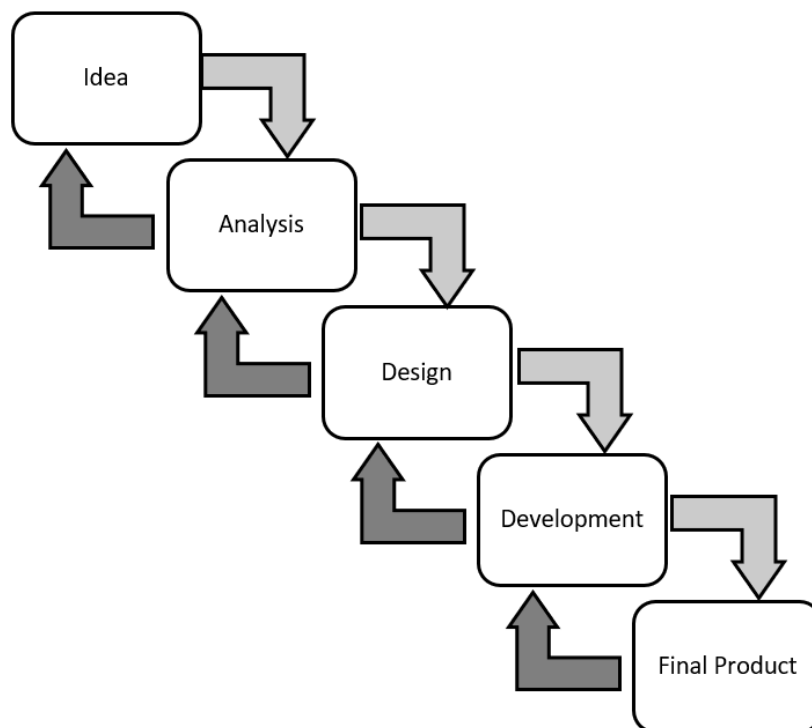
Model 2. Modified Waterfall Model

The first step for the Waterfall Model is "Idea" or "Requirements," wherein the developers must conceptualize the specifications of the input and output and the final product is studied and marked (Sharma, 2016). At this stage, the researchers will focus on creating the narrative, concept art, and other elements that will be integrated into the final product.

Second, the developers must conduct an "Analysis" or "System Design," where they study their ideas and how to implement them through specifying hardware and system requirements; this step is also for defining the overall system architecture and the coding needed for the game (Sharma, 2016). This part will involve conceptualizing how different concepts for the game will be coded or built up with the use of models.

The input from the system design is developed into smaller units in the "Design" or "Implementation" step, developing and testing each small unit as game development progresses.

The next steps are the "Development" and "Test" phases or the "Integration and Testing" phase, where each unit developed earlier is integrated into a system, and then tested repeatedly as a software to check for any errors in the programming. The researchers will create the actual coding for the game at this stage. Once done, it will be tested to identify any issues within the system that must be resolved before the game will be presented.

Lastly, the "Final Product" or the "Deployment of System", where after development and testing, the game or product is released into the market and published; researchers present the game to panelists.

Presentation of Research Data

Aliguyon Character Development

In Act 1, Aliguyon is introduced as the son of Amtalao, who acts like a leader among his comrades. He is portrayed to be religious and respectful of divine beings, as seen in lines 19–20: *And cried out: "My comrades, do what is to be done. / We shall pray the rooster prayer, for we are going to battle".* He also values honor, because he is willing to fight for the honor of his family and start a war with his father's enemies; however, his desire for honor makes him disrespectful and disobedient towards his mother. This is presented in lines 35–37: *He cried out, "May it be that our broken bowl / Be not the bad luck of Aliguyon son of Amtalao, / But that of her mother Dumulao".* He prays that any ill luck that might go to him would transfer to his mother when she scolded him for doing a ritual that she believed him too young to know about. He also opposed certain Ifugao beliefs in the early part of Act 2. One example of this is when he mocks Pumbakhayon's deformed toes, which is taboo because Ifugao culture dictates that one must not insult or ridicule another person's deformities. But as his story progresses, Aliguyon gradually learns respect.

In the middle of Act 2 he acquiesces to Dangunay's request to stop fighting because she resembled his mother, Dumulao. He remembers that he must respect and obey his mother, which is a change from how he had treated her while she was scolding him in Act 1. He also learns to respect and admire Pumbakhayon as their fight continues in Act 2, as he acknowledges that Pumbakhayon is his equal in strength. He goes as far as to defend Pumbakhayon when his comrades cheer for him to be beheaded, as seen in lines 461-463: *"Ay! You, my comrades, and fair / Gentle ladies, quiet your shouting, / For Pumbakhayon is an equal and worthy opponent.*

In Act 3, Aliguyon has grown to treat Pumbakhayon as a brother instead of an enemy. Pumbakhayon does not even oppose the idea of Aliguyon becoming his brother-in-law, as shown in lines 793-794: *"What is the objection to Aliguyon's suit? / That he be my brother-in-law, I approve.* He has also become patient, as he does not rush to the service of Pumbakhayon and his family when he decides to marry Bugan, and at the wedding ritual, where he attains the honor he had been searching for. In the end, Aliguyon has become a more ideal depiction of a hero because he has learned forbearance and become honorable.

Values

Recurring values are honor and respect. According to Dulawan (2005) and Dumia (1979), these ethical principles are precious to Ifugao society. One of the aims in the life of an Ifugao is to attain social prestige, which is often equated to attaining honor (Dulawan, 2001). Once an individual has achieved great honor and earned a higher rank, they expect those at lower

ranks to give the amount of respect their new standing demands (Dumia, 1979). The theme of respect can be divided into three categories: respect for elders, respect for divine beings, and respect for their enemies.

Honor

The theme of honor appears in this epic seven times. Honor, as seen in the epic, can be derived from fighting or performing rituals. Throughout the first and second act, Aliguyon believes that he must gain honor by fighting a war against Daligdigan and its leader, Pumbakhayon. He does this in order to regain his family's honor by continuing the feud his father and Pumbakhayon's father had years ago. Though the concept appears several times throughout the epic, there are two noteworthy scenes. The first is when Aliguyon passes Iken's test:

> *For no doubt you will measure skill with Iken*
> *"Who is Pangaiwan, the only old man*
> *Still living from among the enemies of my youth."* (line 129–131)

The second scene is when Aliguyon finally arrives in Daligdigan:

> *Aliguyon introduced himself "My name*
> *Is Aliguyon, son of Amtalao of Hannanga.*
> *I came to renew the hostility between your father and mine."* (lines 201–203)

Honor can also be gained through rituals such as the *uyauy* or their wedding ritual. In Act 3, Aliguyon achieves this form of honor through marrying Pumbakhayon's sister, Bugan. In their culture, this is deemed as the highest form of honor one can achieve, an honor for which Aliguyon was vying at the beginning of the epic.

Respect

"Respect" is also a frequently recurring theme, categorized into respect for elders, respect for enemies, and respect for divine beings. Respect for elders can be seen in the instance where Aliguyon is reminded of his mother during the war against Pumbakhayon. Because of this, it caused Aliguyon to obey her in order to show respect for Pumbakhayon's mother.

> Aliguyon thought: "Is not my own mother Dumulao like her?"
> Dangunay appealed to him saying, "Aliguyon, go to your camp,
> For Pumbakhayon must go to eat." (lines 348–351)

After Pumbakhayon's mother Dangunay tells Aliguyon and Pumbakhayon to momentarily stop the war, both parties obey and go back to their respective camps in order to eat and rest. Later in the epic, the same situation occurs with Pumbakhayon:

> Pumbakhayon, respecting her, leaped to the granary yard.
> Aliguyon followed, and put down his shield,
> And went up the house in order to eat; (line 489–492)

In this instance, Pumbakahayon is the one to notice how Dumulao is similar to his own mother. Both instances show how the young men, seeing each other's mothers in their own mothers, respected the women and retreated upon hearing their orders.

Respect for divine beings can be seen during the rituals, such as the performing of the rooster

prayer several times throughout the epic. In their culture, this prayer is used to honor divine beings. It is mainly used when going to war and is a sort of prayer for victory. In the epic, both Aliguyon and Pumbakhayon show this respect for divine beings.

Finally, respect for enemies is evidenced when Pumbakhayon and Aliguyon begin to see each other as equals. There are instances when Pumbakhayon praises Aliguyon's skill as can in lines 306-308, where Pumbakhayon says "*How wonderfully Aliguyon shows his skill ,/ Son of Amtalao!*"

In addition to this, Pumbakhayon also defends Aliguyon's honor by explaining to the women in his village that Aliguyon is just as skilled in battle as he, the same women that were encouraging him to take Aliguyon's head. As mentioned before, having one's head taken is dishonorable, so this is where Pumbakhayon's regard for Aliguyon as an equal comes through:

> *"For worthy as an opponent is Aliguyon,*
> *He is as good as I am."* (lines 320–322)

The respect given by Pumbakhayon is later reciprocated by Aliguyon, when his comrades encourage Aliguyon to claim Pumbakhayon's head in lines 460-463. Much like Pumbakhayon, he tells his comrades to calm down, for he claims that Pumbakhayon is his equal.

Other Cultural Traits
Throughout the epic, many of the unique aspects of the culture of the Ifugaos are referenced. The first and most prominent aspect is the importance of ancestry and bloodlines as a mark of identity, evident in phrases such as "*Son of _____*" and "*_____'s son*". This is evident in line 1 where Aliguyon is introduced as *the son of Amtalao*. It is implied that he carries with him the identity of his father, that he cannot be "Aliguyon" if he is not the son of Amtalao. Furthermore, he is considered of high rank among his people because his father was part of the upper class in their village. His status among his people was made clear in the way his comrades follow his commands and requests without questioning them, all throughout the epic. The constant repetition of his particular lineage further cements the notion that being the son of Amtalao is one of the dominant traits of his identity.

Another important culture is how the Ifugaos view the Rooster as a divine being. The phrases related to this are "Rooster Prayer" and "Rooster". As shown in line 48–67, they believe that the rooster is one of the beings that were created first, giving it significance within their culture. The roosters were created by darkness, and they serve as a guide for them to decide when they are given a choice that may or may not kill them. They obtain the rooster's guidance through their rooster prayers and sacrifices as seen in line 20: *We shall pray the rooster prayer, for we are going to battle."* Before moving forward with renewing the fight between him and his enemy, Aliguyon had to pray the rooster prayer to ensure that it was the right decision and to ensure that none of them will die.

The next prominent culture trait that is portrayed in the epic is the "eye for an eye" tribal law. Tribal law encourages equal exchanges, so whatever wrong is done to a person, it must be paid back in equal measure. It must be noted, however, that this only applies to extreme cases such as murder. In the epic, an example of tribal law can be found in line 203: "*I came to renew the hostility between your father and mine"*. In this line, Aliguyon tells Pumbakhayon that he wants to fight him because he wants to continue their fathers' conflict. The influence

of tribal law is felt when both Aliguyon and Pumbakhayon seek to continue the struggle even after the opponent retreats. They continue their war because tribal law demands that one must fight for indemnification for crimes committed against one's family.

Ideal Behavior

The ideal behavior represented in the epic revolves around respect, obedience, dedication to duty and to role played by the character. Each of these is closely tied to one other.

Respect

Respect is a critical value to the Ifugaos. Based on one's position in society, the individual is given a certain degree of respect and others must always remember to give that individual the appropriate deference Respect can be earned through one's heritage or by having attained a degree of prestige. Interactions between lower-class and higher-class characters is characterized by mutual respect.

This theme was most evident with Aliguyon's interactions with his comrades. In their society, he is part of the upper class, the kadangyan, and because of this his comrades, who have a lower social status, must obey him. This can be seen in line 21: *His comrades noisily assembled*; and line 417: *His comrades obeyed: some went to spread mats*.

Besides the interaction between social classes, the theme of respect can also be found between parent and children. It is essential for the children to respect their parents, because they are an important part of their lives. It is from their parents that the children derive their identity. Children receive their status from their parents and their deeds, and parents also provide for and educate them. In lines 349–352, Aliguyon acquiesced to the request of Dangunay, Pumbakhayon's mother, because she had reminded him of his own mother. Because of her likeness, he respected her wishes for them to stop the battle for that night.

Obedience

Obedience is closely tied with respect, because respecting someone also demands obedience to that person. If a person disobeys an order, it implies that that person does not respect the person that gives the order. In the epic, it was derived from the interactions between classes. Aliguyon is respected by his comrades because they always heed his command, even in extreme situations, as happens in line 268. Here, they ran when they heard the enemies' shouts, but when Aliguyon called for them to return, they composed themselves and went back to him.

Another aspect in the theme of obedience is respect for elders: Aliguyon and Pumbakhayon would obey their respective mothers' requests because they greatly respect their mothers, and because of that, they always obey them. In Aliguyon's case, however, he did not obey his mother all the time. In the earlier part of the epic, he disobeyed her wishes to desist from starting a war and even disrespected her, wishing her ill luck. Eventually, he remembered to respect and obey his mother as he should have from the start.

Dedication to Duty or Role

In Ifugao society, everyone has their respective duties and roles, and these are either based on the person's role in society or on their personal identity. They must meet the expectations and standards tied to the role, because doing otherwise would be considered dishonorable.

Examples of this are echoed in Aliguyon and Pumbakhayon's actions. Both of them have the

role of protector and leader because of their status as a *kadangyan*. Because of that, they must always account for their village and comrades. In lines 278-281, Pumbakhayon asked Aliguyon to fight him in another place to save their rice fields from being destroyed. He has to think of the field and protect it, because it is a source of food and livelihood for his people, and it is part of his duty as a *kadangyan* to safeguard their interests.

Besides their role as protectors, they are also warriors. When faced with a challenge, they are expected to accept it honorably. In fact, in two separate occasions Aliguyon and Pumbakhayon were encouraged by onlookers to take each other's heads as a trophy. Doing so would bring them great honor, and it would also serve to end the war.

Other characters in the epic play their own predictable roles. The mothers, Dangunay and Dumulao, have a duty to care for their children and work in the fields, and they are often found managing the fields and caring for Bugan and Aginaya. Pumbakhayon and Aliguyon's comrades have a duty to follow them even in war. These characters always strive to fulfill their duties, exhibiting their dedication to their social roles.

Conclusion

Data analysis yields an understanding of the critical themes and essential features that will influence the video game adaptation of the epic. At the start of the game, Aliguyon should be someone who is desperately looking for honor. He has good intentions, but his actions have consequences that he did not fully consider. From that beginning, he will grow into the ideal hero of the Ifugaos. The values of respect and honor will be emphasized through the character's actions. Honor is found to be the overarching theme, as pursuing is Aliguyon's foremost motivation. Furthermore, the social ideals and unique cultural traits outlined above will guide the interactions between the game's characters. His comrades and friends will treat Aliguyon with respect and obedience, but his elders will not shy away from pointing out those faults that he should overcome. As the game's environment is crafted, the unique culture of the Ifugaos will dictate objects, backgrounds and sounds.

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Appendix

Conceptualization and Creative Output

The creative output of this research will be a video game. It will be a third person 16-bit RPG which will be made with RPG Maker MV. It will be based on the epic *Hudhud hi Aliguyon*, which is one of the Philippine Folk Epics that is recorded, transcribed, and translated.

Main Character

The player will play as the brave protagonist Aliguyon, son of Amtalao and Dumulao. He is a leader among his people and his comrades, and he knows how to motivate them even through dark times. He embodies many of his people's ideals and aspirations, yet he has many human flaws. He can be impatient, petty and disrespectful, as is seen in his initial treatment of Dumulao and Pumbakhayon in the epic.

Narrative

The game's narrative will be based on the story of *Hudhud hi Aliguyon*, which will be written following Vogler's adaptation of the monomyth. It will also incorporate the values, unique culture, and ideals identified in the epic to make the narrative more interesting and authentic. It will start with the first stage of Act 1, ***Ordinary World***, which opens the story in Hannanga, the village where Aliguyon lives, and it will end in the last stage, ***Return with the Elixir***, where Aliguyon finally marries Bugan. As the story develops, characters will be introduced such as Dumulao, Pumbakhayon, and some of his comrades to give the story more life and dialogue. These characters will all be created based on the culture, values and ideals found in the epic, making the video game microcosm more cohesive and comprehensive to the player.

Creative Output

Graphics 1. Title Screen

Descendants of the Sky: Song of Aliguyon is a game demo that follows the story of the character Aliguyon. Following Vogler's monomyth, the narratives for Act 1 and Act 2 were created, but not Act 3, as it was advised that the researchers simply make a demo to introduce him. This will create intrigue, without exerting too much superfluous effort into the project. The title screen has three buttons: New Game, Continue, Options. The first will create a 'new game' for the player, which will start in the introduction. The 'Continue' will load any "game

save files", so the player may come back to the game at another point besides the introduction. The "Options" will list the settings. The player may set the music, dash, and other options according to their needs.

Graphics 2. Aliguyon's Introduction

The game will start in the middle of Hannanga with the main character, Aliguyon. He is the kadangyan of the village of Hannanga, and is described as brash and reckless. His main motivation is to attain the honor he has lost after a certain event that happened before the start of game, and in order to do that, he must fight Pumbakhayon, the kadangyan of the neighboring tribe, Daligdigan. Pumbakhayon serves as the direct foil to Aliguyon, and is seen to be more calm, calculating, and logical in his approach to leadership and war. In essence, he is the ideal leader Aliguyon strives to be.

Graphics 3. Conversation with Friends

The player can explore the village of Hannanga and interact with objects in the world while

the story unfolds. They also have to interact with people around them, especially important side characters such as Maolot, Aginaya, and Dumulao for the story to progress.

The two characters in the graphics are Igon and Maolot. They are Aliguyon's friends. The player had to search for them in the game and meet with them in front of his house. It is essential for the player to find them, because they are necessary for progress to the next stage of the game

Graphics 4. Combat with Boar

The player will have to hunt down a boar with Igon and Maolot. Once they encounter a boar, the game will shift into the battle interface. The battle mechanics of the game rely on the concept of Fervor and Focus. These are treated as limited points that, at certain quantities, are used to unlock certain skills that Aliguyon can use. Fervor and Focus revolve around two different themes that are meant to represent the inner struggle Aliguyon has as *kadangyan*; whether he should do things his way in a brash and reckless manner (Fervor), or listen to Old Iken's advice and strategize wisely and accordingly (Focus). The researchers had planned that depending on which one the player uses most often, there would be overworld consequences to dialogue and interaction outside of battle; however, this was not implemented into the demo, as it was not possible with the software currently used to make it.

Graphics 5. Victory Screen

This is the "Victory Screen" that appears once the player defeats the boar. After this, it exits the battle interface, and the player can proceed with the rest of the narrative. The game demo will end after the battle with Old Iken, who is Aliguyon's mentor. This battle marks the start of Aliguyon's war, because he would have received the permission he needed to move forward with his plans. It ends here to strengthen interest regarding what happens next, as the protagonist can expect support if the game continues to the next stage.

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