

The Social Realities of the Linambay Play, Raka-ib

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ABSTRACT: This study investigates the social realities signified in the written linambay play, Raka-ib by Constancio Gantuangco through its characters, time-place setting, plot structure, and theme. The data supporting this argument are descriptively analyzed using the theory of mimesis. The findings of the study reveal that the static characterization in the play demonstrates the unified social image and the fixed role of people in the community and in the social structure; the temporal and spacial settings of the play present the local realities of feudal community, progressive arts and culture, social order and disorder and leadership which are also true to the linambay tradition; the plot of the play reveals the realities of the stages of social development from the creation of its governance to the achievement of its harmony and balance; and illustrates the themes of social responsibilities, conformity, human nature, love and women's right and freedom. In conclusion, the written linambay play Raka-ib by Constancio Gantuangco of Carcar signifies social realities.

KEYWORDS: *linambay, moro-moro, social realities, Raka-ib, play, theatre, and social significations*

I. INTRODUCTION

Literature is a time-travel experience. It is a journey to places and an excursion to peoples' reality and history which can be handed down to the next generation orally or in written form. Although oral literature is the common way of preserving literary works, the written form is more favored than the spoken ones because readers cannot only study the nuances of style but also effectively analyze and incorporate ideas: significations and archetypes. Due to these purposes, written literary pieces are considered records of time and history (Carroll, 2009). These realities of people from generations can be presented through events in stories written. One genre which deals with life's realities is theater. Theater is characterized with intricate spectacles, costumes, stage setting, music and powerful dialogs. It has been a significant part in the colorful performances of arts, history, and culture. It portrays the vibrancy of life, history, and development of each community and much greater of a country. It is an arena of expression, history, and creativity. Through the dialogs, artists, and spectacles, people see self-expression brought live on stage with much creativity. Every theatrical performance is a colloquium of creative minds – the artists like performers, directors, and designers, the audience and most especially the playwrights who coordinate everything from music to dialogs even to stage and costumes. In addition, as an important part of culture, theater holds and promotes the culture and tradition of a social group and of a country. In the Philippines, theater performances are brought by local producers which stage locally written and produced plays and as well as international big productions. However, before these big productions are known to the public today, theater has already been a part of its local oral tradition.

In Cebu, theater is a common entertainment for locals --- rich and the working class to entertain themselves especially during fiestas in honor to their saints and in other grand celebrations. Theater can represent a cultural phenomenon of inestimable value through the creation of a national drama reflective of the nation's mosaic culture (Alvarez, 2010). The diverse people involved in theater from production to performance represent a culturally rich form of art.

Outside Cebu City, theater has been prolific in Carcar. Carcar is one of the prosperous component cities of Cebu Province with the presence of housing developments and other industries that lift its economic status from highly-agricultural to a booming urban country side. During the Spanish occupation, Carcar is a progressive town in Cebu with the presence of haciendas owned by prominent families of Spanish influences from Pari-an, Cebu owning vast lands of cotton and sugarcane. The town also has amenities that prove its being petit Cebu or little Cebu like its own water system, railway, newspaper, cinema, and many more.

Carcar is hailed as “The Heritage City of the South” because of its immense significant landmarks and arts and cultural heritage that date back to the Spanish Colonial Period. Behind its continuous urban development is the cultural and historical wealth that makes it a blend of the past and present (Alfafara, 2014).

Moreover, Carcar possesses famous architectures that recount the long history of colonization from the Spaniards to the Americans to which Yamaguchi describes as the proof of “the superiority of its culture, values, and way of life.

One noteworthy contribution of Carcar to national literature is its form of local theater, the *linambay*. *Linambay* is a highly patterned vernacular comedy drama form of Spanish origin or also called as *moro-moro*. Its theme commonly centers on the fight against evil, the triumph of Christians over Muslims, and love. It is characterized with spectacular stage set up, costumes and props, and live musical accompaniment.

One famous *linambay* playwright in Carcar is Constancio Gantuangco. He is the son of a great *linambay* playwright, Salvador Gantuangco. He studied in Seminario-Colegio de San Carlos and in 1920 transferred to Manila and studied medicine. He is an actor and politician. He has served as a councilor in 1928, vice mayor in 1931, and as a mayor in 1933, and from 1946 until his death in 1951. He has written six *linambay* plays and in one of his works he also played the lead role as well (Mojares, 1985).

Raka-ib is written in 1940 by Constancio Gantuangco. It is one the six *linambay* plays he has written. This has been performed from April 7, 1940 to June 16, 1940. This play is shortened and simplified in prose rather than in typical play in verse, the Moorish-Christian conflict is absent and the stylized and traditional, musical cues are gone. The theme of love and only some traditional scenes of *linambay* are retained in this play. It is also different since the sword play in the performance is now “realistic” after popular Western movies. Despite being a popular form of entertainment because of its exquisite production, it has been observed these days, however, that *linambay* is not known to young Carcaranons. In one of the celebrations of National Arts Month, Visaya (The Freeman) said that “theater has become a sporadic activity, kept minimally alive by school-based and other theater groups.” Thus proves that less exposure to the genre and less staging of the play lessens the chances of local theater to survive in this generation of high-technological propensity (Shirazi, et.al., 2016). Along with these observations, the study on the written *linambay* play *Raka-ib* by Constancio Gantuangco is undertaken in order to investigate the social realities present in the play’s characters, story plot, theme, and setting.

II. OBJECTIVES OF THE STUDY

This study investigates the literary significations of social realities in Constancio Gantuangco’s *linambay* play, *Raka-ib*. Specifically, it processes the social realities signified in the characterization; time-place setting; plot structure; and theme.

III. MATERIALS AND METHODS

The research uses discourse analysis, a qualitative research method in critical literary investigations. The mimetic critical approach is used in order to process the social realities signification by the play, which is a written textuality of the signifier (oral tradition: *linambay*) of the signified (social realities).

The data are sourced out from the play text of *Raka-ib*, a *linambay* theatrical, written by Constancio Gantuangco of Carcar, Cebu. The play text is preserved in the Cebuano Studies Center of the University Of San Carlos, Cebu City, Philippines.

IV. RESULTS AND DISCUSSION

This part presents the data produced from the analysis and interpretation of the *linambay* play, *Raka-ib*. The literary discourse analysis interprets the social significations in the written text mimetically.

4.1. Social Realities Signified

Social realities/significations as defined by this study refer to the signified, dealing with the ideas of realities in a certain social group by the literary genre, the signifier. The signifiers; characterization, time-place setting, plot structure, and theme, are analyzed closely to get the realities found in these literary elements.

4.2. Characterization

Characterization deals with the characters’ personality that is manifested in his speech, thoughts, actions, appearance and effect to others. These manifestations will lead to the character’s development as a story unfolds. Thus, Table 1 presents the development of each character in the play, *Raka-ib*, and the corresponding social reality signified as one develops along the story.

The play has nine characters; six are the major characters and three are the supporting characters. The major characters are Emperor Abnigras, Count Raka-ib, Countess Diosala, Count Akilim, Duke Brasim and Duke Migail, while, Eudaida, and the comedians Ragot and Pungdaw are the supporting characters. All of these characters are flat /static as the analysis reveals. Flat characters are those who do not change from the beginning to the end of the story (Fernandez, 1992). According to Mante in his “Komedy, Moro-moro, and *Linambay*” blog for “*20 in 20: the UP Diliman through the Years*”, this static characterization of personalities in the play says that the play does not present individuality but rather it portrays figures that become the image of society. Thus, they are admired and followed by the people around.

In addition, Wilson explains that the limited character in the play explains that this literary technique helps emphasize the conflict that is reflected in each character (Wilson, 1994). It becomes easy to follow the transition of the characters after the conflict is established when characters are limited.

TABLE 1. Characterization as Signifier

SIGNIFIER		SIGNIFIED
Characters	Development	Social Realities/Ideas
Emperor Abnigras	flat/static	Power, Transparency, Justice, Leadership, Impartiality, Governance
Countess Diosala	flat/static	Freedom, Love, Apprehension Peaceful Society Gender Equality
Count Raka-ib	flat/static	Loyalty, Decisiveness, Understanding, Righteousness Just Society
Count Akilim	flat/static	Balance, Values, Loyalty, Obedience, Wisdom Tradition
Duke Brasim	flat/static	Pride, Impulsiveness, Chaos Social Disorder
Duke Migail	flat/static	Fairness, Loyalty, Service
Eudaida	flat/static	Conformity, Loyalty Local Experience
Comedians Ragot and Pungdaw	flat/static	Mischief, Carelessness, Loyalty Local Experience

On the other hand, the characters in *Raka-ib* further explain the kind of society they belong. As a political unit, the characters in the play collectively signify a political hierarchy with members who have respective role and behavior/character. Each character comes with a behavior expected by the people in the group and this becomes a norm.

Emperor Abnigras is the most powerful leader in Granada. He is seen as impartial and stern. As a leader, he does not show preferential treatment to his subordinates. When Count Brasim asks his help to make Countess Diosala his woman, he explains that

(Forcing a woman to love you is not good; it is a form of torment...so it is not fair to force Diosala for you...)

The emperor here shows that real power over subordinates does not come with giving what they want but letting them understand the limits of one's privileges. His ways are not oppressing but it is fair. In addition, his impartiality is very vivid when he does not compel Diosala to like Count Brasim. Instead, he lets the Countess decide and speaks what she thinks and feels about the situation.

Raka-ib, the titular character, is seen as as loyal, decisive, respectful, forgiving, righteous, and considerate. For example, when two of his men were confronted by Count Brasim because of the incident in the Emperor's hunting ground, he asks the Count saying

("Your thoughts are good, but can you not forgive them Count Brasim? Their transgression is just ordinary and I think we could let it pass this time..")

Count *Raka-ib* in the situation does not tolerate the deeds of his servants, rather he shows how situations are handled especially if it involves punishments. He signifies leaders who carefully weigh things before making decisions and he also considers the common good of the people.

Similarly, his father, Count Akilim, signifies balance, values, loyalty, obedience and patience. When his son, *Raka-ib*, is marred by anger over Count Brasim, he told him

("...we must follow what's willed by the Gods on high, my son... "Do not struggle against the Gods for your struggle will come to naught...be patient, for tomorrow we shall receive our share of happiness.")

He explains that people's immediate responses to the inequalities they experience could not lead to happiness. He believes that patience makes a man happy. He reveals that for leaders, patience and good decision making are necessary for a peaceful and harmonious society.

Moreover, Countess Diosala epitomizes decisiveness, equality, love and above all freedom. Despite being a woman in a male-dominated kingdom, she shows courage to say what she feels and wants. Her conviction in revealing who she feels in love with shows how a woman is given freedom to do things she likes. She freely reveals to the King who she loves and explains to Count Brasim the kind of love he feels toward her.

("A love that is rush will be forgotten, a love that is enduring is everlasting.")

On the contrary, Duke Brasim is despised by the people because of his unbecoming character that reflects social chaos and instability. The ways the Duke thinks and acts in the play reveals the issues that cause social disorder. His aggressiveness is the cause of the conflict between him and *Raka-ib*. He believes that powerful people can do everything like getting the one he likes. So, he is disappointed when the Emperor does not agree to make Countess Diosala his woman and when there is no response to his complaints about the family of *Raka-ib*. He declares,

("I feel bad against the Emperor because he does not take my words about the Da-ibrigus seriously. I will let it pass now but if I cannot get Diosala, then my sword will get through him.")

Duke Brasim exemplifies the leaders who lead with hidden personal motives and they do whatever to make their plans successful.

Count Miga-il, on the other hand, signifies the people who seem to be indifferent to what is happening around, but are actually observing and assessing the situations. He is observed as the right hand of Duke Brasim and he does not go against the words of the Duke. However, when the Duke wants to kill the Emperor, he avows,

("So as long as I am holding my weapon, I cannot let the Emperor fights against you, Duke. You are just one of the subjects of the Crown who is marred by your evil thinking.")

This shows that loyalty always comes first in the name of service as the Count is ever ready to protect the Emperor against Duke Brasim. Count Miga-il significantly portrays the real meaning of respect and loyalty to the highest official in country or organization.

Additionally, this representation in the play's characters reveals profound concepts of *linambay* tradition both in the art and in the society. The analysis reveals that the characters never change from the start to finish and they portray important thing about society, its structure. The characters are identified by their titles like Emperors, Counts, Countesses, Dukes, and servants. This is what Mojares finds in his study, that *linambay* reveals social structure through the presence of elites, nobles, and ordinary characters or structurally labeled as *the inner elite* (kings, princes, and princesses), *the outer elite* (dukes, generals, and supporting roles) and *small peasants* like soldiers and peasants.

The presence of the servants like Eudaida and the comedians Ragot and Pungdaw in the play exposes a simpler and more direct signification to local reality. Generally, these characters portray the local experience of peasant setting where there is balance between land lords and peasants. Eudaida speaks of conformity and loyalty, while the comedians Ragot and Pungdaw speak far more than being just the sidekicks of the protagonist, Count *Raka-ib*. In *linambay* tradition, they are called as *gracioso* or sidekicks. *Ragot and Pungdaw*, the loyal servants of *Raka-ib*, are humorous, loyal, and willing to die for him despite being mischievous, irreverent, and crude. They may have a little role in the society but they are important in *linambay* as they connect the audience to direct local experience. According to Mojares, the presence of *gracioso* in the *linambay* links social distance between the actors, the play, and the audience in general. Also, this is common in Philippine literature as they provide relief in times of conflict and problems. These free elements speak of localism and raw humor, a common characteristic of a local or peasant village (Mojares, 1985).

Lastly, in casting of roles, casts are chosen often times according to their social status in the village or community. Inner roles are given to village elites, who at the same time write, direct, and pay for the needs of the play. They must also be good in memorizing and reading scripts. However, sometimes artistry is more important than social status, so roles are given to those who can play the character effectively.

Therefore, the static characterization in the play reveals the unified social image and the fixed role of people in the community and in the social structure. The characters in the play represent good governance, social order, peace, and tradition and these are signified by the characters analyzed.

4.3 Time Place Setting

Time-Place Setting as signifier reveals the when and the where these episodes in the story happen that show social realities/ideas signified. Table 2 presents the signified realities of the time-setting and episode or scene or act in the play, *Raka-ib*.

TABLE 2. Time-Place Setting Signifier

SIGNIFIER			SIGNIFIED
Time	Place	Episode/Scene/Act	Social Realities/Ideas
Day time/ Afternoon	Mountains and fields	<p><i>Scene 1: Ragot and Pungdaw killed a deer in the wide hunting ground of the Emperor. Brasim and Migail discussed the recent acts of trespass and learned that the culprit are the two servants. However, Prince Raka-ib pleaded that they will be forgiven provided that the incident will not happen again. Raka-ib then scolded his two servants.</i></p> <p><i>Scene 3: Comedians Ragot and Pungdaw continued their comic verbal mutual recriminations, comic duel, and later squat on the ground to boisterously wept and when Prince Raka-ib found and asked them what was it all about they said they are just practicing for their punishment.</i></p> <p><i>Scene 7: Ragot and Pungdaw while carrying firewood engaged in singing to amuse themselves.</i></p>	Progressive Peasant Village/ Local Experience
	Garden	<i>Scene 9: Ragot, Pungdaw, and Eudaida engaged in an exchange of love verses. Raka-ib and Diosala express concern for the fate of their love.</i>	Rich Arts and Culture Influence, Romance, Freedom
	Bosque Delos Patos	<p><i>Scene 5: Diosala and Raka-ib met and exchanged declarations of love and their worries too.</i></p> <p><i>Scene 16: After the commotion in the city, Raka-ib went straight to Diosala and the lovers were re-united. The celebration of love and victory was shared by all the people of Granada.</i></p>	Rich Arts and Culture Influence, Romance, Freedom

	Salon (A large palace room for gatherings)	Scene 2: In a monologue, Countess Diosala spoke of her love to Raka-ib. Scene 6: Brasim accused Raka-ib of deceit and disobedience. Scene 8: In a monologue, Emperor Abnigras spoke of his dream that a great misfortune is threatening his kingdom. Scene 9: Brasim plot evil against Raka-ib. Scene 15: Akilim and Abnigras reconciled after kowing the real motif of Brasim.	Aristocracy Intellectual Society Social Disorder
	City of Granada	Scene 12: Brasim and Raka-ib engaged into a fight over their love to Diosala.	Leadership

The analysis reveals that the play has one clear time setting against four different spacial settings in one general locale. The episodes happen in five settings but the time clearly presented in the course of the play is just the day time specifically afternoon and this is attributed to hunting and gathering firewood. Hunting and gathering firewood and conflicts that lead to battles that are set in the fields, love confessions and reconciliation are set in the garden and in Busque delos Patos, the soliloquies of the protagonists and the evil plans of the antagonist are set in the salon and all these happen in the City of Granada. All these events happen in one complete time transition.

The use of one temporal setting all throughout the play reveals that there is unity of time, plot, and place. This means that the series of events happens in a single locale within a “revolution of the sun.” The play then deals with one problem in one setting, thus making it easier for the audience to feel the event is realistic or could be realistic. Through this, the play becomes more authentic in portraying real-life experiences. Thus, the play becomes more mimetic as what Aristotle claims (Pesirla, 2010).

The analysis further tells the signified realities of time, space, and episode of the play. First, the fields signify a countryside community with feudal government. The mountains and fields tell how progressive the community during the period. There is also reciprocity between the peasants and landlords as seen in the relationship of *Raka-ib* and *Ragot and Pungdaw*. It further presents the ways of life of the people as the episodes reveal some local experiences that tell the simplicity of living. The pastoral activities like hunting and gathering firewoods and the comic acts of Ragot and Pungdaw present folk Philippine ways. The time and events in the play suggest chaos, uncertainty, and entertainment despite of the unforgiving situation.

Second, the garden and Busque de los Patos both indicate rich arts and culture, romance, and freedom. The use of this aesthetically-defined setting reveals how progressive a community is in terms of arts and culture. This idea of beauty is elaborated through the occurrence of love confessions and reconciliation in the play. The garden and Busque delos Patos speak of excitement for pleasant meetings and self-expression. In the play, *Raka-ib* and *Diosala* express concern for each other because of love and Ragot, Pungdaw, and Eudaida exchange love verces to discuss what and how love could be. In addition, Busque delos Patos becomes the rendezvous place of *Diosala* and *Raka-ib* when chaos happens. The celebration of the defeat of the evil is also held in this grand setting.

Moreover, the use of these European-inspired set in the play strongly presents the influence of other culture in the community. Theater is brought to the Philippines by the Spanish, so the influences of European stage like of Shakespeare’s echoes in Philippine theater through the inclusion of gardens and pavilion for celebrations of love and successes. In Medieval Literature, the gardens are significant as these are considered as places for pleasure, freedom, love and relationship to the Divine Being as stated by (Artaud, 2010). In addition, in these magnificent settings, the characters in the play freely show who they are and gather their wit.

Lastly, the salon and the City of Granada both suggest aristocracy, intellectual society, and political and social disorder. Salons are wide rooms for social gatherings where society’s aristocrats meet, exchange ideas and organize. This practice dates back to French history and culture and is considered as one of the evidences of the Enlightenment Period. Salons are used for gatherings of celebration of arts and rhetoric and for social and political agenda. However, it becomes the “heart of philosophic community” to which Goodman asserts as very crucial for the enlightenment.

In the play, the salon is where *Diosala*, *Emperor Abnigras*, and *Brasim* are characterized through their soliloquies. *Diosala* declares her love to *Raka-ib* and expresses her worries of *Brasim*, *Emperor Abnigras* contemplates on the future of his kingdom against the chaos that happens, and *Brasim* plans his revenge to *Raka-ib* and the Emperor. These pictures of political leaders and member of the high society in state of uncertainty reveal instability in power. Metaphorically, the salon becomes the center of uncertainties, chaos, deceit, intrigues, and conflict.

The City of the Granada, on the other hand, reflects leadership. The city is seen as progressive and organized but at the same time in chaos because of the conflicts of the characters as the story progresses. It reflects growing communities that despite being organized problems arise in no time, thus test the leadership of the people in power. In the play, *Emperor Abnigras* is the City of Granada himself. Against all the conflicts in his leadership, he has to be staunch and firm of his decision so that peace and harmony is attained.

With these generated signified ideas from the time, setting, and episodes of the play, the characters become defined vividly. Ineed, the setting can be a means of indirect characterization. Against the background of fields and vast lowlands with abundant crops and wild animals, *Raka-ib* has to defend his subjects who committed mistake but not to tolerate them. *Brasim* is seen as an arrogant aristocrat who follows orders but for his convenience only. The use of garden and *Busque delos Patos* reveals what cause the conflict of the characters, and the political symbolisms of the salon and the City of Granada show what kind of leader *Emperor Abnigras* is.

Therefore, the temporal and spacial settings of the play reveal the local realities of feudal community, progressive arts and culture, social order and disorder and leadership which are also true to the *linambay* tradition.

4.4 Plot Structure

Plot structure refers to the development and order of the events in the story. One common plot structure is Aristotelian plot which is composed of beginning, middle, and ending. Table 3 presents the significations of the three plot elements, beginning, middle, and ending in the play, *Raka-ib*.

The beginning of the *linambay*, *Raka-ib*, reveals political and social conflicts/imbalance which is a representation of structured communities. The play starts with the description of the place which is highly feudal and followed by the presentation of characters: the servants *Ragot* and *Pungdaw* and the members of the nobility, *Count Raka-ib*, *Count Brasim*, and *Migail*. Against the background of seemingly organized community is the conflict brought by the opposing ideologies in political leadership. *Count Brasim* is assertive in punishing *Ragot* and *Pungdaw* because he believes that the person who commits mistakes should be punished. On the contrary, *Count Raka-ib* implores that his servants be given a chance since killing a deer is not a grave sin. They become representations of bureaucratic and diplomatic philosophies in leadership. *Count Brasim* is rule-oriented and people have to follow the laws of the kingdom, while *Count Raka-ib* is consular and he wants to correct the wrong-doings of his people by letting them understand what they have violated.

TABLE 3. Plot Structure as Signifier

SIGNIFIER Plot Structure	SIGNIFIED Social Realities/Ideas
<p><i>Beginning</i></p> <p>Ragot and Pungdaw kill a deer in the Emperor's hunting ground and engage in verbal and comic squabble of their feat. Count Brasim, upon knowing that they are the culprit, asserts that they must be pushed for killing the deer. Count Raka-ib intercedes and suggests that his servants be given a chance since what they do is not a grave sin, Count Brasim does like the courage of Raka-ib of going against the rule of the Emperor and this leads to a heated exchange of words that eventually leads to drawing of swords. Migail draws them apart and Raka-ib sends his servants home.</p>	<p>The common cause of social problems is opposing political ideologies: political conflict.</p>

<p><i>Middle</i></p> <p>Count Brasim flees from the city and looks for Raka-ib after the Emperor does not support his desire for Diosala. Akilim fights with Brasim along the way to the city. Migail engages in swordplay with Brasim as well. In the field, Brasim finds Raka-ib and they engage in a duel. Ragot and Pungdaw, armed with bow-and-arrow, hit Brasim in his chest, and save Raka-ib.</p>	<p>Political idealism marred by personal motives leads to impulsive decisions that do not succeed.</p> <p>Good leadership is reciprocated with loyalty and service.</p>
<p><i>Ending</i></p> <p>Emperor Abnigras and Count Akilim reconcile after knowing the real plans of Brasim. In Busque de los Patos, Raka-ib and Diosala reunite and declare their love and they celebrate it.</p>	<p>A peaceful society has social balance and harmony.</p>

Consequently, the conflict in the exposition also reveals too much idealism in the side of Count Brasim. His concepts of leadership lead to personal conflicts between him and Count Raka-ib. This personal conflict then affects the logical approach in dealing the social problems because it leads to more serious problems. Somehow, the conflicts reflect the way politicians defend their political allies and the way they despise their foes.

Conversely, the middle part or the climax of the story signifies the result of idealism. The impulsiveness of Count Brasim leads to his death in the hands of the servants, Ragot and Pungdaw. His death further reveals the effect of aggressiveness and idealism in decision-making. His actions are marred with hatred, thus logical reasoning become weak and greed and envy rule over him. This part of the play further discusses the qualities of leaders that would help the community grow. King Abnigras's impartiality makes him a symbol of strong community which cannot be taken by the negative motives of people with political agenda like Count Brasim. With his dependable character, his city is able to overcome the conflicts and successful in maintaining social order eventually.

In addition, the presence of Ragot and Pungdaw further symbolizes the strong patron-client relationship among all members of the community. This is proven when they kill Count Brasim in order to protect their "senorito", *Raka-ib*. This explains that people have responsibility for each other regardless of social status. The high nobility or in present the political leaders have to provide the needs of their constituents and to protect their welfare. In the same way, the subjects have to make sure that their leaders can carry their responsibilities to them and that means protecting them.

Lastly, the ending of the play affirms the achievement of the community when it reaches equilibrium or balance in all aspects of social functions. When Count Brasim dies, the City of Granada regains its peace and order. The restoration of peace and the reconciliation of lovers are common ending of traditional comedies, however; these further tell that once the community reaches the stage of maturity, it can solve problems easily and can manage to maintain order despite the severity of chaos.

In addition, the play ends in Busque de los Patos, where a festivity is held to celebrate the fall of the bad forces and to the reunion of lovers. This reveals that communities have to communal despite being structured socially so that people can freely share and see how things are done. This aspect of Philippine folk community presents the picture of society that reaches the stage of balance, order, and harmony.

The play reveals the three stages of the development of a society. The exposition of the play signifies the conflicts and social instability faced by a society caused by conflicting ideologies. The climax reveals the effects of bad decision-making which results to social disorder. Lastly, the ending of the play signifies the stage of maturity where balance and harmony is already achieved.

Therefore, the plot of the play reveals the realities of the stages of social development from the creation of its governance to the achievement of its harmony and balance.

4.5 Theme

Theme as signifier reveals a message about life to express the social realities/ideas signified. Table 4 presents the signified realities/ ideas in the *linambay*, *Raka-ib*, through the statements about life from the play.

The thematic correspondence of the signifier (statement about life) and the signified (social realities/idea) reveals that the play expresses different messages about social life. First, it explains social expectations/behavior and responsibility. The statements “*All things owned by the royal are royals too, so they must behave like nobles.*” and “*Men are born not to sit and do nothing but they are born to work.*” may refer only to the things or to the people of the Kings. However, it pertains to the roles people play in the community. The word “royals” in the first statement signifies authority and the word “men” in the second statement means “people” in general. The leaders are expected to maintain peace and order and to make sure that the general populace is safe. They are required to be impartial, egalitarian, and morally upright. In the same way, the ordinary people are expected to follow the laws and support the leaders in the pursuit of social welfare as emphasized by (Fenner, 2014).

TABLE 4. Theme as Signifier

SIGNIFIER Statement about Life <i>(English translation by Resil Mojares)</i>	SIGNIFIED Social Realities/Ideas
<p>“<i>Emperador gani ang tag-iya, emperador sad ang butang.</i>” - Pungdaw <i>“All things owned by the royal are royals too, so they must behave like nobles.”</i></p> <p>“<i>Total and tawo natawo sa kalibutan dili aron sa pag higda, pag lingkud o pagyaka. Natawo kita aron pag buhat, pag buhat ug pagbuhat gayud.</i>” – Pungdaw</p> <p>“<i>Men are born not to sit and do nothing but they are born to work, work, and work.</i>”</p>	<p>Leaders have to lead as expected of them, and men have to work for the kind of life they want.</p>
<p>“<i>Matu-od man gani anak ko, matuod, apan pahanunot kita sa kahitas-an anak ko.</i>” – Count Akilim</p> <p>“<i>True my son, true but we must follow what is willed by the Gods on high.</i>”</p> <p>“<i>Ayaw gayud pakigbatok sa mga Bathala kay kawang ang pakigbatok kanila...</i>” – Count Akilim</p> <p>“<i>Do not struggle against the Gods for our struggle will come to naught.</i>”</p> <p>“<i>Pailob lamang kay ugma damlag, kalipay usab ang maangkon...</i>” – Count Akilim</p> <p>“<i>Be patient, for tomorrow we shall receive our share of happiness.</i>”</p>	<p>Conformity: Faith, Loyalty, and Obedience</p>
<p>“<i>Ang tawo, amahan ko, ang tawo kon hakpon na gani sa hilabihan nga kasuko, wala nay pahalugway ang hunahuna...ang mga lakang sa atong hunahuna, ang mga lakang sa atong mga nuhat ning kinabuhi, sanglit kay kita tawo, ana-a ang pag kasayup gayud.</i>” – Raka-ib</p> <p>“<i>When man is seized by great anger,..., his mind holds no forgiveness.....for in the course of our thoughts, in the ordinary course of our life, since we are only men, there will always be error</i>”.</p>	<p>Human Nature: Weakness/Failures</p>
<p>“<i>Dili gayud makatarunganun nga pugson si Diosala...ag pagbuhat sa ingun mao ang pag buak ug pagpikas pikas sa kasingkasing ni Diosala.</i>” - Emperor Abnigras</p> <p>“<i>Forcing Diosala to do things she does not like is torture and unforgivable especially in the matters of love.</i>”</p>	<p>Love, Women’s Right and Freedom</p>

Expectations are established as the society requires the unity of people regardless of their status to achieve the balance it needs. It explains the give and take relationship of the people. If people will not work for a common goal, if they cannot do their obligations as members of the community, their society cannot achieve peace and order. Therefore, responsibility is a significant value to be integrated in the society. This has to be embedded in the people's consciousness to achieve a peaceful society as expressed by (Bauer, 2008). Man has to work for the life and community he desires to live in.

Second, the play, *Raka-ib*, deals with the theme of conformity as seen in people's religious faith that would develop other values of loyalty, patience, and obedience. The signifiers or statements about life focus on the strong concept of faith/religion and the power of the community leaders according to (Chua, 2014). Christianity teaches that the God is the most powerful and no one can surpass his power. Everything that happens in a man's life is because of the will of God, and Roman Catholics should not question this. This significantly reveals that the Catholic community centers on the idea that to be obedient to the will of the heavens is the most acceptable as insisted by (Pomeroy, 2001).

On the other hand, the play emphasizes the power of the leaders and the biases it has to the ordinary people. This expresses that in a structured and politically organized community, power is distributed based on the people's position in the society, when Count Akilim tells his son not go against the Emperor. It is not only because he is the Emperor, so his will is all correct, but it is because it is the obligation of the people to believe on the capability of leaders to do their function. When this is achieved, another social value like loyalty is attained. When people go against the will of those in authority, conflict arises and the society loses its equilibrium (Palma-Angeles, 1997). Thus, conformity has to be observed in order to maintain the balance in the society.

Third, vulnerability and failure are highlighted as significant themes in the play. The character of *Raka-ib* in the play delineates the concept of human values versus reality once a man is ruled by anger. He argues that

("When man is seized by great anger,...., his mind holds no forgiveness.....for in the course of our thoughts, in the ordinary course of our life, since we are only men, there will always be error".)

Raka-ib is just and diplomatic as a leader, but his principles are almost faltered when he becomes angry. Anger weakens life principles and this leads to disadvantageous decisions. Count Brasim is the best example when he fails to get the Emperor's blessing on his love to Diosala. He becomes angry to *Raka-ib* and he decides to kill him and those who would stop him in doing his plans. As a result, he died in the hands of two servants who are willing to save their prince. The characters in the play signify that there are errors caused by impulsiveness and anger and these do not give people chances to change.

Lastly, the play explores the theme of love in the less conventional perspective. The play, *Raka-ib*, reveals a more modern paradigm of love, women's right and freedom despite being a play with patriarchal doctrines. European plays, from which *linambay* is patterned, often portray women as submissive to the doctrines of the patriarchal society. For example, Juliet in Shakespeare's *Romeo and Juliet* is told to not love Romeo for he is the son of the family's enemy. She has to follow the family's decision for love is considered as a subject that should be decided by the family as stated by (Mays, 2013).

However, the *linambay* play *Raka-ib* puts women's freedom to love in focus. The statement, "*forcing a woman to do things she does not like is torture and unforgivable especially in the matters of love*", is the view of Emperor Abnigras as he tells Brasim about his outlook regarding Diosala and her right to choose who to love. What is emphasized in the statement is the freedom of women to love, to choose who to love, and to defend their right to it. On the same way, the play discusses that the role of women or their freedom in the society is in the hands of the leaders. Emperor Abnigras is the leader who is fair in all aspects and that includes personal issues of love. He empowers women to decide for themselves and to stand on their decision through his views on Diosala's choice to love *Raka-ib* rather than Count Brasim. The theme of love is one of the instituting themes of *linambay* tradition as pointed by (Pacaña, 2007). It is presented as the common cause of conflict and the conflict affect everything in the society. The war of Christians and Moors are ended with the reconciliation of love even. Love becomes the connection of all conflicts, but in the play studied, love becomes the symbol of free choice.

V. CONCLUSION AND RECOMMENDATIONS

Social realities are signified in the following: first, the static characterization in the play reveals the unified social image and the fixed role of people in the community and in the social structure; second, the temporal and spacial settings of the play reveal the local realities of feudal community, progressive arts and culture, social order and disorder and leadership which are also true to the *linambay* tradition; third, the plot of the play reveals the realities of the stages of social development from the creation of its governance to the achievement of its harmony and balance; and lastly, the *linambay* play, *Raka-ib* signifies the themes of social responsibilities, conformity, human nature, love and women's right and freedom.

5.1 Conclusion

Based on the findings of the study, this conclusion is arrived at: that the written *linambay* of Carcar, *Raka-ib*, by Constancio Gantuangco reveals social significant realities.

5.2 Recommendations

The following recommendations are hereby made based on the findings and the conclusion: 1.) more studies on the idealization of *linambay* play scripts to Cebuano Visayan language be conducted in order to establish linguistically standardized *linambay* scripts and these would be used as reference materials for linguistic, cultural and historical studies in Cebuano language and literature; and 2.) more investigations may be conducted in the narrative elements.

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