Journal of Language and Linguistics in Society
Vol: 05, No. 02, July-Dec 2025
ISSN: 2815-0961, DOI: 10.55529/jlls.52.68.79

Research Paper

Poetic structures and cultural reflection in tigsik: exploring the bicol's oral poetry

Darrel M. Ocampo[1*], Julius D. Bulahan[2]
[1*]Dean of the College of Education, Central Bicol State University of Agriculture, Impig, Sipocot, Camarines Sur, Philippines.
[2]Graduate Student, Naga College Foundation, Graduate Studies, M.T Villanueva Ave., Naga City, Philippines.

Article Info

Article History:
Received: 23 July 2025
Revised: 02 October 2025
Accepted: 10 October 2025
Published: 27 November 2025

Keywords:
Tigsik
Bicol
Literary Tradition
Discourse Analysis
Cultural Reflection

ABSTRACT

This study explored the poetical elements, common themes, and cultural significance of tigsik in Bicol, focusing on how it reflects the lifestyle of Bicolanos. Employing qualitative research techniques such as thematic and discourse analysis, data were gathered from deliberately chosen teachers and students in specific municipalities of Camarines Sur. To maintain validity, methods like peer debriefing, member checking, and audit trails were utilized. Results showed that tigsik generally contains four-line stanzas that lack a set syllabic structure but utilize rhymes, rhyme patterns, alliteration, assonance, and consonance, enriching its expressive nature. The tigsik compositions and participant narratives revealed six major themes: love, family as a blessing, companionship, salvation, optimism, hope during the pandemic, and faith in God. These themes emphasize Bicolanos' cultural identity and enhance the experiences of readers and listeners by reflecting their values, customs, work ethic, and social behaviors. The researchers advise using local resources in literature instruction to increase cultural awareness and encouraging tigsik writing in Bicol schools to preserve regional literature and culture.

Corresponding Author:
Darrel M. Ocampo
Dean of the College of Education, Central Bicol State University of Agriculture, Impig, Sipocot, Camarines Sur, Philippines.
Email: darrel.ocampo@cbsua.edu.ph

Copyright © 2025 The Author(s). This is an open access article distributed under the Creative Commons Attribution License, (http://creativecommons.org/licenses/by/4.0/) which permits unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.

1. INTRODUCTION

Poetry remains an essential form of literature through which people and groups express their experiences, feelings, and cultural identities. Using figurative language and symbols, poetry sheds light on diverse viewpoints that encompass the complexities of life and the essence of being human. In the past, poetry served as a means of preserving historical events, enabling ancient cultures to recount their stories and recall their past through song [1]. Beyond self-expression, it has been noted that poetry aids in seeking and understanding ones and the intricate layers of identity and feelings [2]. In the Philippine context, the Bicolano poetic form known as Tigsik exemplifies this intersection of art, culture, and community. As defined by the ASEAN anthology, Tigsik, once referred to as cansing or cansingan, is a form of oral verse that serves as a folk, cultural, and traditional medium.

Initially, Tigsik came to life as a witty, humorous verse toast of three to four monorhythmic lines during community feasts and drinking sessions, which were at times risqué in nature [3]. Although Tigsik's poetry was intended solely for entertainment purposes, it later became evident that deeper readings reveal a rich cultural heritage, social commentary, and collective identity. There have been recent efforts to preserve and revive Tigsik through publication in anthologies and newspapers. Despite these efforts, further awareness and appreciation of Tigsik remain lacking, especially among the youth, due to the rise of globalization and the erosion of cultural knowledge transmission through generations [4].

Given the shortage of documented Tigsik, this research employs a qualitative method that involves gathering, transcribing, and analyzing Tigsik from specific municipalities in Camarines Sur, namely Sipocot, Libmanan, and Cabusao. It particularly seeks to: (1) describe the poetic elements that are participated into Tigsik, (2) analyze the major themes that emerged in the verses as narrated by the participants; and (3) analyze how themes, values, and the world view of the Bikolano people are woven into their daily lives. The study's findings are situated within the broader context of oral literature, employing literary criticism to analyze Tigsik as both an art form and a socio-cultural artifact. This research, therefore, aims to enrich the body of knowledge on Tigsik and highlight the role of traditional literary forms in the construction and reflection of regional identity.

This study's innovation lies in its literary analysis of Tigsik as a modern text, as well as its interpretation of cultural significance, which tackles both form and function. Thus, this research contributes to the ongoing advocacy for the preservation of regional identity, stimulates interest in Bicol literature, and legitimates Tigsik as a subject of scholarly inquiry. It lays the groundwork for further research on Philippine vernacular literature and supports efforts to preserve intangible culture amid relentless cultural erosion.

2. RELATED WORK

It has long been acknowledged that oral literature is a vital source of cultural identity, particularly in indigenous and regional communities where oral tradition serves as the primary means of transmission. In addition to being a form of artistic expression, oral poetry serves as a cultural tool for conserving values, beliefs, and history [5]. Oral traditions, such as the balagtasan of the Tagalog regions, the ullalim of the Kalinga, and the ambahan of the Mangyan, are regional reflections of Filipino life, beliefs, and artistic expression within the Philippine context [6]. Nonetheless, tigsik, a unique poetic style from the Bicol area, is still not widely discussed in the country's literary discourse.

Tigsik, which is frequently performed at rituals, celebrations, or community gatherings, captures the humor, spirituality, everyday life, and social values of the Bicolano people. Its four-line stanzas are its typical form, it lacks a strict syllabic structure but is distinguished by rhymes, alliteration, and sound patterns all of which contribute to its oral and performative appeal [7], [8]. The concept of oral-formulaic composition, which fosters audience participation and memory in oral traditions, aligns with these poetic devices.

A society's fundamental values can be revealed through poetic themes such as faith, family, love, and community, according to earlier research on regional poetry [9], [10], [11]. Similarly, local poetic forms

like tigsik serve as places where tradition and contemporary experiences converge, allowing for a constant reimagining of cultural identity, as explained by Bhabha's theory on cultural hybridity [12].

To strengthen cultural awareness and regional pride, recent works of Philippine literature have advocated for the inclusion of indigenous and local texts in formal education [13]. This supports the current study's focus on the value of Tigsik instruction in schools to preserve Bicolano cultural heritage. Although research on Philippine oral literature offers a solid basis, the examination of tigsik, its poetic components and thematic reflections, offers a distinctive contribution to the field. By emphasizing tigsik as a literary and cultural artifact that captures the Bicolanos' way of life, this study seeks to close the gap.

3. METHODOLOGY

Research Design

This study employed a qualitative research design, specifically utilizing discourse analysis as its method. Discourse analysis examines how language, both written and spoken, reflects social and cultural identities and contributes to the creation of meaning. It considers nonverbal cues, such as context, tone, and gestures [14]. Recorded interviews with chosen respondents were used to gather data for this study. The underlying meanings and patterns of these recordings were then discovered through transcription and analysis. Because it allows for a biographical viewpoint, discourse analysis is especially useful when analyzing personal narratives [15]. To understand how respondents used language to convey their experiences with Tigsik, the researchers sought interpretive repertoires and context within the narratives.

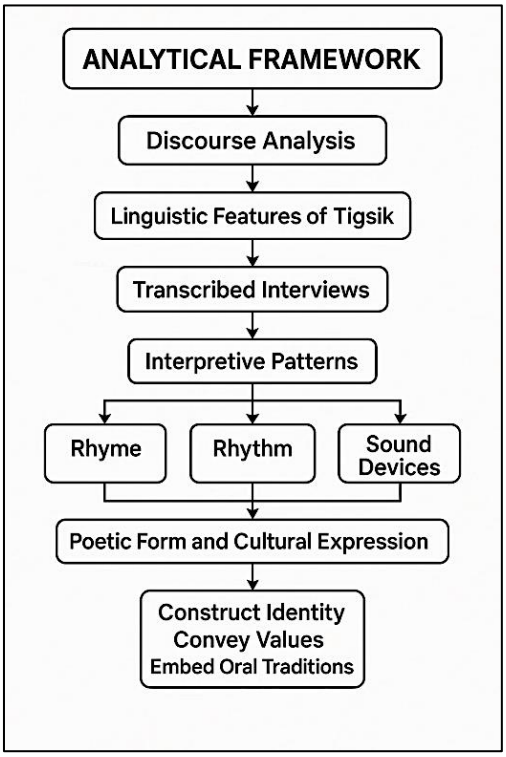

Figure 1. Analytical Framework for Analyzing Tigsik

Presented in Figure 1 is the analytical framework for analyzing tigsik. The linguistic characteristics were investigated based on discourse analysis. To demonstrate how Tigsik serves as both a poetic form and a cultural expression, the researchers transcribed recorded interviews and identified interpretive patterns, particularly in the use of rhyme, rhythm, and sound devices. The framework made it easier to comprehend how language is used in Bicolano discourse to embed oral traditions, transmit values, and construct identity.

Research Locale and Respondents

The study was conducted in three selected towns in Camarines Sur: Sipocot, Libmanan, and Cabusao. These locations were chosen because they are inhabited by Bicolano speakers, which is essential for studying Tigsik, a literary form written and performed in the Bikol language. A total of eleven (11) respondents, comprising both educators and students, provided the data. Because of their demonstrated aptitude and enthusiasm for writing, Tigsik, these participants were specifically chosen. They were ideal study participants due to their knowledge of the Bicol vernacular, which enabled them to provide deep and genuine insights into this age-old poetic form.

Research Instruments

The researchers employed a semi-structured interview format to collect data. Using a flexible set of general questions, this approach lets the interview flow naturally while still covering important topics [16]. Semi-structured interviews are particularly useful for examining people's meanings, intentions, and subjective interpretations of their experiences writing Tigsik. Because semi-structured interviews are flexible, researchers can examine a range of perspectives without being constrained by a strict set of questions [17].

Data Gathering Procedure

Participants were given informed consent forms prior to data collection, which included a clear explanation of the study's objectives, a guarantee that they could withdraw at any time, and a reminder that all answers would be kept completely confidential and accessible only by the researchers. Open-ended questions were used to encourage participants to express their opinions during the in-person, audio-recorded interviews freely. Following the transcription of each recording, discourse analysis was conducted to identify recurrent themes and linguistic elements relevant to Tigsik's cultural and poetic function.

4. RESULTS AND DISCUSSION

4.1 Poetic Elements Observed in Tigsik

Tigsik, a type of oral poetry originating in the Bicol Region, is a noteworthy example of a poetic tradition characterized by elements include diction, figures of speech, syntax, rhythm, meter, structure, and poetic devices. The following is a detailed analysis of these features.

4.1.1 Collected Tigsik: Patterns and Structures

The researchers gathered Tigsik compositions from twelve informants across Camarines Sur. Based on the data presented in Table 1, the Tigsik samples exhibit a wide variation in syllabic structure. Some followed a specific syllabic pattern, most commonly 8 syllables per line, while others did not adhere to a set measure:

Table 1. Syllabic Structure of Tigsik Compositions from Informants

Collected Tigsik in Bicol	Without Syllabic Pattern	With Syllabic Pattern				
		8	10	12	14	16
1. Informant 1	✓					
2. Informant 2	✓					
3. Informant 3	✓					
4. Informant 4	✓					
5. Informant 5	✓					
6. Informant 6	✓					
7. Informant 7	✓					
8. Informant 8	✓					
9. Informant 9	✓					

10. Informant 10	✓					
11. Informant 11	✓					
12. Informant 12	✓					

Informant 1: Minsan tigkokonsiderar ko ang bilang kang pantig kang bawat linya. Pero ang pinaka ngagamit ko ay ang rima ang pagkakapareho kaini sa kada hurihan kang kada linya. Sinisigurado ko din na tama ang mga Bicol terms ko and appropriate sa tema. (As I write my tigsik, I consider the the number of syllables in every line, not always. But, rhymes are the device that I've laways takes into considerations. Also, I ensure that my Bicol terms are in correct usage and it's appropriate to the themes of my composition.)

Informant 2: Well, in writing a tigsik, I follow poetic elements, especially the line, sound, and rhythm, for they give great impact in making the piece catchier and more interesting.

Informant 3: Hindi ko na kinokonsider ang mga poetical elements or any devices, ang importante lamang sakin ay ang tugma ng mga salita upang magandang pakinggan.

(I didn't consider poetical devices, and the most important for me when I am writing is the rhyme of every word, for it is good to hear.)

When writing Tigsik, most of the informants stated that rhyme was the most important poetic element they considered. For example, Informant 1 mentioned that rhyme is always important in their evaluation, even though syllable count is occasionally considered. They guarantee that Bicol terms pertinent to the poem's theme are used accurately. To make their work more interesting, Informant 2 mentioned the following poetic devices: line, sound, and rhythm. Informant 3 stated that the pleasing rhyme of words is more important than poetic devices.

4.1.2 Poetic Freedom

In support of [18], who claimed that Tigsik is customarily recited freely, without precise meter or structure, the analysis showed that Tigsik does not adhere to a rigid syllabic pattern. This adaptability makes Tigsik somewhat like Japanese Haiku, although the latter adheres to a specific 5-7-5 syllabic rule, whereas Tigsik is free verse. According to Informant 4, Tigsik usually consists of stanzas of three or four lines, with rhyming words at the end of each line to create a pleasing effect. To create a good composition, Informant 5 emphasized the importance of meter, rhyme, stanza, figurative language, and aesthetic appeal.

Informant 4: An tigsik pwedeng isurat sa tolo o apat na linya sa kada stanza asin iyo ngani tong sinabi ko dapat egwa ning rima o magkakapareho an tanog sa hurihan. (Tigsik can be written in three or four lines in every stanza, and then as I've said a while ago it must have the rhymes.)

Informant 5: Pag nagsusurat pati ako ning tigsik, tigsasaalang alang ko ang mga elemento ta ini ang nakakapagayun sa sarung katha, yaun dyan ang sukat, tugma, kariktan, saknong at talinghaga. (As I write Tigsik, I consider elements coz it makes a composition fantastic, such as meter, rhymes, beauty, stanza and figure of speech.)

4.1.3 Dominance of Rhyme in Tigsik

End rhymes, which ranged from perfect to imperfect rhyme types, were present in most of the collected Tigsik. To express their poetic freedom and sense of place, Bicolano poets often employ distinctive rhyme schemes and poetic structures in their verses [19].

Informant 6: Dapat may rhyme man giraray tapos naggagamit pa din ning hararom na tataramon. (Rhyme must be observed always in each poem and must use deep words.)

Informant 7: Usually when I am writing both poem and tigsik, I always consider the rhyme and the other elements such as the syllables for each line, lines for every stanza and the stanza itself. And they can be found in my given tigsik.

Informant 12: I also see tigsik just like a poem. And whenever I create my piece, I consider some elements such as rhyme and pattern. I also use four lines in every stanza.

The oral poetry's phonological structure heavily relies on rhyme. Perfect rhymes are important tools for memory, recitation, and auditory enjoyment in Tigsik's case, adding to its aesthetic form. This

section examines the phonetic and cultural purposes of perfect rhymes. The Tigsik of Informants 1, 2, 4, 5, 6, and 11 heavily employ perfect rhymes, which are the identical repetition of final vowel and consonant sounds, as Table 2 illustrates. Informant 1 creates a smooth phonological flow by using the recurrent, a vowel ending in mapaminsala, dara, nagtitiwala, and mawawara. Traditional oral literature is known for its captivating cadence, which is produced by this regular mapping of sounds.

Table 2. Examples of Perfect Rhymes in Selected Tigsik Compositions

Informant	Line-End Words	Rhyme Pattern	Remarks
Informant 1	mapaminsala, dara, nagtitiwala, mawawara	Perfect Rhyme (-a)	Consistent "-a" ending creates strong rhythm and cohesion
Informant 5	corona, China, na, baga	Perfect Rhyme (-a)	Phonetic uniformity enhances memorability
Informant 6	talento, pamayo, totoo	Perfect Rhyme (-o)	Balanced and sustained vowel echoing "-o"
Informant 4	parasimba, ninda, paramuda, ib a	Perfect Rhyme (-a)	Uniformity supports melodic delivery and dramatic pacing

In a similar vein, Informant 5's use of rhymes (corona, China, na, and baga) is both phonetically pleasing and thematically grounded, reflecting a current discourse (such as pandemic narratives) that rhymes to make memorable. The use of talento, pamayo, and totoo by Informant 6 indicates a change to the -o sound, implying rhythmic variation without sacrificing a distinct rhyme scheme. The musicality created by these repeated end sounds serves to emphasize the composition's main points. A common phonopoetic sensibility among Tigsik creators is confirmed by the existence of perfect rhymes among several informants. End sound repetition is more than just a decorative technique; it improves the composition's coherence and encourages audience participation when delivered orally. Such rhyme schemes support the poem's aesthetic and communicative purposes in performance settings by helping listeners anticipate and internalize the meaning. Mahihigos, minatubod-tubod, nagngungurob-ngurob, and pagkamoot, on the other hand, are examples of imperfect rhymes that have a similar but not exact sound in the fifth stanza of Informant 4.

Some informants, including 7, 8, 9, and 10, used a combination of perfect and imperfect rhymes. For example, Informant 7 displayed imperfect rhyme in nariparo, ko, kabublayan, tirigsikan, and perfect rhyme in masitas, makakapitas, batas, pambadas.

4.1.4 Rhyme Schemes and Sound Devices

The sound devices found in a few chosen Tigsik compositions gathered from different informants are examined in this study. The identified sound patterns for each informant are presented, along with specific examples and their corresponding phonological classifications, as shown in Table 3.

Table 3. Phonological Devices Identified in Selected Tigsik Compositions

Informant	Rhyme Scheme / Sound Device	Example Words / Lines	Type of Sound Pattern
Informant 7	AABB	napano (A), ko (A), kabublayan (B), tirigsikan(B)	Rhyme Scheme
Informant 4a	ABAB	matadong (A), suguon (B), harong (A), arugon(B)	Rhyme Scheme
Informant 9	ABBA	magurang (A), laban (B), katibaadan (B), pagtabang (A)	Rhyme Scheme

Informant 5	Alliteration	pagtabang, paninindugan, pusog	Repetition of Initial Consonants
Informant 6	Alliteration	Mananggad, Maisog, Minsan	Repetition of Initial Consonants
Informant 4b	Alliteration	Kristo, Kabotan, Kan	Repetition of Initial Consonants
Informant 5	Consonance	kabilang, aktibong, ining	Repetition of Consonant Sounds
Informant 1	Consonance	Ngunyan, Patunayan, Panahon	Repetition of Consonant Sounds
Informant 2	Assonance	pandemya, na, paraot	Repetition of Vowel Sounds
Informant 8	Assonance	tiwala, ibalik, discipline	Repetition of Vowel Sounds

The data reveal that the informants employed a variety of rhyme schemes, such as ABBA (Informant 9), ABAB (Informant 4a), and AABB (Informant 7). These rhyme schemes reveal a purposeful verse organization to establish stanzaic boundaries and improve rhythmic regularity. For example, the alternating rhyme of matadong–harong and suguon–arugon in Informant 4a exhibits a dynamic movement of sound that maintains auditory interest.

Phonological elements like alliteration were noted in addition to rhyme. Informants 5, 6, and 4b demonstrated rhythmic parallelism by using repeated initial consonants (such as pagtabang, paninindugan, and pusog). The Tigsik's musicality is enhanced, and this stylistic device reinforces its oral transmission. Similarly, Informants 5 and 1 were observed to reinforce the sonic texture of the lines through consonance, which is the repetition of consonant sounds in different positions (e.g., kabilang, aktibong, ining). Informants 2 and 8 employed assonance, which is the repetition of vowel sounds. Recurring vowel patterns in words like pandemya, na, paraot, and tiwala, ibalik, and discipline improve internal harmony and emotional resonance. These components demonstrate the composers' awareness of the power of sound as a persuasive and expressive medium. The use of phonological repetitions emphasizes the significance of orality and performance, while the presence of AABB and ABAB patterns suggests adherence to conventional rhythmic forms. Increasing memorability, escalating affective tone, and offering a rhythmic anchor that leads the speaker and listener through the poem's narrative and emotional arc are all purposes of these devices.

The results are consistent with earlier research in oral literature and ethnopoetics that highlights the function of sound in establishing identity, memory, and meaning [19], [20]. Tigsikal's phonological artistry is consistent with the larger Southeast Asian oral poetics tradition, which emphasizes the importance of rhythm, rhyme, and repetition in both performance and transmission. The embedded sound patterns reflect Bicolano values, social commentary, and resistance, acting as cultural signifiers. Therefore, the Tigsik uses sound to educate, mobilize, and preserve cultural memory in addition to providing entertainment.

4.2 Common Themes Conveyed

According to Informant 1, tigsik is frequently shared on social media, particularly Facebook. While many of these pieces are the result of competitions, others address the ongoing pandemic, current political issues, or romantic feelings. According to Informant 5, tigsik can be used to spread knowledge about the

pandemic and motivate people to be ready and adhere to safety precautions. Additionally, Informant 8 stated that the current situation, the COVID-19 pandemic, is the focus of their tigsik.

Informant 1: Commonly, sa social media na lang particularly digdi sa facebook. More on outputs, kan mga competitions. Minsan din, may nagpopost na ginigibuhan tigsik an mga nangyayari ngunyan na issues sa gobyerno, nagtitigsik to express their love sa special someone ninda, or recently manungod sa pandemic na kinahaharap ta ngunyan. (Commonly, it's only in social media, particularly here on Facebook. Some are more focused on outputs from the competitions. Some post tigsik, which is about the issues happening in the government, some make tigsik to express their love to their special someone, or recently it's about the pandemic that we are currently facing.)

Informant 5: Since tungkol siya sa pandemic ngunyan. Siguro pwede ining maging way para mahikayat ang tao na magdangog o magsunod sa mga protocol or maging handa arog kayan. (Since it is about the pandemic. Maybe it can be a way to persuade people to listen or to obey every protocools or to be preapared at all cost.)

Informant 8: Ang tema Kang ginibu Kong tigsik ay tungkol sa pangyayaring kinakaatubang ta ngunyan na panahon. Iyo ini ang pandemya. (The theme of my tigsik is about the event that we are currently facing now in this era. This is the pandemic.)

The global crisis caused by COVID-19 is the theme of the tigsik pieces written by Informants 1, 5, and 8. Themes of hope, faith, and trust are expressed in these pieces. They emphasize the importance of having faith in God and never giving up hope that we can overcome obstacles in the face of uncertainty and adversity. Despite having similar subjects, each author presents these ideas in a distinctive and intimate way.

Informant 4 pointed out that since tigsik has become popular again, it is being used to discuss a variety of topics, including criticism, satire, consolation, and admiration. The dedication of educators and learners to education was emphasized by Informant 6. Their tigsik expresses a profound gratitude for teachers, acknowledging their perseverance, commitment, and crucial role in influencing students' academic and personal development. Since teachers serve as second parents outside the home, it highlights the need for sincere enthusiasm and tenacity.

Informant 7 wrote about the distinctiveness of their home. Even though it might seem eerie or haunted, its true beauty lies within. The idea that what's inside matters more than outward appearances is reflected in this theme. Informant 9 talked about appreciation and love. Their tigsik highlights how love from those around us gives us the courage and inspiration to face life's challenges while expressing gratitude and affection for family and friends. The main takeaway is that love is incredibly potent and transformational. Informant 10 listed several tigsik themes, such as nature, love, teachers, students, and even plants like malunggay and tanglad. Their composition focuses on romantic love, highlighting the happiness that comes from being loved and the motivation it provides to pursue one's goals. Themes of annoyance, solidarity, and loneliness were examined by Informant 2. In addition to showing the hardships endured during the pandemic, their tigsik emphasizes the Filipino people's spirit of solidarity as they band together to assist those in need.

Informant 11 explained how he continued to write because of the encouragement and support he received from those around him. The main idea is that encouragement empowers people and fosters creativity and personal development. In a more lighthearted and satirical piece, Informant 3 highlighted the absurdity of a girl who poses as attractive when she is not. The fundamental idea is that genuine beauty originates within, especially from one's disposition and personality. The respondents used a variety of themes in their tigsik compositions with the intention of evoking strong feelings and thoughts in their audience. Each piece has a distinct and sincere expression of these themes, which were frequently based on personal experiences and contemporary realities.

4.3 Thematic Reflections in Tigsik: A Mirror of Bicolano Life

An examination of the tigsik compositions reveals several traits of the Bicolano people. They are presented as brave, nationalistic, community-focused, caring for the welfare of others, and resilient in the

face of hardship. For instance, the fourth stanza of Informant 5's tigsik pays tribute to contemporary heroes: the frontliners

Tigsik ko man ining mga bagong bayani
Frontliners' ang apod kang kadaklan igdi
Sa balyo kan takot na mahawaan sinda kan virus na ini
Piniling magluwas, magtabang sa bansa, sa mga tawo magserbi

Similarly, Informant 1's sixth stanza expresses comradeship, while the ninth stanza reflects deep religiosity and strong faith in divine protection:

Tigsik ko pa bagong bayani ta "Frontliners" an apod sainda
Sinasalbar an buhay nin iba
Laban sa hilang na daeng data
Mahal na Diyos ilikay mo po sinda
Asin an bilog nindang pamilya
Sinda ngunyan an samung pag-asa
Sa pagsugpo kan epidemya

Informant 6, whose tigsik is centered on education, emphasizes the vital role of teachers in shaping learners. The teacher is portrayed as strict yet admirable, respected for their dedication and resourcefulness:

Tigsik ko ining samung maestra maboot alagad istrikta
Pagnagtukdo mapapabilib ka
Ang bawat estudyante nakakanood talaga
Ta mahigos na madiskarte pa

On the other hand, Informant 7 reveals a poetic awareness of beauty in the ordinary. Through simple yet profound observations, the poet shows that creativity can be found in everyday surroundings:

Sa paglibot sa harong, dakol akong nariparo
Mga sadit na bagay, nakua an atensyon ko
Dara gayod ini kan sakong kabublayan
Kaya napunan an tirigsikan
Tigsik ko ining samuyang istaran
Dakula, halangkaw, asin sementado man
Dangan sabi kang iba garu haunted house daa
Alagad an nakaistar magagayon man na daraga

Family affection and strong emotional bonds also stand out in several pieces. Informant 9 and Informant 10 describe the love and support of parents as a source of strength and motivation:

Tigsik ko ining sakong magurang,
Padangat ako sagkod paman
Sa pagsuporta sako talagang lamang,
Pagtrayumpo ko iyo ang saindang arang.

Unity and community support are also prominent themes. Informant 2's tigsik highlights the role of local organizations, like cooperatives, in uplifting families affected by crises:

Tigsik ko an CDA-Naga asin Kooperatiba
An pakawat na tigsik nagdarang ogma
Paghling premyo, darakula si mata!
May pantungod lamang ning bagas pag nanggana

Daily life is shaped by race, gender, and class, and personal experience influences how individuals think and act. From the narratives and poems of the informants, a recurring theme emerges: the importance of maintaining a positive outlook. Other recurring themes include a strong faith in God, hope amid the pandemic, close family ties, unity as a source of strength, and resilience in the face of adversity. These virtues are consistently evident in the tigsik and are central to the Bicolano identity.

Interestingly, the themes often mirror the informants' professions and personal backgrounds. A parallel study [20] supports this observation, concluding that Bicolano writers tend to emphasize regional

values, especially strong faith in God. The imagery in their poetry often reflects bravery, optimism, self-worth, and compassion. Through their literary expressions, Bicolanos also confront societal and governmental issues, envisioning a better future. In terms of literary appreciation, the themes are not only reflective of individual journeys but also affirm a collective cultural identity rooted in perseverance, faith, and shared humanity.

5. CONCLUSION

Bicolano tigsik writers do not compose their works arbitrarily or without attention to literary form. Based on the gathered data, it was found that all tigsik pieces examined incorporated essential poetic elements. However, Bicolano poets tend to exercise flexibility in their use of formal poetic structures, favoring creative expression over rigid conformity. The study also reveals that Bicol literature, particularly tigsik, conveys distinct themes that offer readers deeper meanings and powerful messages. Through the years, Bicol literature has significantly influenced the lives and cultural identity of the Bicolano people. As a literary form, tigsik serves as a medium for authors to express their thoughts, emotions, and reflections, often drawn from personal experiences and observations of their surroundings. Given these findings, it is recommended that Tigsik writers be encouraged to incorporate fundamental poetic elements in their compositions. Furthermore, Tigsik writing should be introduced and promoted in schools across the Bicol region to preserve regional literature, tradition, and cultural heritage. The integration of local literary forms in the curriculum is strongly encouraged, along with the development of initiatives such as teacher and student seminars on tigsik writing, radio programs focused on tirigsikan, and the inclusion of tigsik in local newspapers to further sustain and celebrate this unique literary art form.

Acknowledgment

The researchers wish to express their sincere gratitude to the Bicolano community members who provided invaluable personal assistance. Their generous contributions, particularly the Tigsik practitioners and cultural bearers, who shared their insightful perspectives and performed their oral poetry, were instrumental in enriching the analysis of poetic structures and cultural reflections within Tigsik. This study greatly benefited from their willingness to share their traditional art and knowledge.

Funding Information

This research received no specific grant from any funding agency in the public, commercial, or not-for-profit sectors.

Author Contributions Statement

Name of Author	C	M	So	Va	Fo	I	R	D	O	E	Vi	Su	P	Fu
Darrel M. Ocampo	✓	✓		✓	✓	✓				✓	✓	✓	✓	
Julius D. Bulahan		✓	✓	✓	✓	✓	✓	✓			✓			

C : **C**onceptualization
M : **M**ethodology
So : **So**ftware
Va : **Va**lidation
Fo : **Fo**rmal analysis
I : **I**nvestigation
R : **R**esources
D : **D**ata Curation
O : Writing - **O**riginal Draft
E : Writing - Review & **E**diting
Vi : **Vi**sualization
Su : **Su**pervision
P : **P**roject administration
Fu : **Fu**nding acquisition

Conflict of Interest Statement

The authors declare that they have no competing interests or personal relationships that could be perceived to influence the work reported in this study.

Ethical Approval

Before data collection, informed consent was obtained scrupulously from all participants, including Tigsik practitioners. Everyone was thoroughly informed of the research's purpose, Procedures, And their rights, ensuring voluntary participation and ethical engagement throughout the study.

Data Availability Statement

The data supporting this study, comprising transcriptions and analyses of Tigsik compositions collected from informants across Camarines Sur, are available from the authors upon reasonable request. Due to cultural sensitivity and ethical considerations, access is limited to ensure the privacy and intellectual ownership of the informants and their poetic contributions.

REFERENCES

[1] Z. Wajed and E. Saghar, 'The role of poetry and the poet's mission in the awakening of society', Sprin Journal of Arts, Humanities and Social Sciences, vol. 2, no. 11, pp. 20-30, 2023. doi.org/10.55559/sjahss.v2i11.180

[2] J. Dutton and K. Rushton, 'Using the translanguaging space to facilitate poetic representation of language and identity', Language Teaching Research, vol. 25, no. 1, pp. 105-133, 2021. doi.org/10.1177/1362168820951215

[3] J. R. Balunsay and J. T. Amante, 'Pananalinghaga sa mga kontemporanyong tulang Bikolnon tuon sa mga paskil na tigsik ni Engr', Abdon B. Balde Jr. Uswag Journal: Philippine Journal of Multidisciplinary Research, vol. 1, no. 1, pp. 1-1, 2023.

[4] J. Balunsay and S. M. Tindugan, 'Mga Literaturang Oral ng mga Caramoranon sa Rehiyong Bikol Bilang Repositoryo ng Kulturang Pilipino', Malay Journal, vol. 35, no. 1, 2022. doi.org/10.59588/2243-7851.1044

[5] C. Syam, Y. O. Olendo, J. A. Dewantara, and E. F. Rahmani, 'Oral literature and social identity of the Dayak Kanayatn: the extinction of oral literature in the midst of contemporary cultural trends', Cogent Arts & Humanities, vol. 11, no. 1, 2024. doi.org/10.1080/23311983.2024.2376785

[6] O. I. Odularu, E. M. Sone, and M. E. Puzi, 'Globalisation Perspective of Libraries as Curators of Oral Tradition and Storytelling Activities', Journal of Culture and Values in Education, vol. 7, no. 2, pp. 136-156, 2024. doi.org/10.46303/jcve.2024.16

[7] S. H. Briones et al., 'Effects of Colloquial Language on the Writing Skills of Grade 11 Students', In Journal of English Education Forum (JEEF), vol. 4, no. 2, pp. 70-78, 2024. doi.org/10.29303/jeef.v4i2.672

[8] J. A. C. Abergos, J. C. Garfin, W. P. Cardinal, and D. M. Ocampo, 'Teachers' Reading Strategies in Developing Elementary ESL Learners' Oral Reading Fluency (ORF)', International Journal of English Language and Pedagogy (IJELP), vol. 3, no. 1, pp. 47-58, 2025.

[9] D. M. Ocampo, 'Probing the Filipino College Students' Pragmatic Competence: Its Pedagogical Implications in Language Teaching and Learning', Online Submission, vol. 1, pp. 1-8, 2023.

[10] D. M. Ocampo, 'Language and Literary Skills of Senior High School Filipino ESL Learners: Basis for Pedagogical Interface. Library of Progress-Library Science', Information Technology & Computer, no. 3, 2024.

[11] E. M. Abrera et al., 'The Socio-Affective Principle of Language Learning vis-a-vis Speaking Proficiency of English Major Students', In Journal of English Education Forum (JEEF), vol. 4, no. 3, pp. 160-173, 2024. doi.org/10.29303/jeef.v4i3.724

[12] C. Aanayo, 'Globalization's Influence on Cultural Hybridity and Identity Formation', Journal Social Humanity Perspective, vol. 1, no. 2, pp. 60-66, 2024. doi.org/10.71435/621419

[13] M. F. G. Hipolito, 'A systematic literature review of the significance of the School of Living Tradition in the preservation of cultural heritage of the Indigenous Peoples', International Journal of Multidisciplinary: Applied Business and Education Research, vol. 5, no. 2, pp. 605-614, 2024. doi.org/10.11594/ijmaber.05.02.21

[14] L. I. B. Abergos et al., 'Effectiveness of Remedial Reading to Struggling Readers of Grade 7 Students', in SHS Web of Conferences, vol. 182, EDP Sciences, 2024. doi.org/10.1051/shsconf/202418201004
[15] D. M. Ocampo and A. Junaidi, 'Pre-service teachers' educational video mediated experience vis-a-vis learning engagement in the new normal', in SHS Web of Conferences, vol. 182, EDP Sciences, 2024. doi.org/10.1051/shsconf/202418202005
[16] X. S. Baesa-Alfelor and D. M. Ocampo, 'Enhancing Pronunciation, Grammar & Fluency (PGF) Proficiency Despite Pandemic (EPP) through Flexible Supplementary Teaching and Learning Development Sheets', In Journal of English Education Forum (JEEF), vol. 3, no. 2, pp. 7-11, 2023. doi.org/10.29303/jeef.v3i2.568
[17] J. M. S. Garganera, D. M. Ocampo, and C. D. Gueriba, 'English Language Proficiency and Communicative Competence among Graduate Students in Bicol Region, Philippines: A Foundation for English Language Enhancement Program Development', Asian Journal of Education and Social Studies, vol. 50, pp. 164-175, 2024. doi.org/10.9734/ajess/2024/v50i111644
[18] R. Moratto and M. Bacolod, Translation studies in the Philippines: Navigating a multilingual archipelago. Taylor & Francis, 2023. doi.org/10.4324/9781003405603
[19] X. S. Baesa-Alfelor and D. M. Ocampo, 'English Language Teaching (ELT) Appraisal in the Trifocal System of the Philippine Education: Basis for Policy and Advancement Program', Online Submission, vol. 3, no. 1, pp. 40-48, 2023. doi.org/10.54536/jir.v1i3.2026
[20] D. C. Monida et al., 'Effects of English Film Subtitle on the Vocabulary Level of Grade-11 Students in a private school', In Journal of English Education Forum (JEEF), vol. 4, no. 3, pp. 178-184, 2024. doi.org/10.29303/jeef.v4i3.782

How to Cite: Darrel M. Ocampo, Julius D. Bulahan. (2025). Poetic structures and cultural reflection in tigsik: exploring the bicol's oral poetry. Journal of Language and Linguistics in Society (JLLS), 5(2), 68-79. https://doi.org/10.55529/jlls.52.68.79

BIOGRAPHIES OF AUTHORS

	**Darrel M. Ocampo**, holds a Ph.D. in Language and Literacy Development and serves as an Associate Professor V at Central Bicol State University of Agriculture, specializing in English language. His research interests encompass linguistics, pragmatics, stylistics, and discourse analysis. These credentials, particularly his expertise in language and discourse, provide a strong foundation for a scholarly examination of Tigsik's poetic structures. His academic background in language development further equips him to analyze the nuanced relationship between the oral poetry and its cultural context within the Bicol region. Email: darrel.ocampo@cbsua.edu.ph
	**Julius D. Bulahan**, is an accomplished artist, advocate, and Bicol writer, born and raised in Naga City, Bicol, Philippines. As the former President of Parasurat Bikolnon, Inc. and current Founding Public Information Officer of Pgsirang, Inc., organizations of literary writers in the Bicol Region, he possesses deep engagement with Bicolano literary traditions. His published works in various literary journals and his role as a workshop director demonstrate a profound understanding of Bicolano language and its artistic expressions, providing him with a unique capacity to explore Tigsik as a form of Bicol's oral poetry. Email: julius.bulahan1027@cbsua.edu.ph