

Mimetic- Archetypal Critique on Adonis Durado's Selected Poems

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ABSTRACT

This study provides mimetic and archetypal analysis on the selected Cebuano-Visayan poems of Adonis Durado, a multi-awarded Cebuano poet, utilizing Plato's Theory of Mimesis and **Aristotle's Literary Theory and Criticism**. Plato looks at how the images, symbols, and themes reveal imitations of reality, and Aristotle argues that human beings are natural imitators who are vital in making a healthy society. This study investigates the social issues and the prevalent themes extracted from the poems understudied. Furthermore, the study asserts that mimesis locates the meaning of literature in the nature that it copies, insisting that the universal essence of mimesis is a mere reflection of the poet's inner necessity, inner determinacy, and not a separate world of ideas. It is revealed that the selected poems of Adonis Durado mimetically mirror the people's economic struggles, which significantly affects the harmony within the familial and societal sphere. The symbols used in the poems describe the Philippine society's local color, often associated with poverty, violence, and the Filipinos' survival mechanism. The poverty that the oppressed often suffered develops the people's resiliency shown in the images of how people continue to live despite economic disadvantages, abuses, and violence. Poverty has two faces; it is either the cause or effect

of people's circumstances, and these dominant social issues feature in the poems surrounding poverty and violence.

Keywords: Mimesis, Archetypes, Images, Symbols, Themes,

INTRODUCTION

Filipinos use literature as a potential tool for expression in describing their historical, legal, and cultural conditions. Filipino writers allow the decentering, disseminating, and interrogating authority to reimagine the past. They utilize many ambivalence modes to manifest the interplay of creativity and opposition using revolutionary language, form, thematic genre displacement (Chi & Robinson, 2012). However, teaching literature, particularly poetry, has been challenging today. The average teenagers exhibit less interest in reading poetry (Kennedy, 2015). They have problems understanding meanings such as the connotation, denotation, symbols, and implications conveyed in poems aside from exhibiting difficulty in unlocking the mysteries in the figurative languages and using diction and translating Visayan words and phrases. Although poetry in Filipino contexts has been done, not much research on Cebuano-Visayan has been conducted. For this reason, this study aims to dissect the images of imitation in social reality, mainly present in the poetry of Cebuano-Visayan poetry -- which is rich in the use of figurative language and symbols.

This study uses content analysis utilizing the Theory of Mimesis and Archetypal Theory. Aristotle asserts that mimesis locates the meaning of literature in the nature that it copies, insisting that the universal essence of mimesis is a mere reflection of the poet's inner necessity, inner determinacy, and not a separate world of ideas. (Krofflic, 2011). However, art endeavors to reach underneath this blemished outside structure that is accessible to senses and attempts to divulge the more profound embodiment of things. Hence, mimesis transcends mere mechanical imitation – it speaks to the demonstration of dynamic inventiveness, going into the soul of its topic, the active interest in the making an occasion. Literature is an impersonation or a portrayal, or a duplicate or a signifier. Writing gets significant regarding whatever it duplicates, mirrors, addresses, or implies the connection between text and its predecessor.

Moreover, Aristotle indicates two causes of poetry. The first cause is man's universal instinct to engage in mimetic activity. The second cause

is man's tendency to take pleasure in the products of mimesis. Both of these causes are rooted in man's rational nature. As a man contemplates mimetic products, one can better understand reality and takes pleasure in doing so. Therefore, poetry having mimesis is a product of man's rationality (Wandrey, 2013).

On the other hand, Archetypal Theory posits that archetypes are products of human everyday innumerable experiences stored in their minds. Although humans are unique, they tend to gain similar meaning through signs and symbols to untwist the mystified and convey shared understanding. Each image is a window to access human psychology, which stores the relic of their anguish and comfort. Jung's definition of archetypes points out the potentiality of a daemon figure, a man, and a process to repeat themselves in any human account of reality. (Jackson, 2014)

Archetypes exist in literature and serve as the origin when studying interconnectedness. Archetypes are primordial and recurring images, which helps lock human mysteries across time and distance. This theory believes in human experiences' universality and timeliness, as reflected in any literature form with different genres and forms. This criticism recognizes that literature gathers archetypes through collective scenery, characters, plot and devices, themes, and other literary elements that describe human distinct but related truths. (Larsen, 2018)

To highlight the importance of this study, the Commission on Higher Education (CHED) promulgated Memorandum 59, Series of 1996 for the adoption of a new General Education Curriculum to be required and implemented as part of all baccalaureate degree programs in all

Higher Education Institutions (HEI's) in the Philippines, thus implementing the new General Education Curriculum, must be characterized by an interdisciplinary approach, which would help the students see the human being as an integral and global community. Hence, language and literature should provide students with effective communication skills in English and Filipino and foster a critical understanding and appreciation of how people express their experience in the world. Through Literature 1, Philippine Literature, students investigate pieces of literature of all regions of the Philippines, whether written in native or foreign languages, from the beginning of Philippine history to the present.

Moreover, (RA 10157 of 2012) the Kindergarten Education Act of 2011 mandates that the State adopt the Mother Tongue-Based Multilingual

Education (MTB-MLE) method. The learner's mother tongue shall be the primary medium of instruction for teaching and learning at the kindergarten level using the regional or native language of the learners.

The two promulgations are a few of the implementation which envision to instill creative and critical thinking to students while inciting their sense of nationalism and strengthening pride for Filipino culture through the investigation of Filipino poetry.

Every poetry has a profound message that touches the hearts of the readers. Its impact is the way the arrangement delivers it of words. Accordingly, poetry is mainly about cultural satire, and what brings a new perspective towards the original thoughts is the simplicity of written words (Charcos, 2018).

The language of poetry is a symbolic imitation that expresses life and portrays the world. Because of the intricate nature of comprehending poetry despite its beauty, as claimed by studies in the past, further uncovered that poetry's study is significant to man's life, elevating feelings and intellect. However, analyzing poems as craftsmanship requires a thorough understanding of the themes and the figurative language that helps crop the literary genre's meaning, sense, and sound. Each reader has the freedom to assess the coherence of the writer's works and interpret it in the light of his claim involvement and demeanors to the world. The difficulty is the need to understand the integral unity of structure and meaning in poetic form using figurative or symbolic language that many language teachers deny exploring because of its complexity. (Gido, Barbecho, Arias, Dacanay & Nemenzo, 2015).

Alamban (1994) said that the poems composed during Spanish times suggest that the impact of Catholic Spain is most exceptional within the ~OZOS whose topics spin around confidence in God and the holy people. The lyrics composed amid the American colonization come following. A few of these lyrics have strongly anti-Spanish topics, just like the lyric of Francisco Ma. Labrador. A few poems have patriotism as their topic. After the colonial period, the sonnets come in different subjects and styles as their composition approaches the show. At this point, the collection gets to be an array of lyrics. The sentimental people, the patriots, the existentialists, and others appear to rise above categories. Although the chronological arrangement makes a difference in following the Cebuano verse's improvement over a long time, it makes the sonnets' topical solidarity troublesome to discover (Gido et al., 2015).

A poem is not a ready-made question to which a reader is inactively exposed. A poem may be an occasion when the audience or peruser draws on pictures and sentiments and concepts mixed up by the content; the lived-through encounter forms these. Philippine composition inside the new century has gone in a different direction. The works are viewed as delicate to sexual orientation, suggest advancement, and show culture as plural rather than particular. It questions traditions and, as far as anyone knows, outright standards. Technology is a vital part of literature, centered on the city's rise and secured on globalization. The financial boom has driven the Philippines' opening to varied economic interests, though profiting first class (Remoto, 2017).

Poetry is a book of life in which an individual uncovers things related to the mystifying color of life. It makes an individual understand and reflect on life through creative methods. The Philippines, composing within the modern century, has taken a new turn. The works are sensitive to sexual orientation, imply innovation, and appear plural instead of particular. It also questions traditions and supreme norms.

Likewise, technology is a fundamental portion of this literature, focused on the city's rise and secured on globalization. However, benefitting the five-star, the monetary blast has driven the Philippines' opening to contrast financial interests. A few books show poems printed go up against one side in English, the other in Filipino. The twain has met, and readers will not distinguish which was formed and which was the translation, for there is earn back the original investment with office and commonality in both. It audits the verbal legerdemain of our ladino journalists inside the seventeenth century. A few books show pieces printed and confront one side in English, the other in Filipino.

With a mind as sharp as Arya Stark's Needle, Adonis Durado has legitimately aced the art of bringing out feeling through a short stack of carefully built expressions. His words are gnawing positively but continuously with an untimely idea — a soul, maybe his (Batucan, 2017).

Durado's verse, distributed in vernacular, gives a great road where dialect serves as an instrument that vocalizes all life-inclusive substances. His poems reflect five universal realities: love, sacrifice, responsibilities, resilience, and contentment that bind a family together. It claims that love is intertwined with trials. It also gapes one's mind that a home is built with responsibilities and sacrifice. It also gives acknowledgment of the wife's contribution to binding the family together. It also stressed that

criticisms are part of life, and one person has the right to be happy on his own accord. Another Filipino author who manifests creativity in revealing social realities is Adonis Durado. It is evident that Durado's poems mirror universal realities and show absolute marvel, patterns, social issues, code of behavior, and profound quality measures (Charcos, 2018).

This literary study is qualitative research using the content analysis method to find out the images that reveal imitations of the reality of Adonis Durado's five poems, *Pansit*, *Kagutom*, *Isa ka Gabiing Walay Sud-an ug way Bituon ug sa akong Nasabtan ang angay Basulon mao ang Kulafung Gilaklak ni Papa*, *Duwaang Papel*, and *Kaisog*. These selected poems are sourced from the book titled "Dili Tanang Matagak Mahagbong"- "Not all that Drops Falls" translated by Merlie M. Alunan, published by Asteismus, 2008.

This study aims to enhance the Philippine literature curriculum inculcating the value of Cebuano -Visayan poetry. The modern Cebuano Visayan poetry study is conducted to explore the images that reveal imitations of social reality focusing on mimetic analysis; the predominant themes can be perceived in the poem and how the symbols are used in the poems that depict society's circumstances. Working on these poems would enrich literature knowledge in the region, country, and world. Hence, this study would bring back Cebuano-Visayan poetry into the students' interest.

RESULTS AND DISCUSSIONS

The results and discussions are presented based on the analysis of the five selected poems of Adonis Durado, namely: *Pansit*, *Kagutom*, *Usa ka Gabiing Way Sud-an ug Way Bituon ug sa Akong Nasabtan ang Angay Basulon Mao ang Kulafung Gilaklak ni Papa*, *Duwaang Papel*, and ***Kaisog***. It investigates how these poems reveal imitation of reality, symbols, and themes of the respective poems understudied. Through the analysis, the prevailing social issues and dominant themes common to all poems understudied are determined. In interpreting the data, it uses qualitative research utilizing content analysis guided by mimesis and archetypal theory.

The poem, *Pansit*, projects images of imitation of reality, showing various scenes of poverty and violence in the Philippine setting. The persona of the poem *Pansit* is the child who witnessed domestic violence.

The child wants to express his traumatic experience to the person close to him, and he wants to convey a message that women's oppression occurs at home.

The poem summarizes that Filipino suffers the bulk of hardships caused by poverty. It is illustrated in the poem *Pansit* saying *Wa ka bay laing ipakaon nako/ Kung di puros lang pansit?* These lines imply that the family has no other food to serve on the table. The wife is just too selfless to serve the husband than prioritize herself.

In the poem *Kagutom*, the persona is a street dweller who observes life in the city where people eat their meals on the sidewalk and the mentally ill persons walking in the streets without aid from the government. This description encourages the country's elected leaders to provide jobs to the less fortunate, increase the people's salary, and allocate budget to those mentally challenged for medical help (Dabla-Norris, Kochhar, Suphaphiphat, Ricka & Tsounta, 2015).

In the poem, *Kagutom*, the lines *way ikapalit og sud-an./duha ka puso ray mapaigo sa sensilyo./mangayo lag gamayng sabaw sa tindera,/hingi'ki-an og yosi inig ka human,/oks na, busog na.* project that the persona has no enough money to buy plenty of food, pushing him to find alternatives to calm his growling stomach.

In the same poem stating *kana bitawng buang nga gabahis-/bahis sa kadalanan/ wa manay gilamoy./ug kung duna man, tingali pan-os kinuykuyan sa basurahan* demonstrate how unfortunate the homeless in providing food for himself that he resorts to collecting trash food without considering how harmful are these to his health.

The poem *Usa ka gabiing way sud-an ug way bituon ug sa akong nasabtan ang angay basulon mao ang kulafung gilaklak ni papa*, the persona is the child who, at an early age, has experienced scarcity of food. In this poem, scarcity of food is illustrated as it says *ang nahibilin Nga kan-on dukot/ ug higot na lay nahabilin sa soriso.* After dinner, they have nothing more left but the scorched rice and the tie of the sorizo. The persona addresses his concerns to the persons close to him, conveying that poverty is evident in third-world countries. The government needs to provide programs to lessen the poverty of the country (Dabla-Norris et al., 2015).

In the poem, *Duwaang Papel*, the persona is the child deprived of his childhood thrills. He does not have good-quality toys because of poverty. The persona addresses the parents to be responsible for raising children.

It further suggests hopes to overcome challenges despite the hardships they are facing. In the same poem, the lines *kay ang mga panid na sab/ sa iyang listahan sa utang/ atong gipiko, gipilo-pilo*, exhibit how the mother resort on debts just to feed the family.

In the poem *Kaisog*, the persona is the person who is a weaker vessel. He experienced being bullied in the streets. The addressee of the poem is the friend of the persona. The poem, *Kaisog* portrays a call for provision and safety from the government.

In the poem, *Kaisog* with the lines that says *sa tun-og nga hangin, nangurog siyang mitubag sa hubog:/ "Tingali, bisan sayon kuoton, ukbon ang trangka sa among/ luyong pultahan, di ko magduha-duha nga manampit*. describe how poverty is pictured by the structure of the house of the persona.

The poem, *Pansit* depicts how women and children become vulnerable to violence and poverty. In the poem, the father's image exhibits how dominance and violence oppress a woman in domestic settings. The poem's story is stated through the child's voice, reminiscing how the mother is abused verbally, physically, and emotionally in this particular line, *Ang platong gisudlan nimo, sa sud-an mokalit lag hagtok, sa imong bagulbagol*. The line features how the wife feels helpless about her husband's maltreatment due to his dissatisfaction with what she serves. Dominance is executed when he treats his wife like his servant and violence when he throws the food, which causes the plate to hit her head.

In the lines, *ang mga balikas ni Papa:/ "Litse! Atay! Yawa! / Wa ka bay laing ipakaon nako/ Kung di puros lang pansit?* speak of verbal violence, which women often suffer. The woman in the poem seems helpless hearing those harsh words and curses, enduring the pain of being hit by the plate and insult stuck with the oily food thrown in her hair which the mother answered with tears. The lines that show ungratefulness, tyranny, and servitude are probably influenced by the culture that women should be submissive to men.

The lines, *Wa ka bay laing ipakaon nako/ Kung di puros lang pansit?* can also manifest an image of poverty. It is implied that the family has limited resources and does not have other options for what to eat *pansit*. The image of the old, dilapidated kitchen sink also shows poverty, which can be backed by the Philippine Statistics Authority's findings saying that three out of five families live in houses with shabby materials (Philippine Statistics Authority, 2018).

The poem shows the submissiveness of women towards their partners. It affects women's psychological being because it triggers their anxiety, confidence, and sense of adjustment. Another indication of submissiveness is the refusal to disagree against the person they see as dominant. Going back to the poem, the wife can be described as submissive because she seems passive, although she is already hurt. She seems powerless to defend herself from the abuses of her husband.

Poverty and violence against children can also get in because of what the child witness based on how he narrates the story in the poem, Pansit as in the lines which says, Lab-as pa kayo kanako/ hantud karon, Ma,/Nakahinumdom pa ko. As the mother, she is helpless about what her family has gone through. It affects the child psychologically since he never forgets those scenes. The poem, Kagutom, shows how the less privileged suffer poverty. The scene in the lines, way ikapalit og sud-an./ duha ka puso ray mapaigo sa sensilyo./mangayo lag gamayng sabaw sa tintera,/ hingi'ki-an og yosi inig ka human,oks na, busog na, is the common routine seen in the streets serves as the niche of the poor. If the streets have eyes, they have witnessed how the poor have struggled every day to survive from their livelihood, their daily sustenance, their outcries, and their interaction. The title of the poem says it all because it depicts struggling survival. The man used his coins to buy viand and rice, ask for free soup, and smoke cigars to satisfy hunger. The situation is ironic since the man gets rice and soup to satisfy his hunger and consumes cigarettes, which brings fatal effects to the body. Through it, one can say the poor are in dire circumstances in which many find themselves struggling for survival; they ignore how to live in the future but at present. They collect and eat the food available in their surroundings. They seem only to care about the remedy of their hunger at the moment than embracing a healthy lifestyle that promises a long life. They seem to care about living the life of the time being and others about tomorrow when it comes. The lines, kana bitawng buang nga gabahis-/ bahis sa kadalanan,/wa manay gilamoy./ug kung duna man,/ tingali pan-os/ kinuykuyan sa basurahan show the image of homeless people who resort to eating trashed food to survive. In these lines, the scenes of poverty are more dramatic and unfortunate.

The lines gihungkab ni papa ang mga kaldero/ mga plato/ ang nahibilin nga kan-on dukot/ ug higit na lay nahabilin sa soriso of the poem, Usa ka Gabiing Way Sud-an ug Way Biyuon ug sa akong Nasabtan ang Angay Basulon mao ang Kulafung Gilaklak ni Papa tell readers about poverty

through the image of the scorched rice and tie of the sorizo. It shows that the family does not have enough that whoever misses the meal on time can for the food are all consumed.

The lines stating *napungot si papa/ ug misid-ok ang buwan/ milapos sa bintana nag kaldero/ basotasakutsaraplato* projects the image of violence when the father throws the utensils knowing that there is no food left for him. Even the title itself gives hints that the poem sounds sarcastic. Ironically, the father has money to buy *kulafu*, a hard liquor, without buying enough food to partake.

The poem, *Duwaang Papel*, stating *Kanunay tang luniton ni Mama/ kay ang mga panid na sab/ sa iyang listahan sa utang/ atong gipiko, gipilo-pilo*, show poverty as reflected in the list of payable debts written on the pages of paper. It makes readers imagine the lists that they have in the convenience store, which thickens the wallet.

The lines saying *Ambot, nabug-atan na tingali, ang langit sa atong pag-ampo, nga paliron unta kinis huyuhoy, kay sa makadiyot mamatikdan tang kalit mobundak ang uwan* expresses despair romanticized by the images of the coming rain. The falling of the raindrops seems to imply the act of letting go of suppressed troubles.

The poem, *Kaisog* expresses harassment as reflected in the lines *Nasugatan niya sa karsada ang usa ka hubog nga kalit lang/ miparigla niya. Gahawid og botelyang long-neck, matud/ pa sa hubog ngadto niya: "Sigurado kong mapusgay gyud / ning botelyaha, kung ihapos nako ni sa imong bagulbagol.* Reading the lines allows readers to feel the fear and the shock when a drunk man comes and grab anymore he meets and seemingly threatens to hurt him.

The lines —*Tingali, bisan sayon kuoton, ukbon ang trangka sa among/ luyong pultahan, di ko magduha-duha nga manampit. Di/ ko mahadlok nga manuktok, mamukaw sa hubog kong amahan.*” manifest bravery out of helplessness and poverty. The image of an improvised lock to secure the house. Sarcasm gets into the picture when the persona replies to the drunk man telling him to ask from his drunk father. It seems to tell how a father can rescue a helpless child when he is helpless.

Symbols. The symbols found in the poems describe the Philippine society’s local color, often associated with poverty, violence, and survival mechanism. Most of the symbols used in the poems are fleshed through images of food. It is said that food can tell the development of society’s culture and history, which bring out the uniqueness and differences of a

certain place. Hence, food can be a form of heritage, a place of treasure.

Food is affected by the historical and cultural development of society and then passed down through generations. In that sense, it contributes to the uniqueness and differences of food compared from one place to another. Food is considered to be a heritage of the community. As the identity of the people, food shows the significance that contributes to its uniqueness and difference. This significance is based on historical, aesthetic, social, and symbolical aspects. It is important to analyze these details as they contribute to the story and importance of the community and how food evolves and develops as part of the heritage of the people.

The poems understudied feature street food, which becomes the option for the poor to feed themselves, especially those living in the urban areas. Aside from being affordable for the poor, they also help them generate income.

The poem understudied tells symbols that can be used to associate Filipino culture. In the poem, *Pansit*, the image of the pansit (noodles) itself could tell the simplicity of Filipino life. In low-income families, pansit, a rich source of carbohydrates, is often eaten as viand by Filipinos. Pansit is a typical food usually served at the table of a Filipino family not only in times of scarcity but also in abundance because it may also mean long life.

In the poem, *Kagutom* uses food images usually seen in the streets, such as *puso*, *inasal na manok*, *lansiao* and *hamburger*. These arrays of food are Filipino street food which narrates how Filipinos survive eating in *pungko-pungko*, *carenderia*, and other food stalls offering promotions to ease their starving stomach.

The poem, *Usa ka Gabiing Way Sud-an ug Way Bituon ug sa Akong Nasabtan ang Angay Basulon Mao ang Kulafung Gilaklak ni Papa*, brings out the images of *Kulafu*, *kan-on dukot*, and *sorizo* to describe Filipino culture. The hard liquor, *Kulafu*, is the usual liquor the Filipinos can afford to buy. The image of *kan-on dukot* implies scarcity, and *sorizo* is a common viand of Filipinos. Aside from the image of the tie left after dinner, the image of *sorizo* could depict poverty because it is eaten as a viand at dinner when it should be served during breakfast.

The poem, *Duwaang Papel*, expresses the cheerfulness of the Filipinos amidst hardships. It is mystified in the scene where they make the papers where the lists of credits are written into paper airplanes. The birds tell how determined people are to pursue their flights despite all the odd.

The poem, Kaisog gives another hard liquor Filipinos are fond of. It is the “botelyang” longneck that can be associated with Tanduay or Emperador. Another is the way Filipino secure their homes through the improvised lock in their backdoors.

In this analysis, interconnectedness is taken into account based on Larsen (2018), as he cited Lee in acknowledging archetypes to exist in literature. He posits that archetypes help lock human mysteries across time and distance, preserving the universality and timeliness of human experiences, which literature often mirrors through various genres.

Theme. Durado’s selected poems reflect the typical sceneries in any community sphere, especially in the country. They prove that poems are a representation of a community, its shenanigans, and other concerns.

As shown in the poem, Pansit, it is implied that women’s oppression can occur at home while they perform their duties as wives. Based on tradition, women should submit themselves to their husbands and serve them wholeheartedly to become ideal. They are restricted to doing household chores, and their femininity is a manifestation of weakness. They are often victims of all sorts of violence, and few are featured in the poem.

Poverty seems to be inevitable in Philippine society. If one sees the positive light of poverty as reflected in the poem, Kagutom, one could say that poverty makes people resourceful just to make both ends meet. Filipinos are resilient. They maximize whatever they have at hand to make them survive. As shown in the poem, to suffice the money available, they buy what they could buy and use alternatives, although somehow it is not good and invites more harm, just like smoking to end hunger.

Another imagery of poverty is shown in the poem, Usa ka gabiing way sud-an ug way biyuon ug sa akong nasabtan ang angay basulon mao ang kulafung gilaklak ni papa, illustrates how poverty leads to marital conflicts. The poem somehow gives something to reflect on through the father’s image who goes home drunk and hungry. The poem makes people think that they should have bought more food rather than enjoy themselves in the drinking spree since they do not have enough food. The action the after did eventually triggers the wife, who awakens when he throws the utensils.

Duwaang Papel’s poem tells that people may be in despair amid poverty but never lose hope. The tone of the poem is heavy. One can decipher the despair through the imagery of the heavy clouds, which later becomes a

downpour. Nevertheless, despite the poem's seriousness, it seems playful by making paper airplanes out of the papers where credits are listed. The poem, Kaisog signifies that Filipinos set aside responsibilities due to vices. It is implied when the father lies drunk while his child is in danger because a drunkard nabs him.

From the analysis, it can be denoted that expression through literature is common to Filipino as Chi and Robinson (2012) observes that Filipino writers show the usage of many modes of ambivalence to manifest the interplay of creativity and opposition through using revolutionary language, form, genre, and thematic displacement. They also imply their consciousness about the historical, legal, and cultural conditions that define Filipinos race. It is even apparent how they reimagine the past through decentering, disseminating, and interrogating authority.

As Wandrey (2013) explained, Aristotle indicates two causes of poetry. The first cause is man's universal instinct to engage in the mimetic activity, and the second cause is man's tendency to take pleasure in the products of Mimesis. Both of these causes are rooted in man's rational nature. As a man contemplates mimetic products, one can better understand reality and takes pleasure in doing so. Therefore, poetry having mimesis is a product of man's rationality. In this light, the selected poems of Durado depict social issues such as poverty and gender violence. The poems understudied feature various scenes of poverty shown through economic means such as lack of food and poor housing structure. Violence against women and children is also featured in the poems understudied.

The issue of poverty has been dominantly featured in the poems understudied. Its gravity is felt only within the domestic sphere but also in the community in general. Its common manifestation is the scarcity of food. The personas behind the poems left them with no choice but to utilize the only resources they had. It can only be observed that people resort to food and beverages which is within their economic reach. The poems also disclose that people are more concerned about survival, satisfying their hunger, and setting nutrition aside. The poor seem to forget about a balanced diet because their concern is to feed their scorching stomach.

The poems' imageries also show the kind of living the people have through their poor house structure. It is anticipated that the two can come along with each other. Nevertheless, people manage to embrace the condition of living they have. This survival mechanism is viewed as a sense of practicality that closely connects to Filipinos' resiliency.

Filipinos' resiliency describes the people's positivity to go on with their lives despite their problems. Although the personas have been confronted with difficulties, one could feel resiliency--living whatever life has cost them, family problems, food scarcity, violence, etc. The poems highlight the cheerful and courageous disposition of the people.

Pansit describes poverty by repeatedly eating the same recipe, which results in domestic trouble and the poor house structure, such as the kitchen. The poem, Kagutom, gives the readers how poor people live in the urban areas clinging to street food and trashed food. The poem, Usa ka gabiing way sud-an ug way biyuon ug sa akong nasabtan ang angay basulon mao ang kulafung gilaklak ni papa, tells readers how the scarcity of food hits the family that leads the father to be violent. The poem Duwaang Papel shows how a family is sunk by debts but is still positive to go on. In the poem, Kaisog describes how the poor become uncertain of their safety, ironically described in the rear door lock.

The poems understudied also feature how toxic violence is. It escalates poverty and leaves the oppressed more vulnerable. Domestic abuses such as verbal, physical, emotional, and psychological are evident in understudied poems. They are manifested by saying harsh words or curses, throwing utensils, hitting, threatening, neglecting responsibility, and putting others at a more significant disadvantage.

The analysis implies how potential literature is to move a community because it exposes social truths and fictional imaginations and caresses the senses of man: the viewer, the hearing, the sensation, the taste, and the senses.

Prevalent Theme. A literary work is seen as an imitation. Aristotle, according to Kroflic (2011), asserts that Mimesis locates the meaning of literature in the nature that it copies, insisting that the universal essence of Mimesis is a mere reflection of the poet's inner necessity, inner determinacy, and not a separate world of ideas. However, art endeavors to reach underneath this blemished outside structure that is accessible to senses and attempts to divulge the more profound embodiment of things.

Hence, Mimesis transcends mere mechanical imitation – it speaks to the demonstration of dynamic inventiveness, going into the soul of its topic, the active interest in the making an occasion. Literature, thus, is an imitation or a representation, or a copy or a signifier. Literature becomes meaningful in whatever it copies, imitates, represents, or signifies the relation between text and its antecedent.

Summing each poem's themes, it is apparent that poverty can cause conflicts resulting from people's laxity. The poems tell that poverty is the cause and the effect itself. In the poem, Pansit, poverty is shown by serving the same dish repeatedly, leading the husband to say harsh words and curses to his wife, whom he also hit by throwing the bowl at her. The poem, Kagutom, shows poverty in how the personas struggle to survive in the streets due to insufficient resources. The poem, Usa ka gabiing way sud-an ug way biyuan ug sa akong nasabtan ang angay basulon mao ang kulafung gilaklak ni papa, shows poverty through images of the sorizo tie and the scorched rice which angers the drunk father. In this scene, poverty itself results in violence. Somehow, one could also say that drinking vice causes poverty. The poem Duwaang Papel shows how poverty causes worry and anxieties. The poem, Kaisog, tells about the lack of adequate security due to poverty. The poem also shows how poverty is caused by the father's voice, which is drinking.

As Wandrey (2013) explained, Aristotle indicates two causes of poetry. The first cause is man's universal instinct to engage in the mimetic activity, and the second cause is man's tendency to take pleasure in the products of Mimesis. Both of these causes are rooted in man's rational nature. As a man contemplates mimetic products, one can better understand reality and takes pleasure in doing so. Therefore, poetry having Mimesis is a product of man's rationality. Thus, writing is the reflection of a feature of truth, of human encounter, and of life itself. Excellent thoughts and values of the past and the show are encapsulating incredible scholarly shapes. (Charcos, 2018).

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