



SUBANEN FOLK NARRATIVES: AN ETHNOHISTORY TOWARD PRESERVATION

Marjorey C. Cabigas¹, Lito L. Diones, DA²

¹Assistant Professor III, J.H. Cerilles State College, Dumingag, Zamboanga del Sur

²Associate Professor IV, Cebu Normal University, Cebu City, Cebu

Abstract

The study assumes that the selected Subanen folk narratives revealed ethnohistory toward cultural preservation. The assumption is anchored on Formalism Theory by Roman Jakobson and Viktor Shklovsky, Ethnohistory and Historical Ethnography by Bronwen Douglas and Darion Di Rosa, Ecocriticism by Cheryll Glotfelty, Cultural Studies by Stuart Hall, Reader-response Theory by Roland Barthes. The salient findings: the plot focusses on protecting children, women and ecology, taking back the thing borrowed, aspiring for a better life, taking people as food and lizard marrying a woman; characters are leaders (timuay), fooled owners, a good son, the strongest man, a father, a sacrificial lamb, shapelifters, and orphaned; symbolisms are archetype, personification and metaphor; and themes are love and sacrifice, unselfishness, family, peace and war, perseverance, redemption, empowerment, nature as beauty, fulfillment, heroism, passion, bravery, courage, overcoming, identity, survival, greed, opportunity, suffering, oppression on women, prejudice, deception and unconditional love. Respect for rights and ecology, right to ownership, right to ambition, protection of people's dignity, right to ownership and right to life, power of choice and women empowerment are found in ethnohistory within the framework of literary conventions. The ecological significance found on the basis of literary conventions are farming as source of living and tool for survival, nature as helper and respect for animals, harmony with nature, and nature's wrath. Family is the center, bad intentions are punished, good deeds are rewarded, men as father and husband, children are blessings, women as fearless and independent and animals can marry a person, farming as main work are the cultural relevance found in the context with literary conventions. A feature article, a creative non-fiction article on the Subanen people's ethnohistory from the lens of the author and to be published in a local newspaper on the feature page is the output of the study. The study reveals that Subanen folk narratives depict ethnohistory toward preservation.

Keywords: folk narratives, ethnohistory, literary conventions, ecological significance, cultural relevance

Introduction

The folk narratives of the Subanen people show the social mores and ways of thinking that are prevalent in their community which provide an illustration of the different facets in culture and history of Subanen existence (Sangca-on, 2023).

Historically, the National Commission for Culture and the Arts (NCCA) notes that the Zamboanga del Norte and Zamboanga del Sur provinces in Zamboanga Peninsula on the western side of Mindanao were home to the Subanun, often known as the people of the upstream and also known as Subanen or Subanon. The Misamis, Lapuyan, Sindangan, Tubod, and Salug subgroups are recognized because of linguistic differences. The upland and swidden cultivation is the cultural adaptation to their past. Only a few homes are placed atop ridges near supplies of potable water and arable land in the ancient village's greatly dispersed layout. Places close to springs are preferred over those adjacent to streams.

Despite the fact that rice is the most common food, fields are also used to grow cassava, sweet potatoes, camote and corn. Due to land constraints and environmental degradation, some people have been forced to engage in wet rice agriculture. Metalworking and weaving are both done. Men are farmers and fishermen while women of all ages are sewing and embroidery. They have maintained trade relationships with coastal cultures throughout the years. Although there are indications that Subanen members may have once been required to provide a "soul partner" for a deceased relative, the group is currently nonaggressive (NCCA).

Freeman and Freeman (2014) posit that it is fundamental to read texts that are culturally relevant in order to make meaningful connections to the text that improve comprehension and increase engagement because of cultural ties. Folk narratives are realities and actual facts. It is a piece of classic literature by Subanen that inspires imagination and creativity. The ten chosen myths *Gasal ni Sumain muka ni Makasulug*, *Gandyulay Riwata*, *Batalayi*, *Bawgarsaruga (Masikin bu Pandarutan)*, *Lipatuwan*, *Si Ubud Timbang sa Gaam*, *Si Unlaw*, *Bulaknaki bu Runya Maria Binal Gulipan*, *Dalagpayaw bu Pandarutan*, and *Likpaw* are masterpieces of literature which reflects the ethnohistory of the Subanen people. These are oral literature retold and written by the Subanen author, Nida Gandasan Sangca-on to have a formal and standard written Subanen literature (Tiemeyer, 2001).

Culturally, the Subanen people experienced discrimination, prejudice and misjudgment but they are able to surpass the challenges and gains appreciation. However, the Subanen culture is diminishing slowly which is heartbreaking to note as generation unfolds due to linguistic contact and mixed marriages. In order to preserve the cultural identities, to foster patriotism and nationalism and sympathize with the Subanen people, there is a need to determine the Subanen people's heritage and local cultural traditions as resources to be honored, explored, safeguarded, acquainted with and appreciated. Indeed, it is an advocacy to frame for a balanced, contented and respected ethnohistory of the Subanen people. Subanen folk narratives are important because of the depth of knowledge it conveys, the moral principles it holds, and the pleasure it provides. Therefore, it is important to authenticate and be the authentic voice to broaden the limited perception on Subanen people's ethnohistory specifically on Villanueva (2014) that folk narratives are a wealth of resources for Subanen culture and Bicular's study findings that Subanon's myths represent a subtle gap between people's conviction regarding their vision of the cosmos and the idea that culture is an essential component of social, ecological, and divine relationship (Bicular, 2015).

Thus, this study determines the ethnohistory of the Subanen people is revealed in their folk narratives through literary conventions on plot, character, symbolism and theme, ecological significance, and cultural relevance. The output demonstrates understanding in analyzing these elements and drawing inferences from textual pieces of evidence through a documentary of the Subanen people's ethnohistory, a creative non-fiction article.

Methods

This study uses the qualitative method specifically discourse analysis. Qualitative method makes use of textual discussions instead of numerical analyses and explores the meanings produced by language use in communication, the contexts and processes of these meanings and practices. Discourse analysis is a method for studying written or spoken language in relation to its social context and aims to understand how language is used in real life situations (Scribbr). Specifically, the study investigates that Subanen folk narratives as ethnohistory toward cultural preservation through literary conventions on plot, character, symbolism and theme anchored on Formalism Theory by Roman Jakobson and Viktor Shklovsky, ethnohistory within the framework of literary conventions anchored on Ethnohistory and Historical Ethnography by Bronwen Douglas and Dario Di Rosa, ecological significance on the basis of literary conventions anchored on Ecocriticism by Cheryll Glotfelty, Cultural relevance in context with literary conventions anchored on Cultural Studies by Stuart Hall and Documentary of Subanen people's ethnohistory anchored on Reader-response Theory by Roland Barthes.

The main source of data is the book titled *Suk Tinandaan Nangakang Kultura Sa Mga Subanan: Mituluhiya Pagtuo Ug Mga Kasaulogan Tig-saysay Mga Subanan* published in 2001 by the Franciscan Province of San Pedro Bautista in the Philippines with the address 69 San Pedro Bautista Street, San Francisco del Monte, 1114 Quezon City. The hardcover book consists of 1081 pages written by Subanen writers, one of the authors is Nida Gandasan Sangca-on, the author of the chosen ten (10) folk narratives under study which is arranged and edited by Bertram Tiemeyer, OFM.

The secondary sources of data include magazines on the experiences of missionaries, social workers and volunteers who did emersion with the Subanen and other Indigenous People (IP) in the Philippines, newspaper articles on the life, culture and arts of Subanen people, book as the main source of data of the chosen ten folk narratives (myths) under study and the electronic sources on the related literature and studies that supports the study.

In response to the five sub-problems raised in the study; the procedure of investigation follows four phases: Phase 1. Literary Conventions Analysis, Phase 2. Ethnohistory within the framework of literary conventions Analysis, Phase 3 Ecological significance on the basis of literary conventions, Phase 4. Cultural relevance in context with literary conventions and Phase 5. Documentary of the Subanen people's ethnohistory as the output of the study.

Phase 1. Literary Conventions

This phase analyzes the lines of the selected folk narratives in exploring the literary conventions on plot, character, symbolism and theme by identifying the sequence of events as the story progresses for plot, the major characters, actions and relationships for

character, different symbols used and what it represents in the story for symbolism, and the subject, topic and the central idea for theme.

Phase 2. Ethnohistory within the framework of literary conventions

This phase analyzes the ethnohistory within the framework of literary conventions on plot, character, symbolism and theme through identifying the realistic plots, authentic characters, symbols and representations in symbolism and relatable themes that are essential to the culture and history of the Subanen people as reflected in the select folk narratives.

Phase 3. Ecological significance on the basis of literary conventions

This phase analyzes the ecological significance on the basis of literary conventions through identifying the plot, character, symbolism, and theme that are essential to the welfare and prosperity of people which offers fresh understanding of the connection of humans and nature, the use of significant events that concern nature, the nature's relationship to man and the way Subanen people take care of the ecology to survive.

Phase 4. Cultural relevance in context with literary conventions

This phase analyzes the realistic plots, authentic characters, symbols and representations, and relatable themes as part of tradition, practices with cultural connections in articulating experience, belief, perspective and point of view of the Subanen people to identify the cultural relevance in imploring the opportunity to connect to the Subanen people's culture through realistic plots, authentic characters in the narratives with the use of legit symbolisms, and relatable themes.

Phase 5. Documentary of Subanen people's ethnohistory

This phase involves the process of interviewing the author about the folk narratives and how it relates to their ethnicity and its implications in the life of the Subanen for verification and validation. This is done by making interview questions, arranging the schedule of the interview as per the availability of the author and making a feature article, a creative non-fiction article on the Subanen people's convictions from the lens of the author and publishing the article in a local newspaper on the feature page.

Results and Discussion

The study uses only four tables that contains the ethnohistory, ecological significance and cultural relevance within the framework of the literary convention analysis.

Plot

Table 1 shows the analysis of the lines of the selected folk narratives in exploring the literary conventions on plot, the sequence of events as the story progresses from start to finish to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives. The table presents the literary conventions on plot the sequence of events as the story progresses from start to finish to identify the ecological significance, cultural relevance to arrive at how ethnohistory is to be obtained.

Narratives	Plot	Ecological Significance	Cultural Relevance	Ethnohistory
<i>Gasal ni Sumain muka ni Makasulug</i>	Protecting women, children and ecology	Farming as source of living	Family is the center	Respect for rights and ecology
<i>Gandyulay Riwata</i>	Taking back the thing borrowed	Nature as helper	Family is the center	Right to ownership
<i>Batalayi</i>	Aspiring for a better life	Farming as source of living	Good deeds are rewarded	Right to ambition
<i>Bawgansaruga (Maskin bu Pandarutan)</i>	Aspiring for a better life	Farming as source of living	Family is the center	Right to ambition
<i>Lipatuwan</i>	Aspiring for a better life	Nature as helper	Family is the center	Right to ambition
<i>Si Ubud Timbang sa Gaam</i>	Taking back the thing borrowed	Nature as helper	Family is the center	Right to ownership
<i>Si Unlaw</i>	Taking people as food	Nature as helper	Bad intentions are punished	Respect for rights and ecology
<i>Bulaknaki bu Runya Maria Binal Gulipan</i>	Protecting women, children and ecology	Nature as helper	Good deeds are rewarded	Respects for rights and ecology
<i>Dalagpayaw bu Pandarutan</i>	Protecting women, children and ecology	Nature as helper	Good deeds are rewarded	Respect for rights and ecology
<i>Likpaw</i>	Lizard marrying a woman	Respect for animals	Family is the center	Right to ambition

Table 1. Plot

The literary conventions on plot of the folk narratives in the study are all in conventional format and the Subanen standard way of storytelling which starts from the beginning to the dramatic or progressing storyline and ends beautifully. The plot of the folk narratives focusses on protecting children, women and ecology, taking back the thing borrowed, aspiring for a better life, taking people as food and lizard marrying a woman. In the light of ecological significance, the plot shows farming as source of living, nature as helper and respect for animals. In the realm of cultural relevance, the plot manifests family is the center, bad intentions are punished and good deeds are rewarded. The ethnohistory found are respect for rights and ecology, right to ownership and right to ambition.

Plot refers to the events that make up a story. It is the order in which things happen in a narrative, how it grows, unfolds, and progresses over time. The story moves toward a climactic event and resolution when the main character is placed in a demanding circumstance that compels them to make more complex decisions. A plot is a really complicated thing. It is essential to a narrative's acceptance into the literary world and the hearts of readers. The main goals of a plot are to establish linkages, offer causes, and imply connections. There are four different sorts of narrative structures: a dramatic or progressing storyline, an episodic plot, a parallel plot, and a flashback plot. The plot's style is determined by the author's preferences.

The plot of *Gasal ni Sumain muka ni Makasulug* focuses on the ways and means that the leaders (timuay), Sumain and Makasulug protect the pregnant and abandoned women who were neglected by men after just using them for earthly passion and the orphaned children in the Subanen community as well as inculcate to the people the love for planting as a source of living and survival; *Gandyulay Riwata* is centered on getting back the thing borrowed, the golden ball from the rightful owner; the plot of *Batalayi* is on aspiring for a better life for his family and proves that everyone has the right to an ambition; *Bawgansaruga (Maskin bu Pandarutan)* is aspiring for a better life and achieves a better life due to his industry, diligence and hardwork; *Lipatuwan* is mainly on aspiring to have a better life, specifically for his wife to give birth to a child, favored child and set apart with the rest of the siblings, Bulaknaki and Donya Maria; *Si Ubud Timbang sa Gaam* reiterates the parents' ambition to aspire for a better life for their children and that is a right every man holds in their heart - the right to ambition; *Si Unlaw* certifies a family who is looking for meat to be eaten for their supper and they are not able to eat meat for days and they were really looking for it. Atlas, they found the orphans Bulaknaki and Donya Maria and took them for meat; *Bulaknaki bu Runya Maria Binal Gulipan* encapsulates on protecting women, children and ecology which was a blessing in disguise and the fault of the falling ember on the field of Dongkuwan and the reason for everything that happen in the story when Bulaknaki and Donya Maria traverse in going home while they are going around their neighborhood to seek for fire to cook food and use as light during night time; *Dalagpayaw bu Pandarutan* presents protecting women, children and ecology manifested by women as slaves in the house of the King due to their sin that an ember falls when they pass by the field of Dongkuwan bringing the fire they asked from the house of the King; and *Likpaw* is about Likpaw, a lizard who is marrying Bulaknaki, the favored daughter of the King.

In guinguman's mythical realm, an individual's race, age, and other characteristics that can be related to symbols are revealed through mythology. However, the symbolic depiction of any phenomenon in a particular cultural context does not exist independently from the other tribal members' pursuits. A symbol holds significance for the individual characters or for the entire cast. The protagonist, who serves as the story's main character, eventually comes to represent the group's experience credibly. The theme is that success comes to those who maintain their moral character in the midst of difficulties. Through societal symbolism that permeates a civilization, the plot is based on the representation in tradition; those who can operate within that tradition will be virtuous (Basagan, 2012).

The literary conventions on plot of the folk narratives in the study are all in conventional format and the Subanen standard way of storytelling which starts from the beginning to the dramatic or progressing storyline and ends beautifully. The plot of the folk narratives focusses on protecting children, women and ecology, taking back the thing borrowed, aspiring for a better life, taking people as food and lizard marrying a woman.

Ecological Significance on Plot

In the realm of ecological significance, Humboldt also known as the Father of Ecology is very particular on his stand on the relationship between man and ecology. Ecology enhances the planet and is essential to the welfare and prosperity of people. It offers fresh understanding of the connection of humans and nature, which is essential for

food generation, preserving water and air quality and preserving biodiversity in the face of climate change. Ecology provides the crucial framework for protecting nature. The preservation of a diverse range of species is ensured by maintaining a mosaic of habitats.

The ecological significance found in plot are farming as a source of living, nature as helper and respect for animals. The Subanen regardless of their gender are trained to be good farmers at a very young age. Early morning when they wake up after taking coffee, they will go the farm and do planting. Nature as a helper for the Subanen is misinterpreted as Subanen being supernatural beings and scary by the neighbors around their community but at any situations and circumstances in life, they can call Apo Gumulang, Mulawin, wind and others which can help them in good or bad way. Respect for animlas and ecology is the dictum. They believe that there is spirit incharge in all of the things around us. Mostly, animals are just shapelifter and will just test your faith and belief in the different aspects, situations and circumstances (Sangca-on, 2023).

Farming as source of living is the focus of the plot in *Gasal ni Sumain muka ni Makasulug*. Sumain and Makasulug are valuing the planting of root crops and other plants that can help sustain people to live; the wind is used as directions and guide in doing the taking over of Gandyulay Riwata and twin Bulaknaki in the folk narrative *Gandyulay Riwata* which proves that nature is a great helper; Farming as a source of living is shown in *Batalayi* which proves that nature is a great helper in times of need when farming is considered as a main work to sustain life. Agriculture is the main source of living for the Subanen; the folk narrative *Bawgansaruga (Maskin bu Pandarutan)* proves that farming as a source of living is a good choice because it can support you and your family as well as help you survive in the most trying of times; wind as directions is reiterated in *Lipatuwan* which proves that nature is the main helper for the Subanen. They are living with nature and are in coordination with them as they do their routines every day and day to day activity. Nature is always there for the Subanen people once they ask for help in times of need and uncertainty; nature as a great helper in times of need is certified in *Si Ubud Timbang sa Gaam* in which the wind is the way and directions by the sons and daughters who are to travel to get the thing being borrowed a long time ago from their parents; meat is an important food which can be used as viand in daily life however in the folk narrative *Si Unlaw*, it is manifested negatively because women can be butchered and can be eaten as meat; planting as punishment is depicted in *Bulaknaki bu Runya Maria Binal Gulipan* because they were able to damage the field of Dongkuwan during the time they passed by asking for fire from the King's house; nature as helper in planting as a sort of punishment is manifested in *Dalagpayaw bu Pandarutan*. The two women are not only tilting the land but also raise animals in the farm; and a blessing in disguise is certified in *Likpaw* because an animal is allowed to marry a woman. It is a clear manifestation that the King has respect for animals and sees a big lizard as a man with good intentions for his princess and favored daughter, Bulaknaki.

The plots in the folk narratives in the study on the basis for the presence of ecological significance are manifested through the events that takes place in cooperation, coordination and in harmony with nature. As a proof, Gaspar shares his experiences on being a missionary to the Indigenous People in Mindanao in which one of them is the Subanen. He stresses that Subanen literature posits social, ecological, and supernatural

relationships are all impacted by culture: the impact of God's presence on the country and how it relates to faith in the presence of spirits is clearly felt by the Lumad. It appears in the daily reality of experiencing different life rhythms as well as peak occasions like life's transitions (childbirth, marriage, and death) and seasons (planting, harvesting and hunting). In a place where the home is also the home of the spirit world, IPs feel incredibly at home. Their homes are situated in remote sections of the forest where there is little interference, demonstrating their separate identity as sincere devotees of the almighty. Their residences serve as both physical and spiritual homes for them. On the other hand, they risk extinction when the kind spirits become hostile.

The ecological significance found on plot are farming as source of living, nature as helper and respect for animals.

Cultural Relevance on Plot

In the light of cultural relevance, the writer of a specific work of literature uses a looking glass to articulate certain features and values in order to convey whatever captures their imagination and their creativity. The key to understanding and engaging an audience in a manner that can be meaningful is to write about a story that the author can relate to. By employing cultural signifiers to convey knowledge, abilities, and dispositions, Green and Troupe (2020) describes cultural relevance as a method of utilizing cultural understanding, background knowledge, terms of reference, and elevating cognitive, sociological, moral, and political aspects.

The plots of the folk narratives in the study in the context of cultural relevance are manifestations of the Subanen people's articulation of experience, belief, perspective, and point of view. The folk narratives certify the good and bad experiences of the Subanen people in their fight for liberation and protecting their ancestral domain for their children's sake; the belief that nature, ecology and the environment are endowed with spirits to help in the daily life processes and experiences; the perspective to live the life as want to have and hold according to culture and respect for the traditions and rituals; and the point of view to be the best versions of the personality, ethnicity and indigenous group which are protected by law and appreciated through handcrafted arts and designed crafts.

The plot of the folk narrative *Gasal ni Sumain muka ni Makasalug* is focused on family is the center wherein orphaned children being sheltered as a way of keeping the family as the center of everything in the life of the Subanen as being done by the leaders (timuay) named Sumain and Makasalug; the folk narrative *Gandyulay Riwata* certifies family is the center that parents want only the best for their children and they prepare something for the future's sake; the folk narrative *Batalayi* enunciates that working hard to better life is paying forward because good deeds are rewarded in the end; planting is well noted in *Bawgansaruga (Maskin bu Pandarutan)* for the family's survival and as a source of living in the family of Bawgansaruga; women are taught about sewing in *Lipatuwan* and is considered to be an important skill and a sort of hobby for the Subanen women; family is the center wherein the parents always want the best for their children is reflected in *Si Ubud Timbang sa Gaam* when they realized that Ubud Timbang sa Gaam is a special child and a favored one that will rob all of their honor, glory and dignity; greediness for meat is manifested in *Si Unlaw* when he takes home Bulaknaki and Donya

Maria but the bad intention is punished by death. He has plans to butcher them later in the day for them to eat meat for supper; good deeds are rewarded although women as slaves is evident in *Bulaknaki bu Runya Maria Binal Gulipan* that is not considerable in their culture. Women should be respected but Dongkuwan's anger surmounted because embers fell in his field that damages his field; good deeds are punished although women as slaves which are visualized in *Dalagpayaw bu Pandarutan* but receive their full respect after they are able to pay for the damage, they cause in the field of Dongkuwan; and family is the center is proven in *Likpaw and* is visualized in the story when an animal falls in love with a woman and the parents supports their son's wish which proves that love knows no bounds.

The folk narratives presented realistic plots which are culturally relevant in the Subanen community. The plots focus on protecting women, children and ecology, taking back the thing borrowed, aspiring for a better life, taking people as food and lizard marrying a woman. According to Sangca-on (2023), these plots are really true events that happened before as narrated and experienced by her mother, father, uncles and titos who really witnessed how these events come to life from their very eyes. The family of the author experiences the ups and downs of situations, bests and worsts circumstances and the beauty and ugliness of the culture. However, proud is an understatement of how the group survive and win.

The cultural relevance found in plot are family is the center, bad intentions are punished and good deeds are rewarded.

Character

Table 2 shows the analysis of the lines of the selected folk narratives in exploring the literary conventions on characters, the major characters, actions and relationships of the characters to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives.

The table presents the literary conventions on the different major characters, relationships and actions to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives.

The literary conventions on characters are Sumain and Makasulug as leaders (timuay), Manunggaling and Manguntapi as fooled owners, Batalayi as a good son, Bawgansaruga as the strongest man, Lipatuwan as a leader and a father, Ubud Timbang sa Gaam as a good son and a sacrificial lamb, Unlaw and Likpaw as a shapelifter, Bulaknaki, Donya Maria, Dalagpayaw and Pandarutan as orphaned. In the realm of ecological significance, these are farming for survival, harmony with nature, nature's wrath and respect for animals. In the light of cultural relevance, these are men as father and husband, children as blessings, women as fearless and independent and animals can marry a woman. The ethnohistory found are protection of people's dignity, right to ownership and right to life.

Table 2. Character

Narratives	Characters	Ecological Significance	Cultural Relevance	Ethnohistory
<i>Gasal ni Sumain muka ni Makasulug</i>	Sumain, Makasulug <i>*leaders (timuay)*</i>	Farmer <i>*farming for survival*</i>	Men as father and husband	Protection of people's dignity
<i>Gandyulay Riwata</i>	Manunggaling, Manguntapi <i>*fooled owners*</i>	Nature lover <i>*harmony with nature*</i>	Children are blessings	Right to ownership
<i>Batalayi</i>	Batalayi <i>*good son*</i>	Farmer <i>*farming for survival*</i>	Children are blessings	Right to life
<i>Bawgarsaruga (Maskin bu Pandarutan)</i>	Bawgarsaruga <i>*strongest man*</i>	Farmer <i>*farming for survival*</i>	Men as father and husband	Right to life
<i>Lipatuwan</i>	Lipatuwan <i>*leader, father*</i>	Farmer <i>*farming for survival*</i>	Men as father and husband	Protection of people's dignity
<i>Si Ubud Timbang sa Gaam</i>	Ubud Timbang sa Gaam <i>*good son, sacrificial lamb*</i>	Nature lover <i>*harmony with nature*</i>	Children are blessings	Right to ownership
<i>Si Unlaw</i>	Unlaw <i>*shapelifter*</i>	Shapelifter Prey <i>*nature's wrath*</i>	Women as fearless and independent	Right to life
<i>Bulaknaki bu Runya Maria Binal Gulipan</i>	Bulaknaki, Donya Maria <i>*orphaned*</i>	Farmer <i>*farming for survival*</i>	Women as fearless and independent	Right to life
<i>Dalagpayaw bu Pandarutan</i>	Dalagpayaw, Pandarutan <i>*orphaned*</i>	Farmer <i>*farming for survival*</i>	Women as fearless and independent	Right to life
<i>Likpaw</i>	Likpaw <i>*shapelifter*</i>	Shapelifter <i>*respect for animals*</i>	Animals can marry a woman	Right to life

The characters are evident in the titles as major characters, actions and relationships. The names are stated in the title of the folk narratives in the study in which all of them are titular roles as major characters. The names are repeated in the folk narratives and the same but they are not the same person. The names are standard which suggest meanings, characterizations, descriptions and are symbolisms, ethnohistorically. The characters are also in different aspects, situations and circumstances in life that makes and breaks them. Hence, the characters bear the lived culture of the Subanen people and are the notable and respected people in the history as reflected in the literature.

Character gives life to every story. All wonderful stories have exemplary characters. A writer must observe people closely, much more thoroughly than the typical person would, in order to create a fully dimensional character, whether they are imaginary or real. While keeping an eye out for anything out of the ordinary or distinctive about the involved individual or persons, he or she does not neglect routine and expected

behavior (Norquist, 2019). The author then describes these positions, utterings, ingrained motions, gestures, expressions, and looks in a way that is as engaging as possible. These are common in creative nonfiction writing, not that the author restricts observations to them.

Sumain and Makasulug are the main characters in the folk narrative *Gasal ni Sumain muka ni Makasulug*. They are both leaders (timuay) and are considered to be good leaders in the Subanen community, the parents of *Gandyulay Riwata*, Manunggaling and Manguntapi are the fooled owners asked by their children about the thing intended for them, a golden ball; the folk narrative *Batalayi* signifies the struggle to survive of a poor Subanen family, specifically the good son Batalayi who did everything he could for the sake of his family; the title role *Bawgansaruga (Maskin bu Pandarutan)* the son of Masikin and Pandarutan is noted for his unbeatable strength and a model of strength to the community; the King named *Lipatuwan*, a good leader and a father who is having his ultimate desire to be given the daughters Bulaknaki and Donya Maria; the folk narrative *Si Ubud Timbang sa Gaam* proves that there is blessing in disguise sometimes in being a good son and a sacrificial lamb; the folk narrative *Si Unlaw* depicts the lost chance of Unlaw to butcher Bulaknaki and Donya Maria as meat for their dinner with Magatapay. Unlaw is a shapelifter, a man physically but is a fire ball/floating flame in reality.; women empowerment is reflected in the folk narrative *Bulaknaki bu Runya Maria Binal Gulipan* as the two orphaned women main characters are trying their best to survive despite being left alone by their parents; women empowerment is evident in *Dalagpayaw bu Pandarutan*. The two orphaned women go to the house of the king to ask for fire because they want to cook food; accepting reality is depicted in *Likpaw*. Likpaw is a shapelifter, a big lizard physically but is a handsome prince in reality who wanted to marry Bulaknaki, the favored daughter of the King;

The characters of the folk narratives in the study are known to be models, paragons and epitomes of the special abilities, skills and capabilities in the Subanen community (Sangca-on). They are good examples of people who have contributed to the fruitful development and shaped the culture and history of the Subanen people or the worst person who breaks and destroys people of being a shapelifer as a challenge given by the deities and spirit in-charge of the nature, ecology and environment. These characters are distinct with names which are mandated and stipulated by the Subanen community even in this generation. In fact, the names are standard as stipulated in the registry of names and bear who and what the person is.

The literary conventions found in characters are leaders (timuay), fooled owners, good son, strongest man, leader and father, sacrificial lamb, shapelifter and orphaned.

Ecological Significance on Characters

In the realm of ecological significance, the characters' Sumain and Makasulug, Batalayi, Bawgansaruga, Lipatuwan, Bulaknaki and Donya Maria, and Dalagpayaw and Pandarutan's relationships and actions for the ecology as farmers, nature lover and shapelifter (an animal and supernatural beings) on farming for survival, Gandyulay Riwata and Ubud Timbang sa Gaam on being nature lovee, Unlaw on nature's wrath as shapelifter and Likpaw's being a shapelifter on respect for animals. Thus, the characters are in harmony with nature as they do things and are farming for survival as the main

work for the Subanen people, and are respecting the nature, ecology and environment that provides

them the food they need to live and with respect to animal shapelifters.

Characters possess believable personality features that change as the character matures. Even if the protagonist is a cat, a tree, or some other nonhuman object, stories are still about people. Because the human element of a story is what all readers can identify with, outstanding storytellers will benefit from strong character development (Sanger, 2022). Good character features and a compelling character arc give a tale life and give the reader windows through which to view it.

Sumain and Makasalug are instilling the value of planting for survival as farmers in the folk narrative *Gasal ni Sumain muka ni Makasalug*. Although they help the people in the community and give them rice, camote and vegetables, they are also giving them something to plant and not just settle in asking for help; the character of *Gandyulay Riwata* as nature lover is in harmony with nature as he is used by the wind as an instrument to get the thing being borrowed by his parents; nature as beauty is being visualized in *Batalayi's* character as a farmer and fisherman; the main character in *Bawgarsaruga (Maskin bu Pandarutan)* as a farmer is manifesting that farming is great for survival. Bawgarsaruga with the help of his parents did everything they could in terms of agriculture and harvests the fruits of their labor which is witnessed by the King himself and their neighbors; the folk narrative *Lipatuwan* reiterates the importance of harmony with in everything you do in being a farmer for survival but were seeking for a tailor to sew their daily wear; nature lover is proven in *Si Ubud Timbang sa Gaam* through cooperation of the father's decision to let go of their special and favored child which is seconded by the child even days after birth; death as a punishment is experienced by Unlaw, a shapelifter of being a floating fireball to a man who physically disguised in the folk narrative *Si Unlaw* is a prey because of his evil plans in butchering Bulaknaki and Donya Maria as meat for their dinner with Magatapay; farming for survival but as a sort of punishment is manifested in *Bulaknaki bu Runya Maria Binal Gulipan* when Bulaknaki and Donya Maria were made slaves and do farming in the field of Dongkuwan; farming for survival is being reiterated in *Dalagpayaw bu Pandarutan*. The two women were able to ruin the field of Dongkuwan when they passed by bringing with them the fire given from the King's house; respect for animals is evident in *Likpaw* shown by the King's decision to let Bulaknaki marry a lizard, a shapelifter of a prince disguised as a lizard.

Ecology has a good relationship with the characters in the folk narratives in the study or in reality to the Subanen people. They are in harmony with nature and are doing good things for nature to nourish, flourish and nurture them like a person to manifest nature's beauty. The Subanen people believe that nature is good to you when you are good to them. The folk narratives suggest nature is a great provider of the things needed to survive, helper when asked in times of need, and rescuer in times of ardent need especially in a matter of life and death situation and most of all, that what you do with nature will come back to you in a hundred folds through experiencing unexpected nature's wrath (Sangca-on, 2023).

The ecological significance found on character are farmer on farming for survival, nature love on harmony with nature, shapelifter and prey for nature's wrath and shapelifter on respect for animals.

Cultural Relevance in Character

In the light of cultural relevance, literature that is realistically culturally relevant should use real-life imagery, have applicable themes or situations, and allow readers to identify with the realistically depicted characters. Not all culturally relevant literature will contain every one of these realistic components (Ouimet, 2020).

Sumain and Makasulug are both leaders (timuay) of the Subanen community in *Gasal ni Sumain muka ni Makasalug* who are men enough to value and help women to protect people's dignity; the folk narrative *Gandyulay Riwata* proves that children are blessing and that parents' love for their children is greater than anything else in the world as manifested by Manunggaling and Manguntapi; *Batalayi* is the son of a poor family who was able to prove that children are blessings from God above. As a young son, he understands their situation of being poor in life and is willing to use his gifts and abilities in planting; the folk narrative *Bawgarsaruga (Maskin bu Pandarutan)* certifies that men as father and husband are strong and brave in the person of Bawgarsaruga; the folk narrative *Lipatuwan* presents that children are blessings in the family. The King as a father and husband with Senyora, his wife prayed, wished for and longed to have kids that they dreamt of having in life to complete their family; the home is where the heart is visualized by the folk narrative *Si Ubud Timbang sa Gaam* because there is no place like home for the original family of Ubud Timbang sa Gaam; the folk narrative *Si Unlaw* describes that greediness is a capital sin that deserves a major punishment and that is death; women are fearless and independent; they are capable of doing things that men can also do as manifested in *Bulaknaki bu Runya Maria Binal Gulipan*; women are fearless and independent in *Dalagpayaw bu Pandarutan*. Dalagpayaw and Pandarutan uncontrollably ruined the field of Dongkuwan when they passed by bringing fire from the house of the King; and the main character *Likpaw*, a shapelifter who is disguised as a big lizard but a prince literally, reiterates that animals have feelings too. He was from a poor family.

The characters are authentic Subanen characters who existed before according to the author as per experiences by her mother, father and uncle. These include men as father and husband, children are blessings, women as fearless and independent and animals can marry a woman which are ethnohistorically on protection of people's dignity, right to ownership and right to life (Sangca-on, 2023).

The characters are culturally relevant to the Subanen community. These people are authentic and truly exist in their culture and the models, paragons and epitomes of Subanen good attributes, characteristics and abilities. They are Sumain and Makasulug both good leaders, Manunggaling and Manguntapi as parents who think of their children's future, Batalayi and Bawgarsaruga as good sons to their parents who are willing to sacrifice and do everything for the parents, Lipatuwan as a good king, husband and father, Ubud Timbang sa Gaam as a son who is used as sacrificial lamb, Unlaw as shapelifter with bad attributes but fail, Bulaknaki and Donya Maria as the princesses and favored daughters of the king, Dalagpayaw and Pandarutan as disguised to be poor but

are princes in reality, and Likpaw who is physically a big lizard but a prince actually. The characters implore men as father and husband, children are blessings, women as fearless and independent and animals can marry a woman as stipulated in the ethnohistory.

The cultural relevance found on characters are men as father and husband, children are blessings, women as fearless and independent and animals can marry a woman.

Symbolism

Table 3 shows the data of the selected folk narratives in exploring the literary conventions on symbolism, the different symbols, types of symbolisms and what it represents to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives.

Table 3. Symbolism

Narratives	Symbolism	Ecological Significance	Cultural Relevance	Ethnohistory
<i>Gasal ni Sumain muka ni Makasulug</i>	*Archetype* Plants (<i>Life</i>)	Tool for survival	Farming as main work	Right to life
<i>Gandyulay Riwata</i>	*Personification* Wind (<i>Power</i>)	Nature as helper	Bad intentions are punished	Power of choice
<i>Batalayi</i>	*Personification* Pearl (<i>Power</i>)	Tool for survival	Good intentions are rewarded	Power of choice
<i>Bawgarsaruga (Maskin bu Pandarutan)</i>	*Archetype* Handkerchief (<i>Power</i>)	Nature as helper	Good intentions are rewarded	Power of choice
<i>Lipatuwan</i>	*Archetype* Handkerchief (<i>Power</i>)	Nature as helper	Good intentions are rewarded	Power of choice
<i>Si Ubud Timbang sa Gaam</i>	*Personification* Tree (<i>Life</i>)	Tool for survival	Bad intentions are punished	Right to life
<i>Si Unlaw</i>	*Metaphor* Meat (<i>Life</i>)	Nature's wrath	Bad intentions are punished	Right to life
<i>Bulaknaki bu Runya Maria Binal Gulipan</i>	*Archetype* Plants, fire (<i>Life</i>)	Tool for survival	Farming as main work	Right to life
<i>Dalagpayaw bu Pandarutan</i>	*Archetype* Plants, fire (<i>Life</i>)	Tool for survival	Farming as main work	Right to life
<i>Likpaw</i>	*Personification* Pearl (<i>Power</i>)	Tool for survival	Good intentions are rewarded	Power of choice

The table presents the literary conventions on the different symbolisms to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives.

The literary conventions on symbolism are archetype on plants and handkerchief, personification on pearl and tree and a metaphor for meat. These symbolisms are ideas that reoccurs in the narratives and symbolizes something universal for archetype, attributes to something that is not alive or human in personification and one thing that is directly mentioning another on metaphor. In the realm of ecological significance, these are tool for survival, nature as helper and nature's wrath. In the light of cultural

relevance, these are farming as main work, bad intentions are punished and good intentions are rewarded. The ethnohistory found are right to life and power of choice.

The symbols used in the folk narratives in the study are noteworthy and simple things which are used in the daily life experiences, situations and circumstances of the Subanen people (Sangca-on, 2023). The handkerchief is used mainly to exercise power of choice as a metaphor to select a wife and in special cases a princess to choose a husband. The golden ball and golden pearl are very powerful that can give the owner automatically whatever is desired. The tree is only a borrowed place and a refuge to a sacrificial lamb to an appointed son but plays a big part in the return of a thing that is borrowed. Meat is used as a metaphor in some cases but to imply that things that can harm people are not favored and the person is punished to the extreme of death. Fire is a precious thing to have and hold to cook for food and light during night time however sometimes the instrument used to meet the destined people around. Plants are the basic equation that every Subanen people should know how to plant regardless of gender in the community.

Symbolism refers to the use of literary devices by the author to elicit a specific mood or feeling from the reader. Every time something is designed to stand in for another, there is symbolism involved. Symbolism is a literary device that authors use to evoke specific feelings or moods in readers of their works of literature (Wiehardt, 2019). It is the literary practice of using an item, person, circumstance, or term to symbolize another thing, such as a concept.

The folk narrative *Gasal ni Sumain muka ni Makasalug* talks about an archetype of plants as gifts to family as a form of service to humanity. They are helping the community in giving food but inspiring and motivating the people to plant and not just always resort to asking from the timuay; *Gandyulay Riwata* capsulates personification of a ball symbolizing power and trouble but with access to unlimited requests; *Batalayi* reiterates personification of a pearl with power which gives access to unlimited requests. *Batalayi* is a son of a poor family who is doing his best to give his family a secured and comfortable life. After everything he did for his family, he owns the powerful pearl in exchange for his great effort and sacrifices that can give him and his family the things they used to wish, hope and pray to have and hold; *Bawgarsaruga (Maskin bu Pandarutan)* shares an archetype of munsala (handkerchief) symbolizing a manifestation to power of choice in the different aspects, circumstances and facets of life of the Subanen; the folk narrative *Lipatuwan* describes an archetype of munsala (handkerchief) to manifest power of choice. This is a story about a king who wanted to have a daughter princess and they were given Bulaknaki and Donya Maria; *Si Ubud Timbang sa Gaam* encapsulates the personification of the tree for life. The tree with evil spirit is the sanctuary by the sacrificial lamb and was used as the protector before the daughter of the borrower of the thing came; *Si Unlaw* signifies a metaphor of meat as food for life. Bulaknaki and Donya Maria were orphaned. Unlaw was searching for meat because he was not able to eat meat for days and found out about the two orphaned princesses; *Bulaknaki bu Runya Maria Binal Gulipan* certifies plants as an archetype as a tool for survival in life. They were made farmers through a punishment in damaging the field of Dongkuwan; *Dalagpayaw bu Pandarutan* presents an archetype of plants as a tool for survival in life. The orphans Bulaknaki and Donya are made slaves in being a farmer because of fallen ember from the fire they brought from the king's house; and *Likpaw*

visualizes personification of the pearl's power with access to unlimited requests. Likpaw is a big lizard who wishes to marry Bulaknaki, a princess.

The different symbols and representations used in the folk narratives in the study as well as the symbolisms embodied are emblems and manifestations of the Subanen people's ethnohistory (Sangca-on, 2023). These are part of who and what they are as people, the right to life, the power to choose who they want to be and want to become as they wished, dreamed and hope in life, these are the things that they use when asking and requesting some things needed in life, in living the life they want to have and hold, used as tools for survival and in doing service to the community where they live as part of being a responsible citizen. Hence, the symbols are evidences that simple things have extreme used in another dimensions, situations, and circumstances.

The literary conventions found in symbolism are archetype on plants for life and handkerchief for power, personification on pearl for power and tree for life and metaphor for meat on life.

Ecological Significance in Symbolism

In the realm of ecological significance, the British Ecological Society defines ecology is the study of how living things interact with their surroundings. It offers fresh insight into these crucial systems' current state and potential future developments. Ecology enhances the planet and is essential to the welfare and prosperity of people. It offers fresh understanding of the connection of humans and nature, which is essential for food production, preserving clean air and water, and preserving biodiversity in the face of climate change.

The symbols and representations used in the folk narratives in the study prove that although things have universal meaning, other indigenous groups use and give meaning according to culture and history in accordance with nature, ecology and environment. The things help the Subanen people choose the person they want to spend life with, with the help of handkerchief (munsala), to ask for help in times of dire need (pearl and ball), as an instrument to live life accordingly, harmoniously and peacefully in the community (meat, tree, fire and plants). These things mean to world to the Subanen people which are helpful in ways unimaginable and indescribable.

The ecological significance present through personification in plants as a form of symbolism for life in *Gasal ni Sumain muka ni Makasalug* shows survival for the Subanen. The timuay's Sumain and Makasalug are giving them plants such as rice, camote and vegetables for them to eat; *Gandyulay Riwata* emanates nature as helper when the life of parents who are struggling in good faith to let someone borrow the thing, they prepared for their children is realized with the help of nature; *Batalayi* depicts the life of a poor Subanen family who do everything they could to survive and are able to make it through the pearl which can give them power; handkerchief for power is valued in *Bawgansaruga (Maskin bu Pandarutan)* when he was chosen to be the husband of Bulaknaki for doing the deed in restoring the tower back to Bulaknaki's room in the palace; the presence of air in *Lipatuwan* is very notable as the bearer of munsala (handkerchief) for power of choice proving nature as helper. The air has power that helps the brothers Dongkuwan and Dumiwata in their travel to search for the best sewers to sew their cloths because they do not have anything to wear anymore; the tree symbolizes

life in *Si Ubud Timbang sa Gaam* is very significant because it is the place where the child, Ubud Timbang sa Gaam is being put after his parents decided to give him up for reputation protection purposes; meat is a metaphor for life in *Si Unlaw*. The man and wife are looking for meat to eat because they were not able to eat for days. Unlaw is searching for meat and he sees the orphans Bulaknaki and Donya Maria and take them to their house and give them everything they want before they will be butchered; plants manifest life as a form of punishment in the narrative but is really because of fire as an instrument for survival in life in *Bulaknaki bu Runya Maria Binal Gulipan* and is the reason for everything that transpires in the story. The story started when Bulaknaki and Donya Maria went out to ask for fire to cook for their food. They went to the house of the King and they were given. Fire is a precious thing for the Subanen. It is a thing freely given from household to household; plants manifest life is an archetype in *Dalagpayaw bu Pandarutan* but as a tool for survival the two orphaned women went through heaven and hell in farming but is destined to be that way because of the fire from the King's house. It is a needed thing to survive before in the Subanen community; and pearl is a personification of unlimited requests in *Likpaw* which can give power to the owner. Likpaw belongs to a poor family with his mother Pandarutan and his father Masikin. They live far away from neighbors because they want to protect their son Likpaw from the prying eyes of bullies and negative energies from the people around them. They have a unique and special son who is a lizard and people will gossip why he was born that way while his parents are both humans.

Ecology works in ways unbelievable in the Subanen community (Sangca-on, 2023). It is believed that they are best friends with nature because in everything they do and whatever they do, when they ask the help of nature at all times they are heard, helped and rescued. The ecological significance on symbolisms are manifestations that they are in coordination, cooperation and harmony with nature. That is why nature is providing the Subanen people the things to aid in the survival in this life and to wish and choose what they need and want in life specifically on the right to life and power of choice.

The ecological significance found in symbolism are tool for survival, nature as helper and nature's wrath.

Cultural Relevance in Symbolism

In the light of cultural relevance, Severson (2020) notes on *Culturally Responsive Teaching* defines cultural relevance as a method of empowering intellectual, social, emotional, and political aspects by using cultural referents to convey knowledge, skills, and attitudes is known as cultural relevance. It uses cultural knowledge, prior experiences, and frames of reference. Writing about a narrative that the author can relate to and that engages the reader in a relatable way.

The symbols and representations in the folk narratives in the study have cultural relevance to the Subanen people which make up their ethnohistory. Notably is the handkerchief as a source of power to choose someone being liked to be with. Plants are the source of life wherein farming is the main work and that everyone is a farmer regardless of gender as a living testament and deed to serve the right to life. They are trained to be good farmers to reap the fruits of their labor at the right time but with the approval of the nature. Before the Subanen people plant, they need to pray and ask for the

signs of the times if they are allowed to plant or not. The spirit in-charge around is looking into the activities of the people and are giving due rewards to good intentions and punishments for bad intentions. Thus, power of choice and right to life are manifested however are not absolute and have limitations.

A writer utilizes one thing—typically a tangible object or phenomenon—to depict something more abstract through the use of symbolism in literature. Strong symbols typically link to the thing they are meant to represent in some way or share a number of essential traits with that thing. Events and people can also be symbolic. It's not always simple to spot or comprehend symbolism because it might be so subtly expressed. Whether an author meant something to be symbolic or not can often be difficult to determine (Share, 2022). Symbolism enables authors to poetically or subtly transmit ideas to readers rather than having to state them openly, which can make writings appear more complicated and nuanced.

Plants as an archetype for life is the dominant symbolism in *Gasal ni Sumain muka ni Makasalug* which denotes love for family wherein a woman as giver of life and children as gifts; bad intentions are punished is signified in *Gandyulay Riwata* in getting back the thing, the ball as a source of power which was being prepared by the parents for their children in the future which was borrowed by somebody a long time ago and never returned; *Batalayi* depicts good intentions are rewarded wherein the life of a poor Subanen son, Batalayi who later owns a pearl as a price of his hard work who did everything he could to survive and was able to make it; *Bawgansaruga (Maskin bu Pandarutan)* shows good intentions are rewarded when Bawgansaruga's efforts are appreciated and paid off. The power of munsala (handkerchief) to choose the person you want to spend the rest of your life with is visualized. It is an archetype that reoccurs in stories, something that means and symbolizes universally to the Subanen people that exercises the power of choice. The munsala was used by Bulaknaki to choose the man she is about to marry and that is Bawgansaruga; good intentions are rewarded is manifested in *Lipatuwan* with the use of munsala (handkerchief). The brothers Pandarutan and Dongkuwan are looking for the best sewers to sew their cloths because they have nothing to change anymore but most of all the main intention is looking for the woman to spend the rest of their life with; the powerful ball in *Si Ubud Timbang sa Gaam* is the thing being asked to return from the owner to the borrower as represented by the children because the parents are old enough already proves that bad intentions are punished; meat is metaphor for life in *Si Unlaw*. Meat as a need for viand should not be confused with taking and butchering women because of the want to eat meat for supper. Unlaw's bad intention was punished by death; fire as a tool for survival in life is reflected in *Bulaknaki bu Runya Maria Binal Gulipan* when the two women search for fire to cook for food in the King's house and ended up being slaves and farmers of Dongkuwan because of damaging his field by the fallen ember; fire as an archetype for life is the most precious element in *Dalagpayaw bu Pandarutan* and becomes the reason for the sufferings the two women Dalagpayaw and Pandarutan who were punished as farmers to plant everything Dongkuwan wants and made slaves at home by Dongkuwan because of ruining his field when they passed by bringing with them the fire they asked from the King's house for them to use to cook food; and pearl with power is seen as a personification in *Likpaw* that can give the family of Likpaw anything and everything

they need in life. The golden pearl is owned by Likpaw. He wished to marry Bulaknaki but was not expecting anything in return, just wanted to try his luck. If he is considered, he would be very happy and honored to marry a princess and favored daughter of the King. But if he is rejected, he will not harbor any negative feelings towards the King and will be thankful for the consideration given.

The symbols used in the folk narratives are of cultural relevance to the Subanen people. These are significant things, places and people as part of their tradition, rituals and practices. The following symbols such as plants, meat and fire for life, ball and pearl for unlimited request, and handkerchief for power of choice specially for a wife and in some cases in choosing for a husband manifest characteristic and features of their ethnohistory such as farming as main work, bad intentions are punished and good intentions are rewarded which pave the way for a healthy and meaningful living in their community as an indigenous group.

The cultural relevance found in symbolism are farming as main work, bad intentions are punished and good intentions are rewarded.

Theme

Table 4 shows the analysis of the lines of the selected folk narratives in exploring the literary conventions on theme, the subject, topic and the central idea to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives.

Narratives	Theme	Ecological Significance	Cultural Relevance	Ethnohistory
<i>Gasal ni Sumain muka ni Makasulug</i>	Love and sacrifice Unselfishness Family	Nature as helper	Family is the center	Right to life
<i>Gandyulay Riwata</i>	Peace and war Perseverance Redemption	Tool for survival	Family is the center	Right to ownership
<i>Batalayi</i>	Empowerment Nature as beauty Fulfillment	Nature as helper	Men as father and husband	Right to life
<i>Bawgarsaruga (Maskin bu Pandarutan)</i>	Heroism Passion Bravery	Nature as helper	Men as father and husband	Right to life
<i>Lipatuwan</i>	Empowerment Fulfillment Courage	Tool for survival	Men as father and husband	Right to life
<i>Si Ubud Timbang sa Gaam</i>	Peace and war Overcoming Identity	Tool for survival	Family is the center	Right to ownership
<i>Si Unlaw</i>	Survival Greed Opportunity	Nature's wrath	Women as fearless and independent	Right to life
<i>Bulaknaki bu</i>	Survival	Nature as helper	Women as	Women

<i>Runya Maria Binal Gulipan</i>	Suffering Oppression on women		fearless and independent	empowerment
<i>Dalagpayaw bu Pandarutan</i>	Survival Suffering Oppression on women	Nature as helper	Women as fearless and independent	Women empowerment
<i>Likpaw</i>	Prejudice Deception Unconditional love	Respect for animals	Family is the center	Right to life

Table 4. Theme

The table presents the literary conventions on the different themes to identify the ecological significance, cultural relevance to arrive at ethnohistory as reflected in the folk narratives.

The literary conventions on themes of the folk narratives are love and sacrifice, unselfishness, family, peace and war, perseverance, redemption, empowerment, nature as beauty, fulfillment, heroism, passion, bravery, courage, overcoming, identity, survival, greed, opportunity, suffering, oppression on women, prejudice, deception and unconditional love. In the realm of ecological significance, these are tool for survival, nature as helper and nature's wrath. In the light of cultural relevance, these are farming as main work, bad intentions are punished, and good intentions are rewarded. The ethnohistory found are right to life and power of choice.

The relatable themes reflected in the folk narratives in the study are part of the lived experiences of the Subanen people in achieving their ancestral domain's independence. The topics, central idea and values are embedded in the personality, attitudes and behaviors in fighting for the right that they deserve. In living the values, doing sacrifice and waiting for the moment to be given their due, they are able to achieve liberation and gains appreciation of their culture as stipulated in the literature at the corner of history. The notable people behind the success and failures of the culture, the values being lived in the different experiences, situations and circumstances in life, with the help of nature, ecology and environment in accordance with the culture has catapulted in good results.

The theme is the underlying idea being explored in a work of literature. It is commonly the universal ideas that transcend the limits of literature within history, culture, ethnicity or language. The development and uses of themes over collected periods, demystify the significance of themes for the development of period styles, examine the peculiar structural functions of themes and spearhead the strong desire of the author acquire from literary tradition, the power to make a decision and the creative metamorphosis of the cultural heritage (Glatch, 2022).

Love and sacrifice, unselfishness and family are manifested as the dominant themes in *Gasal ni Sumain muka ni Makasalug* as a form of service to the community. Love is shown in bringing up the orphans and helping the people in the community while sacrifice is visualized through not thinking of their own self as long as they could help the women and children in the community where they live. Sumain and Makasalug who are

both leaders of the Subanen tribe value and love the children as if their own and are protecting the women against issues of pregnancy that can lessen their dignity. Sumain is adopting the orphaned and homeless children and considers his own while Makasalug as a timuay had 8 wives with one wife by the virtue of marriage; peace and war, perseverance and redemption are the dominant themes in *Gandyulay Riwata* as the children who are getting back the golden ball to exercise their right to ownership, which their parents lend to people before that they didn't return; empowerment, nature as beauty and fulfillment are the overarching themes in *Batalayi* and manifested in achieving things in life when it is hoped, wished and prayed for heartily. As a son of a poor family, he wants to give a good life for his parents and he is using his talent bestowed by God to be his instrument in achieving the life he wants to live in the near future. An empowered man like Batalayi knows what he wants and what he needs in life and most of all for his family. Batalayi made sacrifices for his family by going to another place to search for his fate and realizes his vision for his family; heroism, passion and bravery are depicted by *Bawgarsaruga (Maskin bu Pandarutan)* as a form of service to humanity. Bawgarsaruga is a son of Masikin and Pandarutan and from a poor family. Bawgarsaruga used his gifts and talents in planting to survive and use his strength to help his community in times of need; empowerment, fulfillment and courage are certified in *Lipatuwan* as a way of achieving his dreams, the King did anything and everything he can to deserve the answer of his ultimate dream to have the favored children, Bulaknaki and Donya Maria; peace and war, overcoming and identity are revealed in *Si Ubud Timbang sa Gaam* which used war as an instrument in getting back the thing borrowed. The children of the owner are in the house of the borrower but they refuse and do not admit that they borrowed the golden ball and so to check whether it is true or not, war happens and whoever loses the battle is lying and is entitled to return the thing;

survival, greed and opportunity are signified in *Si Unlaw* of his plan to butcher Bulaknaki and Donya Maria just to eat meat for supper. The intention to eat meat for supper is considerable knowing we need to eat meat daily as needed by our body but to butcher women just to eat meat is an inexcusable attitude of a man;

survival, suffering and oppression on women are visualized in *Bulaknaki bu Runya Maria Binal Gulipan* shows in the ways and means that they search for the house with fire that they can use to cook their food; survival, suffering and oppression on women are reflected in *Dalagpayaw bu Pandarutan* as an exercise to women's right to seek for ways and means to look for fire as a needed thing to cook food before and also to be used as light during night time; and prejudice, deception and unconditional love are presented in *Likpaw* when everyone around knows that Bulaknaki is marrying a lizard.

The themes signified in the folk narratives in the study are the living testimonies that Subanen people faced and fought all they could and were triumphant in their journey to be who and what they are today. These are articulations of their experience, perspective, point of view and belief. The Subanen proves that they deserve to own their ancestral land as the first inhabitants of Mindanao, they can also achieve their dreams like other people do, they have the right to fulfill whatever they want to have and hold in life and that they can live in the community without judgment and prejudice as an ethnic minority. Hence, there is a shining array of hope and silver lining behind prejudice,

misjudgment and the negative, terrifying and most of all, heartbreaking experiences in building a better place for everyone's welfare in the community.

The dominant themes found are love and sacrifice, unselfishness, family, peace and war, perseverance, redemption, empowerment, nature as beauty, fulfillment, heroism, passion, bravery, courage, overcoming, identity, survival, greed, opportunity, suffering, oppression on women, prejudice, deception and unconditional love.

Ecological Significance on Theme

Themes can be identified in two things: (1) twofold relationship by referring to the appearance of phenomena and shifting positions in texts, and (2) set of relational patterns and a discerning principle that classifies agreeing sensation on the system of occurrences. It is important to note that it is difficult to identify a theme in a literary work because sometimes it is stated explicitly (Smith, 2020). Also, themes magnanimously vary with the different texts. However, it can be determined on the work and how the author brings out in the literature.

Ecology plays a valuable role in the lives of the Subanen. It is believed that Subanen people are best friends with nature to the point that they are given the title as ghost because they can command and ask everything to nature and they are given automatically regardless of the intention, whether it is good or bad. The use of themes significantly matters as it is the values being lived out by the Subanen people in dealing with issues in nature in being a helper in times of dire need, in respecting animals the same way as humans, and also experiencing nature's wrath when abuse as part of their culture. Thus, the themes being applied and lived out in life guide the Subanen people in living everyday and doing things to survive.

Nature as helper is evident in *Gasal ni Sumain muka ni Makasalug* as shown both by Sumain and Makasalug in exercising care for nature in the form of planting rice, camote and vegetables. Sumain and Makasalug are unselfish, they think of their people more than their own. They show the people that care for nature is necessary because it can sustain them by giving food. They also motivate and inspire people to plant by giving something to cultivate and not just seek for others help in times of need; tool for survival is manifested in *Gandyulay Riwata* upon knowing that he is only taken away from his original parents from the borrower of the golden ball of his parents; nature as helper is visualized in *Batalayi* through care for nature in the form of farming; nature as helper is reiterated in *Bawgansaruga (Maskin bu Pandarutan)* and is in harmony with nature because the family is given what is due to their hard work, efforts and sacrifices; tool for survival is presented in *Lipatuwan* with the King's ultimate dream being fulfilled by the moon after doing anything and everything in accordance and in harmony with nature. The King is very emotional and desperate to have the favored children. For the Subanen, it is believed that favored children are gifts from God to a family. Every family wishes to have Bulaknaki and Donya Maria as daughters; tool for survival is realized in *Si Ubud Timbang sa Gaam* in which nature helps the brothers and sisters in getting back the thing, the golden ball which is being borrowed by people outside their address and in a different world; nature's wrath is certified in *Si Unlaw* as a man who wants to eat meat but will butcher the two women Bulaknaki and Donya Maria. He is greedy enough to make women as meat to be eaten for supper with Magatapay; nature as helper is described

theme in *Bulaknaki bu Runya Maria Binal Gulipan* when the two women suffered as slaves and are not treated properly by Dongkuwan because he was very angry at them for damaging his field using the embers of the fire when they passed by; nature as helper in the process of exerting in planting is signified in *Dalagpayaw bu Pandarutan*. The two women suffered for a long time to pay for their committed sins when they ruined the field of Dongkuwan during the time they were looking for fire, able to ask for it and carefully bringing them in going home while passing the field of Dongkuwan; and deception is encapsulated in *Likpaw* but talks about respect for animals to those who understand the situation. Likpaw is a big lizard who is marrying a woman, a favored daughter of the King named Bulaknaki.

The themes in the folk narratives in the study manifest good values as good citizens and stewards of God's creation, the subjects on caring for the nature, ecology and environment, topics on living in harmony with nature and as an important tool for survival, and the central idea on what is the relationship of nature, ecology and environment for the Subanen people. The Subanen believe that there is spirit in-charge in all of the things around us (Sangca-on, 2023). The nature is endowed with the same things like people do and that they live together with us intentionally and unconditionally. Respect is the key word and everything should be respected to live harmoniously and longer in the world. Subanen people believe that humans are just the ones who exist in the world, but there are also creatures that the naked eye cannot see in which those creatures may be good or harmful to people in the community. Respect begets respect. When the minds and hearts conceive and send respect, the same gravity of situations and circumstances come around in retrospect.

The ecological significance found in themes are nature as helper, tool for survival, nature's wrath and respect for animals.

Cultural Relevance in Theme

The theme is the implied position on a story's main idea or message. Important concepts and statements about the disaster that the characters and environment of a story must deal with are conveyed through themes. A story should have a topic that is highlighted throughout the entire plot. What the story is really about at its foundation is a theme. We are frequently supposed to draw a lesson or moral from a particular narrative. Themes in stories are conveyed to readers and viewers through plot and narrative. Major themes and minor themes may occasionally be mixed to complement and inform one another (Lombardi, 2019).

The themes in the folk narratives in the study are subjects, central ideas, and topics which are significant to the culture and history of the Subanen people. The universal ideas mentioned are the true happenings and based from real experiences of authentic people, have meanings, symbolisms and representations on the important events, activities, situations and circumstances in the lives of the Subanen which are creative metamorphosis of the cultural heritage, language, literature from culture and history. Thus, the Subanen folk narratives prove that literature has underlying meanings depicted on themes being explored on.

Family is the center as an experience is highly valued in *Gasal ni Sumain muka ni Makasalug* as love starts at home, it is where children learn the value of love and exercise

the moments to feel and act on love; family is the center in showing redemption as perspective which is described in *Gandyulay Riwata* as a solid proof that when you do things sincerely, heartily and religiously you will reap the fruits of your labor; men as father and husband are fulfilled as point of view in *Batalayi* but proven to be done with actions not just simply a feeling to be felt. *Batalayi* did things and sacrificed for his family before he got the powerful pearl that gives him the things he needs and wants in life; men as father and husband are shown through bravery as experience is very notable in *Bawgansaruga (Maskin bu Pandarutan)* as a special ability of Bawgansaruga, the son of Pandarutan and Masikin. He is endowed with unfathomable strength that he used in farming and is very willing to share his gift especially with the King who is having a problem in bringing back the tore (tower) for Bulaknaki; men as father and husband certified through courage as a belief is manifested in *Lipatuwan* when the King was very courageous enough to wait, ask and pray to have a daughter princess; identity as experience is encapsulated in *Si Ubud Timbang sa Gaam* through appreciation of oneself. Family is the center is manifested through the original family of Ubud Timbang sa Gaam who knows that the child is a special and favored one that is why they need to let go of the kid to preserve their reputation; women as fearless and independent were notified in *Unlaw* wherein the the two orphaned women saved themselves from being butchered through the help of Mulawan, a big bird; oppression on women as an experience is depicted in *Bulaknaki bu Runya Maria Binal Gulipan* but showed women as fearless and independent all along when the two women Bulaknaki and Donya Maria, the favored women with no family are being punished exceedingly and maltreated by Dongkuwan for burning some portions of his farm while bringing fire in going home from the King's house; oppression on women as an experience is visualized in *Dalagpayaw bu Pandarutan* but are able to prove that women are fearless and independent. Dongkuwan punished them for farming the land and paid for the damage caused by the falling embers of the fire they brought from the King's house; and unconditional love as an experience is shown in *Likpaw* when the King approved Pandarutan and Masikin's proposal of marriage for their son, Likpaw who wanted to marry Bulaknaki, the daughter princess and favored one of the King.

The themes presented in the folk narratives are articulations of the Subanen people's lived experience, belief in life and love, perspective in living, and point of view in the world that they live in. These are evidences that they are who and what they are as people according to their ethnohistory. The dominant themes such as unselfishness, family, peace and war, perseverance, redemption, empowerment, nature as beauty, fulfillment, heroism, passion, bravery, courage, overcoming, identity, survival, greed, opportunity, suffering, oppression on women, prejudice, deception and unconditional love are good and bad values which are reflections of the colorful and meaningful Subanen culture according to history.

The cultural relevance found in theme are family is the center, men as husband and father, and women as fearless and independent.

Subanen Ethnohistory toward Preservation

Subanen people come a long way in history in achieving and gaining appreciation for their culture in this generation. Everything they go through make sense now and pave

the way for their independence, most notably in owning the ancestral domain they are entitled to as the first inhabitants of Mindanao specially in Zamboanga Peninsula and even live harmoniously with people in the community in trying times as technology take hold of life in the new generation nowadays.

The ethnohistory of the Subanen people is made memorable and worthy of appreciation and emulation of the neighboring indigenous groups as depicted in the folk narratives in the study as manifested in plots, characters, symbolisms and themes. The culture and history of the Subanen people deserves preservation as proven to be notable on the realistic plots that happen to authentic characters using the significant things with symbolisms and representations and the use of relatable themes within the frameworks of literary conventions.

The author, Nida Gandasan Sangca-on, through her experiences acquires genuine artistic literary skill from generation of literary traditions and rituals as part of the Subanen culture manifested in Subanen history through the folk narratives in the study. The metamorphosis of her talents, skills and abilities make way for the association Pekpungunan Lebun Subanen focus on empowering women to design and handcraft Subanen accessories as a way of preserving their beloved culture. Her works are universal ideas that transcend the limits of literature within history, culture, language and ethnicity.

Documentary of the Subanen people's convictions

This involves the process of interviewing the author about the folk narratives and how it relates to their ethnicity and its implications in the life of the Subanen for verification and validation. This is done by making interview questions, arranging the schedule of the interview as per the availability of the author and making a feature article, a creative non-fiction article on the Subanen people's convictions and publishing the article in a local newspaper on the feature page.

Discrimination gains appreciation: The Subanen Ethnohistory

This creative non-fiction article written by Marjorey C. Cabigas, as the output of the study, is published on Page 7 of MINDANAO DAILY by the MINDANAO DAILY NEWS PUBLISHING CORPORATION in Volume XII, No. 21, on Thursday, March 2, 2023 issue at Mindanao Daily News, Tanleh Bldg. Abellanosa St., Cagayan de Oro City.

As a native Mindanaoan, I have lived with Subanen people as my neighbors. I heard stories about them which are mostly negative, terrifying, and most of all, heartbreaking. I never got the chance to dwell on their literature, culture and history not until I chose ten published Subanen folk narratives written by Nida Gandasan Sangca-on, a renowned Subanen author, translator and entrepreneur for my dissertation because I believe that they deserve to be heard and appreciated. Luckily, I was able to lounge with the writer and she is very happy to give me the glimpse of their ethnohistory that catches my attention for writing. I believe, I could share relevant and timely information about the indigenous group we owe our history to.

I venture on the idea that culturally the Subanen people experienced discrimination, prejudice and misjudgment but they were able to surpass the challenges and gains appreciation. However, the Subanen culture is diminishing slowly which is

heartbreaking to note as generation unfolds due to linguistic contact and mixed marriages and in order to preserve the cultural identities, to foster patriotism and nationalism and sympathize with the Subanen people, I believe, there is a need to determine the Subanen people's heritage and local cultural traditions as resources to be honored, explored, safeguarded, acquainted with and appreciated. It is my advocacy to frame for a balanced, contented and respected ethnohistory of the Subanen people. Subanen folk narratives are important because of the depth of knowledge it conveys, the moral principles it holds, and the pleasure it provides.

The folk narratives of the Subanen people show the social mores and ways of thinking that are prevalent in their community which provide an illustration of the different facets in culture and history of Subanen existence. Subanen culture has beauty and ugliness according to history. Folk narratives are significantly relevant and have a noble connection to their ethnohistory as Subanen people. They are true stories of the Subanen and experienced by real people in the past, the symbols and things that are used are part of their identity as a way to obey orders and as instruments to achieve the things they dream of in life. The themes of each story are life learned feelings and lived by in daily lives and are a guide to living every day and the true to life events really happened as seen in the testimonies of the old people in the lives of the Subanen ancestors.

In the realm of ecological significance, nature provides all the needs but they must also be respected because there are also spirits in-charge that live and support them. They believe that all creatures in the world have a spirit. They are not the only ones living in this world but there are those that they cannot see that they must also respect. In the light of cultural relevance, Subanen has a beautiful and ugly culture according to history. The beautiful ones are for keeps while the bad ones will be forgotten and will only be kept as a treasure along with history.

After studying the Subanen folk narratives, I empathize with the Subanen and appreciated them for who and what they are. I am extremely happy that I emerged myself into a worthy and noble cause while completing my degree. I am humbly honored and I will always look back with a grateful heart of all the things I heard, learned, experienced and appreciated of the Subanen ethnohistory. Let me reiterate the wishes of the writer, Nida Gandasan Sangca-on, and let me quote, *“My request is not to write if you are not sure of the information and details. It is necessary to do research and approach the reliable person as a source of information. Because instead of recognizing, understanding and appreciating our culture, we are hurt because what is written about us is not correct and distorts our ethnohistory. The more people write about us, the more we were judged and we felt the prejudice that should not be given to us and we do not deserve. I hope that we will be understood and given the opportunity to live in peace so that we can also achieve our goals in life like others.”* #

Conclusions and Recommendations

The study proves that the selected Subanen folk narratives revealed ethnohistory toward cultural preservation within the framework of literary conventions on plot, character, symbolism and theme, in the realm of ecological significance, in the light of cultural relevance and in the documentary of the Subanen people's ethnohistory in a form of creative non-fiction article.

Based on the summary of findings, the following recommendations are offered: other literary conventions and linguistic elements may be explored which are depicted in other Subanen folk narratives as a revelation to understand and appreciate the depths of their ethnohistory; the role of ecology and its ecological significance may be analyzed according to Subanen people as to their daily life situations, survival conditions and occupational circumstances particularly in the field of agriculture; the cultural relevance of the costumes, accessories and language of the Subanen people may be further analyzed and examined especially on its vitality and sustainability; and another output may be made using other genre as appreciation of the Subanen cultural heritage which include historical background in respect to their ancestral domain.

Acknowledgment

To **Nida Gandasan Sangca-on**, the author of the folk narratives, for the trust and confidence in sharing the Subanen ethnohistory for the purpose and benefit of the study and to the ever-supportive husband, **Alfredo Atol Sangca-on**, and children, **Alnidz G. Sangca-on** and **Star Migz G. Sangca-on**, for the support entrusted during the conduct of the study.

Reference

- Benito, Agustin Escolano. (2016). "Ethnohistory of the School. Representations of Modernity. Sisyphus – Journal of Education, Vol. 4, No. 1, pp. 12-14.
- Biclar, Leo Andrew B. (October 2015). "The Concepts of God and Power in the Subanon's Myth The Creation of the Earth and the First People". JPAIR Multidisciplinary Research. Vol. 22. <http://dx.doi.org/10.7719/jpair.v22i1.340>
- Brewton, V. Formalism. University of North Alabama. <https://www.notes.com>.
- Callaghan, Fija. (2021). "What is Theme? Definition and Examples of Theme in Literature". Scribophile.
- Corr, Rachel and Jacqueline Fewkes (Editors). "Private Lives, Public Histories: An Ethnohistory of the Intimate Past. Rowman and Littlefield. ISBN 978179360493.
- Curthoys, Ann and John Docker. (2017). "Stuart Hall and Cultural Studies, circa 1983". Cultural Studies Review, Vol, 23, pp. 162-173. <http://dx.doi.org.10.5130/csr.v23i2.5824>
- Dapar. Mark Lloyd and Grecebio Jonathan D. Alejandro. (2020). "Ethnobotanical Studies on Indigenous Communities in the Philippines: Current Status, Challenges, Recommendations and Future Perspectives". Journal of Complementary Medicine Research, Vol. 11, No. 1, 10.5455/jmcr.2020.11.01.51.
- Elmedulan, Arniel M. and Haydee D. Villanueva. (2017). Subanen Rituals on Communal Gatherings in Selected Communities of Misamis Occidental and Zamboanga del Sur. Journal of Multidisciplinary Studies. Vol. 6, Issue No. 2, pp. 61-75, <https://dx.doi.org/10.7828/jmds.v6i2.1045>.
- Espiritu, Belinda. (2017). "The Lumad Struggle for Social and Environmental

- Justice. *Alternative Media in a Socio-Environmental Movement in the Philippines*. *Journal of Alternative and Community Media*. Volume 2.
- Forster, E. M. "What is plot? The 6 Elements of Plot and How to Use Them, The Write Practice. <https://thewritepractice.com/plot/>.
- Freytag, G. "What is plot? The 6 Elements of Plot and How to Use Them, The Write Practice. <https://thewritepractice.com/plot/>.
- Glatch, Sean. (2022). "Symbolism in Literature: What Symbolism is, and how to use it in your writing".
- Glatch, Sean. (2021). "What is Theme?" A Look at 20 Common Themes in Literature". www.writers.com
- Glatch, Sean and Jack Smith. (2021). "Character Development Definition: A Look at 40 Character Traits. www.writers.com
- Glass, Rowan F. F. (2022). "Columbian Counterpoint: Transculturation in Sibundoy Valley Ethnohistory. *Oregon Undergraduate Research Journal*. 20.2. ISSN: 2160-617X. ourj.uoregon.edu. DOI:10.5399/uo/ourj/20.2.3
- Green, Anna and Kathleen Troup. (2020). "Anthropology and ethnohistorians in the houses of history. *Manchester Hive*. <https://doi.org/10.7765/9781526153708.00012>.
- Grell, Brett. "What is Literary Character?" www.study.com
- Jakobson, Roman. "Russian Formalism". *Encyclopedia Britannica*. <http://www.britannica.com>.
- Jati, Ariya. (2020) "The Role and the Significance of the Reader and the Act of Reading in Roland Barthes's "The Death of the Author". E35 *Web of Conferences* 202. <https://doi.org/10.1051/e3sconf/202020207079>
- Jerkins, Jerry. (2020). "8 Types of Characters to include in Your Story". www.jerryjerkins.com
- Kalinin, Ilya. "Victor Shklovsky vs. Roman Jakobson. Poetic Language or Poetic Function of Language". *Enthymena* XIX 2017. pp. 342-351.
- Lombardi, Esther. (2019). "How to Identify the Theme in a Literary Work". www.thoughtco.com
- Luman-ag, Paz Elsalou T., Haydee D. Villanueva, Anthony L. Awa. (2017). "Describing the Subanen Dances of 'Banwa' Labo in Ozamiz City, Philippines". *Journal of Multidisciplinary Studies*. Vol. 6, Issue No. 1, pp. 35-47. <https://dx.doi.org/10.7828/jmds.v6i1.1033>
- Madjos, Genelyn Gabrinez and Kay Procnacia Ramos. (2017). "Ethnobotany, Systematic Review and Field Mapping on Folkloric Medicinal Plants in the Zamboanga Peninsula, Mindanao, Philippines". *Journal of Complementary Medicine Research*. Volume 12, Issue 1, pp. 22-61, ISSN: 2146-8397.
- Mambrol, Nasrullah. (2020). "Russian Formalism Literary Theory and Criticism". <https://literariness.org/2020/10/19/russian-formalism/>
- Mensah, Felicia Moore.(2021). "Culturally Relevant and Culturally Responsive Two Theories of Practice for Science Teaching". *Science and Children*. <https://www.nsta.org/science-and-children/science-and-children-marchapril-2021/culturally-relevant-and-culturally>
- Muniz, H. (2019). "What is plot of a story? The 5 Parts of the Narrative". *General*

- Education. <https://blog.prepscholar.com/what-is-plot-definition>.
- Nieveen, C. (2018). Reedsyblog. "What is Plot? An Author's Guide in Storytelling". Perfecting Your Craft. <https://blog.reedsy.com/what-is-plot/>
- Noor Zaramalina Abdul Aziz, Noor Fazamimah Mohd Ariffin, Nor Atiah Ismail, and Anuar Alias. (2020). "The Significance of Living Heritage Conservation Education for the Community toward Sustainable Development". *E-B Environment-Behavior Proceedings Journal*. Pp. 125-131. <https://doi.org/10.21834/e-bpj.v5i13.2090>
- Noor Zaramalina Abdul Aziz, Noor Fazamimah Mohd Ariffin, Nor Atiah Ismail, and Anuar Alias. (2020). "The Non-formal Education Initiative of Living Heritage Conservation for the Community towards Sustainable Development". *E-B Environment-Behavior Proceedings Journal*. Pp. 125-131. <https://doi.org/10.21834/e-bpj.v5i13.2090>
- Nordquist, Richard. "A Look at the Roles Characters Play in Literature, A Helpful Guide to Character Types Found in Fiction and Nonfiction. June 2, 2019
- Pollock, A. (2018). Reedsyblog. "What is Plot? An Author's Guide in Storytelling". Perfecting Your Craft. <https://blog.reedsy.com/what-is-plot/>
- Pantao, Alyanan Goling. (2021). "Ethnolinguistic Vitality of the Subanen Tribe in Barangay Sebas, Clarin". *International Journal of Linguistics, Literature and Translation (IJLLT)*. pp. 129-137. 10.32996/ijllt.2021.4.2.16. www.al-kindipublisher.com/index.php/ijllt
- Paredes, Oona. (2016). "Rivers of Memory and Oceans of Difference in the Lumad World of Mindanao. *TrANs: Trans-Regional and -National Studies of Southeast Asia* Vol.4, No. 2, pp. 329-349. doi:10.1017/trn.2015.28
- Quintos, Jay Jomar F. (2022). "Subanon Tribe: History Culture and Traditions". *CCP Encyclopedia of Philippine Art Digital Edition*. <https://epa.culturalcenter.gov.ph/1/2/2372/>.
- Romans, Jule. (2022). "What is a theme in literature? Two Fundamental Rules
- Russel, Gloria. (2020). "Symbolism – How to Use Symbols with Confidence in Stories". Self-Publishing School. www.selfpublishing.com
- Sanger, Katherine. (2022). "How to Analyze Characters in Literature?". www.cwllcation.com
- Sembrano, Edgar Allan M. (2021). "UNESCO, NCCA team up for focus on PH Heritage. *Inquirer.net*. <https://lifestyle.inquirer.net/380464/unesco-ncca-team-up-for-focus-on-ph-heritage/>.
- Severson, Ken. (2020). "What is Symbolism? Definition, Examples in Literature and Film". www.studiobinder.com
- Share, Victoria. "Symbolism Definition and Examples (Pen and the Pad)". February 17, 2022.
- Shklovsky, V. Russian Formalism. *Encyclopedia Britannica*. <https://www.britannica.com>
- Silsilah Dialogue Movement. (2016). "The Zamboanga Subanon: Their Historical Past and their Present Challenges". *Oasis News*.
- Smith, Sarah. (2020). "What is a Theme in Literature" Definition and Examples of Themes in Literature". www.liveabout.com

- Suminguit, Vel J. (2018). "Subanon (Subanen) Tribe of Zamboanga Peninsula: History, Culture and Arts, Customs and Traditions" {Mindanao Indigenous People I Philippines Ethnic Group} CCP Encyclopedia of Philippine Art Digital Edition.
- Sy, Jose Monfred. (2021). "Wright, Sarah. 2020. Scent of Rain, Sun, Soil: Stories of Agroecology by Lumad Youtj in the Philippines". Research Gate. Philippine Social Sciences Review, 71 No. 1, <https://www.researchgate.net/publication/362412332>
- Wiehardt, Ginny. (2019). "Symbolism in Fiction Writing". www.liveabout.com/symbol-definition-fiction-writing-1277138
- Wollacot, Mark. (2022). "What is the Connection between Literature and History?" Language Humanities Organization. <https://www.languagehumanities.org/what-is-the-connection-between-literature-and-history.htm>