



Tagabawa bagobo folk narratives structures

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Abstract

Aim: The purpose of this research is to examine the folk tales of the Tagabawa Bagobo, an indigenous group living in the southern Philippines, and to make comparisons and contrasts between their narrative structures. Narratives are aesthetically pleasing because of the careful planning and execution of their syntactic construction. Despite this, there need to be more studies that dissect the narrative architecture of folk tales.

Method: This study employs a qualitative approach to inquiry, specifically a descriptive research layout. Tzvetan Todorov, a French-Bulgarian literary theorist, provided the theoretical foundation for this approach, which he called "narratology." In this analysis, ten Tagabawa Bagobo folktales are used.

Findings: The study found that all ten folk tales used contained narrative units. You can think of these narrative units as the building blocks of any story or narrative. These basic elements consist of nouns, verbs, and adjectives. Predicates are acted upon by these, and they can take the form of either immutable states or mutable qualities and conditions. Propositions form the basis of folk tales. The two parts of a proposition are (a) the thing being discussed or named (the argument or entity) and (b) an assertion or predicate about the argument. A proposition is a sentence with a subject and a predicate. Todorov's five-stage model of narrative, which begins with equilibrium and concludes with restoration, is reflected in the propositions. These phases are typical of narratives, beginning with the exposition and ending with the conclusion.

Implications/Novel Contribution: The current author argues that Todorov's structural theory provides a useful lens through which to examine the contemporary relevance of folk tales.

Keywords: Tagabawa bagobo, Folk narratives, Narrative structure, Todorov, Southern Philippines

Received: 13 March 2020 / **Accepted:** 15 May 2020 / **Published:** 28 August 2020

INTRODUCTION

In every culture throughout history, people have relied on folk tales to amuse, teach, and perpetuate their heritage (Kim, 2010). These tales act as a guide for passing down a specific culture to subsequent generations. Before the advent of printed materials and modern technologies, these tales, originally passed down through oral tradition, served a vital role in educating and entertaining people (Das & Mohan, 2016; Sharma, 2019). The indigenous Filipino population has a rich folklore tradition that spans many genres. Eugenio (1982), Eugenio (1994), R. Tuban (1977) categorized folk narratives into myths and legends, which are believed to be true accounts by the narrators, and folktales, which are considered to be fiction and are often told for amusement and moral instruction. She categorized folktales into the subgenres established by Bascom (1965), including fairytales, Marchen, human tales, animal tales, trickster tales, tall tales, dilemma tales, formalistic tales, and moral or fable tales.

Due to the many books and articles written and researched about Philippine prehistory, today's students of Philippine literature are in an exceptionally fortunate position, as there is a wealth of information available to them about the country's rich prehistoric literary tradition Lumbera and Lumbera (1982). But globalization and modernization pose a slow but steady threat to the indigenous people's customs in the Philippines, particularly in Mindanao, as some of them become marginalized in the context of our modern society. The younger generation needs to fully appreciate the cultural heritage of these people, which is a clear indication of the neglect they have been subjected to. In Yu (2016)'s opinion, the only solution lies in instilling an appreciation for oral literature in the next generation.

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LITERATURE REVIEW

Manuel (1985), the notable Filipino Anthropologist, Eugenio (1982), Eugenio (1994) the mother of Philippine Folk Literature, Lumbera (2002), National artist and literary scholar, Baron (1996) Mindanao bibliographer, Gerard Rixhon, Belgian Anthropologist, Tiu (2005), a Palanca awardee for fiction and ethno-historian, Gloria (1987), an educator and ethno-historian, and Elbanbuena (2016) all believe that the folk literature of the ethnolinguistic groups particularly of the indigenous groups in the Philippines should be preserved through collection and analyses before they are consigned to oblivion. This urge to preserve, collect and analyze is also reinforced in the studies done by R. Tuban (1977), R. C. Tuban (1992), a Tausug scholar and princess, and by Yu (2016) and (J. R. Tuban, 2016), who are both young Davao folklorists, respectively.

Furthermore, only a handful researches and analyses regarding folk literature in the Philippines have been conducted, especially in Mindanao and its indigenous people, (Irshad & Taib, 2017; Mindanao Studies Creation Foundation, Incorporation, 2005). Mindanao is blessed by diverse culture. Along with these are the wide arrays of cultural melting pot indigenous people. Among these are the Tagabawa Bagobos.

This study is undertaken to analyze and compare some collected folk narratives of the Tagabawa Bagobo tribe using the structural theory of Bulgarian literary critic Tzvetan Todorov. Utilizing Todorov's narratology theory, the researcher tries to look at the structural patterns of the selected folktales to determine their commonality and differences, since to date none has done a study on Todorov's theory structures using Bagobo folk narratives as subjects for analyses. Hence, this study is a pioneering study on this line.

In his study of the Decameron, Todorov gives his summary. He contends that the minimal complete plot can be seen as the shift from one equilibrium to another. He further states that the term equilibrium, which he is borrowing from genetic psychology, means the existence of a stable but static relation between the members of a society; it is a social law, a rule of the game, a particular system of exchange. The two moments of equilibrium, similar and different, are separated by a period of imbalance, which is composed of a process of degeneration and a process of improvement (Todorov, 1977). This is further elucidated by the contemporary critics when the five stages of Todorov are interpreted for the period of imbalance consist of the processes of degeneration and improvement between the initial equilibrium and the restored equilibrium: equilibrium, disruption, recognition, attempt and restored or enhanced equilibrium (Mapene, 2001; Selden, 2005).

Todorov exemplified the use of his narratology to analyze Boccaccio's Decameron. He focused his analysis on the syntax of the Decameron, in which, from some of the stories he found out the following: plot unit shown as a clause; characters as proper nouns; with adjectives and three action verbs such as violate, punish and avoid. Thus, the most important findings of Todorov are that the group of stories found in Boccaccio's work is that characters mostly were able to avoid punishment.

This study, however, focuses on the structural analysis of the Bagobo folk narratives since there have been no studies done about their folk narratives using Todorov's narratology. Most of the theories used to analyze these materials are cultural and anthropological. However, the present researcher posits the argument that folk narratives can be studied for contemporary relevance through the structural theory of Todorov.

METHODOLOGY

In this study, the researcher utilized the qualitative-descriptive research design. Qualitative research methods were developed in the social sciences to enable researchers to study social and cultural phenomena (Boccaccio, 1997). Specifically it used the theory on narrative structure of French-Bulgarian literary critic Tzvetan Todorov to analyze and compare the structure of the selected folk narratives of the Tagabawa Bagobo tribe. The analysis of the folk narratives was grounded on Todorov's propositions: Equilibrium, Disruption, Recognition, Attempt, and Equilibrium and analysis of syntax.

The researcher used the collected folk narratives of the Tagabawa Bagobo tribe for analysis. These folk narratives were collected by Dr. Ma. Rita C. Tuban. The folk narratives collections were all unpublished.

In analyzing the folktales, the researcher used the Tzvetan Todorov's book *Structural Analysis of Narrative* as the basis for analysis and comparison of the folktales. The researcher also uses, in aid for the analysis the books Tiu (2005).

The folk narratives of the Tagabawa Bagobo used in this study are the following: The Story of the Sun and the Moon, The Sun and the Moon, The Monkey and the Turtle, The Story of Toglay and Mona, The Sky Went Up High on Earth, The Lightning and the Thunder, The Story of the Lizard, Two Siblings, Toglays Adventure to the Bossow, and The Two Siblings of Toglay and Toglebung.

RESULTS AND DISCUSSION

Narrative Structure of the Tagabawa Bagobo Folk Narrative

The first part of the analysis answers the first question of the statement of the problem. It presents the analysis of the narrative structure of the ten folk narratives. The first folk narrative analyzed in this paper is The Story of the Sun and the Moon. This story tells the life of the couple, Sun and the Moon and their plan to have a family and the desire of the Sun to have a baby boy.

The Tagabawa Bagobo is known for folktales that explains events about the existence of things. One example of this is the folktale above. It tells the story of the Sun and the Moon who would like to become parents. To proceed with the analysis, we will identify structural units of narratives which are parts of speech e.g. proper nouns, verbs and adjectives. We have Sun which is identified as X and Moon which is identified as Y and the child whom which is identified as Z. Using Todorovs method we might have the following propositions:

X is Ys husband

Y is Xs wife

Z is X and Ys child

X and Y kill Z.

Having established the smallest unit Todorov expounded that there are two higher levels of organization that are the sequence and the text. On this stage we will identify the five stages of Todorovs narrative that are: equilibrium, disruption, recognition, attempt and enhanced equilibrium. The first stage is equilibrium. This stage represents a balance in the story where all of the characters live harmoniously. In this story the equilibrium is Sun requests Moon that he wants a baby boy since the Sun (X) wants his child to be like him. In return Y (Moon) loves her husband too much and agrees with what his husband wanted.

The second stage, disruption is represented when Moon gives birth to a baby girl. This is considered as a disruption in the story because Y gives birth to baby girl (Z) which does not conform with what she and her husband would have wanted. This brings a dilemma to Moon since this might anger her husband and might do something violent against her and the baby.

The third in Todorovs narrative sequence is recognition. This is the part when a character recognizes that the equilibrium has been disrupted. In this matter, the Moon is hungry. This is considered as the recognition stage since the Moon knows that the birth of the baby would anger her husband. Knowing the situation and the problem that may arise regarding the Moons action this will move the narrative to its next stage, the Attempt.

Attempt is the stage where the characters try to fix the equilibrium in the story. In the story this is represented by Moon trying to escape the punishment by eating the baby. This is considered, as the attempt to fix the problem because primarily the Moon is threatened with the possibility that the Sun might do something to her while on the other hand eating her baby will suffice the hunger that she feels after giving birth. Doing such action will not only solve the dilemma that she has but it will also satisfy her hunger. With her decision to eat the baby our story approaches the fifth and final stage of Todorovs theory, the enhanced equilibrium.

In this stage, the characters in the story are able to establish equilibrium or re-establish the equilibrium. Enhanced equilibrium is the stage where the attempt in restoring the equilibrium succeeded. This is the part where characters may be able to acquire the old equilibrium or have a new equilibrium depending on the actions of the characters in the story. In this story, the enhanced equilibrium is Sun and Moon kill the baby.

The action of Sun and Moon is considered as the enhancement of the equilibrium or the restoration since they are able to restore the normal way their life. Meaning while Y is confronted with the problem that she gave birth to a baby girl instead of a boy she was able to escape the fate of being punished by her husband by eating her baby when she felt hungry. Along with this, her action might have pleased her husband and instead of getting mad towards his wife, the Sun joins his wife in partaking in a delicious food with the Moon. After which, there is balance again in the story.

The second part of the analysis is the extraction of theme in the story using the verbs used in the story. This is to identify uniformity among the narrative situations. This is also to show if the narratives have a common pattern. In this story we could come up with this pattern of sequence: to request to escape to kill. This is considered as theme of the story. The Sun requests the Moon that he wants a baby boy. However destiny gives the couple a baby girl instead. The Moon feels hungry, which became her mode of escape from the supposed event that will make her husband hungry. In the end, the Moon kills her daughter by eating her and suddenly her husband even joined her in eating the baby.

In general, this story follows the narrative flow of Todorov's theory. It has narrative units: nouns, verbs and adjectives. These parts of speech form clauses that serve as the proposition. These propositions form strings of event that are called sequences, which are formed, in five levels.

In his work *The Poetics*, Todorov suggests that a narrative consisting of discourse capable of forming narrative units or what he called propositions. For series of narrative propositions to be a narrative discourse, it must have superior level, which is a sequence (Leach & Jerome, 1950).

The next story, *The Sun and the Moon* that is analyzed is a story that is identical to the first analyzed story in this study. The story also tells the story of the moon and the sun and their desire to have a baby. It also explains the reason why there are stars in the sky.

To start with the analysis we have to distinguish the minimal units of the narrative most especially the basic narrative units as suggested by Tzvetan Todorov. In the story there three narrative subjects: the Sun (X), the Moon (Y) and the baby (Z). Using Todorov's method we might extract the following propositions:

X is Y's husband

Y is X's wife

Z is X and Y's parents

X kills Z

The first three propositions denominate agents while the last proposition contains a predicate (to kill).

We will now extract the five stages of narrative in the story. The Equilibrium in the story is represented by Sun requesting Moon that he wants a baby boy. It is considered as the equilibrium because everything is in its normal place. The couple is happy together; however, they are still incomplete without a baby. Having the knowledge that his wife will soon bear a child, the Sun decides to go somewhere else. He leaves an important reminder to his beloved wife that he wanted a baby boy, thus leaving telling his wife to kill the child if it is a girl.

The next stage is the Disruption, Moon gives birth to a baby girl. The Moon successfully delivers the child in the absence of her husband who has gone to a distant place. She knows that the child will complete their marriage. However there is disruption in the story because the baby delivered by the Moon is a girl. This means that the marriage is in the brink of danger if the Moon decides to keep the baby because the Sun clearly stated that if the child is a girl, the Moon must kill it. However the child is lovely and the Moon feels sorry for the child.

The next stage is Recognition and this is represented by Moon hiding the baby. This is considered as the recognition since the Moon knows that the birth of the baby girl may cause damage to their relationship as couple. However, the Moon is also faced with the dilemma; she does not want to kill the baby despite her husband's command. The Moon decides to hide the baby in the closet. Her husband returns home and the Moon says that she has killed the baby to suffice her husband. However, the Sun decides to stay home for a week.

The next stage is attempt is represented by Sun dreaming of a boy. In this stage the Sun sees a boy in his dreams who talks to him regarding his wife and her delivery of child. The child reveals that the Moon has lied about the child and she had hidden the baby in a big box. This angers the Sun and confronts his wife afterwards.

The enhanced equilibrium or restoration in this story is Sun kills the baby. After knowing that his wife lied about the birth of the baby girl, the Sun becomes angry and is uncontrollable. He uses his sword to kill the baby and tear it into pieces, which eventually become the stars in the sky.

The second part of the analysis is the extraction of narrative pattern and theme in the story using the verbs used in the story. This is to identify uniformity among the narrative situations. This is also to show if the narratives have a common pattern. This story has a pattern of sequence namely: to request to escape to kill. This is considered as the theme of the story. First, the couple wants a child that will complete their life. The husband wants a baby boy

to which the wife agrees with his husband. However, everything goes wrong when the Moon gave birth to a girl, thus the thought of a threat that her husband will get mad if he knows that she has given birth to a girl. Instead of heeding the request of her husband, the Moon hides the baby. The Sun eventually know about her wifes secret and gets angry. The Sun kills the baby and turns it into several pieces that eventually become the stars at night.

This story has the same narrative pattern with the first version of the story that is earlier used in this study. This story explains the Tagabawa Bagobo origin of the stars in the sky. This story however, is a more detailed than the first version of the story with a different ending. In the first story, the Moon and the Sun eat their baby together while in this version of the story; the Sun gets mad and kills the baby. In this version also it is told that Moon tried to hide the baby from her husband to avoid the punishment.

This story according to [Elbanbuena \(2016\)](#) shows the creativity and imaginative side of the Tagabawa Bagobo in explaining why there are stars in the night. However, it can be observed that this story deviates from the traditional setup of a family where the parents protect their child. In a supposed parenting stage, the Sun as the father, should think about the welfare of his child. Likewise, the mother should protect her child from all the danger that might happen to the child.

In general, this story follows the narrative flow of Todorovs theory. It has narrative units: nouns, verbs and adjectives. These parts of speech form clauses that serve as the proposition. These propositions form strings of event that are called sequences, which are formed in five levels.

The next story to be analyzed is the story of two friends, the monkey and the turtle. The story tells the deception of the turtle to his friend, the monkey. In the Philippines, these two animals are popularly used in fables because of the characteristics and traits that they embody. These two animals are best representation of some of Filipino character, for instance the famous fable by the Ilocanos The Story of Pagong and Matsing which relates the values of fairness and patience. This story of the Tagabawa Bagobo, however, presents a different picture of the turtle and the monkey.

To start with the analysis, the minimal narrative subjects from the story are extracted. We designate the following subjects as X for Monkey and Y for Turtle. After the designations, we extract propositions from the story. Thus the following propositions can be formed:

X is Ys friend

Y sings very well

X is jealous of Y

Y kills X

The foregoing are some propositions which make up the narrative. The first proposition denominates the agent while the last four propositions act as the predicate (sings very well, is jealous and to kill). These predicates could also act as adjectives and may refer to static state of affairs (sings very well) and dynamic state.

Next we will determine the five stages of the narrative proposed by Tzvetan Todorov. There are five parts of the narrative according to Todorov. The first part is Equilibrium.

The equilibrium in the story is represented by Monkey and Turtle are being the best of friends. In the story, both animals live harmoniously together; they would play together and do other things like the usual friends do. However, their friendship is tainted by jealousy. The monkey is jealous of the turtle because the latter has a very good voice.

The second stage is disruption. This is represented by Monkey planning to kill Turtle. Because of his jealousy of the turtles voice, the monkey plans to kill his friend. This might be because of the idea that the monkey does not want anybody to be superior to him. In most Filipino fables, monkeys are considered to be boastful and conceited that at the end of every story, it would end up failing in its plan.

The third stage is Recognition. This is represented by Monkey climbing up the Turtle. This time, the monkey decides to trick the turtle to materialize his plan of killing his friend. The motive of the monkey in killing his friend is the fact that it is jealous with turtles beautiful voice. While they are up the tree, the monkey asks the turtle how he had a beautiful voice. The turtle suggests to the monkey that he couldnt hang from the thorny plant if his voice is not beautiful.

The fourth stage is attempt to repair. This is represented by The Monkey hanging in the vine to replace the

Turtle. The monkey replaces the Turtle in his position in the thorny plant, while hanging he swings himself back and forth. The monkey finally confirms that he also has a beautiful voice like his friend, the turtle since he did not fall from the thorny plant. This is considered as the attempt to repair because the monkey's action may bring back the friendship and erase the jealousy that he feels towards his friend. This may also erase the idea that the monkey is planning to kill his friend.

The fifth stage or the enhanced equilibrium is Turtle killing Monkey. Unlike other stories where the monkey is considered as the villain, in this story there is an unusual twist. While the monkey is hanging from the vine the turtle is actually shoving the thorny plant towards the monkey's posterior. The story did not actually reveal the motives behind the turtle's intention to murder his friend. However, this story is quite unconventional in terms of the turtle's characteristics from other stories that we have known because in this story the turtle is portrayed as cruel and villainous.

The narrative could be reduced into three verbs that could be considered as the theme of the story: to plan to replace to kill. These three verbs could sum up the narrative in general. In the story the monkey plans to kill his friend, the turtle whom he is jealous with because of its beautiful voice. He replaces the turtle in the vine and starts singing. He thinks that this is a friendly gesture made by his friend, however it turns out to be a trick. He desires to kill the turtle out of his jealousy; he is motivated for that reason to erase its insecurity. However, his motivation to kill the turtle is replaced by the fact that he becomes happy when he tries to hang in the thorny plant and does not fall. This becomes the reason why the turtle was able to escape the monkey's plan to kill him.

In traditional Filipino stories, the turtle is a symbol of goodness and innocence while the monkey, on the other hand is a symbol of arrogance. In this story, however, the turtle's action deviates from the conventional way of portrayal because it kills its friend.

The foregoing myth is the story of the first man and woman based on Tagabawa Bagobo belief. The story tells of the fall of the first man and woman who are tempted by a snake to eat a fruit that would open their eyes. However, their action did not please Manama (God) and Manama decides not to appear to them anymore. This version of the Tagabawa Bagobo narrative of man and woman is similar to the Judeo-Christian belief, a story which has been told in the book of Genesis in the Old Testament.

The minimal units of narratives in the story are extracted. This narrative's subjects will be designated as Toglay as X, Moona as Y and the snake as Z. With the following narrative subjects being identified we can form different propositions. The following propositions formed are as follows:

X is Y's husband

Z tempts X and Y

Y is X's wife

Manama punishes X and Y

The next step is to form a string of propositions showing the sequence of the narrative suggested by the theory of Tzvetan Todorov. This sequence consists of five stages. The first stage is Equilibrium. In the story, this is represented by Toglay and Moona living happily. It represents the equilibrium because the couple, Toglay and Moona is blessed by Manama because they can talk to and see Manama personally. Because of this love, everything is given to them including children, and their request to send the sky up above the earth. There is peace and joy in the couple's life. However, living with them is a snake (Z) that leads the story to its next stage, the disruption.

The disruption stage is represented by the fact that the Snake living with the couple. The snake in other culture represents deception, as the serpent in the Bible. The snake represents a threat to the couple since it is cunning and deceiving in character.

The recognition stage is represented by Snake tempting the couple. This is considered recognition because the snake offers the couple a fruit that would open their eyes. In fact, this is also similar to the problem posed to Adam and Eve by the serpent in Genesis. Although, categorically, we could say that the couple may have been reminded by Manama to avoid the forbidden fruit, the snake keeps on insisting that the fruit will open their eyes. Out of curiosity, the couple fell to the temptation of the snake.

The next stage is attempt. This is represented by The couple eating of the fruit. The couple out of curiosity eats the fruit because of the tempting of the snake. The couple thinks that the fruit would open their eyes. However,

they did not think that they are already blessed because everything is provided to them by Manama. Because of this, Manama gets angry with them.

The story has no restoration part. This is due to the fact that the couple is not able to see Manama anymore after their fall. The ending of the story does not represent the restoration according to the Todorov model because there is no equilibrium presented in the story. Instead this poses again a disruption since the couple is now driven out from the paradise created and given to them by Manama.

This story is similar to the creation story of the Genesis. Adam and Eve fell to the temptation of the serpent in the Garden of Eden. However, this story is vague unlike the story of Adam and Eve. This is because the details of the exile of Toglay and Moona are not fully narrated unlike the Bible version that tells the life of Adam and Eve after their fall.

Another angle about the differences of the story is that, Toglay and Moonas fall from the grace of Manama is that nobody redeemed them from the original sin, while Adam and Eve, who represent humanity, were redeemed by Jesus Christ through his sacrifice and death in the cross.

The narrative could be summed up into three narrative verbs: to tempt to fall to be punished. The snake tempts the couple to eat the fruit which led to their downfall. Because of this the couple fell out of the grace of their creator, Manama. This leads to not seeing Manama anymore after they succumbed to the temptation of the snake. This is similar to the downfall of Adam and Eve in Genesis.

In general, this story partially follows the theory of Todorov. It has narrative units: nouns and verbs. These parts of speech form clauses that serve as the proposition. These propositions form strings of event that are called sequences which are formed in five levels. However, it can be noted that the story ended with regret.

The next myth that will be analyzed is the story *The Sky Went Up High on Earth*. This tells the myth of the Tagabawa Bagobo and its explanation why the sky is up above the earth. There are many versions of this story; this version is one of those recorded.

The story contains minimal units of narratives. First, we extract these narrative units. In the story there are three narrative subjects who are the people identified as X Toglebung (woman) identified as Y and Sky as Z. From the narrative units we could extract the following propositions:

X is bothered by Z

X appeals to Z

Z follows Y

The next step is to identify the five stages in the narrative according to Todorov. The first stage is Equilibrium. In this story we can observe that there is no equilibrium in the story since it starts with a problem. The problem is the people cannot do their work properly because the sky is low.

Because of this the story starts with the Disruption. This is represented by The people complaining because they cannot do their work properly. The people are complaining because the sky is too low. They cannot even pound their rice properly nor stand straight because of the situation. It makes their life difficult.

The story also did not have a Recognition stage. This is because it did not state any observation or action that will recognize the problem. Moreover, it could also because that the story already started with the problem. The story jumped to the Attempt stage.

The attempt to create an equilibrium is attempt to create an equilibrium is Toglebung requests the sky to go up. We say to create equilibrium because there is no equilibrium in the beginning of the story. Toglebung (woman) said to the sky that it has to go up because the people could not do their everyday chores if the sky hangs low on earth.

The ending of the story is considered the Equilibrium. This represented by The sky goes up high and followed the peoples plea. The sky hears the pleading of Toglebung and decided to go higher. This results in a more comfortable life for the human beings for they can now do their chores better than before.

The narrative could be summed up into three narrative verbs: to complain to request to obey. The people in the story complained at the beginning because of the skys height. It results to difficult life for the people. Because of the dilemma, the woman requests to that it must go higher in order to make the people happy. The sky heeded the request of the woman and went higher than the usual.

The next story to be analyzed is *The Lightning and Thunder*. This narrative tells the story of Lomabot and his friends angered and how they appeased the wrath of Manama after they played with the turtle and the frog.

There are three narrative subjects in the story: Lomabot which is identified as X, the frog and the turtle are identified as Y and Lomabots parents which identified as Z.

From the narrative units we can form narrative propositions. These are:

X plays with Y

Z are Ys parents

Z punishes X

The first two propositions denominate agents and the last two propositions contain predicates (to play and to punish).

After this, we then extract the five stages of narrative according to Todorov. The first stage is equilibrium. This represented by The siblings catching the frog and the turtle. This is considered as the equilibrium because when Lomabot and his siblings catch the turtle and the frog they were very happy. They played with the animals. They let the frog jump over the turtle, when the frog jumped over the turtle the sibling would laugh.

This brings us to the next stage which is Disruption. This is represented by The siblings laughing at the animals and committing a fault. While playing with the poor animals Lomabot and his siblings make fun of them. It is very important to note that the Tagabawa Bagobo are very particular about the welfare of the animals and they consider them sacred and holy. To play with the animals means to disrespect god.

The next stage is Recognition. This is represented by The siblings scampers in fear. The day is clear when the siblings play with the animals. However, after they laugh at the animals the surroundings turn dark. Thunder and lightning struck the lands which scared Lomabot and his siblings. Their god sends the thunder and lightning. After this their parents scolds them and reminds them that they should not play and make fun of the animals. Because of this, Lomabot and his siblings expresses their lack of respect to the animals.

After saying sorry, this will lead to the next stage which is Attempt. This is represented by The tribe cutting and burning their hairs. The whole community makes this offering to appease Manama is the source and protector of all things. Any disrespect to his creation will make him mad.

The last stage is enhanced equilibrium or restoration. This is represented by Sabel brought out a stone. This is considered as the restoration stage because of the offering Manama is not angry anymore. Furthermore the stone brought by the woman named Sabel is another offering to the god so that Manama will not be angry anymore.

The second part of the analysis is the extraction of verbs and theme of the story. The three verbs that could sum up the story is: to commit to punish to appease. The story starts with Lomabot and siblings to commit an error against Manama by playing with and making fun of the frog and the turtle. Because of this error Manama punished Lomabot and his siblings by sending thunder and lightning to the earth. This is a reminder that Manama is angry and needs to be pleased. Since the god is angry the people find a way to make peace with him by giving an offering.

This story presents another side of the Tagabawa Bagobo that is nature friendly. It can be noted that this tribe is very particular about their surroundings, especially to nature and the elements that compose it like the trees, animals and other entities. On the same note, the power of Manama who could send thunder and lightning are powers similar to the Norse gods Odin and Thor of the Norse mythology (Elbanbuena, 2016).

The next story is the story of the Lizard and his mother. In this story it tells the story of the Lizard and how her mother helps him to pay the dowry for the Datus daughter.

There are three narrative subjects in the story which are designated as follows: the lizard which is identified as X, the mother which is identified as Y and the Datu which is identified as Z. After identifying the minimal units of narratives, we can extract the following propositions:

X is Ys son

X likes Zs daughter

Y helps Z

The first proposition denominates the agent while the last two propositions contain predicates (to like and to help).

The next step in the analysis is identifying the five stages proposed by Todorov. The first stage is equilibrium.

This is represented by the lizard asking Y her mother to go to the Datus house. In the story the Lizard asks his mother to go to the Datus house to court the princess and ask her father for her hand. This is a very common Filipino tradition where the mans parents have to accompany them in asking the hand of a woman. This is a Filipino tradition is called pamamanhikan.

The second stage is disruption. This is represented by The mother did not follow his sons request. The mother went to the Datus house, however when the Datu asks her about her purpose of going there. She remained for four hours but she only tells the Datu that something different from her real purpose.

The third stage is recognition. This is represented by The lizard punishing her mother. The Lizard gets mad at his mother because she did not follow his request to give the nine rings for the dowry. Instead the mother just stays there for hours and only asked for food. Because of the mothers action the son scolds his mother and bites her because of his disappointment.

The fourth stage is attempt. This is represented by the mother returns to the Datus house. After being scolded by the lizard, the mother returns to the Datus house to give the nine rings. She decides to go to Datus house to make her son happy by asking the Datu to give her daughter and allow them to get married.

The last stage is enhanced equilibrium or restoration. This is represented by The mother following her sons request. The mother decides to present the rings to the Datu. This is to prove his sons dedication to marry his daughter. The dowry is an important aspect before asking the hand of a woman. In Tagabawa Bagobo context, this is a symbol of the mans ability to make sure that he can afford to sustain their marriage life.

The next stage in the analysis is to sum up the three verbs that create the pattern and extract the theme of story. The following verbs are: to request to punish to follow. At the start of the story the lizard requests his mother to go to the Datus house to ask the hand of the princess. However, the mother did not succeed with her sons request. Instead she returns home that angers her son. Out of anger, the lizard bites his mother and requests her to return to the Datus house to give the dowry. As she returns to the Datus house the mother offers the dowry to the Datu so that she could appease her son.

The story however does not give the detail of what happens after the giving the dowry. It is not clear if the Datu accepts the dowry and approves the marriage of his daughter to the lizard. Despite this, we can still say that the story has a complete narrative structure since it followed Todorovs narrative model.

One of the most notable lessons that we can get from the story is the aggressiveness of the lizard and its cruelty towards her mother. Although the son became disrespectful with the manner that he punished his mother after she did not obey his request, the mother still returns to the Datus house to please her son.

The next story is the Two Siblings. This story tells the life of Tabileng and Mona and the quest of Tabileng for a wife. Before leaving his sister Mona, Tabileng said that he would not return to Tudaya if he cannot find and marry a beautiful woman like her sister. In his travel, Tabileng finally finds a woman to marry. However, on their wedding day, the woman did something that disgusts Tabileng and the ceremony did not happen. Tabileng goes home to Tudaya and falls in love with his sister whom he asked for marriage. However because the relationship is incestuous, the world become dark and there is lightning and thunder.

The story contains the following narrative subjects: Tabileng, who is identified as X, Mona who is identified as Y. From the narrative subjects we could extract the following proposition:

X is Tabileng

X searches for a woman to marry

Y is Mona, Tabilengs sister

X fails to marry a woman

X marries his own sister

Equilibrium: The two siblings, named Tabileng and Mona lead a blissful life. Disruption: Tabileng, a handsome man, wants to marry a beautiful girl like his sister who is very beautiful and industrious. Recognition: So he decides to go on a journey to distant places to look for the woman for his wife. Attempt: He tries to look for the woman but in vain, he cannot find her. After searching for a long time, at last, he sees a beautiful woman. He asks her to marry him and the woman consents. On the day of the wedding, the woman makes an action which disgusts Tabileng. So he decides not to marry the woman. So the wedding does not take place. Enhanced/new equilibrium:

Tabileng returns home to Tudaya. As soon as he arrives home, he immediately tells his sister Mona about his search for a life partner but it is a failure because he does not find a lady who is as beautiful and kind as his sister. He, therefore, tells his sister that they should marry. So, at night time, as husband and wife, they sleep together. Then suddenly the place becomes dark. Then lightning and thunder reign throughout the dark place. There occurs a very strong wind and heavy rain.

According to [Todorov \(1977\)](#) plot unit is a clause. Characters as proper nouns with adjectives; three actions as verbs; modality- folktale optative, a wish, fulfilled wish; relations between clauses (causal, temporal, spatial). Common sequence of a group of stories (like punishment avoided) is absent in this story.

The story could be reduced into three verbs to uncover its pattern. This is represented by the verbs: to leave to return to marry. At first Tabileng leaves Tudaya to find a woman to marry. Tabileng finds a beautiful woman however the marriage did not materialize. He returns home and finds out that he likes her sister, Mona. After this, they sleep together and lightning and thunder strikes the surroundings.

This happens because their union is incestuous which is a taboo according to the elders of the Bagobo. The Bagobo would know if their god or deities are mad at their actions because they send signs of their anger. These sign may be in form of phenomena such as thunder or lightning or may be even calamities such as floods and drought. In order to please the gods, the tribe must offer sacrifices in forms of butchering animals or dancing or offering of rituals. According to [Manuel \(1985\)](#) incest is strictly prohibited among the tribe. This may be the reason why the god is angry with the siblings. In their political system, the datu as the chieftain rendered judgement like punishment to all offenders. At this time, murder, incest, and refusal to serve in payment for ones debt were the crimes punishable by death ([Lumbera, 2002](#)).

The next story to be analyzed is Toglays adventure to the Bossow. This story narrates the capture of Toglay by the Bossows and how he was able to escape death in the hands of their leader.

Among the narrative subjects found in the story are: Toglay which is identified as X, the god of the bossows which is identified as Y and the Chief Bossow which is identified as Z. Among this narrative subjects we can formulate this following propositions:

X is god
Y threatens X
X is lost
Z attempts to kill Y
Y abducts X
X survives

The second part of the analysis is the extraction of the five stages according to Todorovs theory. The first stage is equilibrium. This is represented by Toglay living peacefully. Toglay lives in a very beautiful house it is built out of the precious materials like brass and glass. He also has chicken which he can consume.

The second stage is disruption. This is represented by Toglay getting lost in the forest. Toglay decides to get out of his house catch a chicken and decided to sleep in the middle of the forest. In the morning, Toglay decided to go home but does not know which way to go because he found himself puzzled which trail he has to take going home.

The third stage is recognition. This is represented by Bossows catching Toglay. Despite being puzzled, Toglay tries all the trails; however he did not find his way home. Toglay cannot remember anymore which trail he takes when he was going to the forest. Because of this he reaches the territories of the bossows. The bossows are scary creatures who eat human beings according to Tagabawa Bagobo folklore. He reached the rice fields attended by them. After which, the bossows catch him and brings him to their chiefs mansion for a feast and to kill him.

The fourth stage is attempt. This is represented by Toglay challenging Chief Bossow to kill him. While in the mansion of the Chief Bossow, Toglay is interrogated. He is asked about the basic information about himself. He tells the Chief Bossow that he comes from Tudaya and he is lost. After asking necessary information, the Chief Bossow said to Toglay that he will kill him using his sword. Instead of asking for mercy, Toglay shows that he is not scared to die and accepts the threat of the chief. Because of this the chief tries to cut Toglays neck but the blade did not succeed in hurting him.

The fifth stage is enhanced equilibrium or restoration. This represented by Toglay escaping death. Toglay survives death in the hands of the chief Bossow. The chief was amazed of Toglays bravery. This resulted to greater admiration of the chief to Togaly and even declared him as their god.

The next step is to show the pattern of the story using the verbs and to extract the theme. In general we could sum up the pattern into: to find to punish to escape. This is the pattern of the story. To find because Toglay gets lost in the middle of the forest, he tries to find his way back home. However, he did not find it; instead he is caught by the bossows and tries to punish him. In the end, Toglays bravery helps him to escape punishment and death from the chief Bossow.

The story represents the braver that is innate among the Tagabaw Bagobo. Although the bossows are known as man-eating creatures, Toglay did not fear them. Toglay is the representation of the Bagobo bravery. It also shows the ability of the Bagobo people to find a way to make things work even in the face of danger, just what Toglay did. Furthermore, Manama bestowed upon Toglihong power that could help him in times in trouble. This might be the reason why the sword of the bossow did not cut his neck. According to Cole (1913 in Jocano 1960), Pamulak Manobo or Manama was believed to be the highest ranking deity by the Bagobo. He was assisted by many divinities like Toglai and his wife Togliron, deified spirits of the Bagobo ancestors who gave the people their language and custom and took charge of births and marriages.

In the Two Siblings of Toglay and Toglebung, it tells the story of the two children of Toglay who promises to give the Busow his children in exchange for bananas. Before the scarcity of food, Toglay and Toglebung live in prosperity. However, Toglay and Toglebung run away leaving their children who also leave their house since the bossow is looking for them. They come to a place with tall trees. The girl dies and becomes a tree. The boy continues his journey to a safer place. He finds a house that is owned by a black lady who welcomes the boy. He fights the buso/bossows and he defeats them. After the fight, the boy marries the Black Lady.

Narrative is story, but [Bordwell and Kristin \(2008\)](#) says that: narrative is a chain of events in a cause/effect relationship in time and space. So narrative represents the way in which stories are told, structured. Tzvetzan Todorov says that stories are structured around five main stages: equilibrium, disruption, recognition, attempt and enhanced equilibrium.

For Todorov, the minimal unit of narratives is the proposition which can be either an agent (person-noun), or a predicate (an action verb). For Todorov, a group of prepositions forms a sequence. The basic sequence is made of five prepositions that may be designated as the following: Equilibrium; Disruption; Recognition; Attempt; New/Enhanced Equilibrium. This succession of sequences forms a text.

Hence following Todorov method, a researcher may have the following propositions of the folk tale, The Two Siblings of Toglay and Toglebung:

- X is the boy
- Z promises Y
- Y is the busow
- X escapes Y
- Z is the father of the boy
- X kills Y

The first two propositions represent the agents. The second two propositions contain predicates (to hate, to kill). The proposition reads: X is the boy; and Y is the buso.

The first stage: Equilibrium represents the good life of Toglay and Toglebung and his children. The next stage: Disruption that is represented by the need of food of Toglay. He looks for food until he reaches the place of the buso who has bananas. When the small busos attempt to eat Toglay, he immediately makes a proposal. He promises to give the elder buso his children in exchange for the busos bananas. The next stage is recognition which is represented by the fact that Toglay and Toglebung run away leaving their two children because they fear the buso. Realizing that their parents leave them, the children also run away since the buso is looking for them. The children find a place with tall trees. However, the girl dies and becomes a tree. The boy continues his journey to a safe place. He finds a house that is owned by a black lady who welcomes the boy. The next stage which is attempt is represented by the boy who fights and defeats the buso. The final stage, enhanced/new equilibrium represents the

end of the story. After killing the buso, the young boy marries the Black Lady, the savior of the young boy.

The story can be reduced into three verbs: to promise to escape to kill. At first the Toglay and Toglebung promised to the Bussow that they will give their eldest child in exchange for the bananas. However, the couple runs away leaving their children alone in danger. Since their parents left them, the children also ran away from home while the Bussow, who remembered the promise of the couple, chased the children. The girl died while the boy lived and killed the Bossow with the help of the Black Lady.

Supposedly, the parents should protect their children. It is unusual for parents to bargain their children and later leave them in misery. This story digresses from the traditional Filipino concept of parenthood where parents have the responsibility to protect the welfare of their children under different circumstances no matter what will happen. The story also shows the survival instinct of human beings. It is innate to human beings to have survival mentality amidst danger that awaits them.

According to [Cole \(1913\)](#) the Bagobos believe in the buso. These are malignant sprits and several tales about them are written which can be considered as fairytales or *Marchen*. Bagobo as well as Mnaobo people believe that the buso/busaw ran after children.

The traditional concept of buso among the Bagobo has eventually the same content as that of aswang. With Visayan people, both the Buso and the Aswang suggest the Rakshasa of Indian myth ([Bascom, 1965](#)). Traditionally, the Aswang (or Asuwang) is believed to be a shape shifting monster like creature that possesses traits of either a vampire, a ghoul, a witch, or different species of werebeast (werewolf perhaps) in Filipino folklore.

Several stories were told about the buso for instance (The Busaw and the Three Children which tells the story of three children who were chased by the scary creature and were saved by the monkey ([Manuel, 1985](#)). In Filipino Komiks series Pedro Penduko by Mars Ravelo, buso was one of the adversaries of the protagonist Pedro Penduko in his adventures. The buso stole corpses from coffins and replace it with banana trunks. Then, spiriting the corpse off after first turning it into a pig, the Busaw would feast on it and even try to feed it to their human neighbors during the day in order to turn them into ghouls. According to superstitions to ward the Busaw off, all corpses should be washed completely with vinegar and strong-smelling herbs.

CONCLUSION, RECOMMENDATIONS AND IMPLICATIONS

Common Patterns in Tagabawa Bagobo Folk Narratives

The Tagabawa Bagobo folk narratives present a beautiful picture of their culture especially their creative side in explaining things. These folk narratives are proof that the Tagabawa Bagobo has a rich culture which has to be preserved and cherished by the Filipino people. This section will answer the second question posed in chapter. Here, the discussion will revolve around the common patterns found in the Tagabawa Bagobo folk narratives.

For Todorov, the minimal unit of narratives is the proposition which can be either an agent (person-noun), or a predicate (an action verb). For Todorov, a group of prepositions forms a sequence. The basic sequence is made of five prepositions which may be designated as the following: Equilibrium; Disruption; Recognition; Attempt; New/Enhanced Equilibrium. This succession of sequences forms a text.

First out of the 10 folk narratives use the researcher found out that all the folk narratives contain narrative units. These narrative units are considered the minimal elements consisting story and a narrative. These minimal units are the nouns, verbs and adjectives. These acts as agents, predicates and motifs that state an affair that could either be static or dynamic.

The folk narratives are also consisting of propositions. For [Leach and Jerome \(1950\)](#) propositions consist of (a) something which is named or talked about (known as the argument, or entity) (b) an assertion or predicate which is made about the argument. In other words, a proposition is a verbal unit that consists of a subject and a predicate. The propositions form the five stages of narrative as suggested by Todorov that starts from the Equilibrium and ends with a restoration. These stages are similar to the common plot structure which starts with the exposition and ends with a resolution.

From the 10 folk narratives that are analyzed in this study it is found out that eight (8) folk narratives entitled The Story of the Sun and the Moon, The Sun and the Moon, The Monkey and the Turtle, The Lightning and Thunder, The Story of the Lizard, Two Siblings, Toglays Adventure to the Bossow, and The Two Siblings of Toglay and Toglebung have followed the five stages of Todorovs theory. On the other hand the stories The Story of Toglay

and Moona, and The Sky Went Up High partially followed Todorov's narratology. This is because the former has no enhanced equilibrium and the latter started with a disruption.

Out of these propositions a narrative is formed through sequence. Sequence is a very important aspect in structuralism. Leach and Jerome (1950) writes, Narrative is discourse that consists of narrative units or propositions. For a series of narrative propositions to be a narrative discourse, it must have a superior level, which is a sequence. According to Todorov a sequence is a component unit of narrative that is itself capable of functioning as a narrative; a series of situations and events of which the last one in time constitutes a partial repetition or transform of the first one. A sequence has different characteristics, according to the type of relation between propositions A sequence provokes an intuitive reaction on the readers part, that is, that he is faced with a complete story, an integral anecdote.

The sequence if the folk narratives could be deduced in three verbs. In the case of Boccaccio's Decameron which are to commit, to punish and to escape. In the case of the Tagabawa Bagobo folk narratives it did not have a uniform pattern. Only two stories have a similar pattern. These stories are The Story of the Sun and the Moon, The Sun and the Moon, which could be deduced into three verbs which are to request, to escape, and to kill. The last story, The Two Siblings of Toglay and Toglebung starts its sequence with to promise and followed with to escape and to kill which is partially similar to the sequence of the first two stories.

Other stories also have partial similarities in terms of narrative patterns. The stories The Lightning and the Thunder and The Story of the Lizard did not start similarly but are similar in the next two patterns which are to punish and to appease.

In general, the 10 folk narratives Tagabawa Bagobo used in this study partially follow the structure and pattern of the theory of Tzvetan Todorov. All folk narratives contain the minimal narrative units (nouns, verbs). On the other hand eight folk narratives (The Story of the Sun and the Moon, The Sun and the Moon, The Monkey and the Turtle, The Lightning and Thunder, The Story of the Lizard, Two Siblings, Toglay's Adventure to the Bossow, and The Two Siblings of Toglay and Toglebung) contain the five stages of a narrative which starts from equilibrium and establish a new equilibrium while the two other folktales (The Story of Toglay and Moona, and The Sky Went Up High) did not have the five stages. Meanwhile, the researcher did not find a uniform pattern of sequence in the 10 folk narratives of the Tagabawa Bagobo.

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