



RESEARCH ARTICLE

The Gaddang Legends: Implication to the Teaching of Literature, Philippine Literacy and Narratology

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Implications

Gaddang literature, as part of the Gaddangs' cultural heritage, depict the Gaddangs' ways of life as people, along with work, fun, and frustrations. This study analyzed and interpreted the Gaddang literature, particularly the legends. This provided a broad interdisciplinary understanding on regional culture and determined the functionality and significance of the Gaddangs in the province of Isabela. It described the narrative functions employing the methods by Vladimir Propp, David Adam Leeming and Joseph Campbell. The researcher emphasized the characters in every narrative function through Gary Pullman's creating compelling characters and M.A.K. Halliday's systemic functional linguistics approach for the process of transitivity. How these selected literary works be used to inculcate Gaddangs' identity and worldview and the implications of the research outcomes to the teaching of literature and Philippine literary narratology were also taken into consideration. There were common narrative functions found in the legends. The Gaddang legends reflect the historical improvements in their being as Gaddangs. The legends have become functional in the conservancy and transmission of the Gaddang culture. Through them, the Gaddangs have been cognizant of Magat, Battalan, Bayun, and all their legendary heroes, who epitomize their beliefs and unconventional behavior. In Cauayan City, the Gaddang literatures were preserved and have historical value. It is then compulsory to look back into the richness of the oral literary past in which traditional values, traits and cultural practices are reflected.

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INTRODUCTION

In passing the history of people, language has a significant role as it is a mediocre and knowledge source in a certain community. As language vanishes, education becomes weak as there is no preservation of culture because it bears essential facts on the people's antiquity. Indeed, Campbell (1994) affirms that language is the protector of its speaker's culture and history. The language extinction characterizes the irreparable loss of a slice of our human race. In such a case, a language loss means also a loss of community speakers and the demise of the communal knowledge, which soldered a community over the ages. These bits of information are the old-age native science, art, literature, wisdom, philosophy, and other forms of native information.

The condition on the diminishing use of a language has been the trend since then. This, as a worldwide condition, has permeated over time in the course of transformation. Also, language undergoes "survival of the fittest" as do men, as some languages do survive, while others are extinct, as human beings conform with the call of the environment and the challenges of time. For John Wesley Powell (1881), humanity evolved on a lone word language lower cultures in dying out and substituted by higher cultures, and for lower language substituted by higher language. During the 21st century, reports about language death, especially indigenous languages, became very common. As anticipated by Chauvot (2016), at the end of the 21st century, almost half of those existing

languages currently would be inexistent. Also, almost half of the recent populace of the world, or more than 3 billion people, communicate using one of the 20 dialects as their first language or Mother Tongue. The rate through which the language is becoming extinct from all over the place worldwide is very upsetting and alarming (Janse, 2002). In addition, it is uncommon nowadays to see language tributes on the demise of the dialect by the last utterer (Rogers & Campbell, 2015).

With the dominions of multicultural diversities, our nation, the Philippines, is an abode to multiple indigenous languages. As cited by Gordon (2005), our nation has 185 individual dialects. One hundred eighty-three (183) of these are living, while two (2) are inexistent. One hundred seventy-five (175) of the living dialects are indigenous, while eight (8) are non-indigenous. Moreover, thirty-nine (39) of which are institutional, sixty-seven (67) are developing, thirty-eight (38) are vigorous, twenty-eight (28) of which are in trouble, and eleven (11) are vanishing. Relative to language, as some are in danger, Crystal (2000) employs an instrument characterizing five (5) stages of dialectal demise. He posits that language is possibly dying out when the speakers embrace a common dialect that may begin having less new speakers. If the youngest adept speakers are over 50 years old, a language is seriously in danger of extinction; it is "terminally endangered or moribund" when only a few, mostly quite old, speakers remain. Finally, it is "extinct" when there are no remaining speakers of the language."

Gordon (2005) considers the Gaddang as a living language. Its current status can be affirmed by the fact that "the language is in vigorous use, with standardization and literature being sustained through a widespread system of its institutionally supported education." In the same encyclopedic language reference cataloguing, Gaddang has the official recognition as "de facto language of provincial identity in Cagayan and Isabela, located in Region I, signifying the concept that majority of the citizens in these places identify Gaddang as being closely associated with their identity, but for practical reasons, the language is not generally used for governmental operations." With the aforementioned, Gaddang is not a dying language.

Accordingly, data revealed hence, it is reported that there are quite 13,862 of Gaddang speakers found in Cagayan (NSO, 2000) and almost 277,000 speakers in Cagayan Valley Region (UNSD, 2005). In light also of endorsing nationalism in the country, a Republic Act No. 7722 or Higher Education Act of 1994 thru a Memorandum Order (CMO) No. 59, Series of 1996 was streamlined by the Commission on Higher Education (CHED). The said Act implemented a new general instruction curriculum and need to be carried out as per Baccalaureate courses in Higher Education Institutions (HEIs) of our country. The order expounded an application of the procedure in interdisciplinary aspect that would aid the learners' appreciation to humanity as vital and essential person, who live in a state and universal community.

For the goals to be attained, the order emphasized the application of the regional or provincial method in Literature 1 covering "The Literatures of the Philippines". With this, the regional literatures of the country are highlighted (Cartago et al., 2015).

Aside from its language, Region II has rich folk literatures like traditional stories filled with religions, morals, and ideals to live by.

The aforesaid Act is projected to instill nationalism that is now slowly abating on Filipino youth. With this, collected works or literatures become essential in addressing the agenda. Despondently, if there is always inaccurate interpretation for literary pieces, this would not be viable, a predicament that impelled the researcher to do this research.

The present study was moored in the said Act since the researcher sought to upkeep the CHED's main concern and vision for the Philippine literature in emphasizing the country's cultural legacy. Moreover, the researcher desired to help materialize DepEd's goal line in making the Filipino youth cognizant of the culture, roots, stories and songs, and the distinctiveness they have as Filipinos.

Rationale of the study

Along the diversity of language, the Philippines is next to Indonesia in Southeast Asia. One hundred eighty (180) dialects are estimatedly spoken in the country (Ethnologue, 2008).

Language is the main instrument for communicating, for comprehending each other, and for creating the world. Through language, every individual can access to other people and their culture. It is a strong sign that language transmit the semantics and the syntax, and becomes the transporter of ways of life of the people. Those privileges to language are necessary to person's individuality. The hard works to fight the loss of language are portion of the bigger brawls for individual and collective wellbeing, traditional subsistence, and self-determination (Romero & McCarty, 2005).

UNESCO has laid emphasis on the elevation of ethnic literacies to protect the endangerment of dialects, highlighting the protection and conservation as one of the utmost exigent challenges our world is facing. The urgency is an answer to warnings and cautions that almost half of the present languages in the world are in endangerment of loss in 2100 (Krauss, 1992 as cited in Gorio et al., 2014). According to McCarty et al. (1999), UNESCO (2003) defined "endangered language," when its speakers stop using it; stop to pass it to the next generation. For Krauss (1992 as cited in Gorio et al., 2014), "moribund" dialects are not being learned by the young anymore; "endangered" dialects are still learned by the young, if existent tendencies persist, but the children stop to learn them in the next centuries; "safe" dialects, on the other hand, are not moribund or in danger of extinction.

This study focuses on the culture of Gaddang, particularly their legends. The name "Gaddang" was given to a group of Malaya with a language of their own known as Gaddang, meaning "along the bank." At their discovery, they had their peculiar culture and customs. They inhabit the provinces of Nueva Vizcaya. Some Gaddangs are found along the banks of Caghauyan River, Isabela, and Cagayan River. Gaddang legends, as part of the Gaddangs' cultural heritage, depict the Gaddangs' ways of life as people, along with work, fun, and frustrations as well. The educators should take the lead in developing love and appreciation of their own arts that speak their own identity to possess a sense of ownership of music and other cultural expressions. In addition, the Gaddangs should grow up with such arts and feel justifiable pride in them.

Literature, in general, is life itself, and the Gaddang literature in particular unfolds the Gaddangs' ways of life - their aspirations, values and ideals, customs and traditions, beliefs, and ways of doing things together. Hence, the collection of literature is an essential part of the precious cultural heritage of the Gaddang people, specifically in Cauayan City in the province of Isabela. This study determined the anthology of the Gaddang literature with respect to their legends. Their literature defines who they are. Their identity can be expressed in their works, leisure activities, and their frustrations as well as successes in life.

This study concentrates only on the Gaddang legends for scrutiny and elucidation as traditional practices are rich in them as they describe the Gaddang community. The study bound to find the narrative structures and their implications to the transmission of culture. The researcher did not inhabit on the lessons inferred in each legend. There were only six Gaddang legends found and used as springboard for analysis documented by Andres (2005): 1) Legend of Battalan, the Diviner; 2) The Legend of Bayun, The Mengal Brave and Strong; 3) The Legend of the Magat River; 4) The Beautiful Sirena of Mabalit in the Magat; 5) The Legend of Mambag, the Giant; and 6) The Legend of the Huge Snake.

They were selected as to the accessibility and suitability as materials of reference. These must be preserved and compiled in whichever possible manner discerning that the knowledge will not be accessible later because of the dying old generations.

Research motivation

This research is an attempt to analyze and interpret the Gaddang literature, particularly the legends. This provides a broad interdisciplinary understanding on regional culture and to determine the functionality and significance of Gaddangs in the province of Isabela.

Significance of the study

This present study was attached to the Structuralism principles with its major goal to identify the Gaddang legends' structure by determining the functions of narrative, the type of dramatis personae or characters, and the process of transitivity presented in every legend. The researcher believed that the results are valuable to: teachers, particularly those teaching literature courses; students,

especially those taking literature courses; Philippine literary narratology; and other researchers, who would conduct similar studies.

The results of this research may help literature teachers in conducting precise analysis and interpretation of literary pieces by scrutinizing the structure and elements through a scientific and unbiased manner. Besides, the teaching of literature would become easier if they are fully cognizant of the Philippine literary narratology structure, which could aid them and would serve as their model in writing stories.

The students could also benefit from the result of this study as this may serve as structure and outline in writing their own story. The students may experiment in employing plots they observed and perceived from the common structures they already knew. With this, they may discover and disclose the creativeness they have, specifically the skills in writing.

Those students enrolled in literature courses may also benefit from this study to widen their interpretation skills with a more objective and scientific method.

The Philippine literary narratology may also benefit from the result, since it defined the structure of local literature, like legends, differentiating the style, nature and other dialectal features from other tales found in the regions. The discipline experts may also be aided, specifically in identifying the features of legends or folktales distinctive to the stories in Region II, explicitly in Isabela province. This may also aid in recognizing the local colors and styles in literature.

Moreover, this study may be a source of stimulation for other researchers, who will do similar studies. Other linguistic and structural features extant in other forms of stories may be explored.

METHODOLOGY

Research design

This study made use of qualitative study using interpretive criticism in analyzing the Gaddang legends. In the study of Coldovero (2020), interpretive criticism allows the researcher to focus on the work of art's form. The significant features also of that form are described to develop an understanding of the whole piece. Coldovero and Aguila (2021) note that in interpretive criticism, the subjectivity and the relativity of explanations would be more obvious. Though the content is present in the form of the work, it must be interpreted, since it is not directly perceived. The researcher believed that this design is applicable to examine the narrative functions, the characters or the *dramatis personae*, and the process of transitivity found in the Gaddang legends. The researcher also identified the common structures in each story and the features of the narrative based on what ways the story was made. The researcher analytically explored the texts and defined their evident structures and properties. The researcher also elucidated the Gaddang legends' implications to the teaching of literature and the Philippine literary and narratology.

Background of the texts

The Philippines consists of a number of ethnic groups living in it, as they are also the descendants of the country. At present, the indigenous cultural communities living in the Philippine archipelago are being protected and the Philippine government recognizes and acknowledges their rights and wellbeing.

The declaration on the rights of the indigenous people in Article 12 by the United Nations expresses that the cultural communities have their veracity in practicing and revitalizing the customs and cultural mores they have. This contains their right to protect, maintain, and improve the indicators of their culture in the past, in the present, and in the future like their visual, archaeological and historical artifacts, technologies, designs, ceremonies, and performing arts and literature.

One of the indigenous communities found in the Philippines that enjoy such rights are the Gaddangs, a cultural minority community that came from Nueva Vizcaya. The Gaddang tribe is just one of the many tribes that represent a minority Filipino population of the old Mountain Province. Gaddang comes from the word GA, which means "heat of fire" and the word DANG, which means "burn" or "burned by the heat". The term undoubtedly denotes to the color of their skin, as murkier than any native people found in the old Mountain Province, those found in the northern part of Nueva Vizcaya,

particularly in Bayombong, Solano, and Bagabag; there are also those found on the Magat River's western bank area, in Cauayan, in other zones in Santiago, and in Angadanan. The Christianized groups are found in Reina Mercedes in parts of Cagayan River, while the non-Christianized groups are found in western part of Isabela. The Gaddangs also refer to a group of Malay with a language of their own, known as Gaddang, meaning "along the bank." The Gaddangs are among the indigenous cultural communities in the Philippines blessed with varied beliefs and practices that served as social standards in the community (Philippine Almanac, 1986).

Like the literature of the aborigines in Australia, which is believed to have been contributed to the literature of their country, where their forebears claimed as their pride in their country, the collection of the Gaddang literature is essential in Cauayan City due to the vanishing effect of the cultural community of the Gaddangs in the said place. Evidently, there seems to be a problem along the preservation of this literature among the Gaddangs because of the foreign influences for their indigenous community, which makes the cultural people lose its cultural heritage.

The Gaddang culture seemed to have lost and forgotten their cultural practices. The cultural artifacts were not preserved because the indigenous community was easily magnetized by the modernization considering that Cauayan City is a fast-developing city as it is envisioned to become an "Ideal City of the North". It becomes the melting pot of the region that easily attracts tourists from the different parts of the Philippines, where both local and foreign investors establish business in the city for commercial or trading. In effect, out of 65 barangays of Cauayan City, only 17 barangays were identified, where Gaddang communities left according to the census made by the National Commission on Indigenous Peoples at Cauayan City Service Area. Hence, the cultural extinction led the NCIP to undertake the cultural mapping as an action drive to find, examine, or regain the worth and importance of the Gaddang culture. Hence, the study on the anthology of the Gaddang literature was prepared and employed the cultural mapping to safeguard, recognize, and endorse the indigenous cultural communities' rights. As observed, the Gaddangs today practice their traditions and customs, especially in the far-flung barrios, while most of them in town no longer adhere to these customs because they are economically rich and educated and these initiated modifications in their traditions and practices. It is, therefore, imperative that since the Gaddangs were the original settlers in Cauayan City, the people who inhabit the place need to read and study the Gaddang literature as means of understanding them as people: their hopes, their dreams, their aspirations, and their beliefs. The Gaddangs today should study their folklore not in terms of its uses in the past but in terms of its functions in the present as the encapsulated wisdom of the ages.

The old Gaddang folks of Cauayan are moral people with high cultural values. They live with principles taught them by their fore parents. The Gaddang riddles can be found in their proverbial statements. This could be expressed in their practice of cultural values rooted in the Bible or Filipino nationalism or Filipino values. Poems have been used by the Gaddangs to express their sentiments and feelings. But since most of them are musically inclined, most of their poems have been transformed into songs. The Gaddangs made use of their poems during social gatherings and programs. Their legends picture some Gaddang practices.

Gaddang, as a cultural dialect, is a powerful medium in communicating to God in prayer. Using the Mother Tongue as means in engaging a dialogue with God through Mary makes the Gaddang feel at home when they pray the Gaddang Holy Rosary prayer.

The legends of any group of people, in a way, reflect the historical developments in their life. The Gaddang legends have become functional in the preservation and transmission of the Gaddang culture. Through them, the Gaddangs have been informed of Magat, Battalan, Bayun, Biung and all their legendary heroes, who typify their beliefs and idiosyncrasies.

Lumicao-Lora (1984) notes that the Gaddang literary materials of the Christian and non-Christian include legends, riddles, poems, proverbs, and the epic of Biuag and Malana.

Methods of analyzing texts

The present study analyzed and interpreted the Gaddang legends using structural analysis. The study identified the common structures of the legends and their narrative structures as to how these stories were interwoven. To facilitate the analysis on the narrative functions, the characters or the dramatis

personae, and the process of transitivity deduced from the legends, the researcher used the structural concepts of the prominent icons in the field of Structuralism: Vladimir Propp, Joseph Campbell, David Adam Leeming, M.A.K Halliday, and Gary Pullman.

The narrative functions were described employing the methods of Propp, Leeming, and Campbell. For the dramatis personae, the researcher dealt with the approach of Pullman. For the transitivity processes dominant in each narrative function as how the characters or the dramatis personae act in the narrative functions, the researcher employed the method of Halliday.

In conducting this research, it requires the interpreter the knowledge about the Gaddang literature for a better understanding of its intrinsic appeal. In analyzing the texts (legends), it requires one to take a careful look at the character, setting, plot, symbol, and other factors influencing it, like the cultural, historical, and social milieu in which it was created. These steps were adapted from the ones developed by Buckland (Coldovero & Aguila, 2021)

First, the researcher established the Gaddang legends to be analyzed and interpreted. Below are the Gaddang legends that were subjected to analysis and used as the narrative springboard for this study. The accessibility and the suitability of the materials were the main considerations in the selection of the Gaddang legends. The researcher used the Gaddang legends collected by Tomas D. Andres (2005) in his *Understanding the Values of the Gaddangs & the Nueva Vizcainos Book 15*. There were no other variants found and the texts were only in English. The following are the Gaddang Legends that were subjected to analysis and used as the narrative springboard.

Table 1: The gaddang legend

Gaddang Legends
The Legend of Battalan, the Diviner
The Legend of Bayun, The Mengal Brave and Strong
The Legend of the Magat River
The Beautiful Sirena of Mabalit in the Magat
The Legend of Mambag, the Giant
The Legend of the Huge Snake

Second, the ways the reading of the said legends in terms of narrative functions, dramatis personae, and transitivity were then examined. This descriptive study utilized the Structuralist approach through the methods of Propp for the narrative functions. Propp's theory of Russian Fairy Tales has thirty-one (31) actions, called by him as functions. He called the eight (8) characters as roles. These served as bases in describing the narrative functions deduced from the events in the legends as to the functions explicated in the theory (Tohar et al., 2007; Coldovero & Aguila, 2020). Propp identified eight (8) characters and their actions within narrative (Christophersen, 2013: n.p; Coldovero & Aguila, 2021) as presented in Table 2.

Table 2: Propp's eight (8) characters and their corresponding actions within narrative.

Characters	Actions
Villain	This character opposes or clashes with and acts counter to the hero.
Hero	This is the person or the protagonist seeking for something.
Donor	This character provides hero/protagonist with objects, which have magical properties.
Helper	The character helps or assists the hero/protagonist,
Princess	She is the reward for the hero/protagonist as an object of the schemes of the villain.
Father	He rewards the hero/protagonist.
Dispatcher	This character sends the hero/protagonist on their way to the adventure.
False Hero	The character interrupts the success of the hero/protagonist through false claims.

Table 3: The thirty-one (31) actions by Propp

Narrative Functions	Description
0. Initial Situation and Preparation	This is the usual set up.
1. The Absentation	Someone here dies or leaves home.
2. The Interdiction	This is the setting up of the big rule.
3. The Violation	Somebody breaks the big rule.
4. The Reconnaissance	The hero is being spied by the villain.
5. The Delivery	The information is found out or discovered by the searching party.
6. The Trickery	Here, the villain makes tricks to the protagonist or hero.
7. The Complicity	The magic to do something bad influences the hero.
8. The Villainy	This is usually the princess' abduction.
9. The Meditation	Here, the goodies out for the journey. planned and set
10. The Beginning Counteraction	Here, the hero decides in fighting back the enemies.
11. The Departure	In this part, there is a voluntarily departure of the characters.
12. The First Function of Donor	In this part, the hero goes to the donor. The protagonist or hero might have a fight with the donor.
13. The Protagonist Reaction	Here, the protagonist or hero outwits or finds means for the donor's demands.
14. The Acquisition of Magical Agent	The acquisition could be on the part of the donor. He willingly or not aids on the mission of the hero.
15. The Transference	In this part, the protagonist or hero is taken or transferred to a newfangled zone grammatically, physically, spiritually, or emotionally.
16. The Struggle	There is a struggle on the part of the hero.
17. The Branding	The hero becomes a hero for his efforts. This is either in a form of token or body's mark.
18. The Victory	The hero strikes his wits, extraordinary abilities, or his strength to the villain.
19. The Liquidation	In this part, the goodies give support or assistance to the hero. They get what they want afterwards.
20. The Return	This part signifies the return of the hero.
21. The Pursuit	The villain chases the hero.

22. The Rescue	Here, the goodies go and escape over the obstacles placed in the pathway of the villain.
23. The Unrecognized	In this part, the hero goes home. Nobody notices who he is.
24. The Unfounded Claims	The character here claims that he saves the day.
25. The Difficult Task	Substantiating that the hero is the hero, he must attest himself. This could be a trial of choice like a test of his strength or a riddle.
26. The Solution	Here, the protagonist or hero has guesses right or triumphs in the fight.
27. The Recognition	In this part, everybody recognizes the hero as a hero through an extraordinary body mark. With this, the accurate solution was established and got a recognition.
28. The Exposure	Here, the disclosure of the false hero is known to everyone.
29. The Transfiguration	In this part, there is a transformation for the hero like palace or new clothes.
30. The Punishment	The villain and the false hero (could be the same guy) have what they are coming to them. They are being punished.
31. The Wedding	In this action, the hero marries the princess. The wedding could be a general celebration from getting a crown.

Campbell (2008) posits in the theory he proposed that the substantial myths commencing the world have subsisted for thousands of years sharing a structure that is vital and this is what he called the monomyth. In the setting of the monomyth, Campbell named the three phases alongside the journey of the hero as discussed by Cartago et al. (2015) below:

The Departure is the first part comprising: Call to Adventure, Belly of Whale, Refusal of Call, Crossing the Threshold, and Supernatural Aid.

The Departure pacts the setting of the voyage of the hero before he goes into a world filled of trials and brawls.

In the Call to Adventure, the journey can begin.

In Crossing the Threshold, (the personification of the destiny of the hero) the hero moves onward in his voyage till he approaches the verge guardian entering the magnified power zone.

In the Refusal of the Call, the hero rejects the call to the venture.

In Belly of Whale, the notion of the passageway to the enchanted verge transports into a domain of influence of rebirth implying the global womb imagery of Belly of Whale. Here, the protagonist is absorbed into the unknown, and would seem to have passed away instead of conquering or reconciling the threshold power.

In the Supernatural Aid, those who have not rejected the call, the voyage stays through a defensive character providing the voyager with talismans in contradiction of destructive powers he is to roughly surpass.

Initiation is the second part, which involves the Road of Trials, Meeting with the Goddess, Atonement with the Father, Woman as the Temptress, Ultimate Boon, and Apotheosis.

Here in Road of Trials, the protagonist travels in a voyage. He needs to endure and stay alive after a series of trials.

In Meeting with the Goddess, there is a final journey epitomized such as a mystic matrimony. This is the hero's triumphant soul with the empress as the world's deity.

In the Atonement, the protagonist experiences as at lone with the only creator, the Father.

In Woman as Temptress, the matrimony with the empress embodies the overall lifetime mastery of the protagonist or the hero. That woman becomes his life. The hero's encountered challenges symbolized those crises recognizing his awareness.

In the Ultimate Boon, the hero collects his struggles' reward like a throne, an object, or a magic.

In Apotheosis, the achievement of the hero of godlike being is veined to the divine state; the hero achieves who vanished further than the latest frights of unawareness.

The last part is the Return consisting of the Refusal of Return, the Rescue from without, the Magic Flight, the Master of Two Worlds, the Crossing of Return Threshold, and the Freedom to Live.

In Refusal of Return, the protagonist declines to drive home after his triumph.

In the Rescue from without, the external forces have saved the protagonist. He is dragged back to the sphere of influence since he has no intention of returning and does not know his willingness to share the boon until somebody lays the notion into his head.

In the Magic Flight, the journey might be in complex by wonders of enchanted blockade. Subsequently, disregarding the notion of refusing to return, there is a dodging of the hero's return. This come to be a quest to try keeping the hero's advantage on the threshold's demon protectors.

In the Master of Two Worlds, this is the completion of the voyage. Here, the protagonist becomes in control of the worlds of the inland and alien, respectively, passing the verge without more trials.

In the Crossing of the Return Threshold, the hero achieves his quest, or is merely imprisoned, lost, or in danger. The return of the protagonist is pronounced as the return from that place.

Lastly, in Freedom to Live, the hero earned the right to live life after conquering the demons.



Figure 1: Campbell's hero's journey

Note: <http://www.departmentv.net/wpcontent/uploads/2014/07/Journey.png>.

Leeming is another utmost significant contributor in Structuralism's development. Cartago et al. (2015) posit that Leeming is associated to the structures' identification from mythology. Leeming opines that myths spoke the utmost essential experiences of human being, as called by Campbell as the magnificent song of the high adventure of the soul. Leeming prescribed the eight parts of the monomyth's events. Cartago et al. (2015) discuss Leeming's identification of structures as:

The first part is the Miraculous Conception and Birth. Here, the hero starts the journey through his birth. The hero's conception or birth is extraordinary or rare in the extreme. Birth is the first miracle of life and must then be special.

The second part explicates the hero's Childhood, Initiation and Divine Signs. His childhood here is reflected as per a period of simple beginning. He is conscious of the powers substantially bigger than himself that he could not completely understand. The event in myth is articulated through wild animals' or giant's brawls. To get through this phase, the child needs an outside support as a refuge from a powerful being. This often turns out to be the divine sign. Modern individuals seek to accomplish a mythic awareness through the primordial but idyllic phase of reality.

The third part consists of the Preparation, Meditation, Withdrawal and Refusal. Here, the commenced protagonist pulls out on preparation and on meditation. Those in pursuit of personal calling use brainpower and inner self to be able to find God in the interior self, a main phase in losing self to discover the self. The world tempted the hero. It is mythically embodied by way of a devil figure attempting to interrupt the lonesome vigil.

Part four is next. Trial and Quest characterized it. The pursuit or trial emanates through suffering and prizes of life being adult. The hero's quest may be the Holy Grail, a Christ, the labors of Heracles, or the Golden Fleece. Man needs to cope with the externals and internals of life.

The suffering or the pursuit continues in part five, the Death and Scapegoat. The hero here confronts physical loss. Death, as birth, is marvelous or rare. The hero's birth is conclusive. His death is superficial. The hero is disjointed. Upon his death, he psychologically acts on behalf of majority's advantage. He becomes a fall guy for the fright and culpability of the people and an aide memoire to be followed by everyone. His death must be unforgettable and remarkable.

The sixth part is the Descent to Underworld. Here, the hero carries on his title role as fall guy, a laborer, or a quester. He is a symbol of a wish; death might be understood and recognized. With this, the hero falls away to the underworld defying the power of loss.

Occasionally, the hero has agonized physical death. He is also a living being but agonizes an emblematic death. This phase is a theatrical countenance of a withdrawal point. This is the ultimate self-confrontation, particularly on the planetary phase by way of its lowest point. However, this descent and disintegration to the world embrace an assurance of a new-fangled life cycle.

Fertility and death are always together; could not be separated in the cycle of natural surroundings, even if the succession be conveyed by the moon, sun, or seasons. Plausibly, the hero ascends from the underworld with the assistance of a woman signifying fertility and optimism of the ultimate union of everything.

Resurrection and Rebirth is the seventh part. The hero rises from the dead as he continues the title role as a scapegoat. He acts the fundamental aspiration of the humankind. Death is physically overcoming and is unified with the ordinary sequence of birth, passing away, and rebirth.

Finally, the eighth part dealt with Apotheosis, Ascension, and Atonement. The hero here mirrors a later aspiration, given exceptional treatment by means of taking out of the phase and placing him in a stable state relative to the ether and the maker God, the Father. Man desires for immortality or everlasting life. The hero here ascends to heaven. He attains atonement. In a chastely psychological nous, this is the ultimate step of an individual. Dealing with the hero's childhood, adult life, inner self, and problem of death; he is now ready to find out God. The magnificent melody of the great journey of the soul comes to completion.

Moreover, Structuralism is also concerned with the dramatis identities or the kind of characters interwoven in every function deduced from the Gaddang legends. Gary Pullman (2008) offered a theory of Creating Compelling Character. Cartago et al. (2015) note that the technique puts forward a universal, compliant mode of creating the characters. The method used behaviors and circumstances in developing mythical characters. They also discuss Pullman's nine (9) kinds of characters as: the Protagonist, the Antagonist, the Confidant for masculine and Confidante for feminine, Flat, Foil, Dynamic, Stock, Round, and Static as each is described.

As the focal point, the Protagonist is the main character, whom the story revolves. There are always conflicts that he must resolve however, he might not inevitably of decent personality completely.

As the cause of hardships, the protagonist must struggle. The Antagonist character is always in obstruction and the obstacle that the hero needs to overcome.

The Confidant is always there to support the Protagonist. He is a kind of character that the hero discloses in, believes, and asks for support. Occasionally, the Confidant helps the hero with resourcefulness and need not to hear the hero asking help.

A Flat character, on the other hand, is a remarkable persona. This character possesses lone personality trait.

A Foil is in accordance with the goal of the Antagonist. This character importantly supports personal qualities usually in contrast with the hero.

The Dynamic character is a type of persona, who changes over time. This character typically changes as an end result of solving a main conflict or major catastrophe.

A Stock character has become unadventurous or stereotypical by using repeatedly in some stories. This is frequently characterized by a clever old man, a king, a fairy godmother, a princess, and the like.

A Round character has a complex behavior. This character type is frequently exposed as a disputed and incongruous persona.

A Static character, on the hand, does not change over time. This is a type of character that does not evolve or transform.

Structuralism also defines the transitivity outlines of the characters intricated in a story. Halliday (2010) offered a Systemic Functional Linguistics approach in instituting a way of evaluating the profile transitivity.

The said method pacts with the depiction of the transitivity scheme as it serves as a part of examination technique in an ideational language purpose. Halliday alluded three (3) components in transitivity analysis as: the methods dealing with a type of happening; the participants describing the entities in every method like the senser, the sayer, and the actor; and the circumstances specifying the methods' where, when, why and how.

Halliday divided the scheme of transitivity into six (6) processes as: Behavioral, Mental, Verbal, Material, Relational, and Existential (Cartago et al., 2015).

Third, the researcher sketched the overall context in which the reading and analysis appeared.

Lastly, after examining the Gaddang legends and developing the answers to the questions, the researcher established into concrete words the interpretation of the said legends, how these selected literary works be used to inculcate the Gaddangs' identity and worldview. Structuralism also defines the examination of the identity of the Gaddangs. The legends mirror their identity. Through the worldviews and values found in the legends, the researcher was able to extract the characteristics of the Gaddangs, their beliefs, their traditions, their mores, which served as bases of who they are. They need to develop love and appreciation of their own arts that speak their own identity to possess a sense of ownership of their cultural expressions. Their literature defines who they are. Their identity can be expressed in their works, leisure activities, and their frustrations as well as successes in life. In addition, the Gaddangs should grow up with such arts and feel justifiable pride in them. The impact

of the results of the present study to the teaching of literature and Philippine literary narratology was also given a heed.

RESULTS

This study identified the common narrative functions gathered from the Gaddang legends in Isabela province. Steered by the light of ideas from the theories of the prominent icons in Structuralism: Propp, Campbell, and Leeming, the researcher scrutinized the Gaddang legends to identify the common narrative functions through structural approach. Subsequently, the researcher carefully examined and enumerated the significant events in each legend. With a thorough scrutiny of each legend's events, the researcher extracted and classified those narrative functions found in the Gaddang legends as the aforementioned Structuralism's icons pronounced.

The Initial Situation/Preparation appeared in *The Legend of Battalan*, the Diviner as the first narrative function. This narrative function refers to the legend's relations to some episodes in the missionary's association with an old man, Battalan, a native of the town. Interdiction followed then. Battalan was believed to have extraordinary powers. Consequently, the next narrative functions, Supernatural Aid and Delivery became visible, when the hunters consulted Battalan; he could predict rain; he could give warnings about unpleasant events that would happen. Then, there was Exposure, since some natives believed in him, others didn't.

In the *Legend of Bayun*, *The Mengal Brave and Strong*, the first narrative function was the Reconnaissance, which states that "In the olden times, the people of Lumabang, now Solano were often raided by the Ifugaos." Delivery came next in "For quite some time, the people of Lumabang were helpless victims." Then, Trickery occurred, when the Ifugaos robbed them of their possessions. The narrative functions Preparation, Meditation, Withdrawal and Refusal, Call to Adventure, the Road of Trials, Beginning Counteraction, and Departure appeared next. Under the leadership of Bayun, a native who had supernatural power and strength, however, the people of Lumabang fought off the Ifugaos who retreated to the mountains. The narrative functions Victory and Liquidation came after. The Lumabang village soon became progressive and prosperous. Then the hero returns, when the chief of Isabela heard of the mighty powers of Bayun, he sought his help. Childhood, Initiation, and Divine Signs, Unfolded Claims, Difficult Task, and Solution became visible, Bayun killed their enemy, a giant, by cutting off his leg and beheading him. Later, Recognition and the Ultimate Boon appeared. As everyone realizes, the protagonist stands as the conqueror because of the exceptional mark he has. After then, the precise solution or mere recognition is given. The people of Isabela gave Bayun many presents as appreciation for his help.

In the *Legend of the Magat River*, there was also an Initial Situation/Preparation. The legend is about the love life of Magat, a handsome young man, who was an obstinate, strong-willed, but a gentle fellow. The Call to Adventure, Road of Trials, Meditation, Meeting with the Goddess, Difficult Task, Victory and Unfolded Claims followed then, when Magat saved a lovely young maiden from a python as she was taking a bath in a stream. The two fell in love. The maiden agreed to marry Magat if he promised never to see her during mid-day, which manifested the Woman as Temptress and the Liquidation. Next narrative function was the Transfiguration. At first, the arrangement work, but curiosity got the better of Magat. He peeped into the room of his wife one day and discovered that she turned into a crocodile. There was an Exposure after, when the discovery of Magat's wife real self. His wife died. Death and Scapegoat and Punishment came after, since Magat buried her in his front yard and drowned himself in the same stream, where he had saved his wife from the python. The stream gradually became a mighty river. Today, it is known as the Magat River. As the river swells every year, people interpret this as the rage and lament of Magat, who would like to get the bones of his wife; hence, the Magat River keeps moving towards the town of Bayombong.

In the *Beautiful Sirena of Mabalit* in the Magat, there was also an Initial Situation and Interdiction. Sirena is the local term for mermaid, a beautiful maiden who lives underwater. Next, there was Absentation. The Sirena is allegedly responsible for the frequent ultimately disappearance of human beings-babies, children and adults, alike. Violation and Delivery appeared next, since it is said that in the olden days, the Sirenas would join religious processions during which they would cause the sudden disappearance of people. Struggle was the next narrative function found.

Some people would reappear after a few days but they were insane. The Crossing of the Threshold, Exposure, Belly of Whale, and Return were evident. People never knew where those who disappeared went, but on one occasion, a fisherman reappeared and told the kingdom of mermaids under water. Finally, Punishment came. The fisherman died in the midst of his narration.

In the Legend of Mambag, the Giant, there was a man by the name of Mambag, who came from Camarag, then capital of Nueva Vizcaya, now in the province of Isabela. He was a great giant, ten meters tall with five centimeters long eyelashes, a grizzled breast and a bellowing voice. These were the Initial situation and the Interdiction in the story. Then, Delivery and Villainy occurred. He was the terror of Bayombong and neighboring towns. He lived in a cave in the Luyang Hill on the other side of the Lanug River. He ate one animal at each meal. After then, the Call to Adventure and Adventure followed. The people feared this devouring terror and worried about the dwindling number of their animals. So they decided to kill him. The next narrative functions revealed were the Road of Trials, Beginning Counteraction, and Transference, when Abbaccan headed the expedition; they were well-armed with bolos, lances, bows and arrows and spears. They gathered and went to the giant's abode. After that, Preparation, Meditation, Withdrawal and Refusal, and Struggle appeared. But they fled as fast as their heels could carry them because they could not imagine anything that could possibly hurt this monster. Their fear increased when they heard his big booming voice. Finally, Death and Scapegoat and Punishment were displayed. At present, one can see in front of the cave the two tall rocks arranged in a triangle in which he used to place the animals which he killed for his meals in front of the cave. At his death in one of his convulsions, he kicked the other rock, which was thrown to a distance of a kilometer. This rock is now seen in the rice field of Jose Cutara, the diminutive strong man.

In the Legend of the Huge Snake, there was also an Initial Situation. It is about a huge snake, 24 meters long and one and a half meters in diameter. Delivery and Complicity came next. This monster roamed the barrios of Bayombong during the Spanish times, however, was quite harmless, but had some powers. Any blade of grass it touched as it crawled would die for good. Then, the Call to Adventure and Meditation followed. People looked forward to its coming. Transfiguration came after, when they would meet it with a drum and brass band and would follow its route until it would disappear behind the chapel of La Torre. Later, there was Recognition. The Gaddangs associated the huge snake which made regular visits to the chapel with the presence of the image of the Patron Saints of La Torre, the Immaculate Conception, whose statue steps on the head of the reptile.

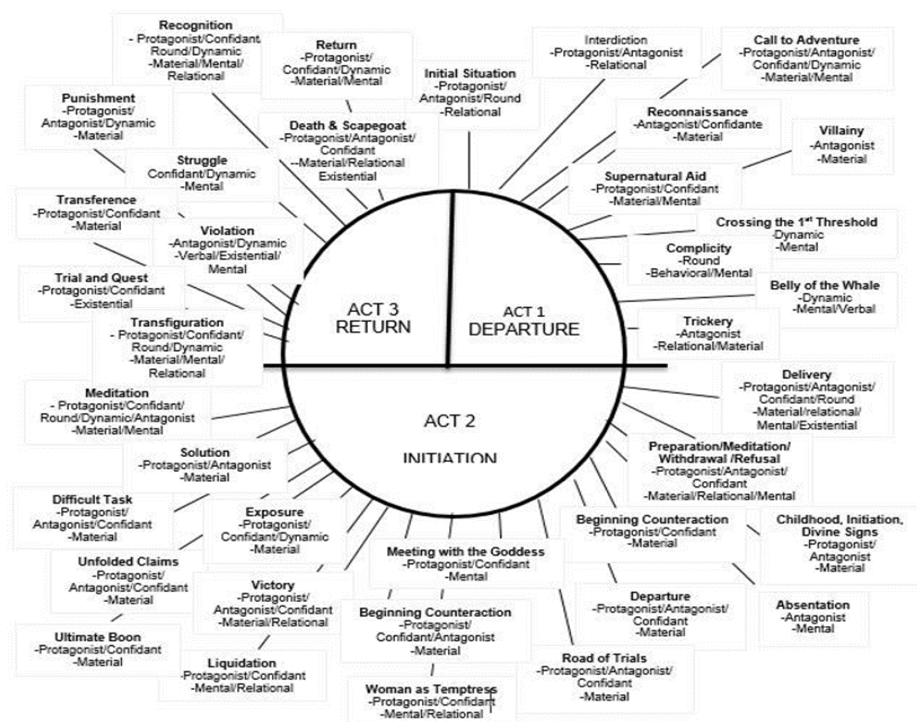


Figure 2: Structure of the Gaddang legends

With regards to the process of transitivity demonstrated by the characters in the legends under study, the researcher learned that the Gaddang legends were mostly dominated by the presence of Material process. The Verbal process is exhibited by how certain characters persuaded others to agree to their own terms and appeared also in the legends. Behavioral, Relational, and Existential processes, on the other hand, were also present and appeared repetitively.

In the analysis of the Gaddang legends, the researcher took into consideration the language and the syntax of the texts since the approach applied in this study is Structuralism. Language, as described by Belvez (2011 in Cartago et al., 2015), has different kinds of varieties such as regional varieties or "dialects". As for instance, the Philippines's official language is Filipino and it has different variations referring to its dialects where in Isabela is Iloko/Ilokano. Belvez said that with this understanding, it proves that language identifies a country, while dialect recognizes locality. In accord with this, the researcher found that in establishing the structure of the legends of a country, the structure among its regions also varies. Cartago et al. (2015) assert that this was because each region has their own dialect, culture, and tradition even if they are all in the same country. Each region has its own form of folklore that tells something about their locality.

With the analysis presented, the description of the Gaddang legends served as the local style in narrating the Gaddangs' stories.

Using the Structural approach, this study was conducted to identify the structure of the Gaddang legends by describing the common features of the narratives or stories with regards to their narrative functions, the characters or the dramatis personae, and the process of transitivity dominantly exhibited. Moreover, the researcher conducted this study to articulate the implicit characteristics of the Gaddang legends, which have significant implications both for describing the Philippine narratology and for the purpose of advancement within the Literature courses. The narratology being referred to here is the literary narratology and does not cover all the narratologies being studied in other humanistic and Social Science fields.

With this study, not only the professionals engaged in teaching literature but also the students and future readers of Philippine folktales would be able to identify the variation of narratives present in other regions in the Philippines. The findings of this study address the features of Philippine literary narratology, its structure, its elements, which reflect its culture and the values or customs inculcated to the Filipino youth.

In respect to that, it could address the agenda of DepEd through the K to 12 curricula, which is to have their students understand the history and the cultural legacy. This is also a way to develop a profound regard for self, other people, culture, and environs. The same goes in lieu of the updated CHED Memorandum Order, which suggested the use of Regional Approach in undertaking Literature classes, which means that one can understand the differences among Filipinos with regards to their locality. Say for instance, if a citizen from another region, a Manileño or Bisaya perhaps, meet an Ilocano or someone who grew up on the region is enlightened about the Gaddang legends that have a lot to say about the culture, he would understand why this Ilocano thinks, speaks, or acts in a certain way foreign to his province or city and vice-versa. This is the kind of respect for one's diversity that should deliver Filipinos from indifference, usually because of different dialects and cultural orientation.

Likewise, to the structure of the given texts, knowing that a certain legend has a repetitive structure, one can say that it originated from Ilocos Region, since the analysis of this study said that Gaddang narratives are redundant in nature. Proper identification of the structure and its elements presented in this study would aid the teachers and professionals involved in teaching Literature find a way to overcome or suppress the challenges in teaching this subject and its subcategories. The educator, who is the very source of knowledge, must possess the familiarity, skills, values, and interest for this matter towards the effectiveness in teaching Literature. If they have the dedication and the interest in familiarizing themselves in the structure of these legends, they could not only suppress but could also surpass their teaching styles they could show to their students. There is a great teacher factor in motivating the students in developing their curiosity and interest in literature.

In the teaching-learning practice, the students are always its center. One of the very aims of this study is to give them the benefits of using Structuralism in understanding literature towards an objective interpretation. With that, they will not take for granted the use of legends, which they thought were only helpful in practicing their reading skills when they were still young. Some lack the commitment, which tends to be equal with the lack of value or significance. Most readers often do not give importance to what they do not understand when in fact, they could use it to connect to their culture if they only have the skills to read between the lines and consider the syntax and language used in the narratives.

The combination of the teacher's motivation and the student's interest towards reading results to one's urge to write his own story. This is where the teaching of Literature has a crucial part in establishing the style of the aspiring writers of the country. Since the teachers already knew the description of the legends, they could show their students a model which they could use as guide in manipulating their own plots as they were only starting to develop their writing venture. As these would-be writers are fully acquainted with the common structure, they could explore in writing stories with unusual structure in showing the real events happening to their society because literature depicts reality. The narratives, specifically legends they studied as patterns, are records of the past and the stories they will write shall soon be passed on to future generations. Eventually, time will pass, the present will replace the past and so it continues. Literature is at all times history, as the valid history resulted from the creative vigor of the writer in a phenomenological setting.

With all these, it would be very possible to make teaching-learning process enjoyable and successful for the educators and the learners towards establishing the Philippine literary narratology and exploring the world through literature.

CONCLUSIONS

1. Based on the analysis and interpretation presented, the following have been concluded:

The Gaddang legends reflect the historical improvements in the Gaddangs' being. The legends have become functional in the conservancy and transmission of the Gaddang culture. Through them, the Gaddangs have been cognizant of Magat, Battalan, Bayun, and all their legendary heroes, who epitomize their beliefs and unconventional behavior. In Cauayan City, the Gaddang literatures were preserved and have historical value. With this, it is really necessary to look back to the ancient oral literatures as they were reflected in the cultural practices, traits, and traditional values of the people. In the Gaddang legends, some values that exemplify the behaviors of the Gaddangs were found. These values were leadership, cooperation, brotherhood, sense of responsibility, high regards for women, and pride in their ethnic identity, gratitude, bravery and fidelity. These values were blatantly shown in their conceptual acts and were manifested in the beliefs they hold, the goals they pursue, the notions or worldviews they project and the standards of judgment they define.

The findings of this study address the features of Philippine literary narratology, its structure, its elements, which reflect its culture and the values or customs inculcated to the Filipino youth. This could address the agenda of DepEd through the K to 12 curriculum for the students to have understanding on the history and the cultural legacy. This is also a way to develop a profound regard for self, other people, culture, and environs.

The same goes in lieu of the CHED Memorandum Order suggesting the use of Regional Approach in undertaking Literature classes. Proper identification of the structure and its elements presented in this study would aid the teachers and professionals involved in teaching Literature find a way to overcome or suppress the challenges in teaching this subject and its subcategories. The teacher must possess the familiarity, skills, values, and interest towards the effectiveness in teaching Literature. There is a great teacher factor in motivating the students in developing their curiosity and interest in literature.

One of the very aims of this study is to give the students the benefits of using Structuralism in understanding literature towards an objective interpretation. Readers must give importance to what they read as they could use it to connect to their culture if they only have the skills to read between the lines and consider the syntax and language used in the narratives.

The amalgamation of the teacher's motivation and the student's interest towards reading results to one's urge to write his own story. This is where the teaching of Literature has a crucial part in establishing the style of the aspiring writers of the country. Since the teachers already knew the description of the legends, they could show their students a model, which they could use as guide in manipulating their own plots as they were only starting to develop their writing venture. As these would-be writers are fully acquainted with the common structure, they could explore in writing stories with unusual structure in showing the real events happening to their society because literature depicts reality.

The Gaddang legends were read through the lens of Structuralist view using Propp's theory of Russian Fairy Tales, which has thirty-one (31) actions called as functions by Propp and eight (8) characters called as roles. Likewise, the eight-part events of monomyth of Leeming and the monomyth of Campbell were also applied. These served as bases in describing the narrative functions of the events drawn from the Gaddang legends as explicated in the theory.

The Gaddang legends' structure was described in terms of the *dramatis personae* classification through the *Creating Compelling Characters* of Pullman.

The transitivity in the Gaddang legends' structure was determined through the Systemic Functional Linguistics approach of Halliday, for the functional transitivity and the process demonstrated by the characters in the narrative functions.

2. The narrative functions drawn from the Gaddang legends were:

Interdiction; Call to Adventure; Supernatural Aid; Reconnaissance; Villainy; Trickery; Complicity; Crossing the Threshold; Delivery; Beginning Counteraction; Belly of Whale; Absentation; Preparation, Meditation, Withdrawal and Refusal; Childhood, Initiation and Divine Signs; Departure; Liquidation; Road of Trials; Difficult Task; Meeting the Goddess; Exposure; Unfolded Claims; Woman as Temptress; Ultimate Boon; Victory; Solution; Meditation; Transfiguration; Trial and Quest; Violation; Transference; Struggle; Death and Scapegoat; Punishment; Recognition; and Return.

The narrative functions were described employing the methods of Propp, Leeming, and Campbell. The *Creating Compelling Characters* of Pullman and the Systemic Functional Linguistics approach of Halliday were applied for the process of transitivity prevailing in the narrative functions as to how these involved *dramatis personae* act in those narrative functions.

Literature is at all times history, as the valid history resulted from the creative vigor of the writer in a phenomenological setting. With all these, it would be very possible to make teaching-learning process enjoyable and successful for the educators and the learners towards establishing the Philippine literary narratology and exploring the world through literature.

3. In light with the findings of this research, the following were recommended:

It is imperative that since the Gaddangs were the original settlers in Cauayan City, the people who inhabit the place may read and study the Gaddang literature as means of understanding them as people: their hopes, their dreams, their aspirations and their beliefs.

The Gaddangs today may study their folklore not in terms of its uses in the past but in terms of its functions in the present as the encapsulated wisdom of the ages.

The study of folklore in a certain locality may be continuously included in school subjects. The reading and learning of these traditional stories must start, especially in the elementary level to instill the structure of tales or stories to its people. The structure revealed could give writers an idea or perspective to manipulate plots for a new breed of stories to write on.

People of different localities may undertake additional scholarly studies on folk literature to regain consciousness on their own narratives. This may recognize the distinction of the narratives of different regions. This would also commence to bring back the worthiness of the narratives in their zones as they mirror the distinctiveness of their place, their life and culture since folk literatures are typically drawn from real life situations.

The educators or teachers may inculcate to their learners the values and ideals that would serve as agents in directing their lives as depicted through the pieces of literature.

The Isabela provincial government may create social goals and policies that would help in preserving the literature of the province, which served as its people's bridge to their cultural heritage. These may include annual role playing or story telling presentations, poem or script writing competitions, and other societal gatherings that could enrich their cultural awareness. The concerned provincial government, especially the tourism office may also establish areas for cultural development such as parks, libraries, and museums manifesting the literature and culture giving priority, particularly those places having lack of progress. Those areas would develop the awareness of assimilating their customs, beliefs, literature and culture into different activities and turned these into educational arena. The provincial government may take lead through its tourism office on the preservation of the legends and other narratives in the province.

The Department of Education (DepEd) may provide teachers, especially those teaching literature, trainings or seminars to enrich their teaching strategies to support them in providing their learners quality springboard towards writing and literary interpretations. The department may also include the legends as part of the content of Senior High School textbook. Teachers, particularly those teaching Literature, may integrate in the textbook the regional narratives as part of it, specifically the legends. In this way, the regional literature would be preserved and the people of the region are aware of the rich stories they have.

Additionally, instructors of language and literature may provide narrative mock ups, especially that they are teaching literature. With this, their students would have profound perceptions on literature and be able to cultivate the ultimate indebtedness to their artistic and cultural birthright and distinctiveness as Filipinos. Likewise, their productivity and efficiency as sound members of the society would be driven. Furthermore, this would offer impact to literature instruction and to the study of structure in the Philippine narratives.

The results may also assist as bases for other researchers in identifying the unique features of legends and other folk narratives. These researchers may further discover additional features (structural and linguistic) present in other narratives.

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