

Folklore in Laoang, Northern Samar: A Culture-based Curricular Resource for Educators

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Abstract – *Folklore forms part of the treasures worth preserving among the rich cultural heritage of the people. Through retrieval, translation and analyses, the distinct culture firmly rooted from the ancestors is traced. At the same time, this can supplement the need for instructional materials in teaching literature. This will be a great help to children since they will not just be learning aspects of literature for enjoyment and pleasure, but also, they will be acquainted with information which will let them understand where they came from and the culture of the people and society where they grew up with. This qualitative study explored the extant pieces of folklore in Laoang, Northern Samar through unstructured interview in gathering the data. It yielded 46 folklores which consisted of five (5) folktales, 12 folksongs, three (3) legends, 13 proverbs, and 13 riddles from 18 informants in Laoang, Northern Samar. Translation techniques like one-to-one, lexical borrowing, amplification and expansion were used. The analyses showed that values like strong faith in God, sense of responsibility, concern, kindness and generosity, family-orientedness and longingness, companionship and friendship, and tolerance were the dominant values reflected in the folklores. The people used these pieces of folklore to educate, entertain, discipline, and control most especially the young ones. Further analyses showed that these pieces were used during situations or occasions like fiesta celebrations, weddings, birthdays, drinking sprees, family reunions, and other community merry-making celebrations. These folklores were incorporated in the preparation of a culture-based instructional material in teaching literature.*

Keywords – *folklore, culture-based curricular resource*

INTRODUCTION

Folklore forms part of the treasures worth preserving among the rich cultural heritage of the people. Through retrieval, translation and analyses of these extant pieces of folk literature, the distinct culture firmly rooted from the ancestors is traced. These pieces of folklore are a considerable means of describing many of the people's dreams, anxieties, joys, and problems. These, in so many ways, reflect the values and mirror the way of thinking and living of the people.

Simply put, these are traditional stories that have been passed on by words of mouth before writing systems were developed [1]. These stories help answer questions of identity and values. They touch on the very core of who they are. It is through these stories that the self is revealed – whether the individual self, or the self of a community, culture or society [2].

In this manner, oral literatures stand as an important source of fun, entertainment and pleasure. They help strengthen the bonds that tie between and

among the members of the family and the community and tell the present generation about the way of life of the common man. They also provide a clear picture as to how they live and the kind of culture they grew up with. Literary reading, as it is asserted, contributes to the formation of world views, culture and ethical ideas, and the concept of morality [3]. The concept of moral development and education of personality also affirm the need to turn to the folklore of the people.

Oladije, in his research *Folklore and Culture as Literacy Resources for National Emancipation*, stated that retrieval of folklore and culture are essential ingredients for revitalizing literacy for national emancipation [4]. He further said that the society's level of development and progress is a function of its cultural outlook, making the culture as the core of national planning.

However, because of the people's constant exposure to media and the continuous inflow of modern technology, the study of folk literature does

not attract the attention of many educators and students. “Undoubtedly, the oral transmission process goes on and on, but the onrush of social change fast erodes the folk traditions quite efficiently” [5]. This is so unfortunate that it threatens to efface traces of an integral part of Laoang’s rich cultural heritage.

The thought of perpetuating culture prompted the researcher to retrieve and document part of the oral and vernacular literature which will serve not only as a way of understanding cultural roots but also as a subject in preparing a good curricular resource guide for educators.

Translation, according to Benjamin, goes beyond enriching the language and culture of a country which contributes to, beyond renewing and maturing the life of the original text, beyond expressing and analyzing the most ultimate relationship of languages which each other becomes a way of entry into a universal language [6].

In this regard, the folklore of Laoang, Northern Samar could supplement the need for instructional materials in teaching literature. The appropriateness of folklore texts as educational material is seen to be vital in the process of forming reader’s competences [7]. Its use as a teaching material of educational entertainment can help students in increasing their interest and focus in the classroom [8].

Using folktales, as part of folklore, for teaching English as a foreign or second language (EFL/ESL) has certain major benefits. This can facilitate learners in their understanding of the importance of language form to achieve specific communicative purposes, and also for enhancing their cross-cultural awareness [9]. This study was further affirmed by McKay as he argued that the use of oral texts like folktales provides similar benefits as stated in the preceding statement [10].

In other words, folklore can be a potential tool that can be used in the classroom [11]. These would also be a great help for the youths of today since they would be learning aspects of literature for enjoyment and pleasure, and at the same time, be acquainted with bits and pieces of information which could let them understand where they came from and grew up with.

OBJECTIVES OF THE STUDY

This study delved on retrieving and translating the folklore in Laoang, Northern Samar which was used in the preparation of a culture-based curricular resource for educators. Specifically, this study was intended to retrieve pieces of folklore told by the *Laoanganons*;

translate into English; classify the extant pieces of folklore; analyze the values mirrored, the effects to the lives of the people and the situations as to when these pieces of folklore are used; and propose a culture-based instructional material on the folklore of Laoang, Northern Samar for Senior High School students.

MATERIALS AND METHODS

Research Design

This study is a qualitative research particularly narrative inquiry which dealt on the analysis of folklore in Laoang, Northern Samar.

The Informants and Sampling Method

The informants of this study were natives residing in the locale who have sufficient knowledge about the different pieces of folklore. They were reputed in the community as good storytellers of oral literature. Their ages ranged from 60 onwards for they contained a great number of folklore extant in the town which are not yet affected by the presence of printed texts and media. Thus, they were believed to have preserved the rich folklore of the place and the people.

In the search conducted, 18 informants met the criteria set. The data on the age of the informants show that of the eighteen informants, six (6) or 33.33 percent of them were 60-69 years old, nine (9) or 50 percent were 70-79 years old, and three (3) or 16.67 percent were 80-89 years old. In terms of their civil status, one (1) or 5.56 percent was single, eight (8) or 44.44 percent were married, and nine (9) or 50 percent were widow. On their educational attainment, one (1) or 5.56 percent had no formal schooling, seven (7) or 38.89 percent reached Grade I, five (5) or 27.78 percent reached Grade II, and five (5) or 27.77 percent reached Grade III.

Research Instruments

This study used unstructured interview. A video recorder was used to capture the precise words of the informants.

The collection process involved entirely fieldwork using a pen and a journal to record data on observations other than what had been captured by the video recorder.

Data Gathering Procedure

This study used qualitative method.

It followed certain ethical considerations in terms of informed consent. In the selection of informants, a set of criteria was established and faithfully followed.

Confidentiality and privacy of the data was also guaranteed. Equity, honesty, voluntary participation, and humane consideration were also some that this study upheld with.

Actual data gathering commenced upon approval of the target informants that they were willing to share information. Questions were asked if they knew stories, riddles or proverbs from their grandparents or ancestors. After the interview, the data on age, civil status, and level of education were elicited.

Transcription followed. This was done to make sure that the meaning of the said term would be clearly understood, the translation would not be affected and would come close to the meaning of the original term.

Then, the transcriptions were used as reference in the translation of *Ninorte Samarnon* folklore into English using different techniques like lexical borrowing, expansion, amplification, and one-to-one translation.

This study also utilized member checking or the inclusion of informants in this study to check and evaluate the retrieved folklore and experts who were knowledgeable in qualitative researches and on the use of methods similar to the study at hand.

The selected pieces of folklore told by the *Laoanganons* were incorporated and used in preparing an instructional material designed for senior high school students. The Curriculum Guide in teaching 21st Century Philippine Literature and the World of the Department of Education was used to determine and provide learning methodologies, activities and assessment forms. This instructional material will be used in the University of Eastern Philippines Laoang Campus, Laoang, Northern Samar.

In each folklore presented, sections, like Let's Add It Up! which decoded meaning of some important terms, For Your Information which provided additional idea related to the text, Share Insights where students were given a maximum of five to ten questions for them to ponder on and Pen Hub where students would reflect on some lines taken from the literary piece, were included. Instructions as to what the students would do were provided before giving an activity.

RESULTS AND DISCUSSION

Retrieved Folklore in Laoang, Northern Samar

A total of 46 pieces of folklore were collected from the two districts of Laoang, Northern Samar.

From Batag Island District, 28 pieces of folklore were gathered from the six (6) barangays comprising

it. Eleven (11) pieces of folklore were retrieved from Barangay Cabadiangan. Six (6) pieces of folklore were from Barangay Candawid,. Four (4) pieces of folklore were from Barangay Marubay. From Barangay Napotocan, there were four (4) pieces of folklore retrieved. Two (2) pieces of folklore were from Barangay Pangdan, Laoang, Northern Samar. And, one piece of folklore from Barangay Tan-awan.

From the five (5) barangays comprising Jangtud River District, there were 18 pieces of folklore collected. Three (3) pieces came from Barangay Atipolo. Four (4) pieces of folklore were from Barangay EJ Dulay. Four (4) pieces of folklore were from Barangay Rombang. From Barangay Tinoblan, there were four (4) pieces of folklore retrieved. Three (3) pieces of retrieved folklore come from Barangay Yapas.

These folklores of *Laoanganons* contain words, phrases and expressions that purely originated in the people and the place. These are found to have no equivalent words in the English language that will best give their exact meaning. Examples of these words are associated with how people are called. These are *Mana* which is a term commonly used by the people in addressing a woman who is not close or familiar to the one using it, *Nonoy* which means a term of endearment used for boys who are still young, and *Inday* which is another term of endearment used for calling younger girls. Sentences in these folklores make use of these terms, e. g., *Mana, pakauna gad ak niyo kay magutom, Nonoy pamista nala dithon* and *Inday, Inday nakain ka?*

There are also expressions which do not have English equivalents. These are *kuan* which is used everytime the speaker forgets what s/he is trying to say. Instead of a pause, s/he makes use of this word. For example, *Mao man an kuan san kanya amay pangabuhi*. Another expression is *nganak* which is used to introduce a direct statement. For example, *Di ginpakaun nganak, "Nonoy, pamista nala dithon."* *Kuno* is also a word that does not have an English equivalent. It is used when the speaker is not the original source of the story or if the statement is quoted from others. For instance, *Mayaun kuno sadto magsangkay*. Another word is *arin* which is used when the speaker reiterates or affirms with his/her statement, *Ini man si Juan arin, iraya san mayaman nga panimalay*.

Translation of Retrieved Folklore

This study comes with a total of 46 translated folklores. Techniques in translation, as contained in Manuel's guide, are used like expansion, amplification, lexical borrowing, and one-to-one translation.

Amplification is used as a technique in translation when more descriptions are needed in the English language to arrive at the meaning in context of the original version. Examples of lines that make use of this technique are in the folktales titled *An Paragpangubod* (The Rattan-shoot Gatherer) with, *Pag-abot niya ngadto sa burutbutan...* (Upon approaching the narrow entrance...); *Si Juan Bubot* (Juan Bubot) with the line, *San pangulawan nira an mga tanom, mga bungaan na* (When they looked at the plants, those were already full of produce); *An Pag-arig-arigay san Bugsok ngan san Laka* (The Race between a Deer and a Snail) with the line, *Gitulini ak* (I am very fast); *Mga Patiriguon* (Riddles) like *dalagan nga dalagan...* (ran hard enough...); and *...gibagahi sa sobra nga pintas* (it is crimson because of bravery).

Another technique in translation is expansion which is used when there is a need for more words in the English language to make the meaning of the original text clear. Examples of these are in the folktale *An Pag-arig-arigay san Bugsok ngan san Laka* (The Race between a Deer and a Snail) with the line, *Matamod na lat siya ngadto...* (When he was about to look at another river...); *An Duha nga Magbarkada* (The Two Good Friends) with the line, *Aadi gad an ak gindadakop* (the man I am chasing for is here); *Sadto Pa* (Since Then) with the line, *An pagkabutang...* (the way things are placed...); *Kakuri* (Difficult) with the line, *Kay ikaw an kamamatyan ko* (You will be the cause of my death); and *Kasaragdunan* (Proverb) like *...kun ginbuburubligan* (...if everybody helps together).

Another translation technique used in this study is lexical borrowing which is done by copying the original text if such has no equivalent term in the English language. Examples of lines are in the folktale *An Paragpangubod* (The Rattan-shoot Gatherer) with *An igbutang la niyo an bulong dahon san kurot* (Inflict only those that can be cured by a *kurot* leaf); *Matunaw in inga Lawas Ko* (This Body of Mine will Melt) with *Ay! Pag-aanhon man* (Ay! What will you do?); *Ay! Kamasubo* (Ay! Being somber); and *An Gintikangan han Pinya* (The Legend of Pineapple) with the line *Hala! Hala! Buhat na! Kuhaa didto an salong ngan dagkuti* (Hala! Hala! Get up. Get the *salong* and lit it).

Also, one-to-one translation is used by giving the literal meaning of the original text into English. This is used in the folktale *An Paragpangubod* (The Rattan-shoot Gatherer) like the line, *Nagpatron sa bungto san Laoang* (The town of Laoang celebrated its fiesta); *Si Pasadelio ngan si Marsabella* (Pasadelio and Marsabella) with the line, *Ikaw nga asawa ka maupod ka sa kanya?* (You as her husband, will you go with her?); *Mesiyas* (The Messiah) with the line, *San aladosi san gab-i* (At twelve midnight); *Kasaragdunan* (Proverb) like *Nasiring an Ginoo, ayaw pagbulos kay hiya mabulos* (God says, do not avenge for He will take the revenge); and *Patiriguon* (Riddle) like *Balay ni Maria uusa la an harigi* (House of Maria has only one post).

Classification of Folklore

The 46 pieces of folklore consist of 16 folksongs, five (5) folktales, three (3) legends, 13 proverbs, and 13 riddles.

The 12 folksongs include *Ay! Kamasubo* (Ay! Being Somber), *Basuni sa Kasing-kasing* (A Prickly Thorn in the Heart), *Bisan Diin Napahuway* (Resting Everywhere), *Bisan Kun Tatalikdan Mo* (Even If You'll Turn Your Back from Me), *Di Magbalhin* (Never Change), *Kakuri* (Difficult), *Ihulog Naman Gad* (Let It Befall), *Mamingawon nga Kagab-ihon* (A Serene Night), *Mesiyas* (The Messiah), *Nanay* (Mother), *Sadto Pa* (Since Then), and *San Bata Pa Ako* (When I was Still a Child).

Five (5) folktales were *An Duha nga Magbarkada* (The Two Good Friends), *An Pag-arig Arigay san Bugsok ngan san Laka* (The Race between a Deer and a Snail), *An Paragpangubod* (The Rattan-shoot Gatherer), *Juan Bubot* (Juan Bubot), and *Si Pasadelio ngan si Marsabella* (Pasadelio and Marsabella).

Three (3) legends were *An Historya san Barangay Candawid* (The Story of Barangay Candawid), *An Gintikangan han Pinya* (The Legend of Pineapple), and *An Gintikangan san Sitio Cagutsan* (The Legend of Sitio Cagutsan).

Thirteen (13) proverbs include *An diri maaram magtan-aw hin utang nga loob, diri makakaabot han iya ambisyon*. (S/He who does not know how to appreciate debt of gratitude, will never reach his/her ambitions.); *An kwarta ginagantang, an bugas giniihap*. (The amount of money is measured, rice grains are counted.); *An mabug-at naggagaan, kun ginbuburubligan*. (Anything that is heavy becomes lighter, if everybody helps together.); *An nasunod ha balaud, waray labud*. (S/He who obeys the rules, never

gets painful trails.); *Huhubsan pa an lawud, piro an pulong han Diyos diri gud.* (Oceans will dry off, but God's words will not.); *Iba an sadto, iba an yana.* (The past is different, and the present, too.); *Isalikway an karat-an, ipadayon an kaupayon.* (Cast what is evil, continue what is righteous.); *Kun diin madakmol an kabanwaan, Didto man an kahalasan.* (Where grasses are thick, there are also snakes.); *Kun masakrang ngan mahuhulog ka ta, gabay nala mamurot sa tuna.* (If you will climb and will also fall, it is better to pick up on the ground.); *Nasiring an Ginoo, Ayaw pagbulos kay hiya mabulos.* (God says, never avenge for he will do the revenge.); *Nasugad ha kasuratan, an hubya diri pakaunon.* (The Bible says, do not feed the indolent.); *Pag-ampo kay maabot an panahon san tagkuri.* (Pray for an epoch of hardship will come upon.); and *Waray pa nagsantos nga wara pag-antos.* (Noone has become a saint without immolation.)

Thirteen (13) riddles were *Balay ni Maria, uusa la an harigi.* *Payong* (House of Maria, Has only one column. Umbrella); *Balay ni Santa Maria, ginpalibut-libutan kandila.* *Parituktok* (House of Santa Maria, Surrounded with candles. Bamboo poles where nipa shingles are tied on); *Dalagan nga dalagan, pag-abut puro uban.* *Balud* (It ran hard enough, but when it arrived, it was full of white hair. wave); *Hataas in nalingkod, habubo in natugbos.* *Ayam* (Tall when it is sitted, short when it stands up. Dog); *Hitaas hin napuruko, habubo hin natukdaw.* *Ayam* (Tall when it is still, short when it has risen. Dog); *Inagi hi Juan, Nabuka an dalan.* *Zipper* (Juan passed by, the road split. Zipper); *Isda sa Marabilis, nahasulod an hingbis.* *Salar* (A fish of *Marabilis*, the scales are inside its body. – bell pepper); *Kapti yana, lingga wara.* *Talinga* (Hold it now, But you will see nothing. Ears); *Karabaw ni Baw Raulio, sa bubot an pirino.* *Dagum* (Carabao of Baw Raulio, the rope is at its butt. Needle); *Karabaw sa Manila, naabot nganhi an inga.* *Dalugdog* (A carabao in Manila, its bellow reaches up to here. Thunder); *May uusa ka-sipi han saging, nagluluyo hin uusa nga bukid.* *Sudlay* (There is a bunch of banana, which hikes over a mountain. Comb); *May ako baktin nakahigot sa bayabas, gibagahi sa sobra nga pintas.* (I have a pig tied on a guava tree that is so red because of bravery.); and *Prinsisa ko sa uma, damo an mata* (My princess in the farm, has lots of eyes.)

Values Mirrored in the Folklore

Folklore mirrors culture. Encompassing it are the values that the people adhere to.

One's sense of responsibility is one of the values reflected in the folklore of *Laoanganons*. The eldest sibling often assumes the responsibility in the absence of a parent. They are usually trained not just to be responsible with themselves but for their family as well. This has been exemplified in the folktale *An Paragpangubod* (The Rattan-shoot Gatherer) with the line, *San kamatay san amay, an anak na manla sini an nagpinangabuhi san iroy* (When the father died, the child earned a living for his mother).

Another dominant value depicted is trust and faith in God. The folktale, *Si Pasadelio ngan si Marsabella* (Pasadelio and Marsabella) with the lines like *Ngan dumiritso na sira sa simbahan ngan nagpakasal ngan nabuhi sin puno sin kalipayan* (Then, Pasadelio and Marsabella went straight to the church and married each other. And they lived a life filled with happiness), portrays that *Laoanganons* give their full trust in God that with His blessing, all their plans and actions will turn to be successful.

These folklores reflect the *Laoanganons'* submission to God in whatever things they do. These also give an insight that they offer prayers to God in exchange of something like conceiving a baby and asking for a blessing and divine providence. They believe that God above will be the greatest protector who will save them in times of crisis and suffering.

Another *Laoanganon* value reflected is concern, kindness and generosity. This is manifested in the folktales *An Paragpangubod* (The Rattan-shoot Gatherer) with the line, *Ginbulong na sira siton nga bata* (Juan cured the ill ones); *Si Pasadelio ngan si Marsabella* (Pasadelio and Marsabella) with the line, *Kun buhi man si Marsabella magtutunga man kunta kami sini* (If she would have been alive, we could have this half between us); and *Si Juan Bubot* (Juan Bubot) with the line, *Hala diri ko ikaw kakaunon ngan itatabok pa* (Alright, I will not eat you and I will help you cross the river). These folktales impart that whenever a *Laoanganon* meets someone who is in need or in suffering, s/he would always consent on extending a hand without any doubts on it.

Nothing is more important but one's family. Family-orientedness and longingness are also reflected in the folklores of *Laoanganons*. This is confined in the folktale *An Paragpangubod* (The Rattan-shoot Gatherer) with the line, *San kamatay san amay, an anak na manla sini an nagpinangabuhi san iroy* (When the father died, the child earned a living for his mother); and *Si Juan Bubot* (Juan Bubot) with the line, *Katima inuli na siya. Nalipay an kanya kag-anak kay*

mayaun na siya siki (He went home. His parents were happy because he already had his feet). These pieces reflect how important a loved-one is and substantiate the dedication one feels towards his/her family and that no amount of riches in the world could ever compare to having a family by their side, feeling and experiencing their love and care.

Tolerance and endurance are other values depicted in the folklores of *Laoanganons*. No matter how difficult and painful the situation is, they have the incomparable capacity to withstand with it. They are willing to endure the pain as long as they could attain their purpose at the end and are willing to still labor and offer love and affection even if their loved-ones do not feel mutually the same with them. This has been evident in the folktale *Si Juan Bubot* (Juan Bubot) with the line, *Gumikan siya, nagpika sin lido ngan wara la balun-balon* (He went off, kept on rolling and did not bring any food to consume); and in the folksongs *Sadto Pa* (Since Then) with the lines, *Sadto ko pa pag-iluban mga pag-antos* (I held and endured since then, the sufferings); *Bisan kun Tatalikdan Mo* (Even If You'll Turn Your Back from Me) with the lines, *Bisan kun tatalikdan mo mahal, mag-aantos san ngatanan, indumdom ko ikaw kun im pa man babalikan* (Even if you'll turn your back from me my love, I shall endure everything, I thought about you if you would still come back); and *Basuni sa Kasingkasing* (A Prickly Thorn in my Heart) with the line, *Salamat san imo talapuson pag-antos san kasakit* (Thank you for your profound endurance with the difficulties).

In a capsule, the folklores of Laoang, Northern Samar embody with them the values that are generally innate to its people like having sense of responsibility, trust and faith in God, concern, kindness and generosity, companionship and friendship, family-orientedness and longingness, and tolerance and endurance.

Effects of Folklore in the Lives of *Laoanganons*

Folklore is embodied in the lives of the people. As these pieces become part of their day-to-day undertakings, these affect their perceptions and ways of living and thinking. These also affect their attitudes and behavior.

These pieces serve as a means of education, entertainment, and enjoyment as well as a warning, control or a means to discipline people. As a result, people tend to be more aware and disciplined enough in their undertakings with the thought that a

consequence might happen if they committed a mistake.

Situations When Folklore are Used

The 46 extant pieces of folklore were usually used in certain situations like town fiestas, weddings, birthdays, family reunions, drinking sprees and other community celebrations. There were also instances when these pieces were used and retold during the spare moment to while away the time.

Proposed Culture-based Instructional Material for Senior High School Students

The selected pieces of folklore told by the *Laoanganons* were incorporated and used in preparing an instructional material designed for senior high school students. The Curriculum Guide in teaching 21st Century Philippine Literature and the World of the Department of Education was used to determine and provide learning methodologies, activities and assessment forms that would cater to the learning competencies necessary for the subject.

CONCLUSION AND RECOMMENDATION

This study retrieved a total of 46 pieces of folklore from the residents of Laoang, Northern Samar. This only proves that a number of such rich pieces of folk literature still exist in the locale up to the present time. This implies that folklore is still commonly heard and recited despite the influx of modern influences.

The techniques in translating the texts into English are expansion, amplification, lexical borrowing, and one-to-one translation. This only proves that folklore in the locale can be translated and made understandable in English using different techniques of translation. This implies that the indigenous folklore of Laoang can be told to other people who are speakers of the English language.

The retrieved and translated pieces of folklore are categorized as folktale, folksong, legend, proverb, and riddle. This only manifests that Laoang abounds a variety of folklore which fall under differing categories. This implies that *Laoanganons* are fond of hearing stories told and recited in different ways.

Folklore mirrors the values of the people which were caught from parents and elders. This only proves that Laoang, like any other place, has a rich repertoire of folklore embodying the people's sentiments handed down by word of mouth. It implies that these values manifest how the people act, think and perceive things during the ancient times up to the present.

Folklore has effects to the lives of the *Laoanganons*. This only proves that these pieces were manifestations of their day-to-day activities, feelings, and attitudes about the differing facts of life. It implies that these pieces of folklore share a big part on the daily undertakings of the *Laoanganons*.

Folklore are oftentimes used during town fiesta celebrations, weddings, birthdays, drinking sprees, family reunions and other community celebrations. This can be inferred that *Laoanganons* are fond of merry-making activities which serve also as a tool to transmit these pieces of folklore from one generation to another. It implies that the culture of Laoang is transmitted from one generation to another through different occasions and situations.

The selected pieces of folklore in Laoang, Northern Samar are used in preparing a culture-based instructional material for senior high students. This manifests that the people and its place abound a great number of folklores which could be incorporated in preparing an instructional material for the students. It implies that the local culture of the people can be integrated in the lessons to be used for the senior high school students in Philippine Literature and the World.

It is recommended that further investigation on the same subject may be done to have a larger collection of the different pieces of folklore so that the culture of Laoang will be documented before any change takes place. Other techniques of translations must be utilized on the same data to arrive as faithful as possible to the sense and meaning of the original texts, most especially on some terms and expressions that are purely *Laoanganons*. Retrieval studies should be expanded to gather and include pieces which fall under different categories like folkways, practices, expressions, superstitions, and folk beliefs. The values can be taught and incorporated in teaching children about the culture of the people where their school is located. Further analyses should be made to draw a more vivid picture of *Laoanganon's* identity and literary heritage. Analyses should be expanded to include the in-depth study on the material and non-material culture present among the *Laoanganons*. This

indigenous instructional material can be used in the implementation of K-12 curriculum.

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