

The Jama Mapun's Kana-Kanahan Ni Uruhan: the Culture of Storytelling

Ophaila Nasil Monteron

PhDELS Student, Department of English, Mindanao State University-Iligan Institute of Technology,
Tibanga, Iligan City, 9200, Lanao del Norte, 9200, Philippines

Abstract

This paper explored the Jama Mapun legends which despite their existence in antiquity remained to complement the Jama Mapun's culture but may vanish over time because they are not written. Sometimes in 1976, the late anthropologist Professor Arsenio E. Manuel here in the Philippines encouraged the collecting and recording of oral tradition countrywide which served as one of the bases in launching this study. At least five legends were collected and analyzed with Lavob's Narrative Model of Analysis which is used to answer the following research questions: the linguistic features of the legends, the classification and themes of legends, and how they connect to the culture of the Jama Mapuns, and what does the legend embody within the cultural tradition of the Jama Mapun.

The findings of the analysis show that the legends portray themes of the transgression of traditional belief, leadership skills, jealousy, ungratefulness, and justice. The transcribed legends reveal prevalent linguistic features of affixations, circumfixation, and reduplication of words, which sorting and correctness were accurate per verification with the grammar rules compilation of Millard A. Collins. and Virginia R. Collins (2001) lexicographers of Mapun-English Dictionary. Additionally, the dialect's verbs are not tense-aspect as a result, particles 'lai', 'lai', 'bay', and 'bawoy' are used to recoup the function of verbs, which features among others, are identical to some other Philippine local dialects as with the seminal work of Lawrence A. Reid, & Hsiu-Chuan Liao (2004)., authors A Brief Syntactic Typology of Philippine Languages.

Keywords: Storytelling, Kana-kanahan, Uruhan, P'llun Mapun, Jama Mapun

1. Introduction

The "kana-kanahan and the "ni uruhan" in the caption's title of this paper, are P'llun Mapun words which mean in English "storytelling" of oral tradition, and the latter (ni uruhan) means "on legends" thus, for this study, it has to be read as "storytelling on legends" (kana-kanahan ni uruhan). Identified as one of the local dialects in the provinces of Basilan, Sulu, and Tawi-Tawi, P'llun Mapun is the local dialect of the Jama Mapun natives of the island Municipality of Mapun, Tawi Tawi in the Bangsamoro Autonomous Region in Muslim Mindanao, or dubbed as the BARMM. P'llun Mapun together with the Tausog, Bangingih, Sama Pangutaran, Yakan, and Sama or Sinama of the Province of Tawi Tawi, are some of the language varieties in the Sulu archipelago. Another small group but sparsely dispersed are the sea-dwelling people on small boats elsewhere on the shorelines of the archipelago known as the Badjaus or the Luwa'an whose language has been found similar to Badjau-Sinama speaking people of Malaysia (Mathew Constancio Maglana, 2016).

Pallesen (1985, 45-50, cited in Mathew Constancio Maglana, 2016) cast doubt on the idea of the Sama-

Bajau language as a significant component of identity. The notion of sameness, that is the idea of belonging to a larger language group, is checked by the very real challenge of intelligibility. In a related study by, Chandra Nuraini (2012) on Indonesia's Bajo community, she confirms that Bajo is a language within the Sama-Bajau linguistic family, but differs from dialects in Kalimantan, Sulawesi, Flores, and Sunda Islands. She concludes that although language can be a common denominator in defining Bajo identity in Indonesia, it is not a reliable indicator of the Bajo community. As such, based on Pallesen's (1985) and, Chandra Nuraini's (2012) ideas as above cited, they can be infallible which could be similar to the P'Ilun Mapun dialect and ethnicity seems to oppose the notion of sameness as with the ethnicity and dialects of the other tribes in the Sulu archipelago the fact Mathew Constancio Maglana (2016, p.74) finds that the Abaknun, Yakan and the Jama Mapun are not Sinama speaking people. P'Ilun Mapun is fluently spoken by the people of Southern Palawan notably in Balabac and Batarasa due to the presence of Jama Mapun communities in said places, called Kagayanan in PSA (2000). Aside from said language and ethnicity differences, the Jama Mapuns are categorized as Indigenous Peoples, commonly known as IPs in Jacqueline K. Cariño (2012, 30-33), and Celia M. Reyes, Christian D. Mina. Romina D. Asis, (2017, p. 26) also lists Jama Mapun as one of the nine Indigenous Muslim Ethnic groups in the Philippines.

Joseph Baumgartner (1980) noted that during the 3rd National Folklore Congress on Nov. 26-30, 1976 held at the University of San Carlos, Cebu City, the late Professor Arsenio E. Manuel encouraged the collecting and recording of oral tradition in all parts of the country to counterbalance the fast acculturative process which is changing and shaping the ethnic society and country today whose idea alludes to Myron Lustig (2013), and Bajracharya because, although the Jama Mapun has crafted and managed to preserve their orature or kana-kanahan, they can vanish in due time because they are not written. Therefore, the kana-kanahan has to be collected for cultural preservation and other literary purposes.

Mapun, Tawi Tawi is the area of study where the kana-kanahan was collected and studied. But, the kana-kanahan in this study was focused mainly on the legends genre of the oral tradition called uruhan which were narrated in P'Ilun Mapun dialect, voice-recorded, transcribed, and translated into English. Damiana L. Eugenio (2007), Sherill A. Gilbas (2018), Richard Nordquist (2019), Esther Lombardi (2019), and Adam Augustyn (2023) point out a common characteristic that legends share – they are unique to the place where they came/collected from. Thus, the explored kana-kanahan on legends (uruhan) have their uniqueness in that aside from being traditionally performed by mothers, fathers, grandparents, or any member of the family to educate, develop cognition and listening skills, and make young children go to sleep at home, they purport deep connection to the origins of places, traditional beliefs, cultural heroes, and popular accounts of extraordinary events.

They are oral pieces of literature specifically uruhan (legends) among Jama Mapuns, i.e., how the places got their name, for example, Mapun from the Malay word "maaf" (forgive), and over was transformed to Mapun /ma-ap + un/ (conjugated to future tense) means "you forgive.

In this study, the legend or uruhan which in William John Thoms' (1846) terminology, falls within the classification of oral tradition or folklore, since it encompasses legends, myths, and epics as well as cultural traditions, customs, beliefs, superstitions, and creative expressions of the people. So is, in this study which seeks to classify the usuhan and further explore their meanings in terms of the cultural values and belief systems of the Jama Mapun. The uruhan has been collected from elsewhere within the 15 barangays of the municipality. They were classified and analyzed whether they be historical, cultural, or supernatural legends; know their values, and beliefs as those of Fr. Francisco Demetrio, S.J. (2018).

1.2 Statement of the Problem

A strategized combination of data collection methods had been employed such as the conduct of an area survey to locate the storytellers, interview, distribution of research questionnaires in their language for them to fully understand, and the voice recording of their storytelling. The processes of the data collection involved distributing an open-ended research questionnaire in P'llun Mapun dialect to be fully understood; transcribing the voice-recorded P'llun Mapun into a written text, translating them into English, and finally for their textual analysis. The analysis shall answer the following research question as follows:

- 1) What linguistic features characterize the narrative structure of the kana-kanahan ni uruhan?
- 2) What are the classification and themes of the kana-kanahan ni uruhan and how do these themes build on each other and connect to the cultural context of the Jama Mapun community?
- 3) What does kana-kanahan ni uruhan embody as a form of storytelling within the cultural tradition of the Jama Mapun?

2. Review of Related Literature

2.1 The kana-kanahan (Rationale) Its operational use in this paper may have to be considered appropriate as per Janet Holmes (2001) and William O. Beeman (2012), explaining Sapir and Whorf's hypothesis stating that "people of different languages think differently because of differences in their culture." Thus, for the sake of this study, it would be necessary that "kana-kanahan" must have its proper description with substantial meaning in it, and for its assimilation in language use, occupy space in language discourse and make it understandable in the English language what is kana-kanahan all is about. Henceforth, it is strongly recommended that kana-kanahan ni uruhan shall refer to a culture of the "Jama Mapun oral tradition of storytelling on legends."

2.2 The Art of Storytelling

Accordingly, storytelling started with visual stories like cave paintings and then shifted to oral tradition in which stories were passed down from generation to generation by word of mouth (Melissa Mendoza, 2015). According to Mayi Akingbe, Mark Ighili, and Emmanuel Adenayi, (2021), storytelling is a tradition of societal norms, values, and etiquettes passed down through the use of words, sounds, kinesics, and mimesis, that creates images, and imagery in the minds of the listening audience. They also mentioned Akporobaro (2005:29), stating that oral literature is the property of pre-literate societies and the heritage of imaginative verbal creations, stories, songs, and folk beliefs passed on through spoken words from generation to generation. Likewise, Michael Bodhi Green (2021) states that a narrative is a story, an account of a string of events occurring in space and time, which is as old as human civilization and probably older. Taken as an art and craft of storytelling, Paul Jenkins (2022) attributes it to the revisiting of the forgotten past which can shape the beliefs and ideas of listeners, retold, and very much alive today. The oldest profession is not what we think but, it is storytelling which evokes the idea of an old age tradition and status as ancient art. "over the past few decades, storytelling became the focus of current interest to preserve or revive the "art" or the "oral tradition of storytelling" the fact, thousands of organizations have been formed in the USA, France, England, Australia, Canada, Scotland, Turkey, and Japan with the mandate of bringing the oral narrative to the public (Linsay A. Brown, 1986, 1997).

A certain Al Fuertes (2012), alleged, that a certain Victoria Fu (1999) has written that live stories are catalysts for conversation and conversations are catalysts for change. As further alleged, the internally displaced persons (IDPs) acknowledged that storytelling is part of their tradition such that, news about people and significant social events are usually passed along by word of mouth because many of them do

not have transistor radios or television sets. That is why, storytelling plays an important role in villagers' longing for up-to-date news and events happening in their respective communities.

Mary Baldasaro M., Nancy Maldonado, Beate Baltes, (2014) say that a storyteller's responsibility is to tell the right stories at the right time and place. They mentioned the Ojibway Storyteller (2005), explaining that the responsibility of the storytellers is to pass on the knowledge they carried in their hearts and spirits, the words that would inspire the next generations, the future chiefs and leaders, and the future clan mothers and fathers. Unlike stories about the Indians to the contrary, where children every generation were removed from their families, villages, and culture and sent away to residential schools with the institution's express purpose of "killing the Indian in the child," which traditional teachings were not passed on, not told at the right time or stories not said at all (Evelyn M. Campbell, 2013). Furthermore, Recep M. Nur Erdam, Filiz Resuloglu, (2018, p. 2) say that storytelling is as old as human history from where human understanding has been largely derived, such as the concept of 'relocation,' which means narratives of different times and places were told as an oral tradition.

2.3 The Legends (Uruhan).

Legends are different from folktales because folklorists refer to folktales as fictional stories while legends are true narratives i.e., regarded by their tellers and listeners as recounting of events that were taking place, although it is said to be an oversimplification (Richard Nordquist, 2019). Adam Augustyn (2023) says that legend in literature means a traditional story or group of stories about a particular person or place. They are the unique property of the place or person they depict, such as the story of George Washington, the first president of the US. Legends resemble folktales in content like supernatural beings, mythology, or explanations of natural phenomena, but they are particular with the locality or person as a matter of history. Damiana L. Eugenio (2007) says that folklore means "lore" or, traditional learning which can be represented by any group of people of the same language, occupation, religion, etc. Accordingly, the word originated from William John Thoms in 1846 when he referred to manners, customs, superstitions in the olden times, etc.

Sherill A. Gilbas (2018) says legends are fully formed narratives that are considered recapitulations of past experiences, showcasing the identity of a people to whom the legend belongs. As said, Goldstein (1964) stated "Every society creates its own culture and literature," that as observed said statement can correlate to the founding idea of Maramba (1940). The latter claim that while literature disseminates, it simultaneously disseminates the culture behind it." From this perspective, Gilbas postulates that legends serve both as an integrative being the medium that binds the people, and substantial because it embeds the beliefs, concepts, and practices serving as identities of the people.

Richard Nordquist (2019) on the other hand, states that although legends were customarily regarded as true, they often contain supernatural, highly improbable elements, or bizarre. Esther Lombardi (2019) says a legend has its story purported to be historical but, that is without substantiation, and also refers to anything that inspires listeners about stories of lasting importance or fame., but is not verified or authenticated. It often describes plausible extraordinary events of people from ancient times whereas, a myth is a story that is based on tradition, religion, or folk beliefs, and often involves supernatural beings, ancestors, or heroes, and explains aspects of the natural world or the worldview of a people.

2.4 The Dialect of the Jama Mapun

P'llun Mapun is the spoken dialect of the Jama Mapun. It is one of the local dialects in the Sulu archipelago aside from the Tausug, Bangingih, and Sama Pangutaran in the Province of Sulu; the Yakan of the Province of Basilan, Sama or Sinama among clusters of island municipalities of the mainland Province of

Tawi Tawi; the few sea gypsies/sea nomads, popularly known as the Badjau or, Sama dilaut which can be found elsewhere in the archipelago as boat-dwelling people or, living in shanties along a particular shoreline. P'llun Mapun as it appears to be is ethnically and linguistically diverse and distinct to the above-mentioned ethnic tribes but, except to the Tausug people whose migrant groups to Mapun according to the legend of ancient times were larger compared to other different language speakers, and whose forebear's abode was deeply rooted along with the early native inhabitants of Mapun. Also, the dialect is familiar to the native Molbogs of Balabac and Batarasa in Southern Palawan, who could alternately speak the P'llun Mapun dialect, presumably due to the processes of enculturation since Jama Mapun communities are the dominant segment of the population in said places aside from those found in the north Borneo, mainland Mapun, and whom as based on the report from Jacqueline k. Cariño, (2012, p.30-33), are members of the Indigenous People of the Philippines, and also in Celia M. Reyes, Christian D D. Mina. Romina D Asis, (2017, 6) list Jama Mapun as one of the nine Indigenous Muslim ethnic groups in the Philippines: Badjao,iranon/Iranun/Iraynon, Jama Mapun, Kalagan, Kalibugan/Kolibugan, Sama Badjao, Sama Bangingi, Sama Laut, and Sama/Samal.

2.5 Transcription Guidelines

Karla Batres (2011, p.3) recommends using earphones when transcribing, and the rules of capitalization, and punctuation, numerals, among other things, must be observed. The Amberscript Academy, on the other hand, states that there are two types of transcription models the transcriber can select, which are (1) Clean read which is to capture what has been said with the result, i.e., grammatically correct or other words, the correction has been done; (2) Full verbatim which is to transcribe text exactly as its sounds. It also provided punctuation guidelines and the use of transcription tags.

2.6 Translation Theory

Venuti (1995), coined the phrase prism of culture which meant the source language's cultural norms are refracted for translators to convey precise meaning or, retain their foreignness in the target language text. Thus, foreignization is the transfer of the originality of the cultural information's grammatical and lexical properties or, preserving the exoticism of the source language in the target language.

Brian Harris's (1978) and Hosni Mostafa El-dali's (2010) points of view on natural translation have the founding idea of Catford (1965) asserting that textual equivalence in translation can be easily facilitated by the help of a bilingual translator which can also allude to K.R. Fathima Seefa (2019) stating that translation involves a two-way process, e.g., requiring adequate proficiency or fluency of translators between languages of both the source language (SL) and the target language (TL). Additionally, Sereen Sereen Mahmoud Shoubas, (2018) states that translators are allowed to clarify some issues on some unfamiliar lexical items by adding footnotes, endnotes, or interpolation because translation can go on even without adding or omitting anything.

2.7 The Narrative Structure Theory, and Analysis

According to Suhan A.Oktay, Dilbilim Aristumalan, (2010), there are three basic types of narratives Personal experience narratives, fictional narratives, and vicarious experience narratives. Narrative is defined by William Labov (1972:359-360) himself that, it is a method of recapitulating experience by matching a verbal sequence of clauses to the sequence of events that occurred. Linguistic devices that were used as verbal skills are to be ascertained while evaluating an experience through narrative. Martha Shiro (2003:175-176) also as mentioned defines Fictional narratives this way: The child may produce the narrative from a film he has seen or from a comic strip or visual source. Whereas, in Vicarious experience narratives the experiences that others have experienced are retold as 'a personal narrative told from third

person point of view' (Ibid p.75).

Rida Fatima (2022) termed six main parts of Labov's (1972) Model of Narrative Analysis, where each part as explained could be used to analyze narrative patterns. It is a sequence of questions that may alternatively represent this narrative structure which are: the abstract; orientation; complicating action; evaluation; resolution; and coda. However, it is said, that all six components don't need to be present in every narrative for example, some narratives will not have an abstract, and some others may not have a coda. Additionally, these components need not appear in a specific order, and each may be present in a variety of ways – but these factors are also considered in the final analysis. Labov uses the term “abstract” to refer to the introductory part of the narrative or a summary of the events, simply a line or two that will spark the reader/listener's interest. The role of the abstract is to attract the reader/listener to want to hear the rest of the story. The next stage is called “orientation.” The speaker gives the listener information about the setting of the story: the people or characters, who will interact in the story, the setting (the action occurs), and the time frame.

The next component is the “complicating action.” This refers to the actual events of the narrative which may be physical actions, statements spoken aloud, or they may be thought acts. It may be specifically stated, or they may be implied in the “Internal evaluations” as those revealed while the story is taking place, while “external evaluations” take place outside the immediate action of the story (for example, after the story is told). Another evaluation technique is called the “embedded evaluation.” This can be an explanation offered by one of the people in the story, or by the storyteller directly. Following this is what Labov calls the “result” or “resolution,” which is regarded as the conclusion. From this point, the narrator indicates that the story has ended. Finally, there may be a “coda.” By “coda” Labov meant that the narrator points out the relevance of the story to everyday life, or with other events or actions that fall outside the story frame. The coda does not always have to be present, or it may also be present without being explicitly stated.

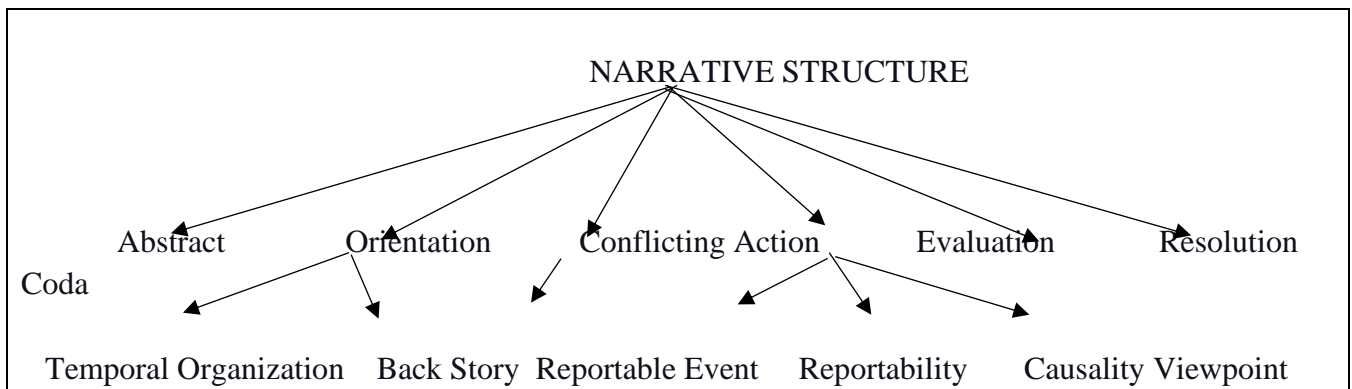
Similarly, Lia Figgou, Vassilis Paviopoulos (2015) narrowed down the narrative analysis as an analytic tool for interpreting texts or visual data in the storied form. The study is to be categorized whether it focuses on the content, the thematic version, as would necessitate interrogating what a story is about, or the structural version by knowing how a story is composed to achieve particular communicative aims. The same point of view is complemented by Saul McLeod (2024) that narrative analysis is not only concerned with the story's content but also considers how they were constructed, and the situation in which they are told. A story is a structured account of an event while a narrative is shaped and given meaning by the storyteller. The themes, events, and characters create the meaning of the story.

Uzma Khalil (2017) applied the model in “My Mom Has Only One Eye”. In an article titled “An Application of Labov's Narrative Structure in Jhumpa Lahiri's “A Choice of Accommodations” the authors G. Sathya1, Dr. S. Barathi et al. (2022), examined Lahiri's narrative pattern in her short story by applying William Labov's oral narrative structure in a written narrative. In their final analysis of said article, they concluded that Labov's oral narrative structure is also effectively applicable in analyzing written narratives, or other writer's works interviews, anecdotes, plays, and novels. The authors have formulated their concept of approach on Labov's narrative model which specifically illustrated that the Temporal Organization clause and Backstory are sub-components of Orientation, but in Labov's point of view, there are no flashbacks in oral narratives of personal experience. It also illustrated that reportability, causality, and viewpoint are to be discussed under the Evaluation clause, as follows:

Table 1 – Graphical presentation of Labov’s Narrative Analysis Model

Narrative category	Narrative question	Narrative Function	Linguistic Form
ABSTRACT	What was this is about?	Signal that the story is about to begin and draw attention from the listener	A short summarizing statement, provide before the narrative commences
ORIENTATION	Who or what is involved in the	Helps the listener to identify the time place, persons, activity, and duration of the story	Characterized by past continues verbs; and adjuncts (see A3) of time manner and Place.
CONFLICTING ACTION	Then what happened?	The core narrative category provides the ‘what happened’ element of the story	Temporally ordered narrative clause with the verb in the simple past or present
RESOLUTION	What finally happened?	Recapitulates the final key event of the story	Expressed as the last of the narrative clause that began the Complicating Action
EVALUATION	So what?	Functions to make the point of the story clear	Include intensifiers; modal verbs; negatives; repetition; evaluative commentary; embedded speech; and comparison with unrealized events.
CODA	How does it all end?	Signals that a story has ended and brings back listener back to the point at which s/he s/he entered the narrative.	Often a generalized statement, which is timeless in feel.

Figure 1 – Sathya, G. et al. (2022) Labov’s Narrative Model



2.8 Qualitative research

The qualitative research method will involve collecting non-numerical data to analyze opinions, experiences, and understanding concepts for a phenomenon the researcher intends to study. Such a nature

of research will take shape once fieldwork has been launched, such as conducting surveys, and interviews, preparing open-ended questionnaires, using focus groups, observation, case studies, and role-playing. The method requires certain research materials, such as text, audio or video recorder, etc., during the actual conduct of the study. Qualitative research can use one or a combination of methods, such as interviews, observations, and surveys (Pritha Bandhari, 2020). John W. Creswell, (2007) says qualitative research design will involve preparing research protocol communication to request approval approval of the conduct of the study from concerned authorities, expanding interviews with at least five semi-structured questions, and also

recording pieces of data in the table of collection matrix. C.R. Kothari (1985) hinted primary data are those collected for the first time, while data from documented or published sources are to be regarded as secondary data.

2.9 Purposive sampling method

Researchers chose this sampling method in the selection of the storytellers due to its simplicity and expeditious sample selection. Shona McCombes (2019) says that purposive sampling is also known as judgment sampling, which depends upon the researcher's expertise in selecting a sample that is most useful to the specific purpose of the research. Shona's view has in common with Anthony M. Wanjohi (2012) who says that as a procedure, the sample selection of purposive sampling would depend upon the researcher's expert knowledge to select a sample representing a cross-section in a nonrandom manner of the target population.

3. Methodology`

The researcher intended the employment of the qualitative research method (Pritha Bandhari 2020). Upon receipt of the approval from the local authorities of the request for the field area study as per John W. Creswell, et al (2007) theoretical idea, field surveys were conducted within the 15 Barangays of Mapun, Tawi Tawi purposely to identify the storytellers whom researcher believed were useful to the specific purpose of collecting the kana-kanahan (Purposive Sampling by Shona McCombes 2019, Anthony M. Wanjohi, 2012). Interviews were conducted while some other relevant information was obtained from the self-structured open-ended research questionnaires prepared in the P'llun Mapun dialect for the storytellers to fully understand.. Cellphones were used to record the storytellers' narration of the kana-kanahan afterward, they were transcribed into written text following Karla Batres' (2011) transcription method, translated into English by employing the theoretical ideas of Venuti (1995), Brian Harris 1977, Hosni Mostafa El-dali 2010, and KR Fathima Seefa (2019), afterward, they were analyzed using the Lavob's Narrative Model of Analysis.

3.1 The Collection and recording of voice recorded Kana-kanahan. The details of the data collection of the kana-kanahan which consisted of five legend genres have been recorded based on the idea of John W. Creswell (2007) They consisted of five pieces of Legends (Uruhan) and five pieces of short stories (kana-kana).

Table 2 Collection Matrix as per the guidance of John W. Creswell, (2007).

Name of Short Storyteller/ Informant, and Age/Occupation	Location of Data Collection/Name of Barangay	Title of the Collected <i>Kana Kanahan</i>	Method of Data Collection/Tools of Research	Date/Time of Collection
1. Ajirim Jain/64/Faculty, MSU Mapun Jr. High	House/Liyubud	Uruhan Boh Lumangday	Survey, interview, RQ/cell phone, laptop, dictionary, printer, ball pen, record book	06 Feb. 2022
2. Alih Ibrahim, 66/Farme/Political Leader	House/Liyubud	Uruhan Obboh Ungkatan	-do-	25 Feb. 2024
3. Kadir E Jainal/64/ MSU Mapun Jr. H.S.	House/Mahalu	Uruhan Punu Punu	-do-	24 Dec 2023
4. Addurie Abdurahman/ 67/Barangay Imam	House/Boki	Uruhan Adjung Adjung	-do	26 Dec. 2023
5. Opang Ladjahasan/ 66/Farmer	House/Liyubud	Uruhan Tandoh Taung	-do-	08 Feb. 2024

3.2 Application of Lavob’s Narrative Analysis Model in Analyzing the Legend of Boh Lumangday (Uruhan Boh Lumangday).

3.2.1 Orientation: This portion introduced the characters. The noun phrase ‘A long time ago’, the past tense verb ‘lived’ and the past continues verb were used to describe the proximate time, place, and identity of the characters. Also, the way the old woman was described as ‘authoritative’ denotes she was always right which fits her to be considered as the antagonist while her daughter Julmiya is the protagonist:

1) A long time ago, there lived in Tanah Mapun an old woman named Boh Lumangday, her daughter Julmiya, and her grandchildren. She was known for her authoritative dominance within her family circle and in the entire village. **(1) Temporal Organization:** The past tense verb ‘respected’, and past continues verb ‘were’ revealed the past events and capabilities of Boh Lumangday as in lines 2 and 3:

2) All people respected her and always took heed of her advice because all serious problems that were referred to her for resolution were made easy

3) Because of the help of her favorite talking wise pets, a dog and a cat. **(2) Backstory:** Lines 2 and 3 above can be considered as backstory.

3.2.2 Conflicting Action:

One day, Boh Lumangday who was always siding with her grandchildren overheard the conversations between Julmiya and her children and urged her to go on a picnic the next day at Kinapusan island, but Julmiya had to wait first for the arrival of her children’s sibling from Loporan. In this instance, Boh Lumangday interfered and cautioned Julmiya as in lines 7 and 10, present verb tenses take place:

7) "Appease the children, you are aware they are yet in their growing stage wanting happiness that could make them grow well.

10) So, prepare something we could bring tomorrow because the low tide moves faster in the morning, and we may not be able to pass through.”

Line 10 above clarified further that due to the subservient role of Julmiya, she was to be considered a protagonist character, while Boh Lumanday was the antagonist character.

Now, while they were about to pull out from the beach on board their banca and a makeshift raft, the children demanded that the pets go with them. Julmiya objected due to her foreboding that based on traditional belief, taking pets on sea travel can cause bad weather and sea mishaps. But the children prevail due to the insistence of Boh Lumangday Lines 13-16, and 19. When they were about to take their lunch, the dog was looking for the chili but was mockingly interrupted by the cat which caused boisterous waves of laughter and the sudden occurrence of turbulent weather (Lines 23-25).

13) "No!" their mother yelled.

14) "Why? Unless you wanted us to get capsized?"

16) The belief tells us that taking along dogs and cats while on sea ravel causes strong winds and big waves or other strange things to happen". However, the dog and the cat argued that said traditional belief could be ineffectual besides, they could serve a lot of help on the island:

19) Due to this, Boh Lumangday seconded and said: "They are right; besides, beliefs do have some exceptions. So take them along with us.". The conversation created endless boisterous laughter in the group.

23) Really how lucky we are with these many graces. But, wait, where are the chilies?

24) Boh Lumangday's cat answered, "Why are you looking for chilies when in fact it is there between your thighs?"

25) Outrightly, everybody burst into boisterous laughter and laughed endlessly.

(1) Reportable Event:

A few moments later, the skies darkened, and lightning blinked throughout the night.

26) Instantly, the clouds started getting darker accompanied by strong rains, thunders that shook the lands,

27) And lightning blinking throughout the night.

3.3.3 Resolution: The next morning, the relatives and grandchildren of Boh Lumangday went to Kinapusan island and found out cluster of rocks resembling human figures. They theorized that they might have been struck by lightning, or as argued by the faith healer they were bespelled by the jinn were likely possible for their belittling the sanctity and inescapable hideous power of a traditional belief.

31) Finally, a cluster of stones caught their attention, which just strangely happened to be there.

32) When they got closer, they discovered likenesses of human figures but hardened as rocks.

33) All grandchildren were weeping, and concluding the rocks were no other but their bodies became rocks after they had been struck by lightning,

34) But a faith healer argued they were bespelled by spirits for belittling the holiness and hidden power effect of the traditional beliefs.

3.2.4 Evaluation (External and embedded): The narrative indicated a theme of the transgression of traditional belief. It was likely possible that Boh Lumangday and her family members were victims of a spell due to their disregarding the solemn observance of a traditional belief, which was supported by the statement of the faith healer that they were punished by the spirits for belittling the holiness of the hidden power effect of the traditional beliefs. It is also observed words were used: modal verbs ‘could’, and ‘will’ in Lines 7, 16, and 17; intensifiers ‘so’, ‘Outrightly’, ‘Instantly’, and ‘finally’ in Lines 10, 19, 25, 26, and 31; negatives ‘no’, ‘of no effect’, and ‘nothing’ in Lines 13, 16, and 30; evaluative commentary ‘Unless

you wanted us to get capsized' which could be possible in Line 14; past continuous verb 'were' in Lines 22 and 34; and, present continuous verb 'are' in Line 23 and 24. **(1) Reportability:** Julmiya argued that taking a dog and a cat while on sea travel causes bad weather; the dog and the cat said the traditional belief was of no effect. On the other hand, Boh Lumangday that for every rule there could be always an exception. **(2) Causality:** Both Lumangday always sided with her grandchildren; the foreboding of Julmiya that taking the dog and the cat while on sea travel was against their traditional belief. **(3) Viewpoint:** The narrative was almost rendered in the Omniscient 3rd person point of view, or a Vicarious Experience narrative.

3.2.5 Coda: The people learned the lesson that traditional belief affects their lives as manifested in line 35 hereof:

35) From that time on, Jama Mapun avoids taking pets while on sea travel or indulging in boisterous laughter during bad weather conditions.

3.3 Application of Lavob's Narrative Analysis Model in Analyzing the Legend of Obboh Ungkatan (Uruhan Obboh Ungkatan).

3.3.1 Orientation: This portion mentions that in ancient times there lived in Tanah Mapun a small group of people led by Obboh Ungkatan who settled with his family at Mount Tabulian while his followers were at the foot of said mountain. A simple past continuous verb was, and other past tense verbs lived and scattered were used to introduce the characters, time, and place settings. **(1) Temporal Organization:** Past simple continuous verb was and other past tense verbs 'made', 'whispered', and defeated were used to describe Obboh Ungkatan's past events. The place of origin of Obboh Ungkatan and his people was not known except that they originated from the Satan wind direction, however there emerged rumors that Obboh Ungkatan were once followers of a defeated sultan in a tribal war. The mention of Satan's wind direction evoked a clue that the place could be no other than the proximate island of Borneo, but to name the place was meant to be a security risk to Obboh Ungkatan who wanted it held secret besides, once divulged could mean an embarrassment for their retreating from the face of a battle.

- 4) It was not made known what place they came from except for the fact, that it was said they came from the direction of Satan
- 5) However, in another version, it was whispered they were once the followers of a defeated sultan in a tribal war.

(2) Backstory: Obboh Ungkatan was said to be a giant-size man who would only require him few steps to gather seafood at the Alu and perform other works to earn a living such as farming and making banca and raft out of timbers and bamboo.

3.3.2. Conflicting Action: Some inbound Jama Mapun maritime traders while at Eloporan heard bad news that some villages nearby were plundered by the pirates mangangayaw, and young people were taken as hostages and to be sold to some other places. Because of said news, Obboh Ungkatan divided his men into four groups at the four corners of the island: one each at Satan's side, Utara, Mata l'llaw, and Saddopan stand guard against any moment of attack from the pirates. However, to the contrary, no pirates were arriving in Mapun but batches of migrant people, but for security reasons, Obboh Ungkatan made some rules that, in the event, there were a group of people arriving, the women and children had to be welcomed, the males were to be disarmed or fought if they resist, or to be released once assessed as harmless people (Line 25). It is surmised that such a security measure was prudent because, the pirates may have to disguise themselves as harmless people but the moment there is an opportunity, they would have to attack by

surprise.

25) But, the men were to be disarmed, temporarily separated, and taken into custody or fought against if they resisted and to be released later once they were assessed as not a threat then, they may be accorded fitting arrival honor, whenever necessary.

Despite there having been no pirate attack, Obbo Ungkatan instructed his men to be always on alert and ready to fight any approaching enemy. They usually assemble at the place every time the emergency calls were made.

- Unexpectedly one morning, an emergency call sounded from the East side of the island because of the sighting of three kumpits on the sea approaching the island. After some kind of protocol arrival, the passengers of said vessels introduced themselves they were Tausug people from Tanah Suk to settle on the island, and since they were not a threat Obbo Ungkatan accommodated them. They comprised three groups, the noble datus whose generational descendants were the Allies, Tahils, and the Kirams Pawun, the sheriffs whose descendants were the Salip Punglus, Ataris, Dul-Amids, Bidaris, Boh Iddus Ibrahims' family, and the Bussaras in Guppa ((Lines 26-34).
- After them, there were still many more arrivals to Mapun in batches. The arrival for the second time of two adjung from Borneo whose generational descendants were Kasims, Abdulpattas, Madalis, Mattrasals, and the Jamils, among others in Tandun, in Umus Mataha and inland Kumpang; Lines 35-37);
- The third time was the arrival of two small adjung from Tanah Suk whose generational descendants were the Sahibuddin, among others in Sikub, the Abdulmuttis, Taning, Jainals, Sakils, Bhuttuhs, Indruses, Kalmasuhols, Abdullahs, Irans, Nurs, among others in Tanduan. Two men from the said group decided to settle in another location: Bondong in Duhul Bato whose generational descendants were the Bondong and Alih in Duhul Batu with descendants Mohammad, Tayoko, Hussain, Halila, Mansul, Latifa, Ampang, and Utik. Dawna, Malba, Hajul, Marpua, Sahaya, Jainab, and the Sarails family; While Alih settled in hinterland Mahalu whose generational descendants were the Amilusins, Anangs, Alies, Hamadans, Mattahalis', Jiplis, Tiblans, Amins, Salis, Nusads, and Injus, among others. Lines 38-49).
- The 4th group arriving in Mapun was one kumpit from South Ubian, Tawi Tawi whose Sama-Yemene generational descendants were the Arrada or the Yarrada in Umus Mataha (Lines 42-43);
- The fifth migrant was from Sibutu, Tawi Tawi whose Tausug-Sama generational descendants were the Bhuttuhs', Kasims', Muksins, Usmans, Mustapas', Amilbangsas, and Malbuns', among others in Sapah and Iruk Irul (Lines 45).
- The sixth arrival was from Sama-Pangutaran, Sulu whose generational descendants were the Ahmad family, Middis, Hailys, Sappays, and Lisongs, among others in Duhul Bato, Talibs, Kanings, Ussams, and Ismanis in Umus Mataha and Kumpang(Lines 46-49);
- The 7th on an adjung was from Sugai, in Borne, but returned to said place (Line 50);
- The 8th group to arrive were Arab people but after a few days stay left Mapun sailing toward the East (Line 51);
- The ninth arrival was from Indonesia on two Paangkang, one was skippered by Datu Sali son of Sultan Bansut and Dayang Buni descendants whose descendants were the Ibrahims and the other by Obboh Awah were the Madalis in Tanduan, Duhul Batu, Lupa Pula, Lubbak Parang, and Sikub (Lines 55-59); and The tenth group to arrive in Mapun was on an adjung from China whose generational descendants were the Tans, Laos, Lims, and particularly the post-WW II elected former Mayor of

Mapun, Pitao Lim Eng in Umus Mataha, Lupa Pula, and a man from Mongolia called Taopan whose generational descendants Mulas, Maulads, Enok, Babasas, Nasils, and Siyong, among others in n Boki. (Lines 60-62).

(1) Reportable Event: The approached of one kumpit from the East direction but maybe upon seeing several fully armed followers of Obboh Ungkatan positioning on the shorelines, said kumpit swerved right away toward the South direction. Ungkatan's men gave chase but failed because the kumpit was quickly moving away. Lines 52-53). The kumpit's abrupt changing course away from Mapun indicated that the personalities on board were suspected bad elements or, possibly the same reported pirates who plundered the villages near Eloporan hence, was to elude possible annihilation from Obboh Ungkatan's warriors.

3.3.3 Evaluation. (Embedded and External): The narrative indicated a major theme of leadership skills and a minor theme of livelihood venturing (man ngusaha), and based on the context of the story, he is to be considered as a protagonist character, the migrants as secondary protagonists, while the suspected pirates were supposedly the antagonist characters. It also indicated that an Abstract was not part of this legend. It is surmised that if the revelation as hinted in Line 5's temporal clause [(5) However, in another version, it was whispered they were once the followers of a defeated sultan in a tribal war] was indeed true, then Obboh Ungkatan desiring to remain incognito could be to his advantage and safety, otherwise, he could be likely subjected to a manhunt or assassination by his previous enemy once his whereabouts were divulged. Also, he could have been prudent formulating policies about the arrival of unknown visitors to preempt possible infiltration of his hideout by his previous enemies. His formulation of policies and procedures in the admission of outside people to the island could be necessary because, aside from ensuring his safety, he needed to forestall orderliness and tranquility on the island which could be precisely achievable on his requiring continuous vigilance among his people, as one of the security measures in addition to his devised warning system, processing arrivals by enforcing protocols of visitors, disarming of weapons, accommodate as new settlers but separating them into different locations. As revealed in this legend, there was only a small group of people initially inhabiting the island Mapun, which by rough estimation, they could not be more than fifty able-bodied male persons based on Obboh Ungkatan's instruction to his men to organize at least ten fighters in one group, and yet they were to compose four groups, i.e., each group was to secure one coastal area of the island, at the North, South, East, and the West sides. Over time, they gradually increased in number due to the arrival of migrants to Mapun, a place that is presumed to be attractive and endowed with abundant resources. But it is presumed that the native inhabitants at any period of the evolution of time must have been greater in number, indicating they were dominant speakers compared to the other groups arriving at different wide-gap of times and whose languages were subsumed by the Pallun Mapun speakers which retained its dominance to the present. The new settlers were presumed to be or, must have been subservient to the native inhabitants such that aside from being asymmetrical to each other, new settlers were to show politeness as a strategy to establish not only a strong connection to the natives but, also find ways for a valid attachment to the land they chose to live on. Of course, based on the universally accepted principle, one of the strategies for establishing a strong connection with the natives was the process of marriage as the Chinese people were doing. So, too, intermarriages among the settlers and the native inhabitants must have been taking place over time. The narrative reveals the migrants who arrived in Mapun consisted of a total of thirteen groups or batches but with different languages: the Tausug consisted of five groups, Borneo 2 groups, Indonedis 2 groups, the Chinese, South Ubian-Sama-Yemen, Sibutu-Sama-Tausug, and Sama Pangutaran in Sulu, one group each. This indicated that in terms of groups or batches of migrants, the Tausug represented 38.5%, Borneo,

15.4%, Indonesia, 15.4%, Chinese 8%, South Ubian- Sama Yemen 8%, Sibutu-Tausug-Sama, 8%, and Sama Pangutaran Sulu, 8%. It is also observed that the narrative made use of the following words:

- Simple Past Continuous verb ‘was’ as in Lines 4, 8, 2x in 19, 21, 22, 23, 3x in 28, and 1x each in 35, 36 39, 43, 48, 51, 59, and 61;
- Past Continuous plural form of the verb ‘were’ in Lines 14, 15, 23, and 28, 2x in 26, 2x in 27, 1x each in Lines 29, 30, 2x in 42, three times in 45, 1x each in Lines 29, 30, 46, 51, 54, 55, 57 and 59.
- Present Continuous verbs ‘be’ in Lines 23 and 25, have in Lines 58 and 61;
- Simple verb past tenses: ‘derived’ in Line 3, ‘made’ in Lines 10 and 12, ‘came’ in Lines 4 and 35, ‘divided’ in Line 13, ‘grew’ in Line 3, ‘whispered’ and ‘defeated’ in Line 5, ‘gathered’ in Line 9, ‘pushed’ in Line 11, ‘paid’ in Line 12, ‘used’ in Line 13, ‘instructed’ in Line 20, ‘looked’ and ‘devised’ in Lines 25, ‘sent’ in Line 27, ‘allowed’ in Lines 29 and 31, ‘offred’ in Line 30, ‘ushered’ in Line 39, and ‘preferred’ in Line 40;
- Negatives: the word ‘except’ in Line 14, ‘despite’ and ‘however’ in Line 26, and ‘to no avail’ in Line 53;
- Modals: ‘would’ in Lines 9 and 18; and on
- Time aspect: ‘would require him only a few steps’ in Line 9.

(1) Reportability: Rumors about the pirate attacks in some villages near Elopوران and kidnapping of people by the ‘mangangayaw’ for sale as slaves to other places; the security measures prepared by Obboh Ungkatan. **(2) Causality:** the whispers about the past event of Obboh Ungkatan before arriving on the island; the arrival of migrants one after another in ten batches; the native inhabitants of Mapun through Obboh Ungkatan were from Borneo. **(3) Viewpoint:** The narrative was entirely expressed in the third person point of view or the Vicarious Narrative experience.

3.3.4 Resolution: The Jama Mapun achieved lasting peace through the strong formidable initiative and ingenuity of Obboh Ungkatan which drove away the attack of the pirates.

3.3.5 Coda: The narrative established the basic reason why Jama Mapun had an increase in population. However, the population increase created problems in this modern era because it is no longer the outside people migrating into Mapun rather, it is now the Jama Mapun who is migrating to other places because of constricting land spaces due to many occupants and lack of economic resources. At present, the Jama Mapun residing elsewhere outside the island is as much as 2/3 of the actual population in mainland Mapun which is more than 30,000 people as of the 2000 National Census. They continuously dominate Batarasa and Balabac in Southern Palawan Province, the Turtle Islands Municipality, Tawi Tawi, and North Borneo in fact, some of whom have already become naturalized citizens due to the length of stay for several centuries at said place.

3.4 Application of Lavob’s Narrative Analysis Model in Analyzing the Legend of The Legend of the Punu Punu (Uruhan Punu Punu).

3.4.1 Abstract: The legend is all about a childless couple who lived a long time ago in Mapun: Once upon a time, there lived a couple in Mapun who just turned old and remained childless. The wife agreed for the husband to marry another woman, but, who was no longer capable of bearing a child so, the wife urged him to divorce the woman, but ignored her which caused her to get jealous, contract sickness, and finally die. Her tomb had risen ten feet from the ground which, according to the people in the community based on traditional belief indicated that her great love remained for her husband.

3.4.2 Orientation: The narrative hinted that the childless couple lived a long time ago in Mapun. They

owned a vast coconut plantation and livestock farm but still kept worrying because they realized they were childless, and nobody could inherit and manage their properties the moment they died.

2) The couple owned a vast coconut plantation and raised a large number of cattle.

5) And nobody could take care of them and manage their property if they died. **(1) Temporal Organization:** The couple was even reminded by their friends and were pressured to find a child sooner because once they became older nobody could manage their property. Past verb tenses as with ‘told’, the past modal verb ‘would’, ‘could’ and the past continuous verb ‘were’ were used to recount the past events of the couple.

3) Many of their friends told them sooner

5) And nobody could take care of them and manage their property if they died.

6) They realized their friends were right. **(2) Backstory:** The couple despite their possessing huge property still kept worrying about their being childless apparently because no one could inherit their property when they die:

7) They were worried because they had not even a single relative at the moment they died.

3.4.3 Conflicting Action: The wife suggested adopting a child but was opposed by the husband arguing that having a child out of his loins is better than adopting a child not of his blood. So, the wife agreed for her husband to marry another woman and even mulled that if they got a baby boy she would send him on a pilgrimage and bequeathed with huge property Lines 3, and 14,15).

(1) Reportable Event: The wife faulted the marriage of the husband alleging that the woman was frigid and even older than her. She urged her husband to divorce the woman and find another one but the husband ignored her Lines 17-19):

3.4.4. Resolution: The first wife felt exhausted and accepted her faith, however, due to an inescapable ever-stinging intense jealousy and ill feelings in her, she contracted sickness and later died. Her tomb rose ten feet from the ground which according to the people indicated her great love for her husband (Lines 22-29).

3.4.5 Evaluation: (Externa and Embedded). The narrative indicated a theme of infidelity (Paglanji), and based on the context of the narrative the wife was to be considered the protagonist character while the husband was the antagonist character. The wife was not aware that allowing her husband to marry another woman could end up with a big problem, or else had she been aware of the consequences, she would never have allowed such a marriage. Another thing, despite her persistent demand for the husband to divorce the woman, she was ignored which gives the impression that the husband was affectionately in love with the woman (Line 23). She complained about seeking the annulment of her husband’s marriage before the Sarah but nothing prospered in her favor ((Lines 24-25). As observed the following verb tenses were used in the succeeding clauses below with an intensifier ‘more’ in Line 23; a negative ‘nothing ‘ in Line 25; simple past tense verbs ‘stayed’, ‘filed’, and ‘refused in Lines 23, 24 and

(1) Reportability: The husband disagreed with his wife’s child adoption; the couple agreed for the husband to marry another woman, and was able to marry:

8) Due to this, the wife thought of adopting a child while they were still alive,

9) But the husband disagreed.

15) The couple then both agreed for the husband to marry another woman. **(2) Causality:** The couple is childless; the husband proposes to marry; the wife allows her husband to marry; the husband refuses to divorce the woman; and the first wife’s complaint before the Sarah did not materialize. **(3) Viewpoint:** The narrative was rendered almost in the Omniscient 3rd person point of view or a Vicarious Experience

narrative and a few combinations of 1st, and 2nd person point of view where personal pronouns were used.

3.4.6 Coda: Over time, the people called the tomb Punu-punu bulging as a little hill in memory of the demised old woman. Most often many newly married woman visit and ask for blessings that their post-marital life shall ever remain peaceful, and in happiness. The tomb can be found at Barangay Tanduan, Mapun, Tawi Tawi.

3.5 Application of Lavob's Narrative Analysis Model in Analyzing the Legend of Adjung Adjung (Uruhan Adjung Adjung).

3.5.1 Orientation: It revealed some details of the personal background of the principal protagonist characters in the person of Totoh and his poor widowed mother living in distant ancient times in Mapun. The preposition Preposition 'during' and simple past tense of the verb 'lived' were used to describe the character's whereabouts at the time.

1) During ancient people's time, there lived a woman,

2) A widow with only one child named "Totoh." **(1) Temporal Organization:** Due to economic hardship, Totoh left his mother to find a job in another place outside Mapun so that he could reciprocate the suffering of his ailing aged mother.

6) When Totoh grew up, it came to his mind to travel to another place

7) Outside Mapun to look for a job for cash wages. **(2) Backstory:** The story was all about a poor widowed woman and his only son Totoh who used to live in a long time ago in Mapun. She dared odd circumstances making sacrifices just for the sake of providing a good future for her growing son Totoh.

4) And not minding intentionally deaf-muting herself for casting away shame 5) Just to enable him to survive equally like all others of his kind.

3.5.2 Conflicting Action: Totoh has not returned home, which caused his sick and aged mother to worry because not one among folks returning home from travel knows of his whereabouts (Lines 13 to 15).

14) She kept asking everyone who was on travel if they had ever met Totoh on their way.

15) But, no one knew where he was.

But, unknown to anyone, Totoh became rich, went on pilgrimage, married, and was able to buy an adjung which he used in his travel home to Mapun (Lines 17 and 19-20 and 31).

17) Totoh was very lucky because he landed a good job, and saved large sums of money.

19) And was able to go on a pilgrimage to Mecca on a pilgrimage, owned a profitable large business, and was even able to marry.

20) One day, he thought about the penchant of buying an adjung, a galleon-type vessel. **(1) Reportable Event:** Totoh's arrival to Mapun reached the ears of his bedridden mother, but because of her extreme excitement to see her son caused her to rise and wade towards Totoh's adjung (Lines 35-36).

However, upon the arrival of Totoh and his wife, he refuses to recognize his aged ugly mother, who was supposedly extremely happy to embrace her long lost son for the second time in her life but, Totoh instead pushed her apart from him (Lines 43-44), and, despite her repeated pleadings for him to recognize her as his very own mother, he ignored her and instead ordered his men to conduct her overboard from his adjung so that they could leave right away (Lines 46-48).

45) But was surprised when Totoh pushed her apart "Get away!

46) "Go farther away from me, you dotage old woman yourself, and your ugliness, no, you are not my mother," because she is beautiful, not so thin, and not so old as you are!"

47) "My son, I am your mother, waiting for you all my life for several years, please believe me!"

48) “No, you are not my mother,” right away he ordered his crews to take her away overboard so that they could sail back.

Fearing that sooner she would lose sight of Totoh again, and no amount of her pleading enables him to recognize her as his mother, she raises her hands and even stricken her breast and invokes the help of God for Totoh to change his mind from leaving, and her supplication was instantly answered, where in a split of seconds Totoh and his Adjung became solid rocks, thus preventing him from leaving again. :

53) And exclaimed, “My God, please bear witness to what I am going to tell my son!

54) Totoh, I know from the bottom of my heart that you are my one and only son, and I am your mother. God is the witness that you have sucked upon this breast, but you insist on belying me;

55) I am to invoke God’s help to grant my prayers that you may change your mind from leaving away and shall forever stay with me!”

56) Instantly, the glaring skies darkened by thick clouds. Strong winds blew coupled with heavy rains, and bursts of gigantic thunders,

57) And blinding flashes of lightning bolts could just have been everywhere.

58) All of a sudden, the boat swirled, and her son and everyone on board became rocks.

3.5.3 Resolution: Prayers of Toto’s mother were granted because Toto was permanently prevented from leaving his mother again in Mapun and had to stay forever within sight of his mother because he instantly became a solid rock together with his adjung.

3.5.4 Evaluation (External): The narrative indicated a major theme of ungratefulness (Buta atoy) and minor themes of livelihood venturing (Man ngusaha) and godliness (mapagtuhan), and neither there is an indication of an Abstract portion of the narrative. Based on the context of the narrative, the widowed mother was to be considered a protagonist character while her son Totoh was the antagonist character. Under the Temporal organization, simple past tense verbs, ‘grew’ and ‘came’ (Line 6), and simple present tense ‘to look’ were used to describe the past events of Totoh. On the other hand under the Backstory, a simple past tense ‘loved’, intensifier ‘so’, the modal verb ‘would’ (Line 3), a negative ‘no’, adjunct ‘intentionally’ (Line 4), and simple present tenses ‘enable’, survive’ and adjunct ‘equally’ (Line 5) were used to describe the past events of Totoh’s poor and widowed mother. Likewise, the following lexical items were found to be part of the morphosyntax alignment of the phrases and clauses in line numbers as follows: a superlative adjective ‘countless in Line 8, simple past perfect tense ‘had’ in Lines 8, and 14; simple past continuous verb ‘was’ repeated nine times in Lines 9, 14, 17, 19, 21, 38, 39, and 45; a negative ‘no’ repeated five times in Lines 15, 46, 48, 50, and 52; a metaphor ‘spread like lightning speed’ modal verbs ‘could’ repeated two times in Line 36 and 57; intensifiers ‘instantly’ repeated two times in Lines 41, and 56 and ‘so’ repeated two times in Line 46; and, a reflexive pronoun ‘yourself’ also in Line 46.

A noun phrase as in Line 7, ‘Outside Mapun’ can be interpreted as places located just nearby and easily accessible, and the land masses proximate to Mapun whom the people of Mapun frequented traveled to, and from whom the mother of Totoh was inquiring of his whereabouts was probably North Borneo.

Toto’s decision to to look for a job for cash wages and to leave Mapun, would indicate that earning livelihood outside Mapun had long been practiced by the people, probably no profitable job could be had in Mapun at the time, and Totoh had just been following the footsteps of those who had gone there and brought home home lots of their earnings. n embedded commentary of the storyteller was noted in:

“51) But Totoh remained deaf. It is very hurting to his mother one could say her heart was trampled” could be credible considering that Totoh ignored her despite her repeated pleadings that she was his very own mother.

Circumstances show Totoh's rejection of his mother's repeated pleadings that she was her very own mother, is unbelievable, rather he is seen deliberately pretending to conceal his background. It is believed he positively identified his mother but acted defensively to avoid downgrading his opulent status as the son of a poor and ugly old woman. The conclusion had to be in this manner because, there could have been many ways to find out whether the old woman was his mother or not, but he was all the time belying the old woman's pleadings. In this regard, it is opt to presume that he is acting as a hypocrite ungrateful son to the extent of rejecting his mother in exchange for his false pride. **5.1 Reportability:** Totoh became rich and was able to buy an adjung which he used in his travel home to Mapun; Toto's arrival to Mapun after 30 solid years spread like lightning speed; Totoh's bedridden mother was able to stand up upon hearing the arrival of Totoh; Totoh refuses to recognize his mother. **5.2 Causality:** Due to poverty, Totoh ventured to find a job outside Mapun.; his mother kept worrying because Totoh had not gone home for many years and his whereabouts were not known which caused her to get sick and bedridden; Totoh's mother asked the help of God to dissuade the former from leaving Mapun, and as a result of Totoh and his adjung instantly became solid roks **5.3 Viewpoint:** The narrative is rendered almost entirely in the 3rd person's point of view, or a Vicarious Experience narrative. And a few combinations of 1st and 2nd points of view where some personal pronouns were used notably during the interactional conversations between characters

3.5.5. Coda: The rock-hardened adjung can be found at the estuary of Jurata Bay, located eastward of Barangay Boki. The natives named it adjung-adjung which sometimes as seen by fishermen mysteriously becomes transparent showing many items glowing inside but, when they approach, it instantly returns to a rock..

3.6 Application of Lavob's Narrative Analysis Model in Analyzing the Legend of Tanduh Taung (Uruhan Tanduh Taung).

3.6.1 Orientation: The narrative mentioned a certain farmer named Taung and his family who once lived a long time ago at the eastern tip of Mapun, and nobody knows where he came from.

02) He had his farm planted with subsistence crops, including different fruit trees, and raised plenty of chickens, cattle, and goats.

(1) Temporal Organization: For several years since then, there lived twenty families on the other side of the island, and they frequently went to Taung's farm to barter their sea products with whatever farm products they needed. **(2) Backstory:** The farmer Taung whose origin and his family are mentioned in the Orientation portion served already as the backstory in this narrative.

3.6.2 Conflicting Action: The appearance of the fishermen from the other side of the island without seafood items to barter with farm products from Taung's farm was something unusual, and since they asked Taung's help, they were told to harvest what they needed since according to him were God's given things and that humans must help one another. His kindness indicated that he was fit to be considered as the protagonist character, and fishermen were from his side. Sooner, Taung felt restless and surprised due to the non-appearance of the fishermen for the past two weeks which prompted him to verify.

07) They were even reminded by Taung saying " God owns all things in this world. He ordains we must help one another with whatever problems we may have."

08) Two weeks later, Taung was surprised because villagers had not shown up. He was worried not because of the delayed payments but because of self-guilt that the villagers may not have believed what he was telling them. **2.1 Reportable Event:** Taung learned that the fishermen were able to fish

because they were afraid of the pirates the fact, five of them had been killed and their catch was divested. Taung went to a village where the suspected pirates lived to verify the killers but nobody admitted such a crime (Line 14). This prompted Taung to lead the fishermen armed with spears and bladed weapons as a result, they were able to kill five pirates and capture six others (Line 16).

14) The next day, Taung went to a nearby village to negotiate with the village chiefs about the suspected killers of his neighbors. Nobody admitted.

16) Taung and most fishermen went offshore. They were armed with a spear and bladed weapons and were able to kill five of the pirates and capture six others.

3.6.3 Resolution: The village chief of the pirates negotiated for the release of the captured six pirates in exchange with his offer to become followers of Taung. Due to this, Taung agreed on condition the village chief would have to kill first the captured pirates or else, Taung would have to kill them all (Lines 18-19, and 20).

18) Taung agreed provided said village chief would kill first in public the six hostages because they had killed many lives, or else if he disagreed, Taung would kill them all as demanded by the people in the community.

19) The village chief was forced to kill the hostage pirates.

20) Starting from that time on, the people of Mapun, including outside people on sea travel were able to pursue earning a livelihood without having to fear the pirates.

3.6.4. Evaluation: (Internal and External). The narrative indicated a major theme of justice (kaadilan) and a minor theme of livelihood venturing (man ngusaha) and godliness (Mapagtuhan). It indicated that the narrative had no Abstract. The hideout of the pirates was now positively made known due to the village chief's negotiation with Taung (Line 20). Taung is discerned must have decided the killing of the hostages to serve as a stern warning to the remaining pirates and the would-be criminals in the future, moreover, Taung may have been optimistic that without such strategy, he and his farm would be the next target by the pirates in the future.

17) Sooner, the village chief from the other side of the village appeared and negotiated with Taung for the release of the six hostages, and by offering himself to become his follower instead, he was held hostage by Taung.

4.1 Reportability: Non-appearance of the fishermen at the farm of Taung; the fishermen told Taung that five of them were killed by the pirates; and Taung led the fishermen fighting against the pirates. **4.2**

Causality: The fishermen were not able to fish because they were afraid of the pirates; the people in the village denied knowing of the killing of the fishermen during the inquiry of Taung at the suspected pirates' village.

4.3 Viewpoint: The narrative is rendered almost entirely in the 3rd person's point of view or a Vicarious Experience narrative.

3.6.5 Coda: After the death punishment imposed by Taung, piratical activities stop affording the fishermen and other people to earn a living without having to fear pirates. The people regarded him as a hero and the place now with a lighthouse was named in honor of the Tanduh Taung (Lines 22 and 23).

22) He remained a special mention of the people due to his generosity and bravery. Over time, the island was named Tndoh Taung.

23) It had now a lighthouse in this modern era to help fishermen sail with accurate direction and safeguard people from running aground.

3.7 The P'llun Mapun Dialect

The researcher examined the language structure of the P'llun Mapun dialect to determine whether it is a Philippine language or a dialect variation of another country since it is located too far away from the provinces in the Sulu archipelago, where its nearest is 160 miles to the Tawi Tawi while it is only 70 miles from North Borneo. The Jama Mapun people are historically and culturally distinct and diverse from the ethnic tribes of said archipelago and the notion of sameness coined in Maglana (2016) matters because of said diversity. On the aspect of dialect except for the Tausug which was assimilated due to the alleged tribes' several migrations to Mapun in ancient times, is likewise distinctly diverse which even made crystal clear in Maglana (2016, p.74) that the Jama Mapun along with the Abaknun, and Yakan are not Sinama speaking people.

Nevertheless, the cursory examination reveals that the P'allun Mapun dialect is severally identical to the characteristics of the Philippine-type languages which as per the seminal work of Lawrence A. Reid & Hsiu-Chuan Liao (2004), say that Philippine-type languages are characteristically right-branching, not using copula verbs and predicate noun constitutes the head of the construction. So too, the P'llun Mapun dialect is right-branching, the predicate noun usually constitutes the head of the construction and its verbs are not tense-aspect as such, tenses are distinguished by the use of particles 'lai', and 'lay' (past perfect tense); 'bay', and 'bawoy' (past completed action - Millard A. Collins. and Virginia R. Collins, 2001) which usually appear at the beginning of a sentence (Pls refer to the example in Table 4). Thus, such P'llun Mapun grammatical structures when transferred into English, its morphosyntax alignment strikingly differ from the English language, as shown in the given examples in its nominative, genitive, and locative case forms, as follows:

3.7.1 Nominative Case Form

P'allun Mapun clause construction is typically right-branching, but the predicate nouns constitute the head of the nominal clause or usually appear in the initial position in the construction. For example:

- Awon ko si* Boh Lumangday name my=Gen. Is part. Boh Lumanday=Nom.
- ('My name is Boh Lumangday').
- *Particle 'si' is to indicate that the next word to follow is a person's name.

3.7.2 Genitive Case Form.

The construction of the possessive nominal predicates clause may contain multiple genitive nouns or pronoun phrases. For example:

- Ongoy? ko miha lara ilu na ni sallang paa nu?
 Why? you= find chili it is already in bet. thigh your=
 adv. Gen, 2P v. n. v. n. avd. prep. prep. Gen.2P
- "Why are you looking for chilies when in fact it is there between your thighs?"

3.7.3 Locative (Prepositional) Case Form.

The construction of a clausal predicate characterizes a prepositional phrase. It portrays meanings of intended purpose as indicated by the preposition "for" and directional as indicated by the prepositions "at," "to, from, etc., which usually constitute prepositional heads of the clausal predicates. For example:

- "Ongoy? duwal bahah para ningkau doman ko tumallob tabi mandooy?
 " Why? unless maybe for yourself, want you to capsized us there?
 adv. conj. conj. prep. pron. v. pron. prep. v. pron. Lcv.

- Why? Unless maybe for yourself you want us to get capsized there?

3.7.4 Pallun Mapun Linguistic Features Extracted from the Legends

The linguistic features identified from the text of the legends have been meticulously ascertained on their correctness from the voice-recorded transcription, interviews of the storytellers, and consultation with the bilingual translators in particular. All of which, severally affirmed that they were precise and correct afterward, they were compared with Millard A. Collins. and Virginia R. Collins (2001), Mapun-English Dictionary's explanatory notes on grammar rules, which were also found very accurate with the exception that some few affixations in reduplication and idioms are not found, or included in the said dictionary. The result of the deconstruction of the legends' P'llun Mapun texts is revealed as follows.

3.7.1 The pronunciation of all words with vowel sounds located side by side except for the terms "boo" (take) and "binoo" (brought) is to be pronounced in two separate syllables.

- Batnaa-batna-a, luu-lu-u; ilooy-ilo-oy, saraan- sara-an, matoa-mato-a, daa-da-a, lai – la-i

3.7.2 Alphabets and Verb Tense-Aspect Particles

Pallun Mapun dialect uses only (15) of the English alphabets, i.e., the absence of letters 'C,' 'F,' 'Q,' 'V,' and 'Z'; uses (5) vowels a, e, i, o, and u; and unlike many languages, its verb morphology is not tense-aspect, in which case, verbs found in the legends were preceded by particles 'lay,' 'lai,' 'bay,' and 'bawoy. They express activities such as, is about to begin, has begun, is completed, and is continuing. Lai and bawoy are also used to express agreement or answer the question in the affirmative Millard A. Collins. and Virginia R. Collins (2001).

- Ex: lay pinogos

lai usik	bay l'lla ku	bawoy naku	
is coerced to keep silent	was my husband	I now agree	

3.7.3 The words 'ku' used in legends is 1st person singular, or possessive (I, my, me), and the word 'ko' is a 2nd person singular, or possessive (you, yours).

- Ex: "Issah issah ko inneh **ku**" itu na **ko** bay pinabeleng
No, no you are not my mother You were already sent here.

3.7.4 Affixation

(1) Some of these words were encountered in the transcribed text and found to match the prescribed rules such that the word's initial letter 's' is to be infixed with -n-.

- Ex: sukup (complete) = s + -in- + ukup = sinukup (to complete).

(2) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words with initial letters d, j, r, w, and l were prefixed with 'n' Words starting with consonant l are prefixed with l.

- Ex: dagang (to sell) – ndagang (selling), jaga (to watch) - njaga (watching)

(3) Words as in legends with initial letters b, p, t, s, k, g, h, and m were infixed with '-in-'.

- Ex: buwat (make) - **binu**wat (made), gantah (estimate)- **gin**antah (estimated.)

(4) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words ending in consonants were suffixed with '-an' or '-un'. However, for words ending in a glottal stop, the symbol is dropped.

- Ex: dilawt (sea) + -an = dilawtan (seafoods); sambu (progress) + -an = sambuhan (progressive).

(5) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words with ending consonant glides in the preceding syllable were suffixed with ‘-an’ and ‘-un’, but vowels following letters w or y in the base word is to be omitted.

- Ex: awon (name) – awnan (named). - (the ‘o’ is omitted).

(6) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words ending in vowels are suffixed with –an or –un but are inserted first with letters y, w or h before they are suffixed.

- Ex: pamiki (think) – pamikihan (think about). maku (say) – makuhan (having said).

(7) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words with the letters ‘d’ are to be dropped in verbs and other words when it occurs in the initial and ending of the word base and are changed with ‘r’ and to be suffix with ‘-an’.

- Ex: maksud (purpose) – maksuran (purposes).

3.7.5 Verbs Focus and affixation

Pallun Mapun verbs for focusing on the actor are prefixed with the letter m- or n- or group of letters ng-, nga-, ngan-, or ngang-, which are nasal consonants that have their corresponding specific usage. A certain rule has to be observed that words beginning with letters have to be changed with the nasal prefix N- as per guidance from Millard A. Collins. and Virginia R. Collins (2001),

(1) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as letters b, p, k, s., and t. Words as in THE legends with the beginning letters p and b were replaced by the letter ‘m’.

- Ex: pikpikan (winged) – mikpikan (grown wings) boheh (water) – moheh (watering).

(2) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words beginning with the letters ‘t’ and ‘s’ were replaced with the letter ‘n’.

- Ex: suwara (sound)- nuwara (sounded); sampan (meet) – nampang (meeting)

(3) Some of these words were encountered in the transcribed text and found to match the prescribed rules such as words beginning with the letters ‘t’ and ‘s’ were replaced with the letter ‘n’.

Such as ords in kana-kana beginning with the letters k are replaced by letters ng.

- **Ex:** kawin (marry) - ngawin (marrying); sambih (exchange) – nambih (to exchange)

3.7.6 Verbs and Focus

Pallun Mapun verbs are not inflected for the time aspect; instead, the time aspect is represented by the particles lai and lay; and bay and bawoy which usually occur before the verb, separately.

Table 3 Comparative verbalization of verbs in Pallun Mapun and English
(Adopted matrix design from Collins 2001).

PALLUN MAPUN	ENGLISH
The root word “to smoke”	
<i>Soy lay sigup?</i> (AF)	Who was smoking? (AF)
<i>Oy lay s̄ap sigupan nu?</i> (OF)	What is your cigarette brand? (OF)
<i>Tagan ningga ko bay tasungkob nigup?</i> (LF)	In what particular place you were apprehended smoking ? (LF)
<i>Lai buwanan ku sigup si Alih</i> (BF)	I gave Alih cigarrete (BF)
The root word “to sit”	

Soy lay ningkoh? (AF)	Who is that sitting? (AF)
Oy lay bay paningkoan na? (OF)	What was that thing he had sat on? (OF)
Ningga sila bay ningkoh dinsinih? (LF)	Where did they sat awhile ago? (LF)
Bay buwanan ku paningkoan si Rhosda (BF)	I gave Rhosda a chair to sit on. (BF)

3.7.7 Pallun Mapun Linguistic Features Extracted from the Legends

The linguistic features identified from the text of the legends have been meticulously ascertained on their correctness from the voice-recorded transcription, interviews of the storytellers, and consultation with the bilingual translators in particular, severally affirmed that they were precise and correct afterward, they were compared with Millard A. Collins. and Virginia R. Collins (2001), Mapun-English Dictionary’s explanatory notes on grammar rules, which were also found very accurate with the exception that some few affixations in reduplication and idioms are not found, or included in the said dictionary. The result of the deconstruction of the legends’ P’llun Mapun texts is revealed as follows:

3.7.8 Pallun Mapun Assimilated Words

The Pallun Mapun dialect over time may have assimilated the herein lexical items and is believed herein lexical items and is believed identical in semantic and phonological features with the Tausug, 10% out of the 576 words (59/576) in the chosen tested legend for analysis, the Legend of Boh Lumangday. and few Tagalog, and Malayu languages. (Pls refer to Annex A1) hereto attached. These lexical items are as follows: Tausug: anak, anakan, atawa, bahah, balik, baran, boh,duwa, duwal, gantah, hali, hayop, hilulahal ipatan, jog-jog, junya, kahandak, kakampungan, kami, kalangkapan, kasusahan, kawman, kalagihan, karassali, konoh, lara, mananap, malangka, malihalah, manusiyah, maglami-lami, maglulamud, minsan, niya, paa, pakaniya-pakaniya, palipalihan, pagon, pasal, pasalan, pasuh, raayat sampay, sila, subu, sukud, sulutun, sumbuan, susa, tanyag, timpus, and waktu; Tagalog: biktima, kaligtasan, pasok, para, siguru; and Malayu: anak, and makan-makan, respectively..

3.7.9 Identified Linguistic Features in the Legends

- The Legend of Boh Lumangday had a total of twelve reduplications of the words ‘maruhuh-duhuh, mangan-mangan, anak-anak, tiyup-tiyup, maghina-hina, magngiyaw-ngiyaw, kaginis-ginisan, ngalappak-lappak, hanga-hanga, sikad-sikad, sitabang-tabang, and saruun-duun; the suffix -han fourteen times, -an eleven times, and -un one time; prefix ma- three times, mag- three times, pa-, nga-, and pag- one time each; letter ‘t’ in words changed to ‘n’ four times; circumfixations -in- - an two times, mag- -han and pa- -an one time each.
- The Legend of Obboh Ungatan had sixteen reduplication of words haylan-haylan, kaginis-ginisan, makan-makanan, kinakan-kinakan, tuwak-tuwak, maglumah-lumah, pakaniya-pakaniya, siyal-siyal, sakkat-sakkat, sari sari, maduhuh-duhuh, pamikit-pamiki, pali-palihan, lun-lun, maghanak-balanak; letter ‘d’ changed to ‘r’; prefix : ma- five times, mag- twenty eight times, maka- two times, magsi- one time, ng- one time, nga- six times, ngang- one time, pa- thirteen times, pina- four times, pag- four times, ka- eight times, kapa- two times, kapag- one time, ni- two times, dang- one time, si- one time, sika- one time, and ta- one time; infix: -in- thirten times; suffix: -an five times, and -han four times; circumfixation: in- -an ka- -han seven times, ni- -an two times, kina- -an one time, ka- -an tenty eight times, mag- -an six times, -n- -an one time, pne time, pa- -an two times, pag- -an four timew, pag- -han four times, pinag- -an one time, and ta- -an one time; letter ‘d’ in words change to ‘r’ two times;

prefix mag- seven times, ta- four times, nga- two times, ngan- two times, in-, ma-, pina-, ning-, and tapa- one time each; circumfixations -in -an three times^{2x}, ka- -an two times, pin- -an two times^{S..}

- The Legend of Punu Punu had four reduplication of words the punu-punu two times, basag-basag and isu-isu one time each; prefix ta- four times, ng- four times, mag- two times, ka-, pa- pag- pinag- ka-, and tapa- one time each; suffix -an five times, and -han two times; letter ‘t’ in words change to ‘n’ three times; circumfixation ka- -an six times (kabagayan, karukkaan, kahantangan, kaartaan, kasannangan, and kagākan) ka- -han one time (kasusahan), ng- -an one time (ngantanan), -n- -an one time (tinattogan), in- -an one time (inawnan), pang- -an one time (pangintoman and -in -han one time (pinakuhan).
- As regards the Legend of the Adjung-adjung, there were nine identified reduplication of words padisu-disu, magtuwak-tuwak, sakila-kila, saruun-duun, jaman-jaman, isu-isu, mura-murahan, adjung-adjung, and haylan-haylan; prefix mag- three times, pa-, ka-, pin- two times each, kapa-, nang-, -in-, and ni- one time each; the suffix -han four times and -an seventeen times; circumfixations -in- -an eight times, ka- -an two times, mag- -an and ngan- -an one time each
- Under the Legend of Tanduh Taung, there were five identified reduplications of words buwah-buwah, oy-oy, magbayah-bayah, sikamimon-mimon, and magsitabang-tabang; prefix pa- four times, pin- three times, ma-, mag-, ta-, ngan- two times each, pag-, pina-, ni-, ka-, and magsi- one time each; infix -in- four times; suffixes -an six times and -han six times’ circumfixations pin- -an three times, pa- -an two times, -in- han, -in- -an and mag- an one time each.

4. Result and Discussion

4.1 The analysis of the linguistic features of the P’llun Mapun dialect was only focused on basic grammar rules which were verified on their correctness with the bilingual translators and compilation of grammar of Millard A. Collins. and Virginia R.. Collins (2001), the lexicographer of the Mapun English Dictionary. Among the distinctive linguistic features of the dialect identified in the legends texts were the system of insertion and deletion in the beginning and ending letters of some words when changing the active to passive voice; and the prevalence of affixation, circumfixation, and reduplication of words. The verb morphology of this dialect is not tense-aspect, as a result, tenses are created by the use of particles ‘lai’, ‘lay’ ‘bay’, and ‘bawoy’ (Pls see Table 3) which are usually situated at the beginning of the sentence structure; uses the five vowel sounds but with only 21 alphabets since the phonics C, F, Q, V, and Z are not used in speech and writing. Additionally, the dialect is to be considered as a Philippine language due to its identical characteristics with the other local dialects which as per the seminal work of Lawrence A. Reid & Hsiu-Chuan Liao (2004) authors of “A Brief Syntactic Typology of Philippine Languages” discovered that such languages are right-branching, do not use copula verbs, and the predicate noun usually constitutes the head of the construction, so too is the P’llun Mapun dialect.

4.2 The studied narratives are typical of folk legends. The Legends of Tanduh Taung and The Legend of Obboh Ungkatan fit their classification as heroic/historical legends. The Legend of Adjung Adjung and The Legend of Punu Punu as cultural legends while The Legend of Boh Lumanday is a Supernatural and Power legend. The Legend of Boh Lumanday depicted a theme about the transgression of a traditional belief, while the others on leadership skills, infidelity, ungratefulness, justice, and minor theme on the strong connection of man to God. It is believed they have their themes over time gradually propelled development in the refinement of characters and proprieties to each every generational Jama Mapuns’ children up to their becoming adulthood as responsible people, but while it may be true that they may gain

insights, knowledge, and skills, still some other themes were simultaneously observed debilitating and obtrusive to them like the Legend of Punu Punu which require people to console or suppress their emotions as in case of jealousy. The theme of justice in Tanduh Taung and in the Legend of Obboh Unkatan which depicted leadership traits teaches people how a leader should be: the identified theme of an ungrateful son must be deplored by the people and never replicated that is why, people in Mapun both young and adult strongly venerate their parents and older persons; and, traditional beliefs were to be strictly sanctified to avoid the evil spirit's vengeance for any transgression. To sum up, they are rich in human values, and symbolize emotionalism, imagery about superstitious beliefs, and judiciousness. Also, they vividly conveyed moral lessons depicting what is right and wrong, paragons of worthwhile social behavior, wisdom, frustrations, phenomena, and man's strong relationship with God and the grandeur of His creations.

4.3 The urgency motivating the Jama Mapun to appreciate the effectiveness of the kana-kanahan in fostering cognition development and listening skills in their children are such vital human factors embodied by the kana-kanahan that gradually subsumed as part of the Jama Mapuns' cultural tradition. The proposition could have its basis in the self-structured research questionnaires and interviews which revealed that the sources of the kana-kanahan were either their parents or grandparents. To determine its validity, the researcher right just after the analyses of the kana-kanahan conducted four-way direction random interviews with residents in the four coastal barangays located on the four corners of the island: East-West sides in Barangay Mahalu and Barangay Umus Mataha and on the North-West sides in Barangay Guppah and Barangay Tanduan. As a result, they disclosed that despite knowing only some portions of the narrations of said kana-kanahan at least as claimed, they are familiar with said oral traditions, and were so important to them because either the mother, father, or grandparents, make use of them for teaching good manners and right conduct to their children at home, especially before bedtimes. Over time, those children with the oral tradition stored in their long-term memory become the adults of tomorrow, get married, men to women and vice versa from the neighboring places or islands, or, transfer residence to said places or islands, raise family, and retell the oral tradition to their children thus, the spread of the concept of storytelling to a neighbor, adjacent places, or to other islands. Additionally, the inception of each piece of the legends is presumed to have emerged one after the other at different times and places, then spread from the place of its origin, and adopted as a social practice in another, which processes of circulation fits the theoretical idea of Saul McLeod (2014) and Myron Lustig (2013), that the spread of traditional practices from one society to another, is called diffusion, or due to acculturation and assimilation, where culture transfers from one to another. Also, based on this perspective, it conveys an implied meaning that the transfer, sharing, and continuing accumulation of one or more kana-kanahan in one's faculty of mind can now become a newly invested human capital and over time subsumed as part of their culture.

4.4 The employment of Labov's Narrative approach of analysis was adopted based on the explication of G. Sathya, Dr. S. Barathi (2022) asserting that it can be also used in the analysis of written narrative as in Lahiri's article entitled "A Choice of Accommodation", and also in Uzma Khalil's (2017) "Applying Labov's Narrative Structure to "My Mon Had only One Eye: Effective Narrative hence, the reason why it had been used also in the analyses of these five legends. The five to six parts of Labov's Model of Narrative Analysis original version have been religiously used as basic applications and the results of the analyses are believed to have been almost the same as with the processes in the analysis of the "A Choice of Accommodation", and "My Mom Had Only One Eye". Rida Fatima (2022) elaborated that narratives

may sometimes not have an abstract, and coda which does happen as in some narratives under study in this paper.

5. Conclusion

The researcher concludes that paragraph 4.1 hereof could substantially answer research question Number 1, which dealt with the linguistic features of the P'Ilun Mapun dialect. Additionally, it is well-clarified that the dialect is one of the sub-varieties of Philippine-type languages but, is distinct and diverse from some of the dialects in the Sulu archipelago. The Jama Mapun people oppose the notion of sameness (Maglana, 2016) to the other ethnic tribes in the archipelago based also on Maglana (2016, p.74) that the Abaknun, Yakan and the Jama Mapun are not Sinama-speaking people, and also in addition to said findings as embodied in the analysis of the linguistic features of the P'Ilun Mapun dialect specifically on the Legend of Obboh Ungkatan as the first inhabitants of Mapun island, reveal that they originated from Borneo.

Likewise, the results of the discussions as in paragraphs 4.2, and 4.3 above, are believed to be sufficient answers to research questions Number 2, which dealt with the legends' themes complementing the evolution of their culture, and 3, on what kana-kanahan could embody on the Jama Mapun people which also propelled the formulation of the Jama Mapun's cultural tradition.

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