

**Folkloricity of Prose Narratives in Digital Age for Contextualized Reading Materials**Sherill A. Gilbas<sup>1</sup> and Mary Jean N. Gamba<sup>2</sup><sup>1</sup>Graduate School, Sorsogon State University, Philippines<sup>2</sup>College of Technology, Sorsogon State University, Philippines**ABSTRACT**

In this study, "folkloricity" refers to the transmission of tales or prose narratives from generation to generation. This paper employed a qualitative-descriptive approach to examine the underlying factors behind the familiarity or unfamiliarity of third generation Sorsogueno informants with their prose narratives in the digital age. It also demonstrated that the collected literary works, as well as their rank and category, were authentic Sorsogon folklore materials for possible contextualized instructional materials. The themes and messages of the tales could be preserved for future generations. The stories suggest that death can start life and a language barrier can provide a name. Folktales discuss love that can resurrect the dead and how regular people can outwit the powerful. Myths involve the supreme creator creating everything and punishing evil. Folksongs link humans and environment through rhythms, and life is a melody articulated in words. In conclusion, contemporary technology plays an important role in the propagation and preservation of this indigenous storytelling heritage. This article further suggests using prose narratives in contextualized courses, particularly in primary schools. Similarly, the faculty in the academe may collaborate with teachers to use the prose narratives to inculcate an appreciation for stories that may eventually turn into reading appreciation for better reading comprehension. An extension program in the community may be good avenue of postering cultural identity.

**Keywords:** Folkloricity, Prose Narratives, Digital Age, Contextualized Reading Materials, Philippines

**INTRODUCTION**

Folkloricity is the term used referring to the ingenuity of a literary genre that belongs to the big umbrella of folklore. Folklore includes myths, legends, folktales, and folksongs. Philippine folklore connects and blends together the three main perspectives of folkloristics: the folk, the lore, and the socio-cultural context in which the folk materials are found. Folklore neither falls under fiction nor nonfiction. The general types are called prose narratives. These prose narratives have their own elements different from fiction, being a product of society's aspirations, ideals, and cultural beliefs.

Lopez (2006) states that folklore, one of the oldest forms of literature, is a product of culture and society. Accordingly, it serves as a showcase of the earliest form of literature which is transmitted from one generation to another.

One of the types of historical prose narratives are myths, according to Bascom (1965). The origins of names, places, creatures, and the universe are told in myths. They also refer to the divine affairs, the love between gods, their conflicts, and their relationships. Eugenio (2001) distinguishes between two kinds of myths. The myths of the 'pure' Filipino ethnolinguistic groups are those that formalize a group's beliefs. Some ethnolinguistic groups regularly practice these "pure" stories as a component of their religious practices. She also defines myths as "mythological stories and folklore" that come from lowland ethnolinguistic tribes that have become Christianized.

On the other hand, a legend is a story about human behavior that is believed to have occurred in human history and to have characteristics that lend the story verisimilitude by both the teller and the listeners. The word "legend" comes from the Latin word *legenda*, which means "things to be read." Within the tradition of indoctrination where the legend arises, and within which it may be transformed over time, to keep it fresh and vital, and realistic, legend includes nothing that is outside the realm of "possibility," defined by a highly flexible set of parameters, which may include miracles that are perceived as actually having happened.

Moreover, folktales are a type of folk literature that expresses people's cultural heritage. Before writing systems were invented, these are classic tales that have been passed down orally. Also, folk songs represent the opinions, sentiments, and experiences of the people who live in the area where they are sung. In addition, folk songs portray the love that people have for one another, for the environment, and for themselves.

The said prose narratives or folklore are considered "fully formed narratives" with a beginning, middle and an end. Labov and Waletzky's (1997: 22-24) model of oral narrative in the article, *Narrative Analysis: Oral versions of personal experiences*. The model theorizes that fully formed narratives contain five elements: 1). abstract or summary; 2). orientation or information about time, person, place, and situation; 3). complicating action; 4) evaluation and 5) resolution or result.

Gilbas (2018) cited the idea that *abstract* refers to the entire idea or summary or the narrative. The orientation or information about time and place in which the events of a narrative occur may also include the introduction of agents of action participating in the plot of a narrative within the situation also known as the exposition. The Complicating action is the "essence of the minimal definition of a narrative" It is referred to as the conflict also known as the crisis or problem within the narrative leading to the climax (and often a Coda is added as a sign that the narrative has ended). The evaluation focuses on the main point of the narrative to determine its function, thus validating its classification.

Honko (1982) in his article, *UNESCO Work on the Safeguarding of Folklore* emphasized that developing countries such as Philippines, face the dilemma of safeguarding the folk and folklore from the encroachments of modern ideas and technology. The said problem has been addressed for almost three decades now.

The province of Sorsogon is renowned for having a wealth of oral tales that represent the cultural uniqueness of the locals. However, there is a notion that most millennials are unaware of the existence of the traditional tales that originate in their region due to digitalism. This paper suggests study on familiarity of the informants on their oral literature for both preservation and possible use in the classroom. Regional identity can be linked to local or provincial culture, which developed from folklore that was passed down orally.

## OBJECTIVES

The identification of prose narratives despite the digital age is the main purpose of this paper. It is based on the idea that the preservation of culture and its promotion could likewise be achieved through stories of the folk that serve as indigenous materials. This paper specifically aimed to (1) identify the factors behind the familiarity or unfamiliarity of the Sorsogueno's third generation informants on their prose narratives in the digital age. Another objective is to (2) identify and rank the category of the collected literary works as authentic folkloric materials from Sorsogon province. This paper also intended to (3) decipher the themes and message of those prose narratives for preservation and posterity; and (4) utilize the compiled materials in teaching literacy through an extension program. With the advent of the modernity of society and the obvious technological advancement, this paper contends on the idea that there is dearth of the cultural identity in the stories from the folk.

## METHODOLOGY

This paper utilized qualitative research method. It applied descriptive and exploratory approach and analytical in nature. The researchers consider the familiarity of the first generation through the second and third generation of the prose narratives. They are college students enrolled in the subject, Philippine Literature in the old curriculum. The researchers also aimed to collect the stories from the informants in the vernacular language. They are grouped according to types and structure. The researchers utilized the artificial contexts of collecting the stories and employed Manuel's (1975) vertical and horizontal tests to validate the authenticity of the collected stories.

### Theoretical Background

This paper is anchored on the theory of oral traditions and the role of folklore in society. There are four genres of folklore which include material culture, music, narrative, and verbal art. Among them, this paper covered the narrative which includes legends, urban legends, folk tales, fairy tales and personal experience narratives. Eugenio (1985) classified Philippine Folk Literature into three major groups: Folk narratives, folk speech, and folk songs.

Folklore serves numerous functions and plays essential roles; its transmission from generation to generation is crucial. Moreover, Sorsogon folklore, as an oral tradition, faces numerous obstacles in the era of communication technology. This paper proposes two theories for examining the transmission of folklore. The first theory views the transmission of folklore as a superorganic, mechanical process, whereas the second theory emphasizes its serendipitous and emergent nature. In the first theory, the transmission of folklore is viewed as an impersonal process that must be inferred and reconstructed using only philological evidence.

## RESULTS AND DISCUSSION

The first part of the interview focused on how the third generation became familiar with the Sorsogon's prose narratives. Their responses revealed that it was their grandparents who first exposed them to folktales, one of the types of prose narratives. Other informants heard about the oral lore from either their parents, fathers, or mother. Most of the third-generation informants revealed that they read stories through the internet and various electronic media.

The language is the second issue about how this folktale was transmitted or utilized in the transmission. This inquiry concerns the simplicity of the story's originality and lineage. Accordingly, their elders' level of education affected their familiarity of prose narratives. The internet and books have evolved into alternative media. They are introduced to Bicol language when those stories are transmitted verbally. Open interviews were used and revealed the following considerations of oral transmissions of prose narratives.

### Reasons for Familiarity or Unfamiliarity to Sorsogon's Prose Narratives

The familiarity and unfamiliarity of the third generation to the prose narratives in the province of Sorsogon were traced on various factors. Folktale transmission is more likely to occur among people between the ages of 19 and 28. The interviews with the informants revealed various reasons. They include five categories such as transmigration issues, personal interest to folktales as a child, preference on audio-visual materials rather than reading materials, school tasks related to reading and social interactions, and the exchange of information between parents and children.

#### *Transmigration*

The interviews indicated that some Sorsogon prose narratives were transmitted to the Sorsoganon culture. Different regional versions of the story were identified by the researchers. If some parents do not comprehend folklore, it cannot be passed down to the next generation. Some informants were able to recognize the prose narratives due to familiarity but were unable

to recall or recount the entire story. Consequently, those with limited story knowledge typically have a variety of explanations.

In addition to storytelling by grandparents or other elders, parents are expected to provide their young children with additional nighttime entertainment. Few active tradition-bearers with sharp memories, vivid imaginations, and storytelling skills transmit the tales. They are the only individuals who inform them.

There is a small proportion of informants who have heard a story told and can become tradition bearers. This is essential for life to continue because their desire to hear the story repeated is the story's driving force. This scenario finds ally in the paper of Hidayat *et al.* (2019) which disclosed folklore transformation. Accordingly, people process each member of the society's transmission to ensure that changes persist over time, even when they appear in unexpected media. Every person is a folk in this scenario, and all people are carriers of stories. This is despite being occasionally influenced by conventional expression patterns of folk from various regions.

#### ***Personal interest to stories***

The informants shared their personal thoughts on stories. During their childhood, they find it challenging to comprehend prose narratives because they believe they do not exist. Another reason that surfaced is the difficulty of the grandparents to transmit folklore in their own language because instead of using local languages, most parents speak Filipino or English with their kids. Hence, they learn about those stories only in school, particularly in the Mother Tongue subject. Library books on folklore in schools do not necessarily provide local lores or those from the region. They first encountered folklore through local websites.

The information presented above demonstrates the younger generation's level of recognition. Due to modernity or an increasingly rare inheritance from previous generations, it may be more difficult for future generations to identify their folktale. The informants who belong to the third generation seemed less interested in hearing stories from their parents and more interested in using gadgets. Due to information, this phenomenon presents both a challenge and an opportunity. Technology tools may make cultural transmission more difficult or impossible. This may alter the way they are transmitted to the younger generation, thereby preserving them across generations.

There are these concerns such as who or what, when, and how, as indicators of folklore, being passed down from one generation to the next. In similar study of Hidayat *et al.* (2019) it was explained that in the traditional sense, only one group of people knows and understands folklore. With the help of technology, however, folklore can be shared more widely and around the world. Therefore, through the help of this information technology, several digital folktales spread and transmitted, thereby preserving the oral transition and at the same time caught the attention of younger generation through various digital forms.

#### ***Preferences to audio-visual and digital materials***

In the past, people could only communicate through rituals or social gatherings and through intense communication. Social events are enjoyed by all community members not only as a part of their identity or social connections, but also for entertainment purposes. In addition to formal occasions, singing traditional songs for family entertainment is a common activity. During the time of their grandparents, lack of access to outside media such as radio and television, as well as mountainous terrain and lack of electrical connections, imposed certain restrictions.

The third-generation informants primarily accessed traditional media, like radios and television, prior to the advent of modern technology. When cellular phones became a common gadget, they helped them communicate with people around the globe. These songs sing about a variety of aspects of life, including suggestions that incorporate the people's cultural values.

The same idea on preferences between listening oral stories and browsing audio-visual digital stories, holds true in the case of preference in clicking the news or not clicking it. In journalism research, Kormelink and Meijer (2018) discussed that people's interest is too broad a term to account for the wide range of their reasons for (or against) clicking. Even if the goal is to estimate people's news interests roughly, clicks are a flawed tool because a lack of clicking does not measure people's lack of interest in news. Taking users' browsing habits seriously could help bridge the gap between what citizens require and what they consume.

#### ***School tasks related to reading and retelling stories***

The interviews revealed that folklore is not always driven by the desire of parents or children to learn about the local culture, but rather triggered through school requirements. Most college students demonstrate their knowledge of folktales in regional and national content areas. This explains their general lack of recognition on local stories. Future generations' cultural transmission was facilitated by technological advancements.

Lessons taught in schools during their basic education years are the second source of localized elementary school curricula. During those years, children are more emotionally invested in the elderly than adolescents, which increases the likelihood of folklore transmission. Compared to other levels of education, their impact is greater. It can be deciphered, however, that secondary school level's introduction of folklore is due to the new K to 12 curricula. This poses some challenges that students start late to know their local lore due to lack of comprehension when they were younger. In the old curricula, literature is a separate subject rather than integrated with grammar or language subjects. Often, literary analysis is one of the commonly assigned tasks.

In tertiary education assignments, it is expected that the informants should have knowledge of Sorsogon's prose narratives and culture embedded on them. However, they are more interested in browsing stories in the digital platform when given assignment on local stories. The concern on preserving values and identities is relied upon the use of technology, which often do not provide authentic forms. This data indicates that the informants only learn about folktales and the storytellers who created them, when they were told to study folklore. Most of them are acquainted with folktales based on family's orientation and background. Therefore, the transmission of folktales to younger age groups today is the result of formal education rather than home education in the past.

The said implication is supported by the idea of Banda and Morgan (2013) in their article on *Folklore as an instrument of education among the Chewa people of Zambia*. Their study demonstrated how Chewa culture and education utilize folklore to influence young minds. They provide examples of how various elements of Chewa folklore are used to criticize, praise, dislike, admire, reject, and adapt various personality traits. The idea is to present folklore as a traditional Chewa education and folklore should be viewed as a valuable supplement to education in this context. The authors proposed incorporating folklore and informal learning as practiced by the community into the formal curriculum to improve the quality of education for all and preserve cultural identity.

#### ***Social interactions or the exchange of information between parents and children***

Aside from school assignments, the effective dissemination of Sorsogon's prose narratives to the 19-to-28-year-old demographic is still in the process of developing at home. Surprisingly, some respondents reported hearing folktales from their parents, grandparents, or other sources, such as books and online blogs. This is because Sorsogonons continue to live in a rural context despite the emergence of urbanization.

Moreover, the education level of respondents and the folktale transmission data are interrelated. Those grandparents of the informants who completed elementary school were knowledgeable about folklore. Those with more educated parents and grandparents are more likely to hear the story from neighbors and close friends. In most cases, those households with



limited sources of entertainment due to financial incapability is prone to communicate more, then those who can afford various forms of modern entertainment. Communication at home plays a crucial role in the transfer of ideas, which is also significant for how children acquire culture and learn it through home-grown narratives.

In terms of parent- child communication, Ladd and Kochenderfer-Ladd (2019) opined that peer relationships were viewed as "horizontal" because they were more symmetrical or egalitarian on dimensions such as power, control, and autonomy compared to parent-child relationships. Emerging evidence suggests, however, that the contributions of the two types of social systems may either complement each other (e.g., each may contribute additively to the same aspects of the child's development) or compensate for each other (e.g., one system's contributions may compensate for what the other fails to provide). In addition, certain types of parents-child interactions and relationships, such as parent-child play, may also contain "horizontal" relationship characteristics that were previously believed to be present primarily in peer relationships.

### The Third-Generation Informants' Categorized Prose Narratives

Bascom (1965) identified four functions of folklore, all of which apply to the family folk group. The four functions of folklore, according to him, are to entertain, validate culture, educate, and maintain conformity. According to their type, the shared narratives of informants were categorized. This paper determined the following categories of Sorsogon's prose narratives. Figure 1 shows the result of interviews:

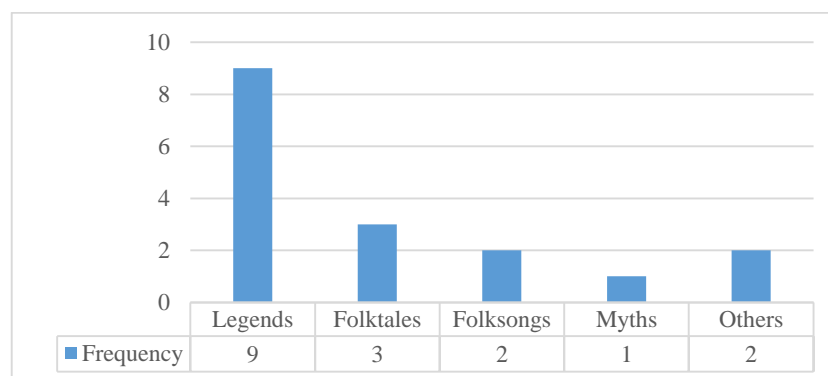


Figure 1: The categories of identified Sorsogon's prose narratives

Among the 50 shared narratives of informants, only 15 could be considered as authentic prose narratives, where legends emerged as the most popular form. The informants were asked to recount prose narratives they knew or remembered; nine stories fell under legends. It was followed by three folktales, two folksongs and one myth. There were also two prose narratives categorized under *others* that were recited and fell as *tigsik* and *bugtong*.

#### Legends

Most legends exist where participants never fully believe them but never doubt them either. Legends are typically short (mono-) episodic, traditional, highly eco typified stories told in a conversational style. They reflect on a psychological level a symbolic representation of folk belief and collective experiences and serve as a reaffirmation of the values of the group whose tradition they belong to.

The nine narratives told shared by the informants can be further categorized according to purpose. They include stories that tell origin, such as names of places, plants and animals. Some stories also include beliefs in evil spirits, power of curse and miraculous deeds and presence of saints. Most of the legends on the origin of place are consequence of language

barriers such as the story of how Sorsogon got its name. Some endemic plants and products are consequential to the naming of a certain place, like *Bibinka* and *Balete*.

This may imply that despite the digital age, these stories were able to be passed on to the third generation, not necessarily through words of mouth alone. Since the existence of digital platform, stories created by the illiterate society before, became part even of the more civilized and educated community. The informants of this study are all students in the tertiary; hence they are in higher education already. The study of Jalmasco and Asis-Gilbas (2021) discussed on the premise that prose narratives, notably legends, are a rich source of people's cultural past that the next generation needs to comprehend. These narratives were presented in a comic book format as teaching material in the classroom to promote learners' reading interest for further study. This goes to show that there are varied ways how the prose narratives surpassed and transferred over time and amongst generations.

### **Folktales**

Folktales are generally stories in the community, created by people, which tell adventures of common people. Its significance to traditional societies cannot be overstated. This highly important genre of traditional literature plays a crucial role in inculcating children with the educational, traditional, cultural, religious, and social ideals of society. Also, it is believed that the origins of modern written literature lie in old oral genres, such as folktales. The stories of *Juan Pusong*, and *Juan Tamad* are the most popular folktales based on the number of times they were shared by the informants. Stories of *Juan* circulated and passed the test of time through oral transmission, despite various variants.

Therefore, there is a need for an interface between the folktale genre and the media, in which the latter intervenes in the genre's promotion for its survival in society. The role of folktales in educating and preparing youngsters has been found that children can learn valuable lessons from folktales. Most folktales have numerous moral messages which include discipline, moral rectitude, hard effort, and bravery. There are additional lessons that teach the youngster to oppose vices like stealing, rudeness, hostility, wickedness, and dishonesty.

According to Gilbas (2018), folktales serve as a source of inspiration for the creation of various works of modern literature. Consequently, despite their benefits, both folktales and legends are threatened with extinction, although they may be preserved for future generations through their natural transmission process.

### **Folksongs**

The folklore, culture, and history of the tribe or group to which they belong are reflected in folk songs. As part of the oral tradition, folksongs were passed from generation to generation. It is natural that the lyrics of the folksongs have altered over time and that variants have been generated. However, the folk songs' substance and primary themes and subjects remain unchanged. Likewise, folksongs depict the traditional interaction between people and nature, as well as negative attitudes toward the environment, pollution, life span, and relics containing natural materials. They centered on the interplay between humans' attitude, occupation, and nature.

In the case of *Leron leron sinta*, the informants shared it as a common song that they learned in their childhood. When they were asked about the idea behind its lyrics, they expressed without doubt that it is about love. The purity and innocent mockery in the song depicts the usual way of life, and the analogy of harvesting fruit to winning someone's heart. On a separate instance, the *sarung banggi*, a well-known bicol kundiman can also be referred as a folksong, shared by an informant. It depicts the way of traditional courtship.

It was explained by Cabungcal and Sabio (2021) that when there are gaps and discrepancies in historical data, the nation's folklore may be the best source of evidence to support historians' claims. They further discussed that through folk studies, gaps can be filled, contradictions can be resolved, and information can be gathered to establish and clarify

historical truths and information. As a significant component of oral tradition, folk songs reflect the atmosphere, the people, and the cultural history of a nation.

**Myths**

This prose narrative is described as "mythological storytelling or stories" originating from Christianized lowland ethnolinguistic tribes. Myths are revered and motivated by faith. Most of its characters are animals, gods, and cultural figures with human characteristics. Based on the shared stories categorized as myth, they are mostly comprising of belief in a supreme being. For instance, the myth of *Gugurang* as shared by one of the informants, tell about a powerful deity who once resided in the heaven or *Kamurayan* but chose to stay in Mt Mayon. This kind of myth has the idea of transmigration and suggests the time when Sorsogon was still a part of Albay province.

The terms "folktale," "legend and "myth" are sometimes taken with confusion. As explained by Sugue, and Reyes (2022), the common illustration is the tale of *Maria Makiling*. Accordingly, sometimes, the story of *Maria Makiling* is considered a folktale, myth, or legend. This tale has been transmitted so frequently that it has gained variants. In certain accounts, *Maria Makiling* is a fairy, others referred to her as a goddess, a divinity whose tale would be categorized as a myth. When Bascom's (1965) definition is considered, it would suggest that *Maria Makiling* is more of a supernatural being, hence the story of *Maria Makiling* is a myth.

**Themes and Message of Prose Narratives in Sorsogon**

The themes for the legends include that the death of someone can be the beginning of life, and a language barrier can give birth to a name. For the folktales, the themes refer to love that may reclaim someone from the world of the dead and how ordinary people can outsmart those who are in authority. Myths have the themes of the supreme being having the power to create everything and punishment as a consequence of doing evil things. The themes of folksongs refer to human beings and nature that can be connected through rhythms, and life is a melody expressed with words.

**Table 1. Themes and message of prose narratives**

Prose Narratives	Themes
<b>Legends</b>	Death of someone can be a beginning of life; and Language barrier can give birth to a name.
<b>Folktales</b>	Love may reclaim someone from the world of the dead; and ordinary people can outsmart those who are in authority.
<b>Myths</b>	Supreme being has the power to create everything; and punishment is a consequence of doing evil things.
<b>Folksongs</b>	Human beings and nature can be connected through rhythms; and life is a melody expressed with words.

***Death of someone can be a beginning of life; and language barrier can give birth to a name.***

The legends reflect ideas that the death of a significant person served as the reason for another living thing to exist. The stories of how a plant, an animal or a place came into being or existence are referred to as legends. Language barrier or miscommunication is another theme depicted in the legends. In the study of Gilbas (2018) she discussed one of the structure and motifs of legends. Accordingly, their structural patterns are influenced by the narrator. A prose narrative may or may not contain every element that constitutes a story. Although certain elements may be absent in one, two, three, or four instances, the fundamental concept or core of the story remains unaltered and unaffected. The narrative's totality as determined by the



combination of elements, is predominantly contingent upon its context. In contrast to fixed forms such as the short story and other forms of written prose, the legend, which originates orally, possesses a flexible structural pattern that is contingent upon its narration. Thus, they are prose narratives created by a community where they originated that are believed to be authentic.

***Love may reclaim someone from the world of the dead; and ordinary people can outsmart those who are in authority.***

Love per se is one of the universal themes, both in prose and poetry, more so in oral lore or narratives. It changes things, moves mountains, and brings back people to life, literally and figuratively. Meanwhile, the idea of mediocrity or being average is also highlighted in the stories of the folk. The main intention is to satirize the leaders in society, to elevate the capacity and ability of ordinary people.

The theme depicted in the folktales finds ally in the study of Cook and Pitre (2021) which discussed the universal theme in the reading materials for young adults. Accordingly, love is generic, it is boundless and not racist. It also goes beyond religion, faith, social status, and educational limit. It serves as the foundation for dreams and hope and how learners may view the society either in a positive or negative perspective. Furthermore, on the side of highlighting the ordinary people as protagonists, Grantham (2013) explained that speculative fiction features antiheroic protagonists who embody a paradoxical fusion of human and transhuman qualities. The social realities in which these protagonists exist and the dynamic and complex relationship between individuals, society, technological advancement, and normative moral and social conventions can be explored through an alternative lens through these characters.

***Supreme being has the power to create everything; and punishment is a consequence of doing evil things.***

Every prose narrative has the idea of belief in a supreme being, related to the explanation on the existence of things that are beyond science or what illiterate society cannot explain. The philosophy of reward and punishment prevails over the themes from myths. In the modern educational system, ideas on myths are utilized as a form of teaching values and belief on the idea of good over evil. Along with the context of power and creation, prose narratives like myths, could be utilized as reading materials to encourage students to read and write. In the paper of Suarez (2015), she delved on the use of myths and legends to motivate students thereby enhancing their writing and reading skills. Accordingly, by incorporating mythology and legends into their lessons, students acquired new vocabulary and words. The advancements observed in the students' production endeavors are commendable. Despite the positive outcomes that have resulted from the use of mythology and legend, it is the lengthy process of explaining the topic that needed to be considered.

***Human beings and nature can be connected through rhythms; and life is a melody expressed with words.***

Folksongs establish a reciprocal connection between individuals and the environment. Similarly, the environment and people's perceptions of it serve as catalysts for the composition of natural harmonies that educate, inspire, or entertain. In the pre-colonial Philippine context, aside from story-telling, *bugtong* or riddles served as means of education that enhances critical thinking. They have certain characteristics that express natural creativity with melodious effect. In the context of modern curricula, students are encouraged to participate in class activities and improve their vocabulary through games. The study Realo, Salvador, Sonajo, Tagata, Vidad, & Cristobal (2022) found that the use of localized game-based activities such as *Pinoy Henyo* and *Bugtong Bugtong* was effective in improving the students' vocabulary skill.

In a deeper study of riddles, Pepicello, and Green (1984) expound that contrary to popular belief, the riddle is a sophisticated linguistic and aesthetic structure. It may undergo methodical

and scientific examination to provide significant insights into fundamental human systems including but not limited to language, culture, and art with which it is intricately intertwined.

### CONCLUSIONS

The existence of prose narratives despite the digital age can be ascribed to the assumption that the preservation and promotion of indigenous culture can also be accomplished through their stories. The familiarity or unfamiliarity of third generation Sorsogon informants' prose narratives in the digital age can be broken down into five distinct categories. Concerns over transmigration, a personal interest in folktales as a child, a preference for audio-visual materials over reading materials, school projects relating to reading and social interactions, and information flow between parents and children are examples. Additionally, there are four categories of prose narratives that are regarded authentic folklore materials from the province of Sorsogon. These prose legends emphasize on origin, life's purpose, trust in divine power and being, as well as courtship and love.

### RECOMMENDATIONS

For future generations, it is vital to preserve common narratives and cultural identity. The tradition of storytelling could still be an effective method for imparting morals and life lessons. Despite the development of contemporary technology and devices, oral stories endure the test of time because they remain a form of communication between families. School assignments aid in the identification of oral stories; hence, school and community can collaborate. As a modern product, technology does not attempt to separate, eradicate, or destroy the past. By itself, technology will generate a new way to develop ties between the two, which may have unanticipated consequences. In the traditional setting, only one group possesses and comprehends folklore. Through technical gadgets, however, folklore can become more widely and globally understood.

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