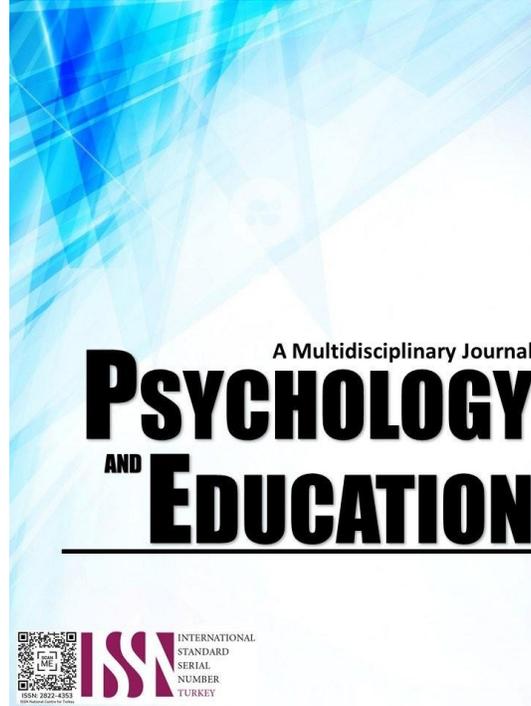


SELECTED T'BOLI FOLKTALES: A VALIDATION OF TRANSLATION AND STRUCTURAL ANALYSIS



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Selected T'boli Folktales: A Validation of Translation and Structural Analysis

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Abstract

This study aimed to collect, translate, and analyze selected folktales of the T'boli people. A total of five (5) folktales were gathered. The stories were translated from the T'boli language into Filipino using Newmark's (1988) translation theory. The level of validity of the translations was determined, and a descriptive qualitative research design employing content analysis was utilized. The study was conducted in the municipality of Lake Sebu, and purposive sampling was applied. The translation process involved consultation with community elders, preparation of initial drafts, repeated reading and comprehension, consultation with the adviser, and the development of revised and corrected versions. The results revealed a very high level of acceptability of the translations, a predominantly linear plot structure, a third-person point of view, recurring themes of love for family, culture, and traditions, a consistent tone, and dominant emotional expressions of the characters. The researcher recommends that teachers and students utilize the themes and lessons found in indigenous folktales. Furthermore, a deeper understanding of indigenous literature, particularly among teachers, is encouraged, as well as the dissemination of translated works and related studies as instructional guides.

Keywords: *T'boli Folktales, translation, structural analysis, literature, indigenous folktales*

Introduction

Folktales are an important part of indigenous culture because they contain the people's history, customs, and beliefs. Through translation into the Filipino language, the rich culture of indigenous peoples can be more widely expressed and transmitted to a broader readership. However, the process of translation poses challenges due to differences in structure and meaning between languages, especially when cultural elements are involved. A high level of skill and a deep understanding of the culture of the source language are required in order to preserve the essence of the text.

As a Hiligaynon teacher residing in the T'boli community, the researcher faced a significant challenge in understanding and adapting to their language and culture. At first, their language was difficult to understand, but over time, it was gradually learned by the researcher, who accepted and embraced their identity. Through interaction with the community, the researcher discovered their traditions and customs, which led to a deeper understanding of and respect for their culture. The T'boli folktales served as a means for the researcher to understand their identity further.

According to Egcas et al. (2020), students learn more easily when they are familiar with the concepts or examples used in teaching. Moreover, in instruction, it is necessary to translate teaching materials from the T'boli language into Filipino so that students can better understand the lessons. The translation of T'boli folktales is important in preserving their cultural heritage, especially in this era of globalization, where the interest of indigenous youth in their own culture is gradually declining. Furthermore, these folktales serve as effective instructional materials, particularly when examples are rooted in the local context of the learners. Likewise, they may serve as inspiration for teachers, whether indigenous or non-indigenous, in enriching local literature in education. These folktales contain valuable lessons that may serve as guidance in life.

This study is anchored on DepEd Order No. 32, s—2015, which emphasizes the contextualization and indigenization of the curriculum. The study aims to conduct a validation of the translated T'boli folktales and to subject them to structural analysis using the Filipino language. In this way, their culture can be disseminated and teachers, especially non-IP teachers, can be assisted in gaining a deeper understanding of and respect for indigenous communities through local literature.

In this study, selected T'boli folktales will be collected and translated from the T'boli language into Filipino so that they may be better understood and appreciated by a wider audience. It aims to subject the translated stories to validation to ensure accuracy and fidelity to the spirit of the original texts. In this process, respect for the context, culture, and traditions of the T'boli people will be strictly observed so that the meaning and message of their folktales will not be altered. In this manner, readers will be given the opportunity to see the authentic form of T'boli literature and to understand the values embedded in it. Furthermore, this study also aims to analyze these folktales based on their form or structure. Through this, it is expected that the rich culture of the T'boli will be disseminated and that teachers will be assisted in better understanding and appreciating indigenous literature as an effective instructional material.

Research Questions

This study aimed to translate and analyze selected T'boli folktales. This served as the basis for translating folktales from the T'boli language into Filipino for specialized teaching and learning in the subject of Filipino. To achieve this objective, the study sought to answer the following questions:

1. What are the selected T’boli folktales written in their dialect?
2. What Filipino translation may be produced based on the literary style found in the original works?
3. What is the level of validity of the translated T’boli folktales in terms of:
 - 3.1 content;
 - 3.2 appropriateness; and
 - 3.3 technical quality?
4. What is the form of the selected folktales based on the following elements:
 - 4.1 plot;
 - 4.2 point of view;
 - 4.3 theme; and
 - 4.4 tone?

Methodology

Research Design

This study employed a descriptive qualitative research design to examine the form and content of the T’boli folktales. It follows a theoretical position that emphasizes form rather than themes or the relationship of the work to society. According to the formalist perspective, literature should be studied based on form, technique, and literary devices within the text itself. In relation to this, structural literary theory, which is derived from structuralism, is rooted in Ferdinand de Saussure’s theory of language, which states that language consists of systematic relationships between signs and meanings.

According to Newmark (1988), “translation is the rendering of the meaning of a text into another language in the way intended by the author.” From this perspective, the translation of folktales is not merely a transfer of language but also of the spirit of the work. Meanwhile, it is emphasized that translation should convey the closest equivalent meaning from the original language to preserve the meaning and context of the T’boli folktales (Santos & Tugano, 2022).

Content analysis was also utilized to determine the significant relationships of the folktales to the present condition of T’boli literature. Through this method, the connection between literary elements and the cultural context of the T’boli was presented.

The research design is qualitative because it aims to conduct a critical analysis of the translated works, identify the elements that constitute folktales, and present knowledge, educational implications, and meaningful conclusions.

Participants

The selection of informants was carried out through systematic procedures based on specific criteria to ensure the relevance of their knowledge to the objectives of the study. Purposive sampling was used as the primary method of selection, in which participants with direct knowledge, experience, and connection to T’boli culture, particularly to folktales, were deliberately chosen.

The selected informants came from recognized institutions and offices responsible for the preservation and promotion of indigenous culture in the municipality of Lake Sebu, South Cotabato, such as the Indigenous Peoples’ Structure (IPS), the National Commission on Indigenous Peoples (NCIP), the local Tourism Office, and the Division Writers. A total of seven (7) validators from the aforementioned offices in Poblacion, Lake Sebu, were chosen to participate in the study. These informants are recognized as custodians of local knowledge and bearers of T’boli cultural traditions. They possess sufficient experience and expertise in their folktales; thus, they served as important partners in validating, correcting, and strengthening the translated versions of the T’boli stories. Through their participation, the accuracy, validity, and credibility of the data used in the analysis of the research were further strengthened.

The informants have a deep understanding and knowledge of T’boli folktales. They were residents of the Municipality of Lake Sebu, South Cotabato, during the years 2023–2024. Seven informants were selected based on their affiliation and experience with T’boli culture, including members of the Indigenous Peoples’ Structure (IPS), Division Writers in Lake Sebu, and representatives from the Tourism Office. They were personally selected by the researcher and granted permission after the objectives of the study were explained to them.

Procedure

The following steps were considered to implement the study properly.

The study conducted on the translation of T’boli folktales demonstrated the important role of trust in the validation process by community members. Formal permission was requested from the informants to include their names in the study. The Datu/Boi expressed their support and trust in the translation of their stories. In addition, validators of the translated folktales from the tribal council also provided support, which added value to the acknowledgment of their names as part of the translation process. In this way, the names of contributors become part of the history and development of their culture and traditions.

Before the data collection began, initial steps were undertaken to ensure the full consent of the informants and their awareness of the purpose and limitations of the study. Through the conduct of a Pre-International Knowledge Sharing Platform (IKSP) conference, the

informants were given the opportunity to be fully informed of their rights and limitations in the research process. This was followed by a Community Consultative Assembly and the signing of a Memorandum of Agreement (MOA) for the conduct of the research, during which the objectives of the study were also discussed. With the assistance of the local tribal council of Barangay Poblacion, Lake Sebu, the names of informants who met the researcher's selection criteria were identified, including the Datu/Boi of the T'boli tribe and the Division Writers of Barangay Lake Sebu. Before the folktales were translated, it was ensured that the informants had sufficient knowledge of and consent to their participation in the study, based on the ethical principle of voluntary participation. With their full support, the validation of the translated T'boli folktales was successfully carried out.

The first step in the research on T'boli folktales was to select a book containing a complete collection of folktales, including plot, point of view, theme, and tone. Due to the researcher's limited knowledge of the T'boli language, the presence of a Community Adviser or a person with deep knowledge of their language and culture was essential. Their knowledge helped ensure the accurate translation of the folktales, emphasizing their quality and meaning in the new language.

The next step involved coordinating with several individuals in the community to obtain permission to borrow books from the T'boli Community Library and Cultural Hub and to request permission from the Taung Ugot to translate the selected folktales.

After translation, a formal analysis of the stories based on their elements was conducted, with the assistance of validators who possess extensive knowledge of literary writing to ensure the validity of the study. These steps helped achieve the objectives of the research on T'boli folktales.

The second step involved understanding the selected folktales. The researcher consulted community elders regarding statements that were difficult to understand, prepared drafts to observe the results of the translation, and repeatedly read and analyzed the translated texts to ensure the appropriateness of the words used in the stories. The overall flow and coherence of the sentences were also examined to preserve the original essence of the work. Furthermore, necessary revisions were made to make the translation clearer and more engaging for readers.

The third step involved formally consulting the translated folktales with the adviser and developing revised versions based on their comments and suggestions. After receiving their recommendations, the researcher carefully reviewed and revised each part of the translation to ensure accuracy, appropriateness of the terms used, and fidelity to the original content of the stories. A thorough revision of writing style, sentence structure, and overall presentation was also conducted to further improve the quality and effectiveness of the translation before its inclusion in the final version of the study.

Data Analysis

The qualitative method of content analysis was effectively used to examine the forms of the folktales closely. Through this method, the major themes that constitute the stories and their focus on culture and society were identified. Through structural analysis, the data from the research were presented.

Important lessons and cultural values of ancestors are also transmitted to the next generation. This process not only expands knowledge about folktales but also contributes to the appreciation of traditions and culture of society, as well as the factors that shape stories and their influence on identity and character.

Ethical Considerations

The researcher ensured that all ethical considerations were observed in accordance with the mandate of Holy Trinity College of General Santos City. This aimed to prevent any form of abuse or exploitation of those involved in the study. Respect for the dignity of each participant and the provision of proper information regarding the objectives of the study were considered essential.

With regard to data privacy, the researcher formally and personally acknowledged the informants to gain their full trust in order to obtain honest and meaningful data. Their privacy was protected, and their identities were kept confidential at all times, in accordance with ethical research standards. The researcher also ensured that their true identities were strictly concealed through the use of codes or aliases, and that any information shared would not be disclosed unless necessary for research purposes and with their consent. In this manner, the dignity, rights, and trust of each participant were safeguarded.

Cultural sensitivity refers to the ability to recognize and consider the beliefs, practices, values, traditions, experiences, and cultural norms of a community, which is particularly important in research involving indigenous communities. In accordance with Section 39 of the Indigenous Peoples Rights Act (IPRA), researchers have a legal and ethical duty to protect the rights of Indigenous Peoples (IP) with respect to their traditional knowledge, customs, and institutions. Thus, the researcher conducted interviews and interactions based on the cultural context of the participants. Despite differences in perspectives and experiences, respect and humane intentions guided the acceptance and appreciation of the cultural realities of the participants.

Informed consent was observed before the conduct of the study. The researcher approached local agencies in Lake Sebu, such as the NCIP, NCCA, and T'boli Division Writers (Lake Sebu Area), to request permission for the informants and explained the objectives of the research. Their roles in the study and their possible contributions to its success were also explained. This step was essential in communicating the purpose of the study and the potential contributions of the informants before they agreed or refused to participate,

thereby facilitating proper coordination among all parties involved.

As part of the principle of voluntary participation, the informants were informed that their involvement was entirely voluntary and free from any form of coercion. It was emphasized that they had the right to withdraw or discontinue their participation at any stage of the study without providing any explanation. It was important for the informants to understand that their refusal would not result in any negative consequences in their lives or relationships within the community. Their time was respected, and their safety was prioritized in the study. This principle also included the provision of sufficient information regarding the objectives, procedures, and expected outcomes of the research so that participants could make informed decisions. All data shared by the informants were kept confidential and used solely for research purposes. In this way, not only the safety but also the rights, dignity, and trust of the participants were protected as partners in producing meaningful research.

Gender sensitivity highlights the importance of gender in the construction of meaning in research, especially in the context of the T'boli indigenous community. In T'boli society, men and women have distinct roles, perspectives, and experiences rooted in their culture and traditions. It is essential to include the voices of both genders to gain a more comprehensive understanding of the community's overall perspective, including similarities and differences in their experiences. As a researcher, equal treatment of all informants, regardless of gender or sexual orientation, was ensured. In this manner, the study aimed to promote respect, equality, and the recognition of every individual's voice within T'boli culture, in accordance with their own interpretations of gender and identity.

Gender sensitivity in the study of T'boli culture strengthens the understanding of power relations and the roles of each gender within the community. By identifying their functions in daily life, traditions, and decision-making, their contributions to the preservation of culture and social order are highlighted. In this way, the study becomes more inclusive and equitable while recognizing and respecting the unique perspectives of each gender.

Results and Discussion

T'boli Folktales

Five T'boli folktales were collected in this study. The research adopted the interactive model presented by Miles and Huberman (1994). The five T'boli folktales include Lenos ne Kedaw (Ang Hangin at Ang Araw), Yóm Tlu Ngà Datù (Ang Tatlong Prinsipé), Tuha Logi (Ang Matandang Lalaki), Tau Mogot Kukum Ne Yóm Tau Mebel Utón (Ang Abogado at Ang Mangingisda), and Tau Butô Ne Tau Tugô (Ang Bulag at Ang Pilay), all of which reflect various lessons and values in T'boli culture.

In the story Lenos ne Kedaw or "Ang Hangin at ang Araw," it is narrated that the Wind boasts that it is stronger than the Sun. To prove this, the Sun challenges the Wind to remove a man's jacket. Although the Wind tries to do so by blowing, the man's jacket remains tightly closed. When the Sun shines and gives off heat, the man decides to remove his jacket. In the end, the Wind admits that the Sun is stronger.

LENOS NE KDAW

Sotu kdaw bè yó, lemwót nen e setulón hekelabak de Kedaw bè Lenos. Monen mò ke, Lenos tengónu teyi mgel, olókóm ou se hol mgel sentahem. Kesoke meyuf ebè yó kem koyu gotu le hugón ebè tonok. Gotu kendutu Hehek yó kem gónô. Ne gbeku mò Lwók lembang ta Mohin. Ne gotu neyufu yó kem Ówóng lemtów ta él. Ne endù tau mekay sentahu gelen. Là koen wen monu mon Kdaw. Olókóm olow heton du kóm yóm dou gel.

Kmò kehetonem du dou du, mon lenos? Mon Kdaw se, "tenngel ye yóm tau mógów yoi, tey wen kegal mefól leseken. Mahil du bélê te gembek lemkas du bè lówóhen".

"El, mon Lenos", gbeku. Nen e nebut lenos meyuf ebè yóm tau lemsek nes mefól yó koni. Sélét se kun ke tò mekó kegalan, mem lenwéen mget demket du ebè lówóhen yóm kegal leseken.

Ou se mon kdaw. Nebut kdaw kun hékét du nóngen, ne botong nelus yóm tau yó koni yóm nes mefól nô bè lówóhen. Deng uu ne Kdaw gemgatù, mon Lenos, uu se hol mgel bélêu.

The story Yóm Telu Ngà Datù, or "Ang Tatlong Prinsipé," is about three brothers who plan to gather delicious fruits from the forest. To cross a bridge guarded by a Giant, they discuss how to save themselves. The youngest prince crosses first and is allowed to pass after promising that his older brother will come next. The second prince then crosses and begs the Giant to wait for the eldest brother.

In the end, the eldest prince bravely challenges the Giant, resulting in the Giant's fall and death. Because of this, the three princes happily continue their journey to obtain fruits, and their fear of the Giant disappears.

YÓM TELU NGÀ DATÙ

Teganay tu keni, Wen telu ngà Datù. Nim telu le ni, son nmò le nô lem bulul, ne hlô le logi. gel le mken yó kem bungu koyu gloni bè teniba Mà le. Sotu kdaw bè yó, mudél yóm hol twogu bélê le, ne monen, "na ne tekuy mebel bungu koyu dé, yóm bungu koyu ali knóón be lem Tuduk. Okóm laendu lan le. Són yóm kitay udi. Bè laan yóm kitay wen sotu Bong Busaw, ne kesok tonen lu tódó sebéhén kakimen. Okóm mon yóm Tewogu bélê le, mlan tekuy te Kitay, ani guta tekuy yóm ali knóón bungu koyu. Bé ye abay likò, wen yóm lan tekuy,

mon yóm hol són twogu bélé le.

Nim telu le ni, hlò le likò mlan ta yóm kitay, gna melan yóm hol Són Twoli bélé le, ne kól bè gónón sóól, ne bè yó se gónóen nô yóm Bong Busaw laan kitay.

Ne mon Bong Busaw, “tau du melàn ta kitay? Là koen gehelós bè gónóen egów abayse kenu uu mò getuhu kimel”. Ne tódò keftotut yóm Són Twoli bélé le, ne monen, “ou to kenem? na, tey kudiu dou yakem bongse. Hangatem tum twoguhu, melan bè ni sneen abayse tey bong sekun he beleu. Ne melan yóm tewoli. Ne meyón yoóm Bong Busaw yó hangaten yóm twogu bélé le. Okóm yóm matahen du là lemsiten hmatan temngel bè tum twoguhen.

Ne mlàn sekun yóm fi be gónóen sóól, ne timbow kól be gónóen sóól bud mon Bong Busaw “laendù tau fakay melan bè ni abayse hnatayu mò kenu kimel”. Ne bud monen se kun, “ou kenem, tey kudiu dou yakem bongse, hangaten tum twogu bélé me, abayse tey bong. Ne bud mon Bong Busaw yó ne hlosi ne.

Ne myón bè yó Bong Busaw. yo koni, hangaten klan yóm hol Twogu bélé le. Timbow bè yó, mlan yóm hol Twogu bélé le ne kól bè gónóen sóól kitay, mon Bong Busaw,” tau du melan ta kitay nii? Laendu tau hlos melan bè nim kitay abayse hnatayu mô kenu kimel”.

Ne mon yóm Ngà Twogu, moen se ke lai hegloni? Ne lemwót yóm Bong Busaw mkaf ta yóm kitay. Timbow kól ta yóm kitay, tulud yóm ngà logi, ne btang ta yóm kitay yóm Bong Busaw. Ne là kô bud gungolen du yóm udélen.

Ne lemwót yóm tlu Ngà Datu hlós le ebè lem Tuduk ne le mewa kem Bungu Koyu. Ne là kô le bud likò abayse deng matay yóm Bong Busaw. Ne són te keyó ne tulónu kóm.

Tuha Logi or “Ang Matandang Lalaki” is the third folktale. It is about an older man who enjoys drinking Tifas and does not care about his wives and children. Before he dies, he wishes that his eldest child will have a good life and that a bottle of Tifas be placed in his coffin. In the afterlife, the older man remembers his unfulfilled wish and cries upon recalling it. Through the kindness of the recorder, he is allowed to return to the world to see his child living a good life, and thus he comes back to life.

TUHA LOGI

Teganay tu keni, wen tuha logi móyó minum Tifas, tódò ket kifuhén Lengél. Nim tuha logi ni tey de yehenen. Ne wen lewu nóyóen bè klowilen. Hol Gna knóyóen, monen, balue matay asalen ke deng tonen yóm ngaen logi. deng mdengen ne baling Datu, Gewuhen kesoke matay wen Tifas nô lem lungunu.

Hek, ne-e matay kun tuha logi, blaem kóm yóm ngaen logi, là dengen baling datù, olokóm olon eles wen Tifas nô lem lungunen bè yóm tehe eles tinoken bè tolo klowilen.

Timbow matay tuha logi, ne snólók le ditu be Mugul ne wen yóm tau gel smulat kem boluy tau talak tonok, monen mò du, bon se gel nmoem bè yom knoem bè talak tonok? Mon tuha logi, “són minum Tifas ne hlengel”.

Timbow bè yó kun, todo btù kiken Tuha Logi. Ne ominen bud smólók du yóm tau yó koni monen, moen kehi mkik? Mon Tuha Logi se, gehedemu yóm ngau logi, nóyóu ke deng datù bè yóm laanu là deng matay. Mon yóm tau smólók du yó koni ewen se budi mulék, nem e nangat yóm kabaling ngaem datù yó he yóm tahu katayem.

Tau Mogot Kukum Ne Yóm Tau Mebel Utón, or “Ang Abogado at Ang Mangingisda,” is the fourth folktale. In this story, a Fisherman is riding in a boat when he is questioned about his abilities. When it is learned that he cannot write or speak English, the Lawyer says that the last three-fourths of his life has been lost. In an unexpected event, the Fisherman shakes the boat, causing the Lawyer to fall into the sea. When the Lawyer asks for help, the Fisherman rescues him and says that his entire life has been lost. It is expressed that although their experiences are different, they are equal in the eyes of God.

TAU MOGOT KUKUM NE YÓM TAU MEBEL UTÓN

Sotu Kdaw bé yó, nim Tau Mogot Kukum ni nóyóen ke mógów kilil Mohin. Temngel eta Mohin yóm igoen mógów, ne tonen yóm tau mebel utón meyón bè ówóngen ne kenwahan ditu be gónón sóól Mohin. Timbow tonen ne ttabahen, ya tey kgel ketabahen du. Monen, “Ó tau gel mebel utón, hlonihi béléu dini, geheli.” “Moen de ke ttabahem ou? Ne mon yóm tau mogot kukum se, “Fakay kô ke munge kóm smakay bè Ówóngem.? Ne olohen mon du “ geheli ne mógówi elemen nim owongu.”

Yóm nmò le lelen le stulón igò le semakay yóm Ówóng. Lelen sentulón le yóm deng gelan le. Efet guta le yóm sóól Mohin. Smólók yóm Tau gel Mogot Kukum monen mò ke tau mebel utón, “Hulungi kô kóm semulat? Ne bnalà tau mebel uton se monen “là.” Bud monen, Hulungi kô kóm mudél Mlikan?” Bud monen se “là.” Ne monen mo du yóm Tau Mogot Kukum’ Kafí yóm lana bè klowilem.” Mon yóm Tau Mebel Utón mò du se kun, hulungi kô kóm kemwa Ówóng? Mon tau Mogot Kukum se “là.” Ne mon yóm Tau Mebel Utón se mo du “Lana yóm sóól klowilem.” Bud buden smólók du, monen “Hulungi kô kóm kemohung? Mon Tau Mogot Kukum se “là.”, ne mon tau mebel utón se “Lana béléem tahu klowilem.” Ne kenwahan ówóngen ne mosok yóm Tau Mogot Kukum yó, ne lemangat monen. “Thobongem ou.” Ne tenobong yóm Tau Mebel Utón olokóm tè móyón matay. Monen mó du, Ke bon tedu yóm gelanem là gelanu du dou. Yóm dou tengón là tengonem du. Ne yóm kón tengón là kô tengonu du se dou gónóm mon du senged tekuy kedé tau.”

The final folktale depicts two individuals with physical disabilities who learn to help each other in order to achieve their goal. It is

entitled *Tau Buto ne Tau Tugo* or “*Ang Bulag at Ang Pilay*.” In this story, the Blind man decides to go to a nearby town. Because he cannot see, he carefully travels using his cane. He meets a Lame man who asks about his slow walking. The Blind man suggests that they help each other: he will carry the Lame man on his back, and the Lame man will serve as the eyes of the Blind man, while the Blind man will serve as the legs. In this way, they reach the town more quickly and become friends.

TAU BUTÔ NE TAU TUGÔ

Sotu kdaw lemwót. Wot Tau Butô mógów, là koen mton ne là tonen du kebon tedu gónón egów. Ne gónóm mon du, tey kat ganag ógówen. Ne tek són tmuged du.

Là gnómen du yóm kini kdaw, ne tódô henlósén mógów. Mlan ta kitay ne efet niwesén kem tdak. Timbow hlgen udi wen geselongen Tau Tugô.

“Hyu hlafus wè, mon Tau Tugô, edey! We, hyu hlafus, mon Tau Butô bon ni du gefâ béléem Wè? Mon Tau Tugô, hyu se kóm wè, ólóhem Butô, ne moen kehi ganag du? Tey kbongem ne tey kgelem. Là koe mton. Mon Tau Tugô, Là koe mógów meslò abay se tugóe. Ne tahu se hedem Butô, monen, là gtóbóng te kóm, matahem tolo meton ne dou tolo tey mgel lem tihu, ni dé nmò te, nbóu uu, anì matahu uu ne tihem ou, anì gefet te bè benwu gónó te egów, mon Tau tugô.

Tahu se, sbô Tau Tugô be Tau Butô, ne gel toloken du lan. Ne tahu se la legenen sana gefet le bè benwu gónó le ne egew mngang le.

The story *Tau Butô ne Tau Tugô* shows that despite the different limitations of each person, success can still be achieved through cooperation. The relationship between the Blind man and the Lame man is a clear example of valuing shared humanity and collective action, which are important in Filipino culture. According to Enriquez (2023), this kind of cooperation reflects the concept of *kapwa*, in which each person is regarded as part of a whole; thus, the weakness of one becomes a strength when combined with the ability of another.

Filipino Translations of Folktales Based on the Literary Form of the Original Text

In translating the folktales, primary consideration was given to Newmark’s (1988) text-level analysis method in producing direct translations of the original texts. This theory emphasizes translation at the textual level. The following stories exhibit simple and literal translation. In addition, the unique forms of language and storytelling commonly found in the original narratives were also taken into account. The artistic quality of the stories was preserved; thus, the elements were analyzed based on the original versions.

In the translation of the first folktale, *Lenos ne Kdaw* or *Ang Hangin at Araw*, it is classified as a fable in which the characters are elements of nature. This is an ancient form of folk literature that contains life lessons. The characters are objects or animals endowed with human-like traits, whose primary purpose is to convey moral instruction about human behavior. Presented below is the Filipino translation of the original folktale written in the T’boli language:

Ang Hangin at Ang Araw

Isang araw, ang Hangin ay nagyayabang sa Araw. Sabi niya, “Mahal kong Araw alam kong malakas ka, ngunit mas malakas ako kaysa sa iyo. Kapag hinipan ko ang kahoy, matumba ito sa lupa. Maaari kong bunutin ang poste ng bahay. Kaya kong gumawa ng malalaking alon sa dagat. Kaya kong hipan ang mga bangka sa tubig. Walang mas malakas kaysa sa akin.”

“Wala akong sasabihin.” Sumagot ang Araw, “Pero ipapakita ko lang sa iyo na mas malakas ako.”

“Paano mo maipapakita sa akin? Tanong ng hangin. “Tingnan natin.” Sabi ng Araw. Tingnan mo ang lalaking iyon sa kalsada, nakasuot ng makapal na damit. Pwede mo bang tanggalin ang dyaket niya?”

“Oo, kaya ko”, sabi ng hangin. Nagsimulang magtago ang Araw. Nagsimulang umihip ang hangin. Nanlamig ang lalaki. Humalukipkip lalo siya at hinawakan ang kanyang jaket, pagkatapos ay huminto ang hangin sa pag-ihip.

“Ako naman,” sabi ng Araw. Ang Araw ay nagsimulang sumikat nang napakatindi. Hinubad ng lalaki ang kanyang jaket dahil sa init na nararamdaman. “Nanalo ka,” sabi ng hangin. “Napatunayan ko na ngayon na mas malakas ka kaysa sa akin.”

It employs a simple narrative and a clear sequence of events. The mode of writing is direct and faithful, with a clear presentation of events. The words used are simple to make the story easy to understand for readers, especially children, who are the usual audience of this type of literature.

Ang Tatlong Prinsipe

Noong unang panahon, may tatlong magkakapatid na Prinsipe. Sila ay nanirahan sa gilid ng gubat kung saan nagkakaingin ang kanilang ama. Mahilig silang mag-ipon at kumain ng mga prutas.

Isang araw, sinabi ng panganay na Prinsipe “Hahanap tayo ng masasarap na prutas sa kagubatan”. Ngunit ang problema ang daan patungo sa kagubatan ay kailangan munang tatawid sa isang tulay na kung saan may taga bantay na Taong Gubat o Higante.

“Kailangan nating dumaan sa tulay saka paakyat sa bundok, kung saan naroon ang mga pinakamasarap na bungang kahoy o prutas.

Huwag kang mag-alala may naisip akong magandang paraan” sabi ng panganay na prinsipe at sabay silang nagplano.

Kinakabahang lumapit sa tulay ang tatlong Prinsipe. Ang pinakabatang prinsipe siya ang naunang tumawid sa nasabing tulay. Habang nasa kalagitnaan ng tulay may biglang nagtanong na ang boses ay kakaiba kaya takot na takot sya. Nanlilisik ang mga mata na nag-aabang sa mga taong dumadaan sabay tanong na “sino ang dumaan? Narinig ko ang iyong hakbang, naku ang swerte ko naman mayroon akong panghapunan,” Ang sagot ko naman, “maawa ka hindi ako kasya sa inyong hapunan mangyari inyong hintayin ang aking kapatid na ako’y susundan.”

“O sige, kung gayon kita’y palampasin sa kabilang dulo basta huwag mong kalimutan ang iyong pangako.” Kumikinang ang kanyang mga mata, ito ang katakamtakam na mas malaking prinsipe na paparating na.

Kinakabahang lumapit sa tulay ang pangalawang prinsipe. Nang dumating siya sa gitna ng tulay, nagsabi ang Higante, “walang tao na pwedeng dumaan sa tulay dahil kakainin kita para sa aking hapunan.”

“Oh!” sabi ng napapailing na bunsong prinsipe. Huwag ako ang kakainin dahil maliit ako. Hintayin mong dumating si kuya, mas malaki siya sa akin.”

Umupo ang Higante at nag-isip sandali, lumiwanag ang kanyang mga mata sa pag-aakalang may paparating na mas malaking Prinsipe. Sa wakas ay sinabi niya, “Maaari kang tumawid, hihintayin ko ang iyong kapatid.” Pagkatapos ay umakyat sa tulay ang panganay na prinsipe at nagsimula siyang umawid dito. Sa wakas, narating niya ang gitna ng tulay. Ang malaking Higante ay muling tumayo at nagsabi, “Sino ang dumadaan sa aking tulay?” Binalaan ng Higante ang pinakamatandang Prinsipe, “Huwag ka nang lalayo dahil kakainin kita para sa aking hapunan.” Sumagot ang panganay na Prinsipe, “bakit hindi ka lumapit? “Halika at tingnan kung sino ako.” Pagkatapos ay nagsimulang umakyat ang Higante sa tulay. Nang makita ang Higante, tinulak ng panganay na Prinsipe ang Higante. Kaya tuluyang nahulog at namatay ito sa mataas na tulay ang Higante. Kaya masayang nagpatuloy sa paglalakbay ang magkakapatid na Prinsipe sa pakay na mangunguha ng prutas gubat. Mula noon kampante na sila dahil wala na ang kinakatakutang Higanteng taga-bantay ng nasabing tulay.

The work "Ang Tatlong Prinsipe" is written in a simple style that depicts the adventure of three royal brothers. It uses vivid descriptions to portray their surroundings, such as the forest and the bridge, and their fear and courage in the presence of the Giant. The dialogue focuses on the interaction of the characters, bringing their emotions and conversations to life.

Presented here is the simple translation of the story Ang Tatlong Prinsipe, in which the narration of events is openly conveyed by the writer in sequence, similar to other folktales whose original form follows this pattern.

The researcher also paid close attention to cultural nuances and to the origins of the characters and places in order to further enliven each story. In this way, the translations remain faithful to folktale traditions while remaining accessible to modern Filipino readers who maintain respect for history and openness to learning lessons from ancestors. These are not merely stories but are also used to disseminate knowledge and social understanding. Through their analysis, their importance is highlighted, and the perspectives, traditions, and values of a culture are reflected (David, 2021).

Tuha Logi is characterized by a narrative style with a clear flow of events. It presents realism and didactic elements to emphasize lessons on responsibility, family, and regret. T’boli culture is highlighted, such as the use of Tifas (liquor) and spiritual beliefs about the afterlife. Through simple dialogue and description, the traditions and emotions of the characters are conveyed.

Ang Matandang Lalaki

May isang matandang lalaki na mahilig uminom ng Tifas (Tboli traditional wine). Gabi-gabi siyang umiinom. Marami siyang asawa at anak ngunit hindi siya nag-alala tungkol sa kanila. Dalawa ang hiling ng matanda, una niyang hiniling na bago siya mamamatay ay gusto niyang may magandang buhay ang panganay niyang anak. Pangalawa, nais niyang magkaroon ng isang bote ng Tifas na alak sa kanyang kabaong.

Namatay ang matanda na hindi pa nakamtan ang hiling. Nakuha lang niya ang pangalawang hiling. Naglagay ng bote ng “Tifas” ang kanyang asawa sa loob ng kanyang kabaong. Noong nasa kabilang buhay na siya, tinanong ng tagapagtala na, “ano ang ginawa mo noong nabubuhay ka sa mundo?” Sagot ng matanda, “araw-araw akong umiinom.”

Pagkatapos, umiyak ang matanda. “Bakit ka umiiyak?” tanong ng tagapatala. Sagot ng matanda. “Naaalala ko lang ang isa kong hiling bago ako mamamatay, “sana makita ko ang aking anak na may magandang buhay.”

Naisip ng tagapagtala kung gaano kamahal ang hiling ng matanda. Hindi nagtagal, sinabihan siya na, “Papapuntahin kita ngayon sa iyong tahanan at ibalik ka kapag may magandang buhay ang iyong anak.”kaya nabuhay muli ang matanda.

In the work "Ang Matandang Lalaki," the story is presented in a simple yet emotionally moving style, depicting the life of an old man devoted to his vices and desires. The narrative is rich in emotion and emphasizes the older man’s wish for a better future for his eldest child, which seems to have been forgotten in his drinking. Presented here is the simple translation openly conveyed by the writer according to the sequence of events, similar to other folktales.

Ang Abogado at Ang Mangingisda

Isang araw, bumisita ang Abogado sa dalampasigan. Habang naglalakad siya sa tabi ng dagat, nakita niya ang isang Mangingisda na sumasagwan sa kanyang bangka. Tinawagan niya ito sa malakas na boses, "Mamá", sabi ng Abogado, ngunit hindi siya narinig ng Mangingisda. Tinawagan niya ulit. Nang marinig siya ng Mangingisda, agad na lumapit sa dalampasigan. "Bakit po? sabi ng mangingisda, "Maaari ba akong sumama sa iyo at sumakay sa iyong bangka?" Sagot ng mangingisda. "Tara na," Habang nakasakay sila sa bangka, ibinahagi nila sa isa't isa ang kanilang mga karanasan hanggang sa makarating sila sa gitna ng dagat. Tanong ng Abogado sa Mangingisda. "Marunong ka bang magsulat" Sagot ng mangingisda "Hindi po" tinanong siya ng abogado. "Marunong ka bang mag-ingles. Hinding hindi ako marunong magsalita ng Ingles. Pagkatapos ay sinabi ng Abogado, "Ikaw ay nasa huling tatlong ikaapat na bahagi ng iyong buhay." Marunong ka bang lumangoy?". "Hindi" pagkatapos ay sinabi niya, "Nawala ang iyong buhay." Kaagad inalog ng Mangingisda ang bangka at nahulog sa dagat ang Abogado. Sumigaw ang Abogado, "Tulong, tulongan mo ako!" Tinulungan siya ng Mangingisda noong malapit nang malunod.

Sa wakas, sinabi ng mangingisda sa Abogado. "Kung ano ang naranasan mo maaring hindi mo naranasan at kung ano ang naranasan ko maaring hindi mo alam ngunit tayo ay nilikha ng Poong Makapal na pantay- pantay sa kanyang paningin."

In the story "Ang Abogado at Ang Mangingisda," this style is expressed through narrative storytelling, in which the story is delivered clearly and directly. Direct dialogue between the characters is evident, showing their interaction and character traits. Its purpose is to teach the value of every person regardless of social status. Presented here is the simple translation clearly conveyed by the author according to the sequence of events.

In this story, the simple narration and situations highlight a profound message about the true value of life, which is not measured by education or material success. The story encourages readers to appreciate simple things in life and the true meaning of success.

Ang Bulag at Ang Pilay

Isang umaga, naisipan ng isang Bulag na pumunta sa isang kalapit na bayan. Hindi niya makita kung saan siya pupunta, kaya napakabagal at maingat ang kanyang kilos. Sa pamamagitan ng kanyang tungkod nararamdaman nya kung saan siya dadaan.

Hindi alintana ang naglilibay na araw, patuloy pa rin siya sa paglalakbay hanggang napadaan siya sa ilog na may makipot na tulay. Pagdating sa kabilang kanto nasalubong niya ang isang Pilay.

"Magandang umaga kaibigan." "Oh! Magandang umaga," sagot ng Bulag.

"Anong problema, aking kaibigan?" Hindi ba maganda ang pakiramdam mo? tanong ng Pilay. "Oh! Maayos na ang pakiramdam ko," sagot ng Bulag. Saka, "bakit ang dahan-dahan mong lumakad?" Ang laki at lakas mo!" "Kailangan ko," sabi ng Bulag,

Hindi ko makita kung saan ako pupunta kaya ko lang maramdaman ang aking daraanan sa tulong ng tungkod na ito." "Sayang!" sinabi ng Pilay "Hindi ako makalakad nang mas mabilis, dahil Pilay ako." Sandaling nag-isip ang bulag. "Bakit hindi natin tulongan ang isa't isa kung gayon" nag-isip sandali ang Bulag. "Nakikita ng iyong mga mata at malakas ang aking mga binti. Bakit hindi natin gawin ito, bubuhatin kita sa aking likuran at ikaw ang mata ko at ako ang paa mo." Sa ganitong paraan, mas mabilis nating maabot ang bayan!" bulalas ng pilay. Kaya, karga ang Pilay sa likod ng lalaking Bulag at sinabi niya sa kanya kung saan pupunta hanggang nakarating sila sa bayan. Pagkatapos noon, naging matalik silang magkaibigan.

In the story "Ang Bulag at Ang Pilay," narrative storytelling is employed to present specific situations and experiences of the characters. Through simple language, the message of the story becomes easy for readers to understand. Direct dialogue between the characters emphasizes their interaction, emotions, and traits, leading to the development of their relationship. The style of translation conveys a positive message and teaches important life lessons.

It can be observed that the description in the story helps deepen readers' understanding of the characters' experiences. It does not merely recount events but also provides opportunities for readers to engage with the emotions and decisions of the characters. According to Cruz (2022), this narrative style becomes an effective medium for showing the relationship between literature and culture because it presents collective experiences that can easily be related to society. Presented here is the simple translation clearly conveyed by the author according to the sequence of events.

At present, its lesson is particularly evident in times of social challenges, where each person has distinct abilities and limitations; yet through sharing and cooperation, achieving collective goals becomes easier. This value demonstrates that the true strength of a community is rooted in the collaboration and mutual support of its members (Reyes, 2020).

In this story, the translation style highlights an important message about understanding and support, encouraging readers to value simple things in life. Through stylistic analysis, the artistry of the story and its messages are emphasized, prompting readers to reflect and question their own experiences and perspectives on life.

Level of Validity of the Translated Folktales

The validation of the translated texts aimed to examine and determine the accuracy, quality, and impact of the translations in relation

to the original texts. This process is essential to ensure that the messages and themes of the folktales are conveyed accurately and effectively in the new linguistic and cultural context. Through validation, a deeper understanding of the linguistic and cultural nuances that may influence readers' interpretation is achieved. The evaluation of the translations emphasizes the importance of fidelity to the original content while considering the needs of the target audience. The successful transfer of meaning and values strengthens the role of translation in promoting understanding and preserving T'boli culture.

Table 1. *Level of Validation of Folktales Based on Content*

<i>Mga Indikektor</i>	<i>Mean</i>	<i>Deskripsyon</i>
1. Nagbibigay ng halaga sa nilalaman ng orihinal na akda.	4.57	Napakataas
2. Gumagamit ng angkop na katumbas na salita at diwa.	4.57	Napakataas
3. Sumusunod sa estilo ng orihinal na akda.	4.71	Napakataas
Kabuuan	4.62	Napakataas Ipinakita

The results indicate a very high level of validation of the folktales based on content. The overall mean of 4.62 reflects a very high quality of performance of the indicators used in evaluating the content of the translated works. High importance was given to faithfulness to the original content, which obtained an overall mean of 4.57, indicating strong competence in preserving the spirit and intent of the original text. The ability of the translators to select appropriate words and express ideas accurately was also reflected in a mean of 4.57, demonstrating a very high level of linguistic proficiency. Furthermore, adherence to the style of the original text received a mean of 4.71, indicating the translators' ability to follow the tone and stylistic features of the original work. These findings suggest a high level of accuracy and respect for the original form and message of the folktales, thereby contributing to the preservation of their cultural value and aesthetic quality (Reyes, 2021).

Table 2. *Level of Validation of Folktales Based on Appropriateness*

<i>Mga Indikektor</i>	<i>Mean</i>	<i>Deskripsyon</i>
1. Nagtataguyod sa layunin at pamantayang pagsasaling-wika.	4.57	Napakataas
2. Naaayon sa kakayahan ng target na mambabasa.	4.71	Napakataas
3. Nagagamit bilang tekstong lunsaran ng pagkatuto.	4.86	Napakataas
Kabuuan	4.71	Napakataas

Table 2 clearly shows that the indicators demonstrate a very high level of validation based on three major linguistic aspects. The overall mean of 4.71 illustrates the effectiveness of the indicators in meeting the objectives and standards of translation. The indicator on compliance with translation goals and standards obtained a mean of 4.57, reflecting strong observance and application of translation principles. About suitability to the ability of the target readers, a mean of 4.71 indicates that the translations were well adapted to the readers' language level and competence. The indicator stating that the texts can serve as learning resources recorded the highest mean of 4.86, highlighting the value of translation as an important educational tool for language development and learning.

According to the study of Dela Cruz (2023), these high results reflect the effective integration of pedagogical and linguistic considerations in translation, further strengthening the role of folktales as tools for education and cultural dissemination. Such translations function as bridges that connect history, literature, and education, thereby reinforcing the importance of folktales as living components of cultural identity and collective learning. This type of translation also enhances students' understanding of their cultural context and promotes a deeper appreciation of national history and literature (Aler, 2020). Moreover, it contributes to the development of learners' language proficiency and critical thinking skills. Ultimately, folktales become more effective instruments for teaching and preserving cultural identity.

Table 3. *Level of Validation of Folktales Based on Technical Quality*

<i>Mga Indikektor</i>	<i>Mean</i>	<i>Deskripsyon</i>
1. Nagsisilbing tulay ng pagpapabuti ng kultura ng tribu ng pinagmulan ng wika.	4.86	Napakataas
2. Gumagamit ng karaniwang pangungusap upang madaling maunawaan ng karaniwang mambabasa.	4.71	Napakataas
3. Nagbibigay ng aliw at nagpapataas ng kawilihan sa mambabasa.	4.86	Napakataas
Kabuuan	4.81	Napakataas

Table 3 shows that the indicators reflect a very high level of translation quality in terms of technical competence. The overall mean of 4.81 demonstrates that the indicators effectively meet the technical requirements of translation. A mean of 4.86 for the indicator emphasizing the role of translation in enhancing the culture of the source community indicates a strong capacity to deepen and broaden understanding of the culture and history of a tribe or community.

Similarly, the indicator on providing enjoyment and increasing readers' interest reflects the translators' ability to produce engaging and inspiring texts. The indicator on the use of common and simple sentence structures to ensure comprehension by ordinary readers obtained a mean of 4.71, suggesting clarity and accessibility of the translated texts. Overall, the successful translation and presentation of the folktales in terms of technical aspects make them effective instruments for the dissemination of indigenous culture (Dela Cruz, 2021).

Table 4. Overall Results of the Validation of the Folktales

<i>Mga Indikektor</i>	<i>Mean</i>	<i>Deskripsyon</i>
Nilalaman	4.62	Napakataas
Kaangkupan	4.71	Napakataas
Kahusayang Teknikal	4.81	Napakataas
Kabuuan	4.71	Napakataas

The overall validation results show a very high level of quality of the translated folktales. The combined mean of 4.71 indicates a very high level of validation of the translated T'boli folktales. In terms of content, an overall mean of 4.62 suggests strong emphasis on and respect for the textual content. For appropriateness, the overall mean of 4.71 reflects consistency with the objectives, standards, and readers' capabilities. In the category of technical quality, a mean of 4.81 signifies high competence in the technical aspects of translation. Collectively, the high ratings across all dimensions indicate that the folktales are effective not only as literary works but also as vehicles of culture, education, and aesthetics (Bautista, 2020).

Form of the Folktales

The identification of the form of the folktales requires consideration of various narrative elements. According to Armas (2023), analyzing point of view, whether first, second, or third person, is important because each perspective produces a distinct effect on readers' comprehension. Plot structure emphasizes the orderly sequence of events, enabling readers to follow the narrative more easily.

Tone is another essential element of folktale form, as it conveys a range of emotions and serves as a medium through which appropriate feelings and intentions are expressed, thereby enhancing message delivery. Through tone, the emotions of the characters and the relationships among events are revealed, allowing readers to experience the emotional depth of the narrative. As a result, stories become more vivid and meaningful, enabling readers to grasp both the emotional and moral lessons conveyed. Meanwhile, Mabalhin (2021) states that the theme is one of the elements that communicates the central message of a story.

Plot

A linear plot was employed in the folktales such as "Ang Hangin at Ang Araw," "Ang Tatlong Prinsipe," "Ang Matandang Lalaki," "Ang Abogado at Ang Mangingisda," and "Ang Bulag at Ang Pilay." These narratives follow a straightforward sequence of events from beginning to end, without major time shifts or disruptions in the flow of the story. According to Perlego (2023), a linear narrative is a storytelling technique in which events are presented in chronological order, from beginning to end. This structure enables readers to easily follow the progression of the story and better understand the characterization and themes of the work.

Table 5. Form of Folktales Based on Plot

<i>Mga Kuwentong bayan</i>	<i>Banghay</i>
1. Ang Hangin at Ang Araw	Linear
2. Ang Tatlong Prinsipe	Linear
3. Ang Matandang Lalaki	Linear
4. Ang Abogado at Ang Mangingisda	Linear
5. Ang Bulag at Ang Pilay	Linear

In the folktale *Ang Hangin at Ang Araw*, the Wind is portrayed as arrogant and confident in his strength. His desire to demonstrate his power resulted in an attempt to remove a man's jacket. Despite all his effort and force, he failed, revealing the limitation of his power. Tension develops in the story as the Sun waits for the right moment, suggesting a gentler strategy. This implies that patience and intelligent methods are more effective than force or haste. The Sun's challenge to the Wind serves as the beginning of their contest, intended to determine who is truly stronger (Smith, 2021).

Here is the beginning of the story:

Isang araw, ang Hangin ay nagyayabang sa Araw. Sabi niya, "Mahal kong araw, alam kong malakas ka, ngunit mas malakas ako kaysa sa iyo. Kapag hinipan ko ang kahoy, matumba ito sa lupa. Maaari kong bunutin ang poste ng bahay. Kaya kong gumawa ng malalaking alon sa dagat. Kaya kong hipan ang mga bangka sa tubig. Walang mas malakas kaysa sa akin." (first paragraph, Ang Hangin at Ang Araw)

The Wind is introduced as arrogant and full of confidence in his strength. His character and desire to display his power are revealed. The Sun listens quietly, setting the tone for the conflict that will unfold between them. The following excerpt shows this:

"Wala akong sasabihin," sumagot ang araw." (second paragraph, Ang Hangin at Ang Araw)

This statement reflects calm confidence, suggesting that words are unnecessary to demonstrate power; instead, the Sun's heat and light are sufficient to show its influence.

"pero ipapakita ko lang sa iyo na mas malakas ako." "Paano mo maipapakita sa akin?" tanong ng hangin. "Tingnan natin," sabi ng araw. "Tingnan mo ang lalaking iyon sa kalsada, nakasuot ng makapal na damit. Pwede mo bang tanggalin ang dyaket niya?" (second and third paragraph, Ang Hangin at Ang Araw)

This paragraph presents the conflict in which the Wind and the Sun discuss their ability to influence a human being. The Wind boasts of being stronger, while the Sun questions how this can be proven. The challenge focuses on a man wearing thick clothing, symbolizing a test of strength. The dialogue highlights the contrast in their strategies: the Wind relies on force, while the Sun proposes a gentler approach. By pointing to the man, the Sun establishes a practical test to determine which of them is truly stronger.

Nagsimulang umihip ang hangin. Nanlamig ang lalaki. Humalukipkip lalo siya at hinawakan ang kanyang dyaket, pagkatapos ay huminto ang hangin sa pag-ihip. (fourth paragraph: Ang Hangin at Ang Araw)

At the climax, the Wind exerted all his strength, yet failed to remove the man's jacket. This shows the limitation of his power and builds tension as the Sun waits for its turn.

"Ako naman," sabi ng Araw. Ang Araw ay nagsimulang sumikat nang napakatindi. Hinubad ng lalaki ang kanyang jaket dahil sa init na nararamdaman. (fifth paragraph: Ang Hangin at Ang Araw)

Here, the Sun shines intensely, causing extreme heat. This effect compels the man to remove his jacket, demonstrating the Sun's victory.

"Paano mo maipapakita sa akin? Tanong ng hangin. "Tingnan natin." Sabi ng araw. Tingnan mo ang lalaking iyon sa kalsada, nakasuot ng makapal na damit. Pwede mo bang tanggalin ang jaket niya?" (third paragraph: Ang Hangin at ang Araw)

This part reveals the problem of the story, as the Sun challenges the Wind to make the man remove his jacket, initiating their contest to determine who is stronger.

"Nanalo ka," sabi ng hangin. "(last line: Ang Hangin at Ang Araw)

In this line, the Wind admits the Sun's superiority.

"Napatunayan ko na ngayon na mas malakas ka kaysa sa akin." (last line: Ang hangin at Ang Araw)

At the end of the story, the Wind accepts that the Sun is stronger after proving that gentle warmth is more effective than violent force. The Sun's success in making the man remove his jacket implies that calmness and patience are more powerful than aggression. The story teaches an important lesson about the value of proper strategy and the limitations of brute strength, showing that gentleness and patience are more powerful than violence (Johnson, 2020).

The second folktale, "Tatlong Prinsipe," shows that the brothers cooperate to overcome the challenge posed by a Giant. The following excerpt presents the beginning:

Noong unang panahon, may tatlong magkakapatid na prinsipe. Sila ay nanirahan sa gilid ng gubat kung saan nagkakaingin ang kanilang ama. Mahilig silang mag-ipon at kumain ng mga prutas. (first paragraph: Ang Tatlong Prinsipe)

The three princes are introduced as brothers living near the forest, helping their father and enjoying collecting and eating fruits.

Isang araw, sinabi ng panganay na Prinsipe, "Hahanap tayo ng masasarap na prutas sa kagubatan." (second paragraph: Ang Tatlong Prinsipe)

This shows the beginning of their journey or adventure.

The conflict in this story requires the princes to defeat the Giant to cross the bridge. The younger princes use intelligence rather than strength by deceiving the Giant with the promise that a larger one is coming. In the end, the eldest prince directly confronts the Giant with courage and strategy, showing that not only strength but also intelligence and bravery are necessary in facing challenges. According to Reyes (2021), the bridge symbolizes an obstacle that must be overcome to achieve success. Their victory implies that rewards follow wise struggle and sincere effort (Dela Cruz, 2021).

In the third story, Ang Matandang Lalaki, negligence toward family is emphasized.

May isang matandang lalaki na mahilig uminom ng Tifas (Tboli traditional wine). Gabi-gabi siyang umiinom (first paragraph: Ang Matandang Lalaki)

The older man is characterized by his fondness for Tifas, a traditional Tboli wine, spending his nights drinking it.

The story highlights human-versus-self conflict through the older man's regret when he realizes that he failed to fulfill his first wish for his child's good future. Because of his sincere desire to correct his mistakes, he is granted another chance to return to the world and devote himself to his child. This reflects the theme of repentance and the importance of prioritizing family over personal pleasure (Santos, 2022).

In Ang Abogado at Ang Mangingisda, two men meet at the seashore. The Lawyer looks down on the Fisherman due to his lack of formal education, but later learns that all people possess different abilities and are equal in the eyes of God.

"Isang araw, bumisita ang Abogado sa dalampasigan. Habang naglalakad siya sa tabi ng dagat, nakita niya ang isang Mangingisda

na sumasagwan sa kanyang bangka." (first line: Ang Abogado at Ang Mangingisda)

The Lawyer and the Fisherman meet, leading to a conversation that reveals human-versus-human conflict between academic knowledge and experiential wisdom. The reversal of their situation shows that practical skills, such as swimming, can be more vital than academic learning. The Fisherman's act of saving the Lawyer demonstrates kindness and forgiveness, proving that true worth lies in character rather than education (Reyes, 2022; Dela Cruz, 2022).

Finally, Ang Bulag at Ang Pilay tells the story of two people with disabilities who succeed through cooperation.

Isang umaga, naisipan ng isang Bulag na pumunta sa isang kalapit na bayan... (first paragraph: Ang Bulag at Ang Pilay)

The Blind and the Lame overcome their limitations by combining their strengths. Their cooperation leads them safely to their destination.

At the end of the story, their friendship is strengthened as a result of their cooperation. The narrative emphasizes unity, humility, and mutual support as essential to success in life. It conveys that achievement does not depend solely on individual strength but on the ability to work together and care for others despite limitations (Reyes, 2021).

Point of View

The third-person point of view was employed in the Tboli folktales. According to Malewitz (2020), a third-person narrator uses an unrestricted perspective in presenting the events of the story. The narrator may enter the thoughts and emotions of the characters and inform the reader of what they are thinking or feeling. The narrator may also provide comments and interpretations of the characters' actions. Moreover, the narrator may reveal everything that needs to be told or withhold certain information as desired. In this manner, readers gain a deeper understanding of the characters' emotions and motivations. Furthermore, the narrative becomes more vivid and dynamic because different perspectives are presented in the story.

The folktales that utilize the third-person point of view include "Ang Hangin at Ang Araw," "Ang Tatlong Prinsipe," "Ang Matandang Lalaki," "Ang Abogado at Ang Mangingisda," and "Ang Bulag at Ang Pilay."

Table 6. *Form of Folktales Based on Point of View*

	<i>Mga Kuwentong bayan</i>	<i>Paningin</i>
1.	Ang Hangin at Ang Araw	Ikatlong Panauhan
2.	Ang Tatlong Prinsipe	Ikatlong Panauhan
3.	Ang Matandang Lalaki	Ikatlong Panauhan
4.	Ang Abogado at Ang Mangingisda	Ikatlong Panauhan
5.	Ang Bulag at Ang Pilay	Ikatlong Panauhan

In the folktale "Ang Hangin at Ang Araw," the third-person point of view is used to present events from the perspective of an observer who narrates the actions of the Wind and the Sun. Since the narrator is not part of the story, the pronoun "niya" is used to refer to the characters. In the excerpt, "Isang araw, ang Hangin ay nagyayabang sa Araw," the use of third-person narration is evident, as the narrator is not part of the dialogue but merely an observer. The statement "ang Hangin ay nagyayabang" reflects an objective view of the character's action. In this way, the reader's understanding of the Wind's character is deepened because the description comes from a neutral narrator (Reyes, 2022). This also reveals the true nature of the character without bias.

Consider the following folktales written in the third-person point of view:

Isang araw, ang Hangin ay nagyayabang sa Araw. Sabi niya, "Mahal kong araw, alam kong malakas ka, ngunit mas malakas ako kaysa sa iyo (first paragraph, Ang Hangin at Ang Araw).

In this story, the third-person point of view is used to present the events from the perspective of an observer who narrates the actions of the Wind and the Sun. The narrator is not part of the story; thus, the pronoun "niya" is used to refer to the character. The narration is external, allowing greater freedom in describing the actions and dialogue of the Wind and the Sun.

Similarly, the following paragraph also demonstrates the use of the third-person point of view:

Noong unang panahon, may tatlong magkakapatid na prinsipe. Sila ay nanirahan sa gilid ng gubat kung saan nagkakaingin ang kanilang ama. Mahilig silang mag ipon at kumain ng mga prutas. (first paragraph, Ang Tatlong Prinsipe).

This excerpt is in the third-person point of view because the narrator uses nouns such as "Tatlong magkakapatid na Prinsipe" and pronouns such as "sila." The characters are described from the perspective of a narrator who is not part of the story. The pronoun "sila" is used to present the actions and way of life of the characters without direct participation in the events.

Likewise, the succeeding paragraph continues the use of the third-person point of view. This perspective is commonly used in folktales, fables, and legends, where clear descriptions of characters and settings are essential in conveying the moral or message of the story (De Leon, 2021). Another example of the third-person point of view is shown in the following passage:

“Marami siyang asawa at anak ngunit hindi siya nag- alala tungkol sa kanila.” (first paragraph, Ang Matandang Lalaki).”

This excerpt presents a character who shows indifference toward his family. The third-person point of view is evident through the use of the pronouns “siya” and “kanila,” indicating that the narrator is not part of the story. The narrator functions as an observer who reports information about the character’s life and behavior. The use of pronouns such as “siya” and “kanya” strengthens the narrator’s role as an objective reporter of information. In this manner, the reader can infer the emotions and habits of the character based on the account of a non-participating narrator (Santos, 2023).

The following paragraph also demonstrates the use of the third-person point of view:

Isang araw, bumisita ang Abogado sa Dalampasigan. Habang naglalakad siya sa tabi ng dagat, nakita niya ang isang Mangingisda na sumasagwan sa kanyang bangka (first paragraph, Ang Abogado at Ang Mangingisda).

In this story, the third-person narrator relates the encounter between the Lawyer and the Fisherman at the seashore. This is shown through the use of pronouns such as “siya” and “niya,” which indicate that the narrator is not part of the story but merely an external observer. According to Reyes (2020), the narrator describes the actions and events without direct participation, allowing an objective and unrestricted presentation of the story. The use of the pronoun “kanya” is also evident in the following example from another Tboli folktale:

Kaya, karga ang Pilay sa likod ng lalaking Bulag. Binuhat siya ng bulag sa kanyang likod habang sinabi niya sa kanya kung saan pupunta hanggang nakarating sila sa bayan. Pagkatapos noon, naging matalik silang magkaibigan (last paragraph: Ang Bulag at Ang Pilay).

From this passage, it can be inferred that there is a narrator who describes the meeting of the characters, the Blind and the Lame. The use of third-person pronouns indicates that the Tboli folktales employ the third-person point of view. This is evident in the use of pronouns such as “siya,” “niya,” “kanya,” and “sila.” The narrator is not a character in the story but an observer who narrates events from outside the narrative. From this perspective, the narrator has full knowledge of the characters’ actions and emotions while remaining detached from the events. This approach effectively presents the relationship between the two characters—the Blind and the Lame—and their cooperation that leads to friendship (Gonzales, 2020).

Theme

The analysis of the form of a story is essential in understanding its deeper message. The theme serves as the central idea that guides the events, characters, and setting. Through understanding the relationship between form and theme, readers can develop broader reflection on the issues emphasized by the author. The form of the story allows the reader to determine the arrangement of its elements and their relationship to the overall theme. According to Smith (2020), this enables readers to identify the symbolism and strategies used to express ideas and emotions, resulting in a deeper understanding of the work’s overall message. It also helps distinguish a literary work from other genres or styles of writing. This facilitates comprehension of the author’s theme and symbolism and assists readers in interpreting the text more effectively. In this way, readers become more capable of critically analyzing and appreciating literary works.

Table 7. Form of Folktales Based on Theme

<i>Mga Kuwentong bayan</i>	<i>Tema</i>
1. Ang Hangin at Ang Araw	Iwasang manghugsa
2. Ang Tatlong Prinsipis	Pagiging tuso
3. Ang Matandang Lalaki	Pagtupad sa responsibilidad
4. Ang Abogado at Ang Mangingisda	Pantay-pantay na pagtingin sa bawat tao
5. Ang Bulag at Ang Pilay	Bawat isa may pakinabang

The researcher carefully examined the themes found in the Tboli folktales. One of the themes evident in the stories is the avoidance of judgment and the promotion of humility. In “Ang Hangin at Ang Araw,” humility and the proper use of strength and ability to help others are emphasized. The following excerpt illustrates this theme:

Oo, kaya ko, sabi ng hangin. Nagsimulang magtago ang araw. Nagsimulang umihip ang hangin. Nanlamig ang lalaki. Humalukipkip lalo siya at hinawakan ang kanyang jaket, pagkatapos ay huminto ang hangin sa pag-ihip (fourth paragraph, Ang Hangin at Ang Araw).

“Ako naman,” sabi ng araw. Ang araw ay nagsimulang sumikat nang napakatindi. Hinubad ng lalaki ang kanyang jaket dahil sa init na nararamdaman. “Nanalo ka,” sabi ng hangin. “Napatunayan ko na ngayon na mas malakas ka kaysa sa akin (fifth paragraph, Ang Hangin at Ang Araw).

These paragraphs present the contrast between two approaches: the Wind’s use of force and the Sun’s use of gentle warmth. The Wind attempted to remove the man’s jacket through strong blowing, which only caused the man to grip it more tightly. In contrast, the Sun applied gentle heat, resulting in the man removing his jacket. This story also emphasizes that one should not underestimate another’s ability based on appearance or size. Being small does not necessarily mean having limited capability (Alvarez, 2020).

The Tboli folktales also express the theme that intelligence, unity, and determination are necessary when facing great obstacles and dangers:

“Kailangan nating dumaan sa tulay at saka paakyat sa bundok, kung saan naroon ang mga pinakamasarap na bungang kahoy o prutas. Huwag kang mag-alala may naisip akong magandang paraan” sabi ng panganay na prinsipe at sabay silang nagplano. (third paragraph: Ang Tatlong Prinsipe)

This paragraph shows the eldest prince devising a plan to overcome the obstacle posed by the Giant. Cooperation and strategic planning are essential aspects in facing trials. The unity of the three princes is evident in their collective journey to search for fruits in the forest despite the danger caused by the Giant. Their combined strength and ideas strengthened their ability to overcome obstacles.

The wise plan of the eldest prince serves as an example of strategic problem-solving. Instead of yielding to fear or shifting responsibility, he chose to think of a solution and dedicate time to planning. This step enabled them to succeed in their objective:

“Huwag ako ang kakainin mo dahil maliit ako. Hintayin mong dumating si kuya, mas malaki siya sa akin (seventh paragraph, Ang Tatlong Prinsipe).”

Umupo ang Higante at nag-isip sandali, lumiwanag ang kanyang mga mata sa pag-aakalang may paparating na mas malaking prinsipe. Sa wakas ay sinabi niya, "Maaari kang ng tumawid, hihintayin ko ang iyong kapatid." Pagkatapos ay umakyat sa tulay ang panganay na prinsipe at nagsimula siyang tumawid dito. Sa wakas, narating niya ang gitna ng tulay. Ang malaking Higante ay muling tumayo at nagsabi, "Sino ang dumadaan sa aking tulay?" Binalaan ng Higante ang pinakamatandang prinsipe, "Huwag ka nang lalayo dahil kakainin kita para sa aking hapunan." Sumagot ang panganay na prinsipe. (seventh paragraph: Ang Tatlong Prinsipe)

This passage demonstrates the unity of the princes. The second prince used a tactic to protect himself and his brothers, reflecting their cooperation in facing danger. His decision to delay himself and suggest waiting for his older brother illustrates a clear strategy of cooperation. In this way, he not only saved himself but also protected his brothers from danger. According to Garcia (2020), such unity and strategic thinking under perilous circumstances can be key to survival and success.

It further shows that wise decision-making and consideration for the welfare of others are as important as courage and strength, fostering stronger bonds and trust among siblings:

“Bakit hindi ka lumapit? Halika at tingnan kung sino ako (last paragraph, Ang Tatlong Prinsipe).”

This statement reveals the bravery of the eldest prince in facing the Giant. His courage and willingness to confront the Giant directly represent true heroism. Instead of retreating or relying on others, he boldly faced the danger. His determination not only removed the Giant from their path but also proved that courage and self-confidence can lead to peace and success.

Another theme identified by the researcher concerns the fulfillment of responsibility, as illustrated in “Ang Matandang Lalaki.” The older man initially failed to fulfill his responsibility as a father because he prioritized his vice of drinking Tifas over his family’s welfare. Although he realized his shortcomings too late, he was given a chance to correct his mistake when he was brought back to life to witness his child’s good future:

Pagkatapos, umiyak ang matanda. "Bakit ka umiiyak?" tanong ng tagapatala. Sagot ng matanda. "Naaalala ko lang ang isa kong hiling bago ako mamamatay, "sana makita ko ang aking anak na may magandang buhay." (fourth paragraph: Ang Matandang lalaki)

This story reflects repentance and the true meaning of life. Despite material desires and pleasures, the true value of life lies in caring for loved ones and fulfilling one’s duties. The old man recognizes his failures and the importance of family:

Naisip ng tagapatala kung gaano kamahal ang hiling ng matanda. Hindi nagtagal, sinabihan siya na, "Papapuntahin kita ngayon sa iyong tahanan at ibalik ka kapag may magandang buhay ang iyong anak." kaya nabuhay muli ang matanda. (last paragraph: Ang Matandang Lalaki)

The folktale “Ang Abogado at Ang Mangingisda” presents the theme of equality among people, emphasizing that despite differences in skills, social status, and education, all individuals are equal in the eyes of God:

"Kung ano ang naranasan mo maaring hindi mo naranasan at kung ano ang naranasan ko maaring hindi mo alam ngunit tayo ay nilikha ng Poong Kapal na pantay-pantay sa kanyang paningin (last, Ang Abogado at Ang Mangingisda)."

This highlights the theme of equality and respect for human dignity regardless of social condition or personal ability.

Similarly, “Ang Bulag at Ang Pilay” conveys the theme that everyone has value and that challenges are easier to overcome through unity and cooperation:

“Bakit hindi natin tulungan ang isa't isa kung gayon” nag-isip sandali ang Bulag (fourth paragraph, Ang Bulag at Ang Pilay).

Through cooperation—the Blind carrying the Lame and the Lame guiding the Blind with his vision—they can reach the town together. According to Dela Cruz (2021), such unity and cooperation emphasize the importance of helping one another to achieve success, even

when individuals have limitations.

Tone

Tone refers to the dominant attitude or emotion expressed in a literary work, conveyed through style, perspective, and diction. In the Tboli folktales, tone is an essential element in communicating the characters' emotions and the message of the story. Changes in tone help readers understand the social context and cultural values of the Tboli (Reyes, 2021).

Table 8. *Form of Folktales Based on Tone*

<i>Mga Kuwentong bayan</i>	<i>Tono</i>
1. Ang Hangin at Ang Araw	Kompetisyon, pagkamangha at pagkabahala
2. Ang Tatlong Prinsipe	Pananagumpay
3. Ang Matandang Lalaki	Pasawalang bahala at pag-asa
4. Ang Abogado at Ang Mangingisda	Pagmamataas at realisasyon
5. Ang Bulag at Ang Pilay	Malasakit at positibong pananaw

The Tboli folktales exhibit various tones. One prominent tone is competition and admiration, arising from the tension and challenge between the Wind and the Sun as they attempt to prove their strength. Eventually, the tone shifts to recognition and respect for each other's abilities:

Sabi niya, "Mahal kong araw, alam kong malakas ka, ngunit mas malakas ako kaysa sa iyo. (first paragraph, Ang Hangin at Ang Araw)."

This line reflects the competitive and boastful tone of the Wind, creating tension that motivates the Sun to prove its ability:

"Nanalo ka," sabi ng hangin. "Napatunayan ko na ngayon na mas malakas ka kaysa sa akin (last paragraph, Ang Hangin at Ang Araw)."

This event expresses admiration and recognition of the Sun's power. The Wind accepts defeat and acknowledges the Sun's effectiveness, reflecting respect and deeper understanding (Garcia, 2020).

Another tone evident in the folktales is anxiety and triumph, emerging from hope, courage, and unity amid trials:

Kinakabahang lumapit sa tulay ang tatlong prinsipe. Ang pinakabatang prinsipe siya ang naunang tumawid sa nasabing tulay. Habang nasa kalagitnaan ng tulay may biglang nagtanong na ang boses ay kakaiba kaya takot na takot siya." (third paragraph, Ang Tatlong Prinsipe)."

This shows the fear experienced by the princes, especially the youngest, due to the Giant's presence. The succeeding passage illustrates triumph:

Pagkatapos ay nagsimulang umakyat ang Higante sa tulay. Nang makita ang Higante, tinulak ng panganay na prinsipe ang Higante. Kaya tuluyang nahulog at namatay ito sa mataas na tulay ang Higante. Kaya masayang nagpatuloy sa paglalakbay ang magkakapatid na prinsipe sa pakay na manguuha ng prutas gubat."(last paragraph: Ang Tatlong Prinsip)

The tone of indifference and hope is also evident in "Ang Matandang Lalaki":

"Marami siyang asawa at anak ngunit hindi siya nag-alala tungkol sa kanila."(first paragraph: Ang Matandang Lalaki)

This line conveys the older man's indifference to his responsibilities. In contrast, hope is expressed in:

"Papapuntahin kita ngayon sa iyong tahanan at ibabalik ka kapag may magandang buhay ang iyong anak, kaya nabuhay muli ang matanda (last paragraph, Ang Matandang Lalaki)."

The tone of pride and realization appears in "Ang Abogado at Ang Mangingisda":

"Tanong ng Abogado sa Mangingisda. "Marunong ka bang magsulat" Sagot ng mangingisda "Hindi po,"tinanong siya ng abogado. "Marunong ka bang mag-ingles. Hinding hindi ako marunong magsalita ng Ingles. Pagkatapos ay sinabi ng Abogado, "Ikaw ay nasa huling tatlong-ikaapat na bahagi ng iyong buhay." (first paragraph, Ang Abogado at Ang Mangingisda)

This reflects the Lawyer's arrogance, while realization is shown in:

"Sa wakas, sinabi ng Mangingisda sa Abogado, 'Kung ano ang naranasan mo maaaring hindi mo naranasan at kung ano ang naranasan ko maaaring hindi mo alam ngunit tayo ay nilikha ng Poong Maykapal na pantay-pantay sa kanyang paningin."(last paragraph: Ang Abogado at Ang mangingisda)

Finally, the tone of compassion and optimism is evident in "Ang Bulag at Ang Pilay":

"Nakikita ng iyong mga mata at malakas ang aking mga binti. Bakit hindi natin gawin ito, bubuhatin sa aking likuran at ikaw ang mata ko at ako ang paa mo." Sa ganitong paraan, mas mabilis nating maabot ang bayan!" bulalas ng pilay (fourth paragraph, Ang

Bulag at Ang Pilay).

This passage highlights cooperation and unity despite physical limitations:

Kaya, karga ang Pilay sa likod ng lalaking Bulag. Binuhat siya ng bulag sa kanyang likod habang sinabi niya sa kanya kung saan pupunta hanggang nakarating sila sa bayan. Pagkatapos noon, naging matalik silang magkaibigan (last paragraph, Ang Bulag at Ang Pilay)

This paragraph describes a Lame person and a Blind person who agreed to cooperate to reach the town despite their disabilities. The Lame person, although limited in walking, possesses clear vision and sharp thinking. He proposed a cooperative strategy in which the Blind person, who has strong physical strength, would carry him on his back while he would guide their journey. In this way, the Lame person served as the eyes, and the Blind person served as the legs of their trip. This story demonstrates the value of cooperation and unity, showing that despite physical limitations, success can be achieved through the combination of individual strengths and abilities (Reyes, 2022).

The story illustrates the importance of cooperation and the use of one's respective strengths and abilities to achieve a goal. Through their dialogue, they succeeded in their journey and learned the value of working together despite their disabilities. In addition, challenges and successes achieved through unity and cooperation within a group help maintain a positive outlook and morale, which are essential in attaining goals even in the presence of obstacles. In this study, emphasis is placed on the presence of mutual support as the foundation of success that goes beyond physical and mental limitations. In this way, true strength is manifested in the two characters who worked together to overcome every challenge they encountered. It is also shown that unity, trust, and mutual understanding are essential elements in achieving any aspiration. This not only strengthened their relationship but also served as inspiration to face every trial with courage, determination, and hope. Ultimately, their experience proves that in every endeavor supported by genuine friendship and cooperation, nothing is impossible to achieve (Santos, 2020).

This narrative not only reflects the importance of friendship and cooperation but also shows that amid uncertainty and exhaustion, the presence of someone willing to extend support becomes a light in the darkness. Their partnership symbolizes resilience and determination born out of unity. It serves as proof that success is not always measured by the strength of an individual but by the solidity of relationships and the trust given to one another. In every fall, there is a hand willing to lift another—and it is here that the true spirit of humanity is tested and formed (Garcia, 2022).

In the field of literature, the analysis of folktales has profound implications for human life because it provides an important connection to culture and history. In translating Tboli folktales using Newmark's theory, the integration of semantic and communicative translation is essential to ensure that the translation remains faithful to the structure of the original text while effectively conveying meaning to readers. According to Liwanag, Gabunada, and Anastacio (2023), the application of Newmark's functional framework (1988) is significant because it provides clear criteria on when to retain the exact form of the plot and when to prioritize the communicative effect of language. This view is reinforced by Budiman, Wulandari, and Rosyidah (2023), who reexamined the relevance of Newmark's theory (1988) in the modern context and proposed combined strategies such as semantic and communicative translation supported by explanatory notes in order to preserve perspective, theme, and tone in literary texts. In this way, the application of theory becomes clearer in translating Tboli folktales that contain cultural concepts and values that are difficult to translate literally.

Furthermore, the structural analysis of Morato and Besmonte (2023) on narrative designation provides concrete examples that may be adapted in analyzing Tboli folktales, particularly in terms of plot, theme, and point of view, as bases for a deeper understanding of the cultural context of the narrative. Along with this, Eslit (2023) demonstrated the importance of community validation in the process of collecting and interpreting folktales, which helps ensure that the tone and message of translations correspond with the perspective of the community itself. Overall, the integration of Newmark's theory and contemporary studies results in a methodology grounded in semantic and communicative translation, structural analysis, and community validation, which provides greater assurance that Tboli folktales can be transmitted to the next generation with integrity, cultural fidelity, and meaningful impact.

This contributes to a deeper understanding of origins, beliefs, and traditions that shape collective identity. Through the study of folktales, lessons embedded in these narratives are learned, and insights are gained into how they reflect the values and principles of society that may serve as inspiration in life.

In the context of modern society, the principles emphasized by Newmark (1988) remain relevant because they help preserve the integrity and authenticity of folktales while adapting them to the needs of the present generation. Thus, the analysis and translation of folktales provide a pathway to broader understanding and respect for diverse cultures. Through this process, it is shown that folktales are not merely relics of the past but a living heritage that continues to offer inspiration and lessons in the present (Dela Cruz, 2022).

Moreover, it is important to recognize that modern readers have wider access to various forms of media, making engagement with folktales more dynamic. Through the use of contemporary approaches such as digital storytelling, animation, and social media, traditional narratives become more accessible to the youth without losing their original spirit and value. Such interactive methods encourage young people to participate and express their own interpretations actively. In addition, these approaches strengthen the connection of new generations to their cultural heritage and history. In this process, ancient stories are not only revitalized but also

become part of the continuing formation of national identity and the creative imagination of Filipinos.

Conclusions

It is essential to give emphasis to the study of various forms of indigenous literature in the Philippines through extensive and systematic research, analysis, and translation in order to achieve a comprehensive understanding and to widen the readership of folktales, particularly those originating from the Tboli group. In this study, the translation of folktales may assist teachers and students in revitalizing and appreciating indigenous literary works by utilizing translated stories in teaching and learning processes inside the classroom.

Students and teachers may use the translated Tboli folktales as references for class-related academic activities. This enables both Indigenous Peoples (IP) and Non-IP students, as well as teachers, to gain knowledge of indigenous folktales and to better understand stories commonly heard within the community. Above all, this contributes to the development of students' appreciation for languages and cultures.

Furthermore, this study has proven beneficial to the community by conveying ideas and knowledge across different languages and cultures. It has opened opportunities for greater interaction and development among individuals from various ethnic groups, leading to deeper understanding and unity within the community and throughout the nation.

Based on the findings of the study, the researcher strongly recommends that the Department of Education conduct training programs, seminars, and capacity-building workshops for teachers in order to enhance their knowledge and skills in teaching indigenous literature. Particular emphasis should be placed on folktales from ethnolinguistic groups such as the Tboli, which may serve as effective media not only for teaching literature but also for history, culture, and Filipino values.

It is also recommended that schools promote the development of local and contextualized instructional materials focused on indigenous folktales. Translating these stories into Filipino provides wider accessibility for learners, especially those who do not belong to IP groups. Through the production of materials such as reading modules, digital storybooks, and interactive learning applications based on these folktales, students are further encouraged to learn while deepening their respect for the culture of other groups.

The conduct of studies by teachers and students on the themes, symbolism, and lessons found in indigenous folktales is likewise highly recommended. The results of such studies may be utilized for curriculum integration across subject areas. Moreover, this enables teachers who do not belong to indigenous communities to develop a deeper understanding of the culture they teach.

The establishment of a compilation of translated indigenous folktales accessible to teachers and students nationwide is also suggested. With the support of libraries, schools, and online platforms of the Department of Education, validated translations may be published and disseminated to expand knowledge of indigenous literature further. In this manner, literary works from various regions are given greater value, and teachers are provided with broader opportunities to use high-quality and contextualized materials.

For future researchers, it is advisable to focus on other ethnolinguistic groups and on comparative studies of folktales from different regions of the country. In the context of decolonized education, providing equal space to all voices, including the voices of indigenous people, is a crucial step toward promoting just, nationalist, and inclusive education. In this way, not only is it transmitted, but also a sense of care for our history, culture, and national identity.

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