



THEMES OF SAMA PANGUTARAN FOLKTALES

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Abstract

This study explores five selected folktales from the Sama Pangutaran tribe, known for their rich oral traditions, superstitious beliefs, and strict adherence to cultural norms. The folktales examined are Tuwan Putlih Bunga Pakkan, Tuwan Putlih Suhadi, Binantuk, Mambang Dalimah, and Itin. The first two stories follow sisters Bunga Pakkan and Suhadi, who are separated by a witch-like creature, the “Pugut,” and later reunited with their prince husbands. Binantuk tells of a man and a heavenly princess whose marriage is affected by a spell, leading to separation and eventual reconciliation. Mambang Dalimah narrates the story of a prince in disguise whose marriage is disrupted by jealousy but ends in forgiveness. Itin recounts how a young boy is saved by his clever brother from a man-eating eagle. These tales reflect common folkloric themes like love, revenge, and reunion, similar to well-known stories like Cinderella, Hansel and Gretel, and The Frog Prince. Vladimir Propp's theory of narrative functions and Axel Olrik's epic laws of folk narrative served as the study's theoretical frameworks, guiding the structural and thematic analysis. A descriptive research design was utilized to examine the narrative content and its cultural significance. This paper contributes to preserving Sama's cultural heritage and seeks to bring greater awareness to the richness of Sama's storytelling. By analyzing these folktales through established literary theories, the study highlights the universality and uniqueness of the Sama people's narrative traditions.

Keywords: Folktale, Sama, Pangutaran, Narratives

Introduction

There are many situations in which one can forget one's roots and the wealth of one's culture. Because of mobility, relocation, modern technology, and the like, one becomes distant from getting to know one's culture. This is a sad truth. One must not forget how beautiful one's culture is.

Literature is just one of the wealth and jewels of the tradition that one belongs to. Sadly, because one lives in modern technology, one is tempted to look into the contemporary world.

Aside from the loss of focus on the literature of the culture that one belongs to, it is also the situation in which he is that prevents him from getting to know the richness of literature. For instance, many Sama people have gone to other places to settle due to financial sustenance and job stability. Consequently, they rarely visit Pangutaran Island in Sulu. Moreover, even if they can, it is only for a short period.

This study aims to contribute to the Sama community in preserving some of the jewels of the culture, the folktale. The researcher feels lucky that despite growing up in Jolo, Sulu, her parents have not failed to educate and orient her to the things the Sama community has. The folktales are just one of those. So, she wants to share what she has been told, what she has been exposed to, and what she has witnessed, which are all beautiful and can make one proud and make one feel that they belong to a home.

This study aims to become an eye-opener to the Sama people that their culture is richer than they could ever imagine. By just listening to the folktales, one might wonder where the creativity of the imagination comes from. Thus, these motivations moved the researcher to finally conduct this research so that her dreams of showing what Sama has to offer to its people became a reality.

The Sama tribe is a Muslim ethnic group that lives in Pangutaran, Sulu. Pangutaran, Sulu is a municipality in the province of Sulu in Mindanao. The Sama people originated in the islands and coasts that separate southern Mindanao from the northeastern islands of Sulu. They presumably scattered in the first millennium A.D. due to increased Chinese commerce. This southerly migration escalated in the fifteenth century, establishing a Sulu sultanate and more significant marine trade. Sama slave traffickers conducted yearly attacks on coastal villages from Luzon to the central Moluccas, mostly from strongholds on Balangingi Island. Individual Sama groups, such as the Pangutaran Sama, distinguish themselves by dialect and geographical location. Their dialect is nearly identical to that of other Sama peoples. The Pangutaran Sama people inhabit four tiny islands in the southern Philippines (Joshua Project, n.d.).

The Sama people are greatly split and lack political cohesiveness. Some have adapted to Filipino culture, attending schools and working as vendors in small enterprises around local

cities. Christians, particularly Catholics, have assisted these people in health and education. The Catholic Presentation Nuns sponsor Badjao students in school. Fishing, boat building, and ironworking are typically male activities, but weaving mats and marketing ceramics are predominantly female. Both men and women harvest and sell prized sea creatures such as sea cucumbers. They are also farmers. The Pangutaran Sama cultivates rice, cassava, corn, ginger, sugarcane, bananas, and other tropical fruits (Joshua Project, n.d.).

Pangutaran Sama villages consist of closely packed buildings along well-protected areas of coastline. In some locations, they build their homes right over the water; in others, they build them along the shore. If they are across the water, they are connected by planks or narrow bridges. Houses are often built on stilts, one to three meters above the ground or high water mark, and consist of one rectangular room with an adjoining kitchen. Households are organized into bigger groups known as tumpuks (clusters), which are placed close to one another and are linked by deep familial bonds. Within the community, one household leader is known as the tumpuk spokesperson. Sometimes, tumpuks correspond with parishes and members of the same mosque (Joshua Project, n.d.).

They are an Islamic people group that follows Sunni traditions while incorporating aspects of animism. They think that the souls of the deceased stay around their graves, necessitating ongoing attention from the living. They have stated that some of these burials have miraculous healing powers. The Sama people believe that during a specific month, Allah allows the spirits of the deceased to return to this earth. To honor them, the living says special prayers for the deceased and tidy their graves (Joshua Project, n.d.).

2. METHODOLOGY

This study utilized a descriptive research design. Descriptive research designs answer the questions of who, what, when, where, and how linked to a specific research topic, but a descriptive study cannot determine why. Descriptive research is used to gather information on the phenomenon's existing state and to characterize "what exists" in terms of variables or circumstances in a scenario (Sacred Heart University Library, n.d.).

The theoretical frameworks used in this paper are Vladimir Propp's theory and Axel Olrik's theory.

Boris Tomashevski (1890-1957) developed the broadest formalist response to how to separate the language of fiction from ordinary language. The distinction, he claimed, is not so much. There is a linguistic difference, but only a presentation difference. He juxtaposed two concepts to elucidate this: *fabula*, which Shklovsky presented in 1921, and *syuzhet*. The *fabula* is easy. It is an account of anything that informs us what truly occurred. For example, John Doe murders his cousin Jack to become the only heir to wealth and then sits back to await the death of his elderly and infirm uncle. The *syuzhet* has the defamiliarizing impact of techniques in poetry: for example, in rhyme, the *syuzhet* attracts attention to itself (Bertens, 2014).

Bertens (2014) stressed that it occurred to Propp that they have the same fundamental story if you looked closely at numerous Russian folktales and fairytales. In *Folktales*, he attempts to demonstrate how a hundred distinct tales are in reality variants on - in other words, *syuzhets* of what seemed to be only one

underlying *fabula*. This is relatively free. It must be noted that Propp was not a formalist. He is not interested in literariness, and in many of his tales, there is almost no difference between *fabula* and *syuzhet* as formalist concepts. One of the actors that Propp identifies as the 'helper' appears in all of his stories and returns. Since the helper is irrelevant to the occasion, they only need to offer help that keeps the plot flowing. Propp does not need to specify who or what the 'helper' is. The 'helper' may be male or female, forester (as in 'Little Red Riding Hood') or hunter (as in 'Snow White'), elderly or young, wealthy or impoverished, and so on—the possibilities are limitless. Bertens (2014) claims that different *syuzhet* constituent's correlate to one *fabula* aspect, assuming we view all the fairytales as a single *fabula*.

Propp (1984) highlighted folktales because their connection to reality is evident. The folktale will also help one to identify some broad rules of storytelling genres. According to Lenin (1962, 19), "In every folktale, there are elements of reality...." A simple check of the folktale will confirm the veracity of this remark. Wondertales have fewer of these components than other sorts of folktales. The peasant interacts with animals such as the fox, wolf, bear, hare, rooster, goat, and others; peasants and their wives, older men and women, stepmothers and stepdaughters, soldiers, gypsies, farmhands, priests, and landlords all appear in the folktale.

Thwala (2019) discussed Vladimir Propp, a Russian folklorist and one of the best-known structuralists in folklore studies. Propp's idea focused on the syntagmatic organization of folktales, known as folktale morphology. As the title suggests, he aims to analyze the folktale in terms of its constituent pieces. He breaks this down into variables, which are then referred to as functions. His study consists of identifying these components, and then he defines a function as an act of a character viewed from the perspective of its relevance to the conduct of the action. He claims that it functions in a collection of folktales.

In contrast, the variables are not constant. What he labels as variables are characters. Propp's analysis of Russian fairy tales suggests that a folktale has 31 known functions, even though the names and attributes of the *dramatis personae* may change. This indicates that the actions and functions of the characters often remain the same.

Structuralism is concerned with structures, specifically assessing the overall function according to specific laws. The meaning of individual elements (like images in a poem) comes entirely from their relationship to other elements, not from any inherent or external meaning. While one can study a poem structurally without being a structuralist, a true structuralist believes that elements have no standalone meaning—only relational meaning within the system. For example, a sun and a moon image in a poem gain meaning only through their contrast, not from what we know about suns and moons in real life. (Eagleton, 1996).

Eagleton (1996) analyzes a simple story about a boy who falls into a pit after quarreling with his father. The father rescues him after the sun illuminates the pit, leading to reconciliation. Critics might interpret the story differently—psychoanalytically, humanistically, or through wordplay. A structuralist critic, however, would focus solely on the story's form rather than its content. They would analyze the narrative in terms of relational structures, such as the movement between "low" and "high" (the

pit and the sun). The structuralist approach brackets out the content, concentrating only on the relationships between the narrative elements, which could be substituted without altering the underlying structure. Literary structuralism emerged in the 1960s, applying the methods of Ferdinand de Saussure's structural linguistics to literature. Saussure viewed language as a system of signs, where each sign consists of a "signifier" (sound or graphic symbol) and a "signified" (the concept or meaning). The relationship between the two is arbitrary and based on cultural convention. Meaning arises from differences between signs rather than any inherent significance. Structuralism extends this idea to other systems, such as myths or social rituals, focusing on the internal relationships between signs rather than their content. It emphasizes understanding structures rather than actual usage or real-world referents.

Axel Olrik (3 July 1864-17 February 1917) was a Danish folklorist and Medieval scholar, historiographer, and a pioneer in the methodological study of oral narratives. According to Olrik's rules (Olrik 1908 in Dundes 1965:129), a story has a beginning (law of opening), a middle or body, which represents the struggle between the protagonist and adversary, and the conclusion or resolve (Law of closure) in which conflict is settled, and harmony is restored. Three phases of Olrik's structure allow for a more detailed stage-by-stage explanation of the conflict phases (Thwala, 2019).

As cited in Thwala (2019), the following are the stages in Olrik's theory;

1st Phase of Conflict. Dynamic stability: There is harmony between the protagonist and antagonist and their followers. There is, however, some hint of possible conflict. The situation may change and explode at any moment.

2nd Phase of Disturbing Event. Disturbing event: Something happens to disturb the initial harmony. This event reveals the opposition of the leading characters. The initial situation not only presents the story's main characters as opposed to each other, but it also gives some indications of the time and place, the setting, the social situation, and the possibility of conflict.

Olrik's body is the central section of the story in which the conflict situation develops to its climax.

3rd Phase of Rising Action: This intensifies the conflict to make it sound serious. Friction and tension develop and strengthen, and the conflict widens. This stage is often characterized by people taking sides, preparing battle plans, and speeches in which the opposing parties expose their motives and points of view and encourage the spectators to take sides.

4th Phase of Crisis. A decisive event takes place. The audience gains some insight into the probable winner.

5th Phase of Climax. Fortunes are favoring one of the parties. The protagonist or the antagonist becomes the winner or the villain when the two main characters meet. A skill is matched against a skill.

Olrik's end: After the climax, the action subsides, and the situation slowly returns to normality.

6th Phase of the Denouement or Falling Action. Events fall into place. Conflict begins to diminish. Anticlimax.

7th Phase of Conclusion: Conflict is resolved. Initial harmony is re-established. There appears to be a permanent change in the two parties' relationship.

This study examined five (5) Sama Folktales. These folktales are Tuwan Putlih Bunga Pakkan, Tuwan Putlih Suhadi, Binantuk, Mambang Dalimah, and Itin. The stories were all narrated in the original Sama language. The audio was recorded using a mobile phone. The narrator freely relayed the folktales. The recorded audio was then transcribed. After being transcribed, it underwent translation. The English translations were the basis of the coding and categorization. Finally, the researcher interpreted the data. Figure 1 show the conceptual framework utilized in this study.

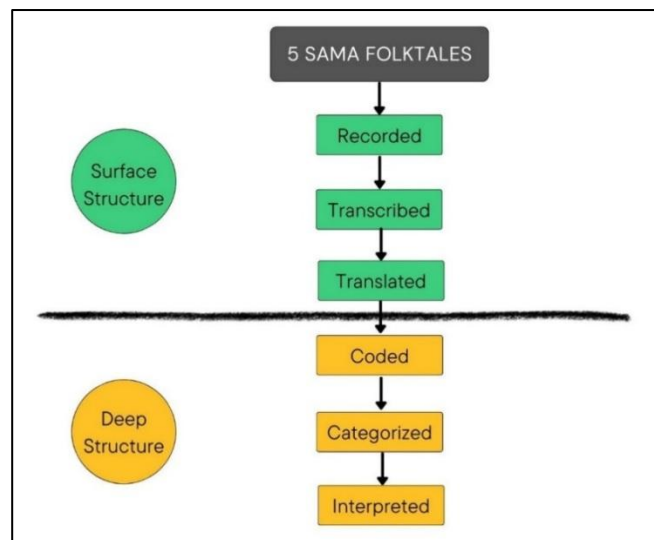


Figure 1. Conceptual Framework of the Study

The conceptual framework is inspired by Nida's translation model, which highlights surface and deep structures. Eugene Nida, an American linguist, is best known for his dynamic equivalence, which was later renamed "functional equivalence". He began his work on translation in the 1940s. In the 1960s, his theories emerged. Nida's model was founded upon Noam Chomsky's formula of generative-transformational grammar (Cheung, 2013). Figure 1 shows that during the first three processes made in data analysis, the data were treated with a surface structure wherein the focus was merely on the forms of the language and the translation. The following three processes involved deep structure because an in-depth analysis was applied to treat the data. The focus was not just on the form of the language but on the content. In this case, in the stories. Figure 2 shows Nida's model of translation.

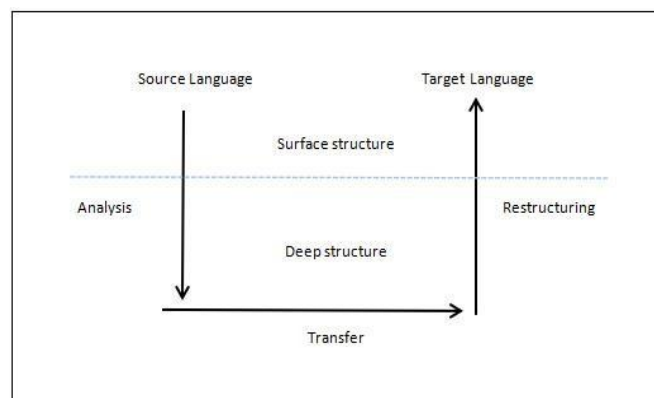


Figure 2. Nida's Model of Translation

Four translation methods were used to translate the data. They were the word-for-word translation, the literal translation, the faithful translation, and the free translation. All these methods were used in the paragraphs and sentences of the data. As defined by Newmark (1988), the word-for-word translation provides immediate target language (TL) below the source language (SL). On the other hand, a literal translation gives the nearest TL equivalents. Faithful translation aims to provide the accurate contextual meaning of the SL. Lastly, free translation deals with reproducing the content without the form. Usually, paraphrasing is used in free translation.

In Nida's translation model, the translation process comes from the original text written in the source language (SL). It will then pass through the stage of the surface structure for analysis. In the analysis stage, it is then in the deep structure. The process further moves into the transfer from the SL to the target language (TL) as it undergoes the restructuring. This is where the methods of translation are applied in restructuring. Finally, after getting

through the restructuring, it then reproduces the translated version in the target language.

This study addressed the following questions: (1) What and how many categories do the Sama folktales fall into?; (2) What are the common natures of the Sama folktales?; and (3) What are the common themes of the Sama folktales? This study intends to contribute to (1) Sama and (2) non-Sama people. Many Sama people have already gone to different places and settled there for several reasons. Some could visit their homeland, the Pangutaran Island, but their situation did not permit some. It is quite a worry for some that they have not heard the folktales of their tribe. It is a bit of luck for those knowledgeable about folktales in their tribe. Thus, this study aims to show the Sama people how rich their culture is in terms of literature, especially in the folktale aspect. On the other hand, this study would also like to let the world know that the Sama tribe not only consists of people with ordinary and typical lives but also has forms of entertainment and literature, such as folktales. To give a more straightforward presentation of this study, the following terms are defined in Figure 3.

DEFINITION	
SAMA	A of group of people who are natives of Pangutaran, Sulu. Some have migrated to Palawan, others to Cagayan de Tawi-tawi. Nowadays, many more of the Sama have gone and settled to other places such as Malaysia, and all other provinces in Philippines due to several reasons.
FOLKTALES	A story or legend that is passed down orally from one generation to the next and becomes part of a community's tradition. (Encarta, 2009)
PUGUT/PANGIYAN	A witch-like creature who looks so ugly, with tail on its back. They have the power to hypnotize and fool people. They are envious creatures who are very much obsessed with men.

Figure 3. Definition of Terms

The map of Pangutaran, Sulu is shown below.

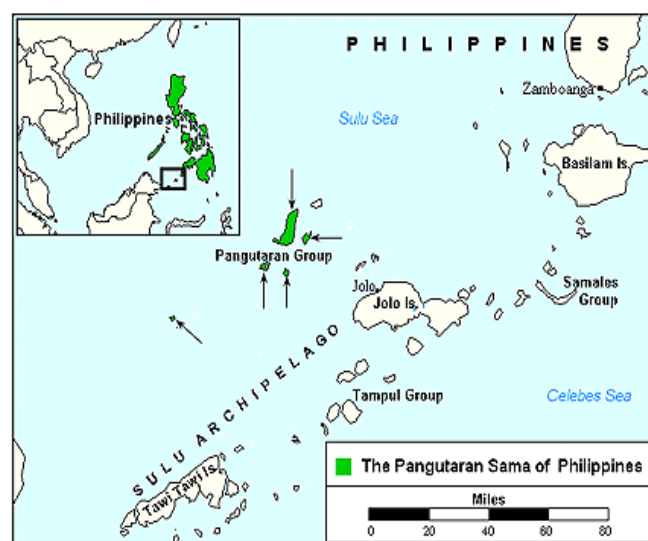


Figure 4. Map of Pangutaran, Sulu

3. RESULTS

This study identified two categories, as shown in Figure 5.

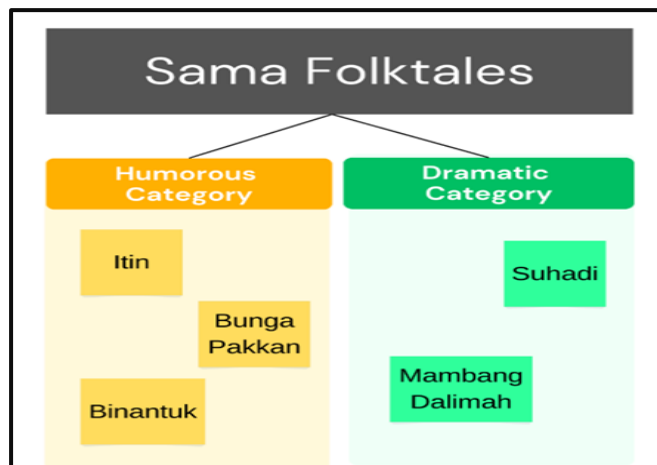


Figure 5. Categories of Sama Folktales

These categories were Humorous and Dramatic. The first category included funny scenarios from the stories in which such acts were exaggerated from the usual human encounters. On the other hand, the second category portrayed sentimental acts that moved the characters and the readers.

The stories of *Itin*, *Bunga Pakkan*, and *Binantuk* were humorous, while *Suhadi* and *Mambang Dalimah* were dramatic.

4. DISCUSSION

Question #1. What and how many categories do the Sama folktales fall into?

The folktales were categorized into two: (1) humorous and (2) dramatic. The humorous folktales were the stories of *Itin*, *Bunga Pakkan*, and *Binantuk*. On the other hand, the dramatic folktales were the stories of *Suhadi* and *Mambang Dalimah*.

In the story of *Itin*, the stupidity of the huge eagle gave way to funny scenarios. By just mentioning the lice of the lizard, he would immediately become weak because of too much disgust. Aside from this, he is immediately fooled by *Itin*'s brother when he asks where the captives have gone, and *Itin*'s brother replies that it must have been because the cages were not that secure. A sane person would not immediately believe in impossible stories and seek further verification. However, *Itin* believed right away about the lice of the lizard.

On the other hand, the *Pangiyan* in the story of *Bunga Pakkan* was very funny. The *Pangiyan* was confident that she thought people around her could not notice her pretense to be the princess. The more she showed off her failed talents, the more people suspected that she was not the real betrothed of the prince. In this scenario, normal individuals will automatically detect what is obvious. However, the *Pangiyan* did not have the common sense that her pretense was not apparent to the people. The *Pangiyan*, in this manner, seemed like a child who would tell a story pretending to be a flying superhero while wearing a large cloth that he believed to be a cape. The parents of such a dreamy child will then give into the fictitious characterization. So, in the story of *Bunga Pakkan*, despite the *Pangiyan*'s clear ugliness, she still loved to believe that she must have fooled the villagers into thinking she was the real princess. Such a gesture is amusing.

As for the story of *Binantuk*, his being forgetful of his name brought humor to the story. Normal individuals may forget huge or tiny details about important matters but not their names. That is why in the story of *Binantuk*, his being forgetful within minutes about his name brings humor. It was as if he had some mental illness, but it seemed not to be the case. He was a normal villager living a simple life. So, the pattern of going back and forth to his mother asking for his name is an exaggerated act of forgetfulness. For people who have Alzheimer's disease, the forgetfulness is extreme, and even the address or the parents will no longer be remembered. So, in *Binantuk*'s case, how come he remembered where he lived and who his mother was but failed to recognize his name many times?

The two dramatic folktales were so serious that they lacked some funny characters and scenarios. The ambiance of the stories of *Suhadi* and *Mambang Dalimah* was gloomy. The stories showed that the characters were pushed to their limits to reach their goal of being reunited.

The story of *Suhadi* was sad because, unfortunately, she lost her husband to a *Pangiyan* who wanted her husband. *Suhadi*'s husband searched for *Suhadi*'s craving, a special kind of chicken. However, the location where the chicken was had so many *Pugut* or *Pangiyan*. Moreover, *Suhadi*'s husband was not spared by the *Pangiyan*. When *Pangiyan* saw her, she plotted her plan to seduce him. She even successfully threw *Suhadi* into the sea and pretended to be *Suhadi* by hypnotizing *Suhadi*'s husband. The sentimental scene happened many years after *Suhadi*'s son had grown up. In a village gamble, the pet of *Suhadi*'s son—a chicken, uttered words saying that he was the son of *Suhadi* and that *Suhadi* was a victim of *Pangiyan*. When *Suhadi*'s husband heard this, he investigated the child and gave the child a shell full of holes so that he could trace him. Once he traced *Suhadi*'s location, he was happy to reconcile with her after many years of separation.

As for the story of *Mambang Dalimah* was a fold of unfortunate events too because his wife was brainwashed by her envious sisters. It led her to become violent with him. He had no idea why his wife suddenly became violent and made physical attacks on him, too. They were both in love and happy, but because of brainwashing, their marriage was ruined. When he could no longer endure the physical abuse he received from his wife, he decided to walk away despite it being hurtful to him. Upon realizing her faults and mistakes, she suffered great trials in winning *Mambang Dalimah*. She did her best to reach *Mambang Dalimah*. She almost lost him because *Mambang Dalimah* went back home to his kingdom. She also nearly fell into hellfire because of his physical abuse of *Mambang Dalimah*, but because she asked for forgiveness, she was accepted by *Mambang Dalimah* and his family.

Mambang Dalimah's story was similar to *Cupid* and *Psyche*'s. *Psyche* also suffered a lot in looking for *Cupid* after he left their place. She was drained, too, just like the wife of *Mambang Dalimah*. However, she won *Cupid* back because of her persistence and patience, and they reconciled.

Question #2. What are the common natures of the Sama folktales?

Among the five (5) Sama folktales, their narratives showed evident similarities. The following common nature was present in all five (5) folktales: princes and princesses, magic and spells, witty characters, love, and evilness.

- a. Prince and Princesses were the characters.** In the five folktales, most of the characters involved were princes and princesses, except for the story of Itin, where it was not specified if they were princes or their elder brother. In the story of the sisters Tuwan Putlih Bunga Pakkan and Tuwan Putlih Suhadi, both were princesses, as evident by their names 'Tuwan Putlih', which means 'princess'. Their husbands were also princes from specific kingdoms. The princes were addressed as 'Anak Datuh', which means 'prince'. The royalty image of being a princess was portrayed in Tuan Putlih Bunga Pakkan as apparent in her golden dress and gold jewelry, which were, of course, stolen by the Pangiyen.

As for the story of Binantuk, his wife and his sisters-in-law were princesses from heaven called "Biraddali." This type of princess is known to be the most beautiful. The skin is so fair that the nerves are visible. The name "biraddali," which refers to a particular kind of "angel," is typically substituted with "angel," "skymaiden," or "heavenly-being" when these stories are translated into other languages, such as English or Filipino (Clark, 2022). Binantuk's wife and his sisters-in-law showed fascinating royalty images as they descended from the heavens and were presented with exquisite beauty. They were close to perfection.

In the story of Mambang Dalimah, which means "The Disguised Handsome Prince," the characters were also princes and princesses. The disguised handsome guy is the prince himself. His wife and his sisters-in-law were also princesses, just like Binantuk. The only difference with Mambang Dalimah is that his wife and sisters-in-law were human princesses, unlike Binantuks, who are from heaven. In Mambang Dalimah, it is the prince from the heavenly kingdom.

The fifth story did not specify whether Itin and his brother were princes. It was only said that they were children who went on a journey and ended up in the huge eagle's house.

- b. There were magic and spells.**

Another dominant nature of the folktales was the presence of magic and spells. The four stories have these, except for the story of Itin. In the story of Bunga Pakkan and Suhadi, their marriages were ruined by the hypnotism of a witch-like creature called 'Pugut' or 'Pangiyen'. These creatures were described as ugly with tails on their back. They love men. That is why when they see one, they hypnotize him to fall in love, be with them, and leave their homes. In the case of Bunga Pakkan, the Pangiyen went with her on her way to the prince's kingdom. Bunga Pakkan suffered the consequences when the Pangiyen abused her. Her sister Suhadi was thrown from the ark to the ocean by another Pangiyen because the creature wanted to be with Suhadi's prince husband. Another marriage ruined by the same kind of creature was Binantuk's and his wife's. All three cases were victims

of these creatures, but later on, they were resolved after the issue was addressed.

Aside from the pangiyen's hypnotism, the folktales were also rich in magic. Bunga Pakkan, when she was in a separate house from the Pangiyen, she called out to her 'ambuh' (mom) and appah (dad) and uttered some magical words, and then the heavens and sky reacted such that she received her many beautiful dresses and was transformed back to her original charm. This scene is similar to the story of Cinderella when she is depressed, crying in tattered clothes, and wishing to be presentable to attend the ball in the palace. Then suddenly, out of nowhere, a fairy godmother appeared, granted her wish instantly, and transformed her ugly clothes into a shiny ball gown.

The wife of Binantuk had the same situation as Bunga Pakkan, where she calls out to her 'ambuh' (mom) and 'appah' (dad), which gave her the transformation to finally leave the house of Binantuk after being beaten many times. Moreover, Mambang Dalimah also did the same when his princess wife severely injured him. He called out to the heavens and sky, and finally, his horse arrived from above to fetch him and traveled to his faraway kingdom.

- c. The characters demonstrated to be witty.**

Wit has always been a part of folktale characters. Their intelligence was evident, especially when they were exposed to the villain's betrayal and were deprived of their rights.

Bunga Pakkan showed her wit when she was already in a separate house from the Pangiyen. She called out from the skies above to give her back her lost charm and beauty. Afterward, when the prince realized that she was the real princess, she made a condition with the prince before finally allowing herself to be reunited with him again. She asks the prince to let her take revenge on the Pangiyen, and the revenge is successful when they ask the Pangiyen to go to the princess's house. She then chopped the Pangiyen's body and sent it to the other creatures. Sweet desserts accompanied the chopped pieces, so to the ignorance of the witch-like creatures, they thought that the sweet desserts resembled their sibling, only to find out at the end that they had been eating the body pieces of their sibling. The character of Bunga Pakkan transformed from being weak into being strong. At the beginning of the story, she is weak enough to be abused by the Pangiyen. However, when evil suffocated her, she gathered all her might and let her wit play its role in winning the battle with the Pangiyen. This was successful as she claimed justice for the evil doings of the Pangiyen.

In the story of Suhadi, his prince's husband demonstrated his intelligence very well by asking their son to bring a coconut shell full of ashes, but the shell had holes. Thus, the ignorant child was unaware he had left traces throughout his walk home. That enabled Suhadi's husband to locate their whereabouts. The wit that Suhadi's husband showed was similar to

investigative stories that showcased solving cases. To prove specific points, detectives or police officers must be vigilant and meticulous in looking for evidence hints. Suhadi's husband acknowledged the point to be proven—Suhadi's location. To successfully discover it, he used his intelligence by giving a young and innocent child a shell with holes to spread the ashes on the pathway he walked.

Binantuk was also on the list of the characters who seemed witty. Despite his forgetfulness about his name, there was still an instance in which he used his intellect to reach his goal. It is when he hid the wing of a princess to finally make the princess stay in the land of the humans. Because she fell in love with the princess and knew that the princess came from heaven above, his goal was not to let her go. So, he analyzed that the wings of the princess made her ascend to the heavens. This was his hint to make his plan successful.

On the other hand, Binantuk's princess wife was also flexible in thinking when she found her lost wing and continuously sewed it until she could finally fly. Binantuk's wife accepted her fate after discovering that she had lost her wings and her sisters had left her on the land. When Binantuk married her, she went on with their family life. However, when exposed to the opportunity to find her lost wing, she used her intellect to return to heaven. Thus, she made sure it was a secret from Binantuk that she was fixing the broken wing and finally flew back to heaven, leaving her life of being a battered wife in the hands of Binantuk.

In the story of Mambang Dalimah, he consciously guarded his image of his princess wife by replacing his lap for the princess's pillow with other animals that he had slain.

Finally, in the story of Itin, the wit of his elder brother saved all of them from the huge eating eagle. He was able to find the most distracting thing for the huge eagle. Moreover, that distracting thing was the mention of the lizard's lice. Whenever it was mentioned to the huge eagle, it would be so disgusted that it would lose its poise and bravery. Thus, when it was weakest, Itin's elder brother caged it forever until it died. Such an act of intelligence is apparent because the goal of Itin's brother was to escape from the monster and to live safely.

d. Love was in the ambiance between and among the characters.

All of the characters did everything they could for love. First, the prince agreed to Bunga Pakkan's condition to take revenge on the Pangiyen because he wanted to be with Bunga Pakkan.

The same thing happened with Suhadi's husband, who forced the older woman to let him into her house. He checked every corner and corridor of the house, looking for Suhadi, and he was successful. He did this because he wanted to be reunited with his lost wife.

Binantuk, despite being cruel to his princess wife, realized how much she meant to him when she went to her kingdom. He risked his life to go on a journey to follow his wife. When he was in his wife's kingdom and faced with three impossible challenges, he still forced himself to do all the challenges in the hopes of winning and being able to wed his wife again. Indeed, it was love that motivated him to do such a thing.

The wife of Mambang Dalimah was also cruel to him, but after he left for his kingdom, the princess realized how much she loved him. Thus, she ran as fast as she could, to the extent that she almost lost her breath. This she did because she did not want Mambang Dalimah to leave her.

The stories of realization in the stories of Binantuk and Mambang Dalimah are similar to the Greek mythology story of Cupid and Psyche (Hamilton, n.d.). Psyche, after realizing her mistake of not trusting Cupid enough during their marriage, suffered the consequences. Despite her difficult trials, she still did everything to win Cupid back and was successful (Hamilton, n.d.). Both Binantuk and the wife of Mambang Dalimah realized their mistakes and did everything to survive the challenges and win back the hearts of their beloved.

As for Itin and his elder brother, the actions done by his brother were only proof of how much he cared for Itin. He even let Itin go first for safety. He saved Itin first before himself. Itin's brother also showed concern for the captives of the eagle.

e. Characters were exposed to evilness either within themselves or by other characters.

The sisters, Bunga Pakkan and Suhadi, were both victims of the Pangiyen for years. They were both deprived of their rights and happiness due to the evil doings of the Pangiyen.

The wife of Binantuk was battered due to Binantuk's hypnotized state from the Pangiyen.

As for Mambang Dalimah and his wife, they were both victims of the jealousy of the princesses. They wanted the marriage to be broken because they envied their youngest sister. Mambang Dalimah's wife was very young, which is why she was easily brainwashed. This scene is similar to the story of Cupid and Psyche when Psyche believed the warnings of her sisters about the undesirable theory about Cupid (Hamilton, n.d.). Eventually, when Psyche believed the warnings given by her sisters, she obeyed their plot to discover how Cupid looked while he was sleeping. This, of course, led to the break of her marriage with Cupid when Cupid was angered because of the violation made by Psyche.

And then, Itin and his elder brother suffered from the vanity of the huge eagle.

Luckily, all of these characters survived the evil doings of the other characters against their happiness

and freedom. They were able to fight and resolve the conflict in their situations.

Question #3. What are the common themes of the Sama folktales?

The common themes for the Sama folktales are love, reunion, and the prevalence of good over evil.

Bunga Pakkan and her prince, Suhadi and her prince, Binantuk and his princess, Mambang Dalimah and his princess, and Itin and his elder brother love each other and do things for each other to save themselves and protect their love. Despite the misfortune of being separated and becoming victims, they still were able to realize each other's value in their lives. They sacrificed and risked everything to be with the one they loved. It was love that brought them back together. It was love that made them change their fate or be separated. Thus, they were reunited.

Another dominant theme was the prevalence of good over evil. Though the characters were suffering, they remained humble and prayed for a time that everything would be okay. And so it happened. Thus, the evilness did not last permanently. Instead, it was washed away by the goodness in the characters' crying hearts.

5. IMPLICATIONS

After the conduct of this study, the researcher reached specific implications in research, concept, and pedagogy.

In research, it is best to keep doing studies related to the current presentation so that more resources will be available for the Sama folktale and literature.

In concept, the researcher understands the need to add more theories into the field of Sama folktales so that the rest of the Sama literature can be presented in research, too.

Lastly, in pedagogy, the researcher stresses that the Sama folktale must be considered in classrooms, too, so that wider readers will recognize its existence.

6. CONCLUSION AND RECOMMENDATIONS

The Sama folktales contain magic, humor, wit, and drama in the narrations. The common themes are love, revenge, and reunion. Some narration incidents were similar to fairy tales like Hansel and Gretel, Cinderella, the Frog Prince, and Greek Mythology's Cupid and Psyche.

Folk literature is proof that Sama is rich in culture. The folktales imply that whether these were told with imagination or with relation to true stories, it only shows that the narrations were created and told imaginatively and artistically. Studying such aspects of a culture is a beneficial way to preserve the culture, so the researcher best recommends that Sama people further discover and understand their culture. Perhaps the following topics could guide future research in enriching the preservation of the culture: (1) the common themes in the Sama folk songs; (2) the common characteristics among the personas of the folk song compared with the characters in folk tales; and (3) the deep messages in each literature genre as preserved by the Sama ancestors.

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