

# Descriptive Analysis of Folk Narratives of the Kamayo in Surigao Del Sur, Philippines

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## Abstract

The Philippines is known for its rich cultural heritage and oral literature, handed down from one generation to the next. According to Mata and Rufino (2011), the Philippines is rich in different literary pieces, which are both written and orally handed down from one generation to the next, and these literary works are considered the intangible heritage of humanity. The study focuses on the collection of oral literature to: (1) determine the themes of the folk narratives; (2) examine the symbols and beliefs of the Kamayo people found in folk narratives; and (3) dig out their cultural practices and their relationship to power based on the stories presented. The study is a qualitative type of research. An indigenous method was used in the study based on the scale of the researcher and participants, which involved gathering information on Filipino culture, appropriate to the behavior and daily life of Filipinos, according to Santiago and Enriquez, as cited by Santos and Magracia (2010).

The study is anchored on Fisher's Narrative Paradigm theory. The data was analyzed based on the framework of cultural studies by Hoggart et al. (2018). Purposive sampling was employed in selecting the participants with the inclusion criteria. Participants were elderly members of the community aged 55 years and above. Descriptive analysis was used to analyze the narrative folktale based on the narrative paradigm and archetypal approach. A thematic approach has been used in analyzing the themes in the story. The study focuses on the collection and analysis of folktales in the municipality of Lianga, Surigao del Sur, Philippines.

**Keywords:** folk narratives, themes, symbols, Kamayo, Lianga

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## 1.0 Introduction

Folk narratives are the different literary genres that are told from mouth to mouth and from generation to generation. The old folks used to tell stories to their children or shared folktales, riddles, and sayings. Moreover, tales are often told when a family is gathered at night or after a noon break from work on the farm. Folklore refers to the folk narratives that have become famous. Folklore is an oral history or story that is preserved and passed from one generation to the next generation. The study focuses on the collection of oral literature to: (1) determine the themes of the folk narratives; (2) examine the symbols and beliefs of the Kamayo people found in folk narratives; and (3) dig out their cultural practices and their relationships in daily life based on the stories presented.

The Philippines is known for its rich cultural heritage and oral literature, handed down from one generation to the next. According to Mata and Rufino (2011), the Philippines is rich in different literary pieces, which are both written and orally handed down from one generation to the next, and these literary works are considered the intangible heritage of humanity. According to Hufana and Semorlan (2010), the Philippines is also rich in folk narratives, and it is the treasure of Filipino literature. The folk narratives reflect the life of the Filipino ancestors.

According to Prof. Johannes Wilbert, as cited by Mangaring et al. (2012), the inaccessibility of their habitat has preserved their tribal culture to this day; thus, their great oral literature, unwritten narratives passed on from one generation to another, fantastic spirit beings, scheming animals, and humorous stories of human weakness and passions. In the study of Russell (2009), he concludes that it is vital to study folk literature to meet a variety of human needs. Folk literature explains the mysteries of the natural world, articulates our fears and dreams, imposes order on the apparently random, even chaotic nature, and entertains each other and ourselves. It also serves as food for thought and a tonic for imagination and creativity.

With the advancement in technology, it is evident that several changes and transformations can be noted in the new form of storytelling. As technology is growing in quality, so does storytelling, rising exponentially. Digitized folk tales are a good illustration of how technology has brought such changes and transformations to the cultural practices, customs, and traditions in traditional storytelling.

Koven (2003) found that folkloric motifs and tale types in popular (fiction) films and television have tended to dominate the research, whether from myth, Marchen, legend, or other folkloric

sources. Some of these studies suffice to identify the folklore within, while others analyze the changes to the story's meanings when transferred/adapted/translated from one medium to another

On the other hand, it is interesting to note that Kamayo in Lianga, Surigao del Sur has its unrecorded oral literature and unwritten cultural practices, though they say that Kamayo people wear western clothing, as do typical lowlanders and educated people of the Philippines. The lack of knowledge of any native customs may indicate that the Kamayo's long history of culture and tradition is unexplored by many researchers. Stone (2002), as cited by Hasselbring Sue (2011), reports that among the Kamayo, there was no one whom they talked to could give any examples of native customs, foods, styles of dress, etc.

In the work of Benjie (2011), many linguistic experts noted that the Kamayo is linked to the so-called Mandaya or Kamayo people. It is a non-Islamic, non-Christian ethnic group in eastern Mindanao, particularly in Davao and Surigao provinces, which retain many of their traditional customs, traditions, and religious beliefs. He added that there is no known recorded body of native literature in the Kamayo language. Perhaps the very people who first used it never had the inclination to record their experiences in either prose or poetry, and it may have originated as a wholly oral language, and no written form ever evolved. It may also have been discredited in the past as a marginal dialect and even today suffers in comparison to Bisaya, which is considered to be more "refined" and less provincial.

The lack of evidence that these literary works have been documented through the years is fascinating. As a researcher, seeing the significance of cultural preservation and oral literature around the country, which is at risk of being lost, this paper is timely for archival contributions to the body of literary works needed by the local settlers in the area. Republic Act 10533, or the Enhanced Basic Education Act, institutes the use of materials and text which are available in the area as it is highlighted by teaching localization and contextualization in basic education for school children. Thus, this study sounded very relevant, and this paper may provide insights into the lives of the Kamayo people of Surigao Del Sur, Philippines. This could also offer a better understanding of the beliefs and culture of the lives of those in the community where the story is presented. It is a sad reality that the oral works of literature of the country's many ethnic groups were never given enough time to be preserved and eventually died of natural causes due to a lack of research; thus, this study.

## 2.0 Theoretical Framework

The study is anchored on the theory of the Narrative Paradigm by Walter Fisher, which is a concept in communication theory that is adopted from the oldest form of communication, storytelling. He stated that all meaningful communication is in the form of storytelling. People's past experiences influence our need for communication and also our behavior. He added that human beings are essentially storytellers; hence, we transfer history and culture through oral communication. For Fisher, a story and beliefs and actions are correlated (Agonos, 2018).

The theory of the Narrative Paradigm could help realize the claim that folk narratives of the Kamayo in Lianga, Surigao del Sur display beliefs and cultural practices and their relation to daily living based on the story presented. These folk narratives consist of traditions belonging to a specific culture. These traditions are usually included in myths and legends. The researcher believes that the beliefs and cultural practices found in the stories have built the identity of the Kamayo community and influenced the actions of the people living in the said community.

The subsequent literary theory used in this paper is the Archetypal Criticism of Carl G. Jung. Archetypal literary criticism is a theory that interprets a text by focusing on recurring myths and archetypes in the narrative and the symbols, images, and character types in a literary work. Archetype denotes recurrent narrative designs, patterns of action, character types, themes, and images which are recognizable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals. According to him, myths are the "culturally elaborated representations of the contents of the deepest recess of the human psyche: the world of the archetypes." Devica (2016) used the term archetype to refer to the experiences of our ancestors to get lodged in the 'collective unconscious' of the whole race. This theory is suited to analyze the images and symbols of the folk narrative of the Kamayo. It examines the themes, events, and culture of the Kamayo community based on the story offered.

## 3.0 Methodology

The study is a qualitative type of research. According to Creswell (2012), as cited by Alase (2017), qualitative data can be taken from the research participants from 2-25. This sample size is enough to be utilized in studies like this. An Indigenous method was used in the study based on the scale of the researcher and participants. This method is used to gather information on Filipino culture that is appropriate to the behavior and daily lives of Filipinos, according to Santiago and Enriquez, as cited by Santos and Magracia (2010). Purposive sampling was employed in selecting the participants with the inclusion criteria. Participants were elderly members of the community aged 55 years and above. There were four males and six females who participated in the one-on-one interview. The researcher and participants' scales served as the foundation for data collection. It involves dealing, socializing, participating, adapting, companionship, closeness, involvement, and solidarity.

The data was analyzed based on the framework of cultural studies by Hoggart (2018). This framework examines the social and cultural conditions in society by delving into the widely held cultural practices and ideas in the community and their impact on the human race's social life, with a particular focus on local everyday life. Alhumaydhi (2014) cited that as a result, cultural studies concentrate on a variety of themes that have a direct impact on all aspects or sectors of human existence. These factors have an effect on how people do things, as well as distinct cultural customs, beliefs, and how society holds on to them. Consequently, cultural studies focuses on understanding how people from other cultures carry out various activities or habits.

Descriptive analysis was also used to analyze narrative folktales based on the narrative paradigm and archetypal approach. A thematic approach was used to generate themes in the story. The

study focuses on the collection and analysis of folk narratives in the municipality of Lianga, Surigao del Sur, Philippines. A recording of the interview with the key informants was secured. After which, transcription and translation of the text was undertaken. The collected literary pieces were presented to the key informants to verify the authenticity and trustworthiness of the data.

## 4.0 Results and Discussions

The researchers gathered oral literature such as folk tales and strange stories, such as legends and riddles. However, the study is limited to discussing folk narratives (folktales and legends only). There were only four folktales and two legends, which were gathered among the ten participants because they shared the same story. This is so-called data saturation, which refers to the quality and quantity of information in a qualitative research study. In other words, no new information or themes were discovered in the data (Guest, Bunce, & Johnson, 2006). The four folktales collected are 1.) The Dwarfs' Tale in a Mosquito Net, 2.) The Mysterious Ogre "Kapre," 3.) The Tale of the Balete Tree, and 4.) The Tale of the Acacia Tree. The two legends are as follows: 1.) The Legend of Lianga and 2.) The Legend of Kamayo. Below are the discussions and analyses of each folk narrative based on the themes, symbols, beliefs, and cultural practices of the Kamayo.

### 4.1 The Dwarfs Tale in a Mosquito Net

The first folktale is about a dwarf playing and jumping in a mosquito net. The story summarizes the tale of a dwarf, commonly known as "duwende," or "not like ours." Most Filipinos believe that human beings are not alone in this world, that there are so-called "NLOs" or "Not Like Ours." This story revolves around the theme of love; the love of family, as demonstrated by the parents to their children, and the love of the children to their parents. Respect for one another in the family is depicted in the story. The symbol of a peaceful home is a serene home with loving, understanding, and forgiving family members. However, the story shows the good and bad sides of life on earth. Just like the poor "nipa hut" symbolizes and reflects the poor living and simplicity of the life of the people in the province or the mountains, as the line goes;

*"There was a couple who lived in the mountains in a small "Nipa hut." "Nato got drunk as he went home. He was angry with his children because they had played and neglected the tradition of kissing hands when their father arrived home. He removed his belt, scolded, and hit his sons and daughters. Unconsciously, he pushed Lina, his oldest daughter, into the window and almost fell into the cliff."*

The poor lifestyle and illiterate individuality, just like the father who went home drunk, got angry, and beat his children for no reason, is an image of ignorance and unhappy life. The cliff in the story symbolizes the life struggles of some people in the community thus it is also associated with the strength and liveliness of the Kamayo.

*"One fine evening, while they were lying down in their room, there was a small boy who was jumping into their mosquito net. At first, Nato got angry, yet eventually calmed down as he recognized a dwarf." "Nato hurriedly got a flashlight to find the stone. However, it was lost in the dark, and the dwarf never showed up again."*

The use of a mosquito net symbolizes protection; it is a protective element that shields the people from being betrayed by powerful individuals like the dwarf in the story. The flashlight symbolizes great opportunity to engage in the improvement of life despite people's adherence to their beliefs, such as the belief in "luck" and the belief that women are "bad luck." To quote, "Old folk said that dwarfs disliked women because a woman is bad luck." "Nato went out from their house and kneel on the land to ask pardon to Almighty God." This means that the story, on the other hand, portrays a typical Filipino family who believes in the presence of God, the faith, fear, and love of God. Other beliefs are depicted, such as the belief in dwarfs and luck.

*"Many believed that dwarfs gave money and eventually got rich. For this thought, he took advantage by asking the dwarf for some money. The dwarf suddenly stopped jumping into the mosquito net and threw a small white stone (mutya) at him."*

The above lines entail that many Filipinos relied on their future to luck or "swerte", just like in the story, where the couple believed that through the help of the dwarf, they will get rich. The mention of "mutya" or white stone that would bring luck to its owner is a common superstitious belief among the Filipinos. The presence of the dwarf in the story is a fancy thing that symbolizes the innate greed of man towards money.

One of their cultural practices is that children have fun playing indoors, such as hide and seek inside the house. The wife also helps the husband in earning money for a living. If ever a mistake is made, the offender knows how to apologize, and the offended Kamayo knows how to forgive. Other cultural practices shown in the story are "pag-amin/pagmamano" or kissing of the hands of the elderly. It is a sign of respect among the community and the Filipinos. It is a familiar gesture, which symbolizes great respect for elders. The study conformed to the work of Tao-on et al. (2012) that the Manobo knows how to give respect to the elders and the family.

The Manobo parents taught their children good manners and proper conduct. In the work of Du (2014), a family is the smallest unit of society, and it is the responsibility of the parents to provide the basic needs for the family to survive. In the Philippine family code, the father is the head of the family, and he works for the family to survive. However, in recent times, both parents work to provide for the needs of the children and other members of the family. Hence, this story summarizes the idea that life has ups and downs, happiness and sadness, the rich and the poor, and the complexity and simplicity of life.

#### **4.2 The Mysterious Ogre "Kapre"**

The second folktale is about the Ogre or "Kapre" and the coconut winemaker. It is a tale of a poor "Manananggot," a person who extracts coconut wine from the coconut tree. The story revolves around the theme of poverty. "Manananggot" is a hard and tedious job, yet entails a very meager income. The contrast between the personalities of a "Manananggot" and an Ogre "Kapre" in the story symbolizes the two opposing powers in terms of strengths and capabilities. The Ogre is large and powerful and is frequently associated with powerful individuals in the community, such as politicians and business owners. The most straightforward illustration of the haves and the have-nots in the context of the economist, "Manananggot," is the poor man who symbolizes the common man who is powerless and dependent on the big giants in the country. The coconut tree represents life; it gives hope to people, despite the hardship of being a "manananggot."

*While climbing in the coconut tree one day, Portun noticed a large black man, an "ogre," staring at him. Their eyes met as the ogre sipped his huge cigarette and blew the smoke out of his mouth. Portun tried to go down, but he couldn't even move his body due to intense nervousness. So, he closed his eyes and prayed to the Lord that this giant "ogre" would disappear, and it really happened. After his prayer, the ogre vanished from his sight."*

The above lines imply that the belief in the existence of God is present. The Filipinos of the past and present are believers in Christianity. Filipinos are religious people. They always believe that there is one supreme being who is powerful and omnipotent of all, that even in adversities, trials, and triumphs, there is one God who sees all these and who comforts man in his distress and downfall. Like in the story of the "Manananggot" who was so afraid of the "Kapre" and his faith that God is around, he prayed hard to drive away from the "kapre." The value of prayer is heightened in the story, which symbolizes the presence of Christianity as one of the cultural implications pointed out in the Tale of the Ogre "Kapre".

The belief that prayer is so powerful among Filipinos is non-debatable. A similar study by Maitra (2010) confirmed the importance of the continued existence of the religious traditions of the autochthones/vratyas even in present times. The surviving patterns such as fishing, hunting, and others are reflected through various religious beliefs and practices in the region.

Love and care are not just the responsibilities of the Kamayo parents, thus nurturing and raising children properly to become good community citizens is inherent to their culture. It is also shown in the story that part of their cultural practice is to have a big family or plenty of children in the family, as long as the parents can support the basic needs of their children and can feed them well to survive, as mentioned in the table below.

*"They continue to live peacefully. After long years of love, they were blessed with one dozen healthy children."*

Kamayo people are also uneasily swayed by rumors. They need more evidence to present to be able to believe in you. Just like the few lines found in the tale,

*"He picked the cigarette and brought it to their house. He showed the huge cigarette to his wife, Norbing. They were terrified of what they had seen; thus, they threw the cigarette away from their house because they were afraid that the Ogre would come back."*

Hence, the local community are critical thinkers. They do not just believe what has been told; they need evidence to believe what has been said.

#### **4.3 The Tale of a Balete Tree**

The story is about a beautiful woman who is suspected of going insane. Poverty is the theme of the story. The girl may have been particular in choosing a guy. However, she thought that by choosing a foreigner, she would probably get out of poverty.

*"An American man visits their house for a courtship. She likes the man because he demonstrated kindness to her. She really believed that her suitor was an American man."*

The story summarizes "The Tale of the Balete Tree," which highlights the struggle of a powerless woman over a powerful man. The deception of truth was used while the lady was under the spell of unexplainable circumstances. The portrayal of an insane woman is an attribution of how powerless the woman could be in this instance. Most people around her think she's insane, but she sees herself as the embodiment of a woman who has represented society's unheard, underprivileged, and voiceless groups. They are the innocent individuals who have experienced injustices and maltreatment by society due to the power of the haves who take advantage of the weak and powerless. Cobebe (2014) says cultural beliefs and traditions affect the way they think and how they respond to a situation. These beliefs directly relate to their daily lives, which mirrors the common causes of their problems and illnesses. Folk narratives leave a message for the new generation that molded them to become valuable citizens.

On the other hand, these impact the value of money and power with the ethical evolution of society. Just like the mention of courtship, even from the start, Filipinos have this courtship stage. This is one of the cultural practices revealed in the tale. However, there is a different courtship practice for new breeds nowadays. In detail, the story is a reflection of the existing society developing beyond time and boundaries.

*"She woke up to find the quack doctor and her parents doing some rituals near that Balite tree. Quack doctors are faith healers who can drive away evils and bad spirits."*

The presence of a quack doctor in the tale implies the remoteness of a society that is under the control of powerful politicians. The belief that there was one way out, the holding on to the idea of the frostiness of old practices hindered the growth of society. The ritual is an actual manifestation of a very Filipino tradition that values the purity and inherent sense of its culture. Nowadays, the ritual of faith healers as a cultural practice is dying and losing its essence. This is now in danger of becoming extinct as a part of Filipino cultural practice.

This ritual is often performed to appease the wrath of the heavens and the damage it has brought to humans. The rituals still practiced by most ethnic groups in the Philippines have to be preserved for the Filipinos to continually keep their identity intact, because losing their naturalness would mean losing their cultural identity.

#### 4.4. The Tale of the Acacia Tree

The theme of the story is all about the love of nature. This story is a tale of the acacia tree, which is evaded by an NLO or Not Like Ours “Engkanto.” The tales of “Engkanto” are never new to everyone. The Philippines has so many tales to tell, and everywhere in the archipelago has its own stories to tell. The naive environment depicted in the tale symbolizes the serenity and simplicity of the lives of the people in the community. To quote: *“In the barrio, oftentimes we go to bed early at night since we have no business to attend to anymore.”*

The above-mentioned serenity in the barrio was disturbed in the presence of “Engkanto.” The existence of “Engkanto” in this discussion is attributed to the advancement of technology and the changes brought about by modernization: the powerful people, called “giants,” and powerless individuals in society. In the story, the “Engkanto” can do anything they want to do against the powerless common person in the community. The NLOs are like the giants in the government who control the Filipino people and the government. The common masses are the poor people in the story who were robbed by the NLOs.

*“Early morning we were surprised because our kameson (dress) hanging outside our house was lost from our drier (sampayan). Others would say that the “engkanto” NLO not like ours were the ones who took our kameson and hanged it to the branches of the Acacia tree.”*

Taking their “kameson” to the tree’s trunk is like taking the natural environment for the advancement of technology and due to the vested interests of the politicians and business investors whose primary interest is money.

*“At present, that huge Acacia tree was cut down by the people, and the area was replaced with a classroom building utilized by the pupils in the community.”*

Any changes in the natural environment may cause an imbalance in nature. This is especially true now that big mining companies operate in the area, which has caused so much trouble for the environment. On the contrary, people believe this could bring them opportunities and more work for the unemployed. Just like the huge Acacia tree, which symbolizes vast opportunity, the blooming leaves symbolizes a brighter future or great development in the place brought about by modernization.

*“In the barrio, often we go to bed early at night since we have no business to attend anymore. At 6:00 o’clock in the evening, all of us, boys and girls, should be in the house to keep us safe from the NLOs who may cause us harm at night.”*

The tale highlights the cultural practice that boys and girls should be in the house before 6:00 o’clock in the evening due to the belief that NLOs “Engkanto” come out and harm people. This kind of superstitious belief depicts the existence of NLOs “engkanto.” At present, staying outside after long hours of the night may be more dangerous than attributing it to the NLOs, with whom the people before are afraid of harming them, though the belief in supernatural beings like “engkanto” exists based on the tale discussed.

*The people were afraid of the NLO, especially the women. They ask for help from the quack doctor to drive out the NLO’s in the Acacia tree. A ritual has been made by the quack doctor and offers one pig and one white rooster before cutting the big tree. The quack doctor also offers three stork cigarettes and one bottle of liquor (malyurka).*

The additional cultural practice present in the story is seeking help from the quack doctors or an “albularyo” to drive away the “engkanto.” Rituals exist, thus offering white pig, white rooster, stork cigarettes, and a bottle of liquor (malyurka) before cutting the big

tree, which they believe is the house of the “engkanto.” Lastly, people are open-minded because they accept and embrace the chances and opportunities to have a brighter future for their younger generation as the acacia trees are cut down and replaced by school buildings for improvement and innovation.

#### 4.5 The Legend of Lianga

*“Liangan and Go fell in love with each other. The love of Liangan and Go became a happy one. They got married and owned a settlement called “Liangan,” which later became “Lianga.”*

The story summarizes “The Legend of Lianga,” which demonstrates love as the theme. It tells of a battle and a defeat of an enemy, which turned into love and marriage in the end.

*“The used to be a peaceful community was invaded by Chinese pirates. The place became tremendously terrifying due to this invasion. A handsome Chinese man named Go and his comradeship drifted in the ensuing fight and was captured by the Manobo warriors in a bloody battle on the beach of Panag-an.”*

The act of protecting one tribe is a symbol of preserving one’s own culture. The fear of being conquered is the symbol of the people’s resistance to change, which emanates from the idea of introducing something to the tribe which will demand changes to its very nature and eventually loses its identity. It depicts the real Kamayo who wanted to keep their culture intact. However, as time passes by, the coming of strangers like the pirates is a symbol of contaminating the very nature of the Kamayo people in Lianga. The name Lianga sounded like an innocent name, which reflected the old culture and its practices before other people from other cultures and races invaded Lianga.

*“The chieftain got old and died.”*

The death of the old chieftain represents the end of the area’s traditional cultural practices. Different cultural marriages and intermarriages resulted in different practices and ways of life. To quote:

*“The love of Liangan and Go became a happy one; they got married and own a settlement.”*

*“Liangan asked his father if she might be allowed to go out of the house to walk around the river nearby.”*

Being respectful to parents by asking permission when going outside is a good virtue of a Filipino Kamayo. This virtue is demonstrated in the story. The story also depicts other Filipino values such as hospitality, love of nature, and kindness. These values solidify the very nature of the Kamayo in Lianga. The above value system is equated as a desirable trait that conveys the power of the people to win the battle against the attempt to evade the serenity of that place. Presently, the Kamayo culture dominates the area despite the many marriages and intercultural marriages. The culture of the place was so powerful, and the practices continued. The value of loyalty portrayed by the pirates shows that despite their differences, the culture and language of the Kamayo thrive up to the present. The cultural practices mentioned above conform to the work of Bucjan (2016), who says that literature is life and it represents human experience, values, and culture. It also mirrors humanity, events, and history.

#### 4.6 The Legend of Kamayo

The legend depicts inferiority as the theme reflected in the story. The story demonstrates ordinary people’s inferiority to strangers.

*“What place is this?” using a foreign language. No one understood the language, while one of them, who was trembling, replied; “kamayo sa itun” that is yours “diri lagi nami itun hilabtan” we won’t touch that.”*

The answer was sheer ignorance, which is a sign of inferiority. The ignorance of the common people called “Kamayo” as they saw the yacht. The commoners were afraid to show their fear to strangers. The yacht is a symbol of imperialism. Imperialism, which shows the power of powerful countries like Spain, which invaded the Philippines, has brought many changes and influenced

a lot of people's way of living. It shows the increase in power and gaining control over the inferior people of the place.

The mangrove trees depict the security of the people in the place. Quoting the beginning of the story: "They were lost in the mangrove trees while sailing on their yacht. They went out from their yacht and room around the place. They turned around the place and looked for someone to ask." This shows that despite the influence made by the Spaniards on the lives of the people in place, they still experienced greater resistance from the people. This goes to show that the place has strong cultural practices and traditions that, up to the present, are still being practiced.

Proper observation and analysis of things were also found in the Kamayo culture. It reveals that observation is fundamental before expressing the thoughts and ideas you want to convey to others. Hiding from strangers has also been observed in the legend as one of the cultural practices of the community.

## 5.0 Conclusion

The study revealed that the oral literature of the people in Lianga is available; however, the written output is not evident. Poverty, love for family, and love for nature are common themes in the Kamayo oral literature. The themes found in the story build strong relationships and strengthen the Kamayo people's solidarity. The symbols imply the struggles of some people in the community, yet they are willing to strive and turn those struggles into strength and vigor. Other symbols infer great opportunity, which leads to chances to participate in the development of life despite being powerless and dependent on prominent politicians and business entrepreneurs that might even control the people and the government. Thus, hopes are manifested despite the hardships of being a poor Kamayo who lives in serenity and simplicity in a community. The Filipino family believes in the presence of God, in faith, fear, and love of God. This belief is the armor of each family in facing the reality of life and being reminded to surpass and survive despite all trials.

The folk narratives depict the cultural practices of the people in society and their relationship to daily life, which led to the depiction of the complexities in the development of the place, culture, and even language, which resulted in some changes in their cultural practices. The culture of the people of Lianga seems complex, and it is manifested in some social and political attributions, as revealed in the oral literature studied. Therefore, the Kamayo are rich in their oral literature. Their lives and cultural practices are reflected in the literature. The culture being manifested by the Kamayo makes the family more intact, and they recognize being a certain ethnic group in the Philippines. These identities have to be preserved for the Filipinos to keep their identity intact, because losing their naturalness would mean losing their cultural identity. The themes, symbols, and culture help the Filipinos understand the Kamayo cultural practices in the area. These cultural practices have not been forgotten but rather embraced the newest practices for development.

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