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## Bondoc Orality: A Window for Underlying Thought on Gender Stereotyping and Alternative Character Portrayals

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**Jonnelle D. Fagsao: Bondoc Orality: A Window for Underlying Thought on Gender Stereotyping and Alternative Character Portrayals -- Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(7). ISSN 1567-214x**

**Keywords: Bondoc orality, gender biases, gender stereotypes, monomyths, transactional theory**

### ABSTRACT

Now it's an incontrovertible fact that literature is one among the foremost operative means of contributing to the method of appropriation. This study deals with the connections and alterations between male and feminine roles in Bontoc oral narratives, specifically on their involvements and skills alongside the standard concept of monomyth introduced by Campbell and their consequent effect on future depictions of gender stereotypes common in Indigenous oral texts within the Cordillera Administrative Region (CAR). The study is centered on the importance of the foremost well-known narrative characters common among the Bontoks and the way their portrayals affect gender differences within the Bontoc society. Basing on the Bontoc oral lore, typically stereotyped portrayals of the characters were analyzed using content analysis and Rosenblatt's transactional theory. Gender biases are anchored within the book of Henry Beard and Christopher Cerf which were identified as sexism, heightism, speciecism, socioeconomism, feelism, and lookism. Although there are numerous variations of Bontoc oral lore existing nowadays, the natural content remained dominant and therefore the stereotypical character traits of the characters remain unchanged.

### 1. Introduction

#### *1.1 Background of the Study*

Coltrane and Adams (2008) suggest that literature is taken into account together with a resource of gender stereotyping. In their book, "*Gender and Families*," they remark that:

*By taking note of who gets to be the hero and who needs rescuing, we'll see that men and ladies are rarely interchangeable in such tales which the boys*

*generally get the great parts. Although these tales aren't presented as true, children take them much more literally than do adults, primarily because young children are less able to distinguish between what's real and what's fantasy. (168)*

Through the overall process of narrative analysis, I came to agree on the thought of Dovidio, Evans, and Tyler as cited by Gailley (2017) permitting gender stereotypes as an insightful feature of bias and are used not only to characterize others but also to characterize oneself (Bem, 1974). Attaching to their idea, I understand that stereotypes alongside identity and beliefs are information influences dealing out around which of others' social groups' behaviors which may be a batch of consensus about them (Hentschel, Heilman, & Peus, 2019; Moya & Puertas, 2003; Heilman, 2001; Steele, 1997; & Dovidio, et al. 1986).

According to social role theory, gender stereotypes derive from the discrepant sharing of identity into social roles both within the home and at work because the observation of every gender social roles results in understanding the presence of various innermost personalities (Koenig & Eagly, 2014; Mayen & Burges, 2014). Speaking of social roles, these involve negative consequences affecting women performing any bulk of repetitive household chores or rather playing the main caretaker roles within the homes as common gender stereotypes. Cited from Hentschel, et al. (2019), Lippa, et al., (2014) noted that within the workplace, women have attended be utilized in people-oriented, service occupations instead of things-oriented, competitive occupations, which have traditionally been occupied by men. This scenario can influence the young generation by internalizing the stereotypical characteristics among males and females resulting in a critical aspect of the self-concept.

Although there are numerous implied measures used widely in some areas of research about gender stereotyping, my focus builds on the measuring of gender stereotypes directly through the utilization of characters and features which are found on [Bontoc] oral narratives. I took an interest in the numerous oral narratives about Bontoc once I was in my younger years due to their unique fictional plot construction regarding the familiar characters, existing local settings, and events observed in Bontoc's indigenous way of living. From the stories of my father, I saw Lumawig as a true mortal hero and therefore the only god of the Bontoks, and the myths about him are common throughout the place describing him with unique characteristics and this prompted me to conduct an in-depth analysis via gender stereotyping and character biases.

Completely, I don't contradict the importance of Bontoc oral lore in every Bontok life and particularly their effects on the moral values and principles the young generation we've immediately should obtain, above all on the symbols and expressions we inherit from the narratives. Oral narratives are a really necessary part of literature and will not be deleted from our learners even the implementation of the K12 curriculum within the Philippines because they permit us to work out the values, implications, and purposive configurations

that associate our historical past to this. After all, some famous people emphasized the importance of oral narratives also. However, not only do our young generations meet with the significances of their appearance, but rather obtaining the straightforward stereotypes associated with both genders, which may be detrimental within the case of their general and shortened observation of the planet. Concerning the standard gender stereotypes present within the oral lore, it's not necessary to mean that the unsuccessful and unfair portrayals of females to an outsized range. Concerning peculiar interpretations of girls within the oral narratives, they're characteristically represented as a poor characterization or maybe during a negative manner. They're depicted as pathetic, helpless, or no-control-over-one's-own fate frail folks who await any courageous or brave victor to rescue them, or as wicked antagonists who want to kill someone or hinder their plans. They're also placed with great value as very gorgeous, lovely, and straightforward with an impressive physical description. On the opposite hand, male characters are typically represented within the narratives as courageous, brave, and daring heroes destined to save lots of anyone, usually, the weaklings, almost with no hindrances, and that they get the stunning and attractive maiden as a gift.

The gender-stereotypical portrayals of girls and men occur in Bontoc oral lore, which frequently mean that our young generation can initiate to ponder these sexist structures typical and traditional. This opinion isn't appropriate because it develops biases against both women and men and, at an equivalent time, it enhances the young generation's incorrect and biased ideas about the conservative presentations of females and males.

Among the indigenous tribes of the Cordillera Administrative Region (CAR) within the hinterlands of the Philippines where I belong, my initial observation of our indigenous folklore is usually the reflection of our beliefs and way of life. Such these are passed from generation to generation and had become a part of our traditions and cultural life. One among our widely accepted and recognized stories is that the characters of Lumawig and Fukhan are portrayed because of the cultural hero and heroine of the Bontoks. Although they're described as compassionate and generous beings, it's Lumawig who used his powers and wisdom for the welfare and interest of the Ifuntoks. In Bontoc, Mountain Province, our cultural heroes and heroines' folk stories had been preserved through oral tradition and performed during a specific genre and tone through chants with traditional melodies during our religious rituals.

However, my study's main goal is to point out that today's young generations need to face and analyze certain issues concerning gender stereotypes occurrence and potential change within the oral texts in response to the Gender and Development (GAD) issues integrated into our new curriculum today. This study's analyses were supported the foremost well-known characters of the narratives popular to the Bontoks that decision attention to typical gender stereotypes present in them.

It's also intended to explore whether some variations and adjustments connected with the representation of the most female and male protagonists are remodeled time to recapture the spirit and vitality of Bontok lore which were once the eagerness and determination of the existence of our ancestors.

It is also aimed to spot the presence of stereotypes employing a wide list of descriptions containing traditional gender stereotypes usually linked with the mythical characters to revitalize their concern within the study of their oral traditions.

For this reason, I used to be challenged to research the sensible part [interpretative approach] that concentrates on the representation of the singular characters that play the foremost significant parts within the stories. The study focuses on the distinctive gender-stereotypical representation of both men and ladies within the selected narratives and their potential improvement with time. To some which are already transcribed, the findings were collected by exploratory certain versions to strengthen their awareness in Bontok society.

The same is thru with the recorded and translated narratives from known oral storytellers within the tribe. Out of the chosen stories, an evaluation of the gender stereotypes typical for every character in several versions of the oral narratives is studied and analyzed. It's essential, then, to consider the reasons and meanings of such expressions as identity, gender roles, and gender stereotypes as they're vital for the understanding of the standard representations of most characters.

Because it has been already discussed over and again, the term gender doesn't mean only the sex about genitalia, but it also indicates the entire thing that supports us exist as individuals. In terms of being a male or female, one can mention one's subjective realization as being a lady or man - a subjective feeling of femininity or masculinity as cited by Veselá (2014) calling it an identity which will be also described because the sense of identification with either the male or female sex, as manifested in appearance, behavior, and other aspects of an individual's life.

Regarding identity, there are definite traits that will be characterized as ways of performing that one's culture usually links with gender status either femininity or masculinity. Gender roles, on the opposite hand, are "clusters of socially or culturally defined expectations and activities that men and ladies undertake in specific situations" (UNESCO 2015, 11).

A gender stereotype is described as "a fundamental way of signifying and identifying the individuals' characteristics, beliefs, traits, and qualities attributed to specific, ethnic, national, cultural, or racial groups to justify the exploitation, disadvantage, and discrimination of men and women" (UNESCO, 2015; Mayen & Burges, 2014; & Cranny-Francis, et al., 2003).

These [gender roles and stereotypes] are extensive in every society but remained unnoticed by some people. This made Moore (2014) provides some common instances of typical feminine gender stereotypes found in folklores that comprise anticipations as domestic, warm, pretty, emotional, dependent, physically weak, and passive which became the idea of my analyses on our traditional myths. Furthermore, the females “have come to be seen as naturally nurturing, sensitive, and deferring” as Cranny-Francis et al. (2003-143) also concluded. To continue on masculinity, Moore (2014) mentioned men as more competitive and fewer emotional than women and that they are described by words like unemotional, physically strong, independent, active, and aggressive.

Gender Bias, on the opposite hand, refers to the predisposition in displaying prejudice against one group and preference towards another, or for one to be influenced such a lot by something that he or she doesn't judge things fairly. Biases originate from the practice of stereotyping. Most people readily acknowledge the existence of stereotypes of race, ethnicity, age, class, nationality, and sexual orientation, the region of the country, religion, and gender.

Given, the quantity of literature that exists and therefore the numerous lengths and factors being studied, I used theoretical and conceptual frameworks focused on gender development, the transactional theory, and therefore the monomyth. The applicable gender schema developed by females and males is subjective importantly by culture. Because these cultural gender schemas are so dominant, feelings of dissatisfaction and obstruction are often felt by both genders that diverge from gender representations. During the teenage years, there's a perspective for interference and alteration within the gender representations to them. With this, I applied Henry Beard and Christopher Cerf's, “*The Official Political Correct Dictionary and Handbook*” to enumerate gender biases analyzed from the selected Bontoc oral narratives.

Added to the framework is Rosenblatt's transactional theory that considers [folklore] as an interesting procedure of directing social norms. When a learner reads, there's a lively communication process that happens both the reader and therefore the writer. During this operation, the cultural values fixed within the text are often transmitted to readers. Consistent with Rosenblatt (1982), reading was measured to be an endless process involving efferent and aesthetic fields that are appealing. The previous field occurs when the reader concentrates attention on what he/she wants to recollect, however; aesthetic reading occurs as an experience due to the ideas and feelings experienced by the reader. Generally, interpretation is merged due to the reader's experience supported what the author had written. Rosenblatt (1982) explains that through her theory, the reader produces noteworthy meanings from the text through the operation between the text and her/himself. It's due to this operation that the gender stereotypes portrayed in texts are often transmitted to the reader of today's generation.

From a formalistic approach, the plot of the stories is usually identical almost like the monomyth stages introduced by Campbell (2008) as stages of separation, initiation, and return—respectively.

### *1.2 Statement of the Problem:*

This study is an effort to research the gender stereotypes and biases on Bontoc narratives by answering the questions below:

1. How is gender stereotyping personified or expressed within the Bontoc oral narratives?
2. What are the common biases found and applied within the Bontoc oral narratives?
3. How were Bontoc oral narratives within the past portrayed gender stereotyping compared to the variants of today?

## **2. Methodology**

### *2.1. Research Design*

The study used the descriptive-qualitative sort of research. Interdisciplinary approaches like formalism and folk literature, content analysis were utilized in the interpretation and analysis of the chosen stories. The narratives are analyzed consistent with how the male and feminine characters were stereotypically portrayed supported Campbell's stages of the monomyth.

### *2.2 Research Methodology*

I used the content analysis methodology to research the narratives for possible gender stereotypes/biases which will be communicated to students within the subject [Litt 11] Cordillera Literature. This method, helped me consider both my theoretical perspective and therefore the culture during which these gender stereotypes and biases are based and not just the literary elements as a literary analysis would.

The study starts with the formalistic approach via content analysis as a framework to research the standard stereotype characteristic portrayals of the males and the females within the selected narratives.

The subsequent problem deals with the gender biases that exist within the narratives. These allow me to use the dictionary and handbook of Henry Beard and Christopher Cerf in enumerating them and analyzed as sexism, lookism, heightism, feelism, speciecism, and socioeconomism.

Lastly, this study explores and determines the status of gender stereotyping and biases in today's generation using Rosenblatt's transactional theory. It's through transactions that supported her [Rosenblatt] theory that I will be able to

culturally and socially interpret the stereotypical characterization embedded within the texts which occur.

### 2.3 Sources of Data

The sources of the oral lore are the Bontoc story collection about the cultural heroes and heroines written or orally recorded, transcribed, and translated. The *Official Politically Correct Dictionary and Handbook by Henry Beard and Christopher Cerf (1992)* is additionally a serious tool to work out the biases reflected within the oral narratives. Other sources are books, journals, unpublished theses, and Internet sites that have an impact, either directly or indirectly on the study.

## 3. Results and Discussions

Many will approve that men and ladies are fundamentally different, with past literature almost completely directed on their opposing ways. However, current actions in terms of gender stereotypes and biases call into question the underpinning and explanation behind the representation of men and ladies throughout oral narrative texts. Through the analysis of the Bontoc narratives, one notices the persistent role of girls, whose roles, though crucial, may questionably pale in association with their male counterparts.

### *Gender Stereotypes within the Bontoc Narratives*

In most oral lore in Bontok culture, there's a clear individuality that appears between the genders and therefore the characters play. Counting on identity, individuals receive certain traits, oftentimes a replication of what's considered to be the cultural standard, norm, or aspiration.

The subsequent analysis about Bontoc narratives provides readers with more than manifold characters with such aspects of stereotype and bias portrayals of the most characters to uncover and explore. Because the stories loosen, one can look deeper into the characters and their nature, having an influence, and being influenced by the overall portrayal of gender. While nobody can argue that different individuals will definitely act and feel differently among themselves, especially between males and females, particularly in oral tradition literature, there also are many primary counterparts, with a regard to the standard image of gender and therefore the characteristics that happen as a result.

The characters are often considered the foremost famous mythological charismas among the Igorots' world of oral lore. Because the stories had been written, there are several versions of the Bontoc hero's story; nevertheless, the most monomyth (hero's journey) theme always remains an equivalent as Campbell cited from Gailey, (2017) describes because of the distinctive arrangement of narrative sorts of storytelling common in classical literature.

*Bontoc Orality.* As a mirrored image of the Bontok society of their past, present, and future, they're explained through stages of time as an academic

legacy passed from one generation to a different establishing common value as cited from Mi-ing's (2019) study.

To adequately understand the Bontoc orality as a discipline, the analysis should be supported its internal criteria. Basing on Campbell's monomyth, there's an association between the hero and his physical appearance with the maiden he married through the stress on her appearance. Moreover, what's interesting and can't be omitted is that the connection of the hero's adventures within the mortal world as narrated by varied storytellers in several versions. Campbell's concept features the interpretation of the heroic characters within the narratives of gender stereotyping and biases.

Lumawig, the dominant central character among the narratives, endeavors onward from the domain of supernatural wonder, fabulous forces were faced and a conclusive victory was won during his look for a mortal wife, then he returned from his adventure as a culture hero among the Bontoks with the authority to confer advantages on his fellow man before he returned to the sky world.

*Male Characters Portrayal.* Bontoc may be a place rich in folklore. Most of them show common features and reveal variants that are distinct from one tribe to another. They present cultural characters that specify traditional male references among the Bontoks. As immortal oral texts were written, the stories offered traditionally male characters with individual personalities and performances that differentiate them from their female equivalents. These peculiarities allowed them to fill the unwavering roles and suit within the functions fashioned almost definitely for them.

It appears that the dominant character present within the stories is Lumawig who is the god-hero where his journey flourished, last, conquering every challenging burden before him.

He played an interesting part throughout the entire story until the very end of the narrative. It is described that the potential escape of the Bontoks is Lumawig himself, the sole hero who can provide them with contentment and prosperity.

Nevertheless, Lumawig isn't portrayed only as an immortal one; he's also depicted as a spirited and enthusiastic, physically tough and durable, respectable and decent, strong leader, magnificent and splendid, enigmatic and shadowy, and adventurous. Representing Bontok's values and traditions, Lumawig expressed the normal male principles of his time, through both his nature and his actions. His skill within the battle against his enemies suggested respect from both the readers and the people around him. However, Lumawig obtained appreciation and fame even more so for his charisma and intelligence; his mental capabilities were used more often than his physical ones to urge him out of difficulties, like his encounter together with his brother-in-law, Khumanab.



Bacwaden (1997), in her sociological analysis regarding Lumawig, mentioned him as a creator transformer, openhandedly providing us an indication of how the Bontok people expound the birth of man and his mortal world. He, according to Manochon's (2009) study, is also responsible for bringing law and order into Bontok society. Significant in his being a culture hero is his providing the Bontok people their culture.

To the Bontoks, they believe Lumawig as a true god-man with a dual nature, (a generous and a rogue). As a generous immortal, he establishes affection for the Bontoks by providing food and animal sacrifice for the people through his phenomenal influences. He is only displaying his humanness when he gives in to trick people who provoke him.

Aside from Lumawig as over-represented compared to his female counterpart, the same is through with the other male characters portrayed with positive and negative nature as presented in Table 1.

**Table 1. Stereotypical character traits of male characters in selected Bontok oral narratives.**

Code	Title	Male Character	Stereotypical Characteristic Traits
1	Chacha and Kedyem	Chacha	Competitive, dominant, active, independent, strong, brave
		Kedyem	Competitive, dominant, active, independent, strong, brave
2	The Peace-Making Myth	Ejar	Brave, strong,
		Kedyam	Brave, strong, independent
3	The Man who Married a Star	Unnamed Husband	Sexually aggressive, active, intelligent
		Unnamed Son	Independent, active
4	Chimasawig and the King of Stars	King of the Stars	Balanced, tough, confident, good-looking
5	The First Wedding Feast	Fatanga	Ambitious, intelligent, brave, strong
		Khumanab	Jealous, insecure, evil, wicked, weak
6	How He Celebrated His Chomno	Lumawig	Brave, Strong, Adventurous, Positive thinker

*Female Characters Portrayal.* Even as Bontoc lore offer such readers with male characters who follow the customary opportunities and social values of their gender, the story presented female characters that conform to social norms. Because the women from different stories fell into their respective

traits, they also took into consideration the gender roles of their period, and from that, the event of their personalities displayed the standards of that point.

I used character analysis and created a table listing the standard gender stereotypes among the feminine characters within the Bontoc narratives.

**Table 1. Stereotypical characteristics of the female character in the Bontoc oral lore.**

Code	Title	Female Character	Stereotypical Characteristic Traits
7	Adventures of Lumawig	Fukhan	Doesn't give up, obedient wife, beautiful, passive, hard-working, obedient, submissive, inactive, confined to the house, passive, not witty, put others needs before her own,
		Older sister	A wicked, insecure, pessimist
8	How the Earth was Flooded	Fanayan	Takes risk, submissive, cooperative mother
9	The Man who Married a Star	The star maiden	Put other needs before her own, obedient, hard-working, submissive,
10	Chimasawig and the King of the Stars.	Chimasawig	Beautiful, obedient, submissive, hides true feelings,
11	The Amolo Myth		Obedient isolates herself
12	The Origin of Reptiles and Insects	Ob-obanan	Obedient, kind, weak, timid,
13	The Origin of the Serpent Bird	Stepmother	Wicked, evil, ugly, nagger, focuses on physical appearance
14	The Origin of the Ricebird	Girl	Isolates herself, frightened, avoids confrontation,
15	Okokati	Okokati	Industrious, helpful

Throughout the Bontoc narratives, the character of Fukhan exists as a dominant female character, with significant gender roles and lots of different facets described to her. She was expressed with many stereotypical characteristics as a lady who isn't vigorous and never has authority but rather an obedient wife counting on Lumawig for endurance. Her role is but an easy girl who cannot value a cheerful life without working very hard. Generally, she may be a girl who has got to experience something very bad to be rewarded. She has got to suffer and be treated sort of a slave as what her sister and her brother Khumanab did to her. Furthermore, she has got to be passive, avoiding not talking back, and, at an equivalent time, she simply has got to wait passively

for her hero who certainly comes and lives happily ever after together with her as most oral lore guarantees.

The ladies within the stories were characterized positively as ever gentle and type young [Igorot] maidens, which also are other typical samples of the stereotypes connected to the feminine heroines in other folklores. Not only were they submissive and obedient, but they were also very meek and although their lives were very difficult, they are doing not seem to complain and that they were obliged to assist others within the household chores, or people, instead and flees from reality into their dreams a few happy life, usually with a handsome hero, which may mean that the sole possibility of being liberated from a discriminatory life filled with sadness and desperateness is their hero.

The ladies characters in Codes #8, #9, and #10 are hooked into their husbands, and that I do believe that they don't have any rights to their own opinion. Moreover, they can't even defend themselves at the least costs albeit it means forsaking the roles—traditionally assigned to women—of marriage and youngsters. Throughout the narratives, not even one among them discovered strength in their female nature to use it to their advantage except the stepmother in Code #13 and therefore the sister of Fukhan in Code #7 being the female antagonists.

On the opposite hand, although it's occasionally mentioned about their usual and physical beauty, they always become beautiful [Igorot] maidens married to their husbands once they wore their traditional attires during the marriage as mentioned in Code #9 and #10. This fact gives the impression that nobody concerns whether a woman herself is pretty, she must wear gorgeous attire to be beautiful and to draw in a handsome male, who wouldn't concentrate on her if she isn't well-properly dressed. Although it can seem unimportant, this is often a significant point since young generations today especially girls, are guided to be beautiful otherwise they're going to never be ready to find the suitor that might provide them happily. As they ground their main ideas of reality mainly on folk tales, their first knowledge concerning differences between the two (2) genders is extremely limited and particularly stereotyped.

*Biases Found in the Bontoc Oral Texts.* Gender bias is the judgment in contradiction of individuals that supported their gender instead of characteristics. It's a belief that one gender is superior or more valuable than the opposite. As cited from Corpus' (2000), she mentioned bias as the tendency to point out prejudice against one group and favoritism towards another, or for one to be influenced such a lot by something that he or she doesn't judge things fairly. Biases sprung up from the practice of stereotyping. The dictionary and handbook compiled by Henry Beard and Christopher Cerf in 1992 enumerated numerous biases but I only focused on sexism, heightism, speciecism, socioeconomism, feelism, and lookism.

*Sexism.* Sexism is that the “stereotyping of males and females supported their gender. It’s the oppression of girls by the society within the belief that gender is a sign of ability” (Beard & Cerf, 1992-66).

The primary manifestation of sexism within the narratives is that the implication of the females as weaker sex who needs protection and special favors than the males. It was analyzed that the gender roles of the females feel that their being docile and passive are equated to being weak and helpless and will not do anything but to be submissive to their husbands. Within the story in Code #6 and #7, the protagonist didn't perform any spectacular feat, nor has he fought to win the maiden. The sole thing that exists between him and his maiden is mutual physical and behavioral understanding. It’s unjustified to use the word “love” because it's quite unrealistic for two (2) people to like one another immediately during an initially encounter.

Sexism is also often very evident inside the house in terms of family relationships. The bulk within the Bontoc society adheres to the patriarchal set where the male is the head of the family and whatever he says becomes the rule of the house. Most of the male central characters use their authority over the females for his motives and rarely one can encounter females shown to be self-reliant, clever, and brave, capable of facing problems and finding solutions. This is often concerning why the Bontoc people never chose a female to be the mayor of the municipality in today’s society.

*Lookism.* This bias may be a belief that physical characteristics are indicators of a person’s value; “the construction of a typical for beauty/attractiveness; and oppression through stereotypes and generalizations of both those that don't fit that standard and people who do (Beard & Cerf. 1992-42) almost like what Kors and Silverglate’s (1998) understanding about the term.

One example of lookism was taken from the story in Code #6:

Excerpt 1: “So he climbed up [the mountain] to Talubin, passing between Gonogon and Sabangan. Again he said, "Oh these people of Talubin, they're so dark. I don't want to befriend these people, they'll just confuse me for they talk with lots of yahs.” (Bacwaden, 1997-14)

*Heightism.* This is often the discrimination committed especially against short people. It’s quite difficult to determine the typical or standard height for an individual, though the people that are exceptionally short for his or her age. In Code #7, one scenario why the hero didn't stay in a place near Bontoc to look for a wife is because the women there aside are short people with short hair that he cannot distinguish them from the lads as mentioned in the excerpt below:

Excerpt 1: “*When he looked down at the young girls, he noticed that they’re short with short hair. He couldn’t distinguish which were women and which were men.* (Puma-at, 2015).

*Feelism.* “Bias in favor of fuzzy, furry, or cuddly organisms over ones that are slimy and clammy” (Beard & Cerf. 1992-25). One example is an excerpt from the story in Code #6.

Excerpt 2: “*Lumawig summoned the men to choose only animals that are fat and appealing to be butchered and not those that are thin and bad-looking*” (Puma-at, 2015).

Another excerpt was taken from Code #7:

Excerpt 3: “Those of you who have mature pigs, tell your fathers to cook them for the world will soon be flooded. If we have full grown chickens, let us cook them for everyone will soon be lost.” (Bacwaden, 1997).

*Speciecism.* When “non-human animals and plants are oppressed by the dominant species within the belief that the dominant way of doing things is that the superior way” (Beard & Cerf. 1992-69), the bias of speciecism is committed. The oppression might be within the sort of slaughtering, eating, and hurting non-human animals. It could also include treating them as pets or slaves, and differently of oppressing them is in questioning their nature as living things:

Excerpt 4: “*Lumawig changed the taste of the gourd seeds and made them so bitter that no one could eat them*”. (Moss, 1954-16).

*Socioeconomism.* This is often the oppression of the economically exploited or economically marginalized people. They’re the victims of oppression and that they shouldn’t be blamed for his or her economic status. This type of bias is seen in Code #7:

Excerpt 5: *When the Bontoc people heard of this, they visited [C]Janeo to urge the bodies of the 2 children to bury them in Bontoc. Meanwhile, Lumawig had spoken to the [C]Janeo people, saying, "These two boys are my relatives. Because you have killed members of my family, the population of your town will never be increased. Only enough children will be born to take the places of those who die. Although your town will always be small, you will be the bravest of all people in war, and although you are greatly outnumbered by your enemies you will never be defeated."* (Moss 1954: 14).

*Gender Stereotyping Portrayal in the Past.* Oral lore play an essential role in Bontoc society by providing significance to their customs and institutions. Bontok narratives illustrate the cycle of life socially. To the Bontoks, oral lore are chanted during rituals or narrated at night around a campfire in the ato (where stories were chanted and narrated by old folks) for entertainment. With these, boys, who are within the ato, are taught how brave and powerful Lumawig and the other male protagonists are and other values that have much about the people’s spiritual beliefs. By this, they were passed around until the arrival of writing when there was increased collaboration between the Bontoks and other tribes. Many narratives were blended and therefore the traditional

narrative structures vary; however, the natural content remained dominant and stereotypical character traits remain unchanged.

The most commonly used female stereotypical descriptors were positive traits such as beautiful, submissive, dependent, and hardworking. Males were found significantly dominant in the texts and in the titles and they were represented as strong, brave, and intelligent compared to the female characters who were provided with biased roles.

Males were also found to outnumber female characters in every activity. Almost all the females were portrayed as hard-working homemakers. Males were portrayed as warriors and hunters. Like in the case of Lumawig, he was more likely to be an influential authoritarian and a hero, the highest-ranking trait among the males. Anger and jealousy, the most frequently occurring negative attitude expressed were directed more frequently toward the antagonists like Khumananb in Code #6 and #7. However, more satisfactory attitudes were conveyed, with love being the most frequently expressed among the protagonists in the Bontoc narratives. The women were very under-represented with twice as many males portrayed. They were stereotypically portrayed as a hard-working wives or as submissive girls.

It appears that no matter stories concerning male protagonists in all parts of Bontoc were orally narrated and written in numerous variations, male and female characters remain stereotypically described being the heart of Bontoc's oral lore. Even some engage in their oral narratives of the past that may seem like taking an intellectual step backward; however, for me, it is in the stories that I found uniqueness worthy of educational examination connecting my Bontoc origin, identity, and discovery of a true sense of what it means to be an Ifuntok (a native of Bontoc). He [Lumawig], together with the other male mortal heroes, are voices of the Bontoc's historical and cultural past speaking to today's generation.

#### **4. Summary and Conclusion**

The investigation supported the content analysis through formal criticism of every chosen Bontoc narratives that specialize in the dominant characters, i.e. the portrayals of the male and feminine protagonists and other main male and feminine antagonists.

Regarding the portrayal of the characters present within the narratives, through Rosenblatt's transactional theory, there are two basic depictions of the characters; they're either virtuous or ruthless. There are several attributes that most female protagonists have in common portrayed as hard-working women who have got to endure melancholy from their families. Some are defenseless and passive and hooked on the male characters.

Moreover, the role of some females is portrayed as a servant who has to keep the household and satisfy her husband's needs, which supports the biased

conception of girls being dedicated to staying reception and keeping the household. Appreciations of students, whose understanding of the truth is extremely simplified, can perceive this biased notion of females as housewives because of the primary goal in women's lives.

The opposite sort of character that happens within the Bontoc oral narratives is that the exact opposite of most characters and their portrayal is different also. Few characters were portrayed as evil, malicious, and unkind characters who want to bar other central character's delight. Furthermore, within the majority of cases, they [antagonists] are portrayed as insecure and jealous characters who are envious of the most characters' good luck, which connects the insecurity and jealousy with the negative traits (Neikirk: 2009) and that they are jealous of their competitors in physical personality and good behavior.

As for the standard portrayals of the male protagonists within the narratives, it's obvious that they're portrayed as the hero and rescuer to the feminine counterparts and appear to be the sole satisfaction for their women.

There are six (6) sorts of biases found in the narratives based from the handbook of Henry Beard and Christopher Cerf that includes: (a) Sexism, where a lady is usually expected to be caring and nurturing; (b) Speciecism, where animals and plants were slaughtered, destroyed, and abused; (c) Socioeconomism, where discrimination against the economically marginalized tribe was shown; (d) Lookism, where the most characters, need to be of upper physical stature than the ordinary; (e) Feelism, where the animals to be butchered should be of good-looking and healthy, and (f) Heightism, where the women during a small barrio became the thing of discrimination simply because they're short.

Lastly, although there are numerous variations of Bontoc oral lore existing nowadays, the natural [indigenous] content remained dominant and therefore the stereotypical character traits of the characters remain unchanged.

## **5. Recommendations**

1. New studies can be done on other types of short fiction on the Cordilleran folklore to authenticate one's cultural heritage.
2. Language and Literature teachers in 21<sup>st</sup>-century literature should encourage their students to be aware of the biases and stereotypes being committed in all types of communicative acts and they should be given orientation on how these biases are avoided.
3. Curriculum makers should integrate into the curriculum the study of gender roles, gender stereotypes, and biases in the study of literature to train students to be conscious of the usage of male-dominated language and the affirmative remunerations of applying non-sexist instructional materials in the classroom.

4. There should be continued research on the effects of gender stereotypes in books and television programs.

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