

Preserving Bal-bal Folklore through Graphic Narrative: A Qualitative Study of Wake Vigil Beliefs in Eastern Samar

Jude Allen D. Bacula, Kevin T. Borac, Lourence R. Villaluz, MSIT

College of Computer Studies, Eastern Samar State University Borongan City, Eastern Samar, Philippines

DOI: <https://doi.org/10.47772/IJRISS.2026.100800318>

Received: 17 August 2026; Accepted: 22 August 2026; Published: 03 September 2026

ABSTRACT

This study documented and analyzed oral narratives and local folklore beliefs concerning the Bal-bal, a corpse-eating creature associated with wake vigil practices, in Barangay Cabalagnan, Borongan City, Eastern Samar. The study aimed to preserve these intangible cultural traditions through the development of a culturally authentic graphic narrative that serves as an educational resource. Employing a qualitative narrative research design guided by a modified ADDE (Analysis, Design, Development, and Evaluation) framework with the Implementation phase excluded to focus strictly on development and acceptability the study gathered data from five elderly community storytellers (N = 5) selected through purposive sampling based on their local residence, familiarity with traditional wake customs, and cultural knowledge. The analysis accounted for regional variations in folklore descriptions, navigating slight differences in physical traits and terminology (e.g., local references to Aswang versus Bal-bal). The documented narratives informed the graphic narrative's storyline, character designs, and visual symbolism. The completed material was evaluated for literary quality and physical presentation by an independent panel of ten educators (nine elementary school teachers and one elementary school principal) using an adapted DepEd evaluation rating sheet. The evaluation yielded high overall grand mean scores (4.5 to 4.7), indicating high acceptability. Ethical considerations regarding informed consent, community representation, and cultural ownership were strictly observed, ensuring the community's heritage was depicted respectfully. The findings demonstrate that integrating qualitative folklore documentation with visual storytelling is an effective approach to preserving local heritage and promoting cultural awareness among contemporary audiences.

Keywords: ADDE Framework; Bal-bal; Folklore Preservation; Graphic Narrative; Philippine Folklore; Qualitative Research; Visual Storytelling

INTRODUCTION

The Philippines possesses a rich and diverse cultural heritage reflected in its folklore, myths, and oral traditions, which continue to influence how communities understand life, death, and the supernatural. Storytelling has long served as an important means of preserving collective memories, cultural values, and traditional beliefs by transmitting them across generations and reinforcing community identity (Eugenio, 2001; Jocano, 1969). Among the many supernatural beings found in Philippine folklore, the Aswang is one of the most widely recognized. It is commonly described as a category of mythical creatures believed to prey upon humans in various forms (Jocano, 1969). One of its most feared manifestations is the Bal-bal, a creature traditionally associated with stealing corpses during wake vigils or from cemeteries. This belief has contributed to the practice of maintaining constant vigilance during wakes, reflecting the community's respect for the deceased and its efforts to protect the dead from supernatural harm (Eugenio, 1994; Jocano, 1969).

In Eastern Samar, these traditional beliefs remain evident in several rural communities, including Barangay Cabalagnan, Borongan City. According to the 2020 Census, the barangay has a population of 258, representing approximately 0.36% of the city's total population. As a rural community, Barangay Cabalagnan continues to rely heavily on oral storytelling to preserve local traditions and cultural knowledge. Although residents more commonly refer to the creature as an Aswang rather than specifically as the Bal-bal (Demetrio, 1991), beliefs

concerning corpse theft and the importance of wake vigilance remain deeply embedded in local funeral practices and community traditions (Eugenio, 2001). This variation in terminology demonstrates that while local names may differ, the underlying cultural beliefs and practices have remained remarkably consistent.

Oral traditions continue to play a vital role in preserving folklore and indigenous knowledge, particularly in communities where historical accounts are transmitted primarily through spoken narratives. However, the preservation of these traditions has become increasingly challenging as younger generations rely more heavily on digital media and modern forms of entertainment, resulting in fewer opportunities for direct engagement with traditional storytellers (Jenkins, 2006). Although numerous studies have documented Philippine Aswang folklore, relatively few have focused specifically on Bal-bal beliefs and wake vigil practices in rural communities such as Barangay Cabalagnan, Borongan City, Eastern Samar. Consequently, documenting these narratives has become increasingly important to ensure that they are preserved before they gradually disappear from community memory.

To address this gap, the present study documented and analyzed Bal-bal-related oral narratives and wake vigil beliefs in Barangay Cabalagnan, Borongan City, Eastern Samar. The documented narratives served as the foundation for developing a culturally grounded graphic narrative that combines folklore documentation with visual storytelling. Specifically, the study sought to: (1) document and analyze Bal-bal-related oral narratives and wake vigil beliefs through qualitative research; (2) develop a graphic narrative based on the documented folklore; and (3) evaluate the developed material using a modified School Division Office of Nueva Ecija Storybooks and Big Books Evaluation Rating Sheet.

METHODOLOGY

Research Design

This study employed a qualitative narrative research design guided by a modified ADDE framework consisting of Analysis, Design, Development, and Evaluation. The qualitative approach was appropriate because the study aimed to document and interpret oral narratives, cultural beliefs, and community experiences related to the Bal-bal and wake vigil practices in Barangay Cabalagnan, Borongan City, Eastern Samar.

The modified ADDE framework served as a guide for the systematic development of the graphic narrative. During the Analysis phase, oral narratives and cultural beliefs related to the Bal-bal and wake vigil practices were collected from knowledgeable community members. The findings from this phase served as the basis for the succeeding stages of development. During the Design phase, the documented narratives were translated into story concepts, character designs, and visual layouts. The Development phase involved the production and revision of the graphic narrative based on the documented findings and feedback. Finally, the Evaluation phase focused on assessing the completed graphic narrative using an adapted evaluation instrument.

The Implementation phase of the traditional ADDIE model was intentionally excluded because the developed graphic narrative was not implemented or deployed in an actual educational or community setting. The study focused instead on the documentation of local folklore, the development of the graphic narrative, and the evaluation of the completed material. Thus, the ADDE framework was considered appropriate for the objectives and scope of the study.

Research Locale

The study was conducted in Barangay Cabalagnan, Borongan City, Eastern Samar, Philippines. The barangay was selected because it continues to preserve cultural beliefs and oral traditions through community storytelling. The community served as the primary setting for documenting local narratives and beliefs related to the Bal-bal and wake vigil practices.

The locale was considered appropriate for the study because the research focused specifically on the experiences, knowledge, and oral traditions of selected community members familiar with the Bal-bal folklore and traditional wake practices.

Research Respondents

The participants consisted of five elderly residents of Barangay Cabalagnan, Borongan City, Eastern Samar. They were selected through purposive sampling because they possessed relevant knowledge and familiarity with the Bal-bal folklore and wake vigil beliefs being examined in the study.

The participants were selected based on the following criteria: (1) they were residents of Barangay Cabalagnan; (2) they possessed knowledge or familiarity with Bal-bal folklore and wake vigil beliefs; and (3) they were willing to participate and share their knowledge and narratives with the researchers.

The five participants served as the primary sources of oral narratives and cultural information during the Analysis phase. Their accounts included information regarding the Bal-bal's characteristics, appearance, behavior, associated beliefs, protective practices, wake vigil traditions, and cultural significance. These documented narratives served as the foundation for the development of the storyline, character designs, visual elements, and cultural details incorporated into the graphic narrative.

The completed graphic narrative was evaluated by nine elementary school teachers and one elementary school principal. The evaluators assessed the developed graphic narrative using the adapted School Division Office of Nueva Ecija Storybooks and Big Books Evaluation Rating Sheet.

This section identifies who participated in the study, their role, and why they were selected.

Table 1: Respondents Profile

Respondent Type	Number	Role in the Study	Phase Involved
Elders	5	Provided myth narratives and cultural context	Analysis, Design, Development

Table 2: Evaluators profile

Highest Educational Attainment	Profession	Number
College Graduate	Elementary Principal	1
College Graduate	Elementary Teacher	9

Data Collection Procedure

Data were collected during the Analysis phase through qualitative interviews with five selected knowledgeable residents of Barangay Cabalagnan. Prior to the conduct of the interviews, the researchers explained the purpose and objectives of the study to the participants. The participants were also informed about their voluntary participation and their right to withdraw from the study at any time.

A semi-structured interview guide adapted from the school's questionnaire on Eastern Samar myths was used to guide the interviews. The questions focused on the Bal-bal's origin, physical characteristics, behavior, powers, weaknesses, associated beliefs, protective practices, wake vigil traditions, rituals, taboos, and cultural significance.

The interviews were conducted in Waray to allow the participants to express their knowledge and experiences more naturally. During the interviews, the researchers wrote and documented the participants' responses. One

interview was additionally documented through video recording, while photographs were taken during the other interview sessions as part of the documentation process.

After the interviews, the documented responses were organized and translated from Waray into English for analysis. The researchers reviewed the translated responses to identify recurring descriptions, beliefs, practices, and cultural ideas related to the Bal-bal and wake vigil traditions.

The collected narratives served as the primary source of qualitative data and provided the foundation for the development of the graphic narrative.

Data Analysis Procedure

The qualitative interview data were analyzed using thematic analysis. The researchers first reviewed the documented and translated responses to become familiar with the narratives and information shared by the participants. Relevant statements, descriptions, beliefs, and practices related to the Bal-bal and wake vigil traditions were then identified.

The researchers assigned initial codes to recurring ideas found in the participants' responses. Similar codes and related statements were grouped according to common meanings and patterns. These groups were then organized into broader thematic categories.

The analysis resulted in themes related to the origin and history of the Bal-bal, physical description, powers, weaknesses, morality, cultural function, rituals and taboos, modern relevance, and adaptation guidance.

The identified themes were used to interpret the cultural meanings contained in the oral narratives and to guide the development of the graphic narrative. For example, recurring descriptions of the Bal-bal's appearance informed the character design, while beliefs regarding garlic, salt, loud noises, wake vigilance, and funeral practices influenced the storyline, visual elements, and symbolic details of the developed material.

The process of analysis followed the sequence:

Interview Responses in Waray → Written Documentation → Translation into English → Identification of Relevant Statements → Initial Coding → Grouping of Similar Codes → Development of Themes → Application to the Graphic Narrative

This process established a clear connection between the oral narratives shared by the participants and the creative decisions made during the development of the graphic narrative.

Analysis Phase

The Analysis phase focused on documenting and examining Bal-bal-related oral narratives and wake vigil beliefs in Barangay Cabalagnan, Borongan City, Eastern Samar. Information gathered from the five selected participants was complemented by a review of relevant literature concerning Philippine folklore, Aswang beliefs, and funeral traditions.

The interviews were conducted in Waray, and the participants' responses were written and documented by the researchers. The documented responses were subsequently translated into English and reviewed to identify recurring cultural beliefs, descriptions, practices, and meanings associated with the Bal-bal.

Relevant statements were coded and grouped according to common ideas and patterns. These were organized into broader themes, including the Bal-bal's origin and history, physical description, powers, weaknesses, morality, cultural function, rituals and taboos, modern relevance, and adaptation guidance.

The themes identified during the analysis served as the basis for determining which cultural elements would be incorporated into the graphic narrative. The findings provided information regarding the creature's characteristics, behavior, protective practices, cultural function, and association with wake vigils and funeral traditions. These findings served as the foundation for the Design and Development phases.

Design Phase

During the Design phase, the themes and findings obtained from the oral narratives were translated into preliminary story concepts, character designs, and visual layouts. The researchers developed story outlines and digital sketches using Infinite Painter.

The participants' descriptions of the Bal-bal's physical appearance, behavior, powers, weaknesses, and cultural significance were considered in developing the character and storyline. Cultural elements such as wake vigil practices, funeral customs, protective beliefs, and moral lessons were also incorporated into the narrative and visual design.

Preliminary outputs were reviewed and revised to improve narrative coherence, visual quality, and consistency with the documented folklore. The development of the graphic narrative was guided by the findings of the qualitative analysis to ensure that the creative adaptation remained connected to the oral narratives and cultural beliefs shared by the participants.

Development Phase

The Development phase involved the production of the graphic narrative based on the approved story concept, character designs, and visual layouts. Digital illustrations, narrative text, page layouts, and visual elements were created using Infinite Painter.

The material underwent several revisions following consultations with the research adviser. These revisions focused on improving the narrative flow, visual consistency, clarity, and overall presentation of the graphic narrative while maintaining its connection to the documented oral narratives and cultural beliefs.

The findings obtained during the Analysis phase continued to guide the development process. Cultural elements identified from the interviews, including the Bal-bal's characteristics, wake vigil practices, protective beliefs, rituals, and moral lessons, were incorporated into the storyline and visual representation of the material.

Evaluation Phase

The completed graphic narrative was evaluated by nine elementary school teachers and one elementary school principal using an adapted School Division Office of Nueva Ecija Storybooks and Big Books Evaluation Rating Sheet.

The instrument was selected because its evaluation criteria were relevant to the assessment of story-based and visual educational materials. The evaluation focused on the literary and content quality and the physical presentation of the developed graphic narrative. The criteria included story, sociocultural sensitivity, development aspects, plot or storyline, characters, visuals, language, grammar, print quality, book design and layout, and paper and binding.

The evaluation instrument was adapted to ensure that the criteria were applicable to the format and objectives of the developed graphic narrative. The retained criteria focused on the literary, visual, sociocultural, and physical qualities of the material.

The evaluators assessed the completed material using a five-point rating scale. Their ratings were collected and analyzed to determine the overall acceptability of the graphic narrative.

Evaluation Data Analysis

The evaluation data were analyzed using descriptive statistics, specifically the weighted mean. Mean scores were computed for each evaluation criterion to determine the evaluators' assessment of the literary and content quality and physical presentation of the developed graphic narrative.

The computed mean scores were interpreted using the five-point rating scale adopted for the evaluation. The results were then used to determine the overall acceptability of the developed material.

Table 3. Rating Scale Based on the DepEd–Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books

Scale	Mean Range	Descriptive Rating	Interpretation
5	4.21 – 5.00	Excellent	Highly acceptable; meets all required standards
4	3.41 – 4.20	Very Satisfactory	Acceptable with minimal revisions
3	2.61 – 3.40	Satisfactory	Acceptable with moderate revisions
2	1.81 – 2.60	Fair	Needs major revisions
1	1.00 – 1.80	Poor	Not acceptable

Ethical Considerations

The study observed ethical considerations throughout the research process. Prior to data collection, the researchers explained the objectives and procedures of the study to the participants and obtained their informed consent. Participation was voluntary, and participants were informed of their right to withdraw from the study at any time without penalty. The identities and personal information of the participants were treated confidentially. Information obtained during the interviews was used solely for the purposes of documentation, analysis, and the development of the graphic narrative. The participants' responses were presented in a manner that protected their privacy and anonymity.

The researchers also recognized that the oral narratives, beliefs, and cultural practices shared by the participants formed part of the community's cultural knowledge. Therefore, the information was treated with respect and was represented in a manner that remained connected to the participants' accounts. The researchers made efforts to avoid intentionally altering, misrepresenting, or disrespectfully portraying culturally significant beliefs, traditions, and practices.

All research materials, including written interview documentation, video and photographic documentation, evaluation records, storyboards, and graphic narrative outputs, were securely stored and accessed only by the researchers. Permission to conduct the study was obtained from the appropriate academic and community authorities before the commencement of data collection.

RESULTS AND DISCUSSION

Oral Narratives and Cultural Beliefs about the Bal-bal

The interview findings revealed that the Bal-bal is widely recognized by the respondents as a supernatural being associated with wake vigils, burial grounds, and corpse theft. Participants consistently described the creature as appearing during the night when individuals were asleep or less vigilant, reflecting long-standing beliefs concerning the vulnerability of the deceased during funeral rites. These accounts demonstrate that traditional wake practices continue to be closely linked with community beliefs regarding respect for the dead and protection against supernatural harm.

Most respondents described the Bal-bal as a corpse-eating creature capable of disguising itself as an ordinary person attending a wake before revealing its true form. Although descriptions of its physical appearance varied slightly among participants, recurring characteristics included elongated limbs, sharp claws, large teeth, and a

strong unpleasant odor. Despite these variations, the respondents consistently identified deception, corpse theft, and its association with wake vigils as the defining characteristics of the creature.

The interviews further revealed that garlic, salt, and loud noises are traditionally believed to protect against the Bal-bal. These practices continue to serve as culturally accepted forms of safeguarding the deceased during wake vigils. Beyond their supernatural significance, these protective practices reinforce communal participation and collective responsibility during funeral ceremonies, highlighting the cultural values embedded within local folklore. The respondents also emphasized that the Bal-bal myth conveys moral lessons extending beyond fear of the supernatural. The narratives encourage vigilance during wake vigils, respect for funeral customs, and cooperation among family members and neighbors in protecting the deceased. These findings suggest that the Bal-bal functions not only as a mythical creature but also as a cultural symbol that reinforces socially valued behaviors and community traditions.

The interview findings likewise provided important guidance for the development of the graphic narrative. Respondents stressed that the creature's defining characteristics and moral significance should remain faithful to local tradition. Consequently, the documented narratives directly informed the development of the storyline, character designs, visual symbolism, and narrative structure of the graphic narrative, ensuring that the final material accurately represented the community's oral traditions.

Table 5. Thematic Summary of Interview Results (Based on the Research Questionnaire for Eastern Samar Myths)

Thematic Category	Dominant Findings	Design Impact
Origin & History	Myth linked to wake and burial desecration	Setting anchored in wake and burial
Physical Description	Normal person. True form Long limbs, sharp teeth and claws, strong unpleasant odor	Dark color palette
Powers	Can change form	Blurry and foggy effect
Weaknesses	Garlic, salt and loud noise	Conflict device plot
Morality	Malevolent	Wake and Burial desecration
Cultural Function	Teaches respect & proper observance of burial customs	Central moral message
Rituals & taboos	Neglecting funeral customs	Scene symbolism
Variations	Physical differences per region	Alternate story versions
Modern Relevance	Youth barely know the myth	Modern retelling tone
Adaptation Guidance	Core traits must not change	Design constraints

The thematic analysis summarized in Table 5 demonstrates that the documented folklore influenced both the narrative and visual development of the graphic narrative. The recurring descriptions of the Bal-bal as a deceptive corpse-stealing creature informed the character's physical design, behavioral patterns, and role within the story. Likewise, the identified cultural beliefs concerning wake rituals, funeral customs, and protective practices shaped the narrative conflict and symbolic elements incorporated throughout the material. The adaptation guidelines derived from the interviews also emphasized the importance of preserving culturally significant elements, including traditional taboos, ritual practices, and moral lessons. By incorporating these findings into the creative process, the researchers were able to develop a graphic narrative that remained faithful to the community's oral traditions while presenting the folklore in an engaging visual format.

Character Design Development

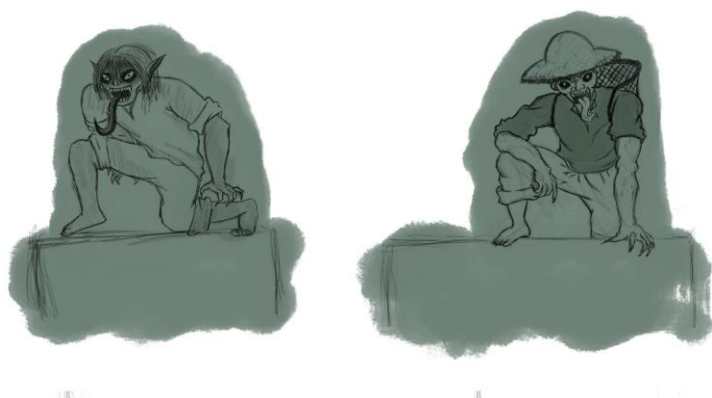


Figure 1 illustrates the initial character concept of the Bal-bal, which was developed from recurring physical descriptions provided by the respondents. The design incorporates elongated limbs, sharp claws, exaggerated facial features, and unsettling body proportions to visually represent the creature's association with corpse theft and supernatural deception. These design elements were intentionally selected to maintain consistency with the documented oral narratives.



Figure 2

Figure 2 presents alternative character concepts developed from descriptions found in both the interview data and existing folklore literature. Comparing these interpretations enabled the researchers to identify visual characteristics that consistently appeared across multiple sources, thereby strengthening the cultural authenticity of the final character design.

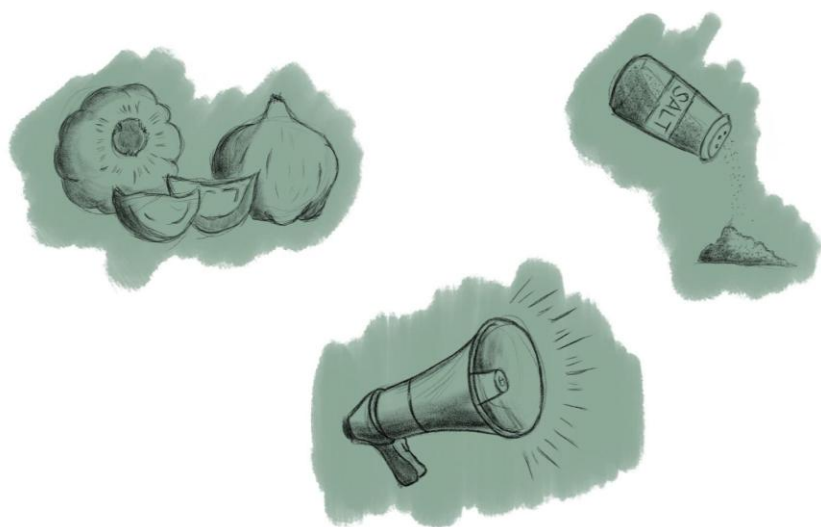


Figure 3

Figure 3 illustrates the traditional protective practices associated with the Bal-bal, including the use of garlic, salt, and loud noises. These elements are frequently mentioned in local narratives and were incorporated into the graphic narrative to accurately portray the community's beliefs regarding wake vigilance and supernatural protection.

Graphic Narrative Development

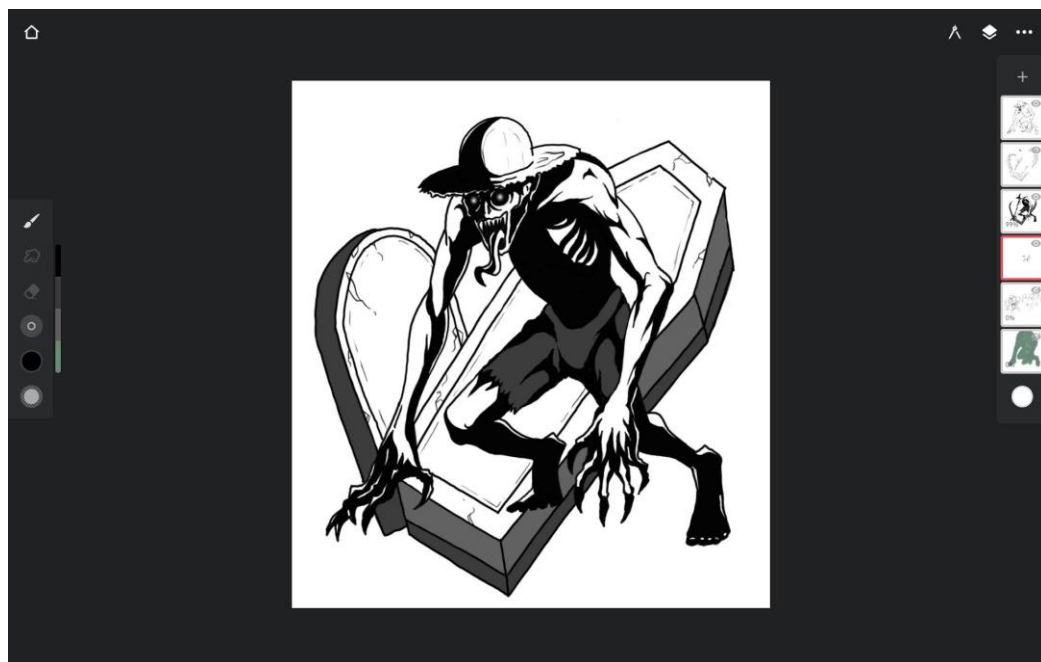


Figure 4

Figure 4 presents the finalized illustration of the Bal-bal in its supernatural form. The exaggerated anatomical features and proximity to the coffin visually reinforce the creature's association with corpse theft while reflecting the dominant themes identified during the interviews.



Figure 5

Figure 5 depicts the deceptive human appearance of the Bal-bal, illustrating the creature's ability to blend into funeral gatherings before revealing its supernatural identity. This representation reflects one of the recurring themes documented during the interviews.

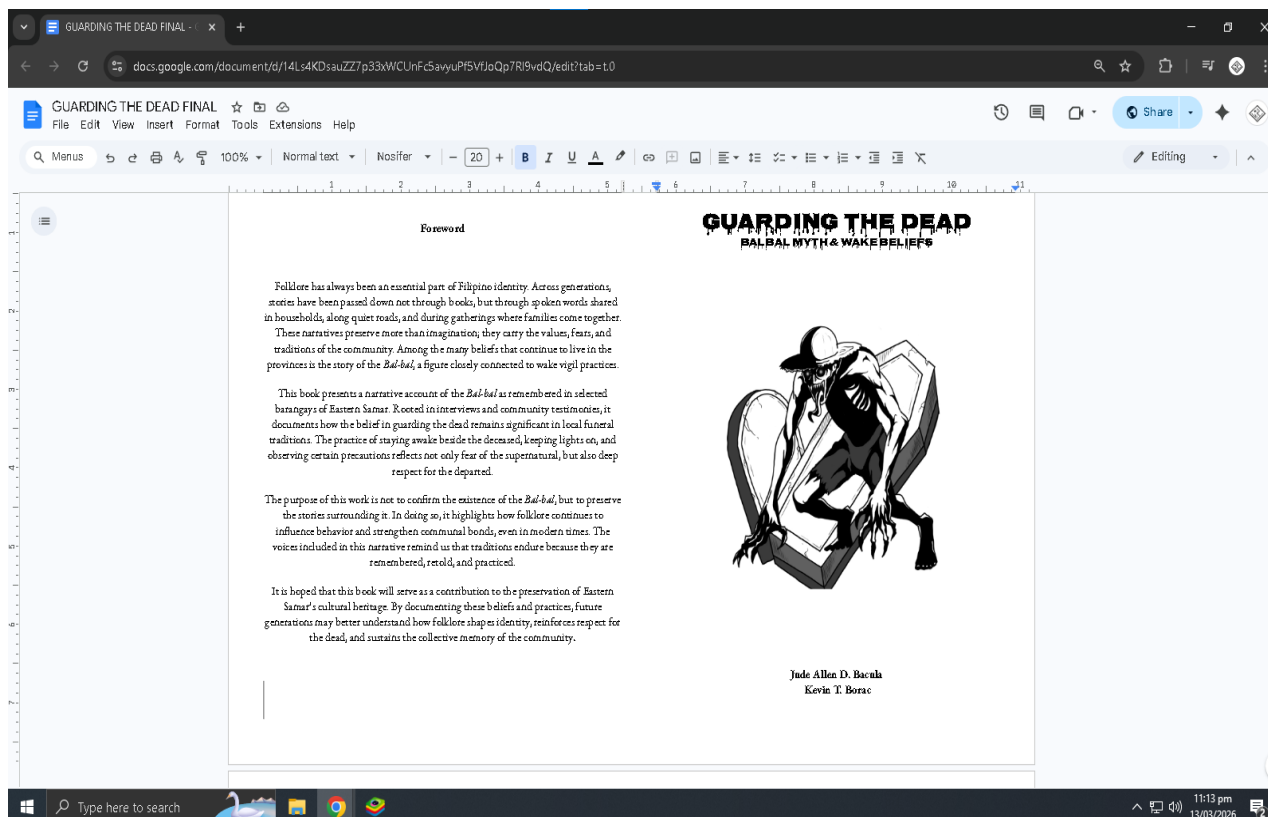


Figure 6

Figure 6 shows the completed cover page of the developed graphic narrative. The cover introduces the central character and establishes the cultural and thematic focus of the material through the integration of visual symbolism and title design.

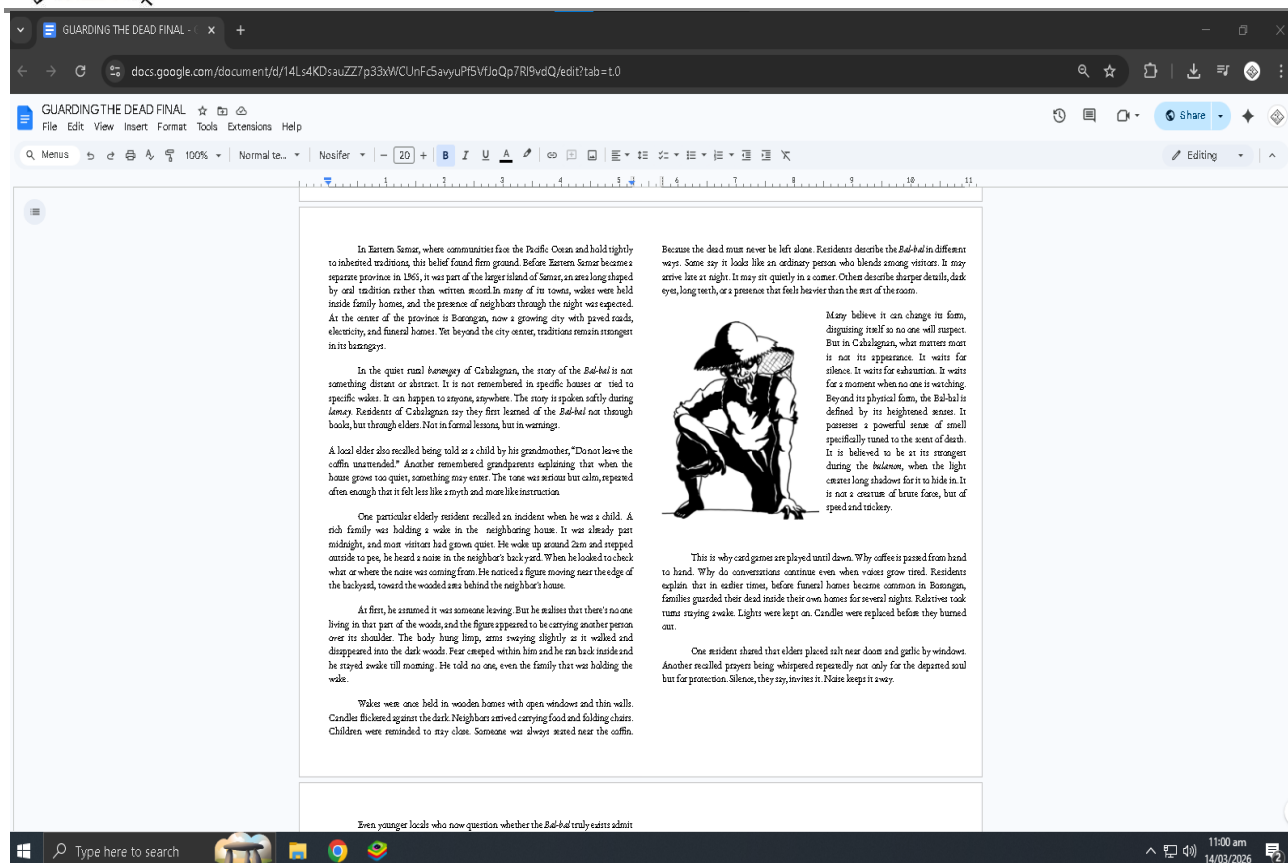


Figure 7

Figure 7 presents sample pages from the completed graphic narrative, illustrating the integration of narrative text, illustrations, and page layout. The material demonstrates how documented folklore was translated into a visual storytelling format while preserving the cultural elements identified during the interviews.

Evaluation of the Developed Graphic Narrative

Table 6. Evaluation Results for Literary and Content Quality

Parameter	Grand Mean	Descriptive Rating	Interpretation
Story	4.7	Excellent	Highly acceptable; meets all required standards
Parameter	Grand Mean	Descriptive Rating	Interpretation
Social Cultural Sensitivity	4.7	Excellent	Highly acceptable; meets all required standards
Development Aspect	4.7	Excellent	Highly acceptable; meets all required standards
Plot/Storyline	4.6	Excellent	Highly acceptable; meets all required standards

Characters	4.7	Excellent	Highly acceptable; meets all required standards
Visual	4.7	Excellent	Highly acceptable; meets all required standards
Language	4.7	Excellent	Highly acceptable; meets all required standards
Grammar	4.5	Excellent	Highly acceptable; meets all required standards

The evaluation results presented in Table 6 indicate that the literary and content quality of the developed graphic narrative was rated Highly Acceptable across all evaluation criteria, with grand mean scores ranging from 4.5 to 4.7. These findings demonstrate that the evaluators considered the material culturally appropriate, educationally relevant, and effective in presenting the documented Bal-bal folklore through a coherent and engaging narrative.

Among the evaluated criteria, Sociocultural Sensitivity obtained the highest mean score, indicating that the graphic narrative accurately represented the traditions, beliefs, and cultural values documented during the interviews.

Meanwhile, Language received the lowest mean score; however, it remained within the Highly Acceptable range, suggesting that although minor refinements may further improve readability, the language used was generally appropriate for the intended audience. Overall, the results indicate that the developed graphic narrative successfully combined authentic cultural content with effective storytelling, making it a suitable educational material for folklore preservation.

Table 7. Evaluation Results for Physical Quality

Parameter	Grand Mean	Descriptive Rating	Interpretation
Prints	4.7	Excellent	Highly acceptable; meets all required standards
Book design & Layout	4.6	Excellent	Highly acceptable; meets all required standards
Paper and Binding	4.7	Excellent	Highly acceptable; meets all required standards

The results presented in Table 7 show that the physical quality of the developed graphic narrative also received Highly Acceptable ratings across all evaluated criteria, with grand mean scores ranging from 4.6 to 4.7. These findings indicate that the evaluators found the material visually appealing, well-organized, and professionally presented.

The consistently high ratings suggest that the graphic narrative effectively integrated illustrations, typography, layout, and overall design to enhance readability and audience engagement. The positive evaluation further demonstrates that the visual presentation complemented the literary content, resulting in a material that is both aesthetically appealing and educationally appropriate. Collectively, these findings support the potential of the developed graphic narrative as an effective medium for preserving and promoting local folklore through visual storytelling.

Table 8. Overall Evaluation Results

Factors	Grand Mean	Interpretation
Factor 1	4.6	Highly acceptable; meets all required standards
Factor 2	4.6	Highly acceptable; meets all required standards

The overall evaluation results presented in Table 8 indicate that the developed graphic narrative achieved a Highly Acceptable rating in both literary and physical quality. The consistently high mean scores demonstrate that the material successfully met the criteria of the adapted evaluation instrument while maintaining cultural authenticity and educational value. These findings suggest that the graphic narrative is an appropriate resource for preserving Bal-bal folklore and promoting awareness of local cultural heritage through multimedia storytelling.

CONCLUSION

This study successfully documented the oral narratives and wake vigil beliefs associated with the Bal-bal in Barangay Cabalagnan, Borongan City, Eastern Samar, preserving valuable elements of the community's intangible cultural heritage. The qualitative findings demonstrated that local beliefs concerning the Bal-bal continue to influence traditional funeral practices and reflect cultural values related to respect for the deceased, community cooperation, and vigilance during wake ceremonies.

The documented narratives served as the foundation for the development of a culturally authentic graphic narrative that translated traditional folklore into an engaging visual storytelling format. By integrating the respondents' descriptions, beliefs, and cultural practices into the storyline and illustrations, the developed material maintained fidelity to the community's oral traditions while presenting them in a form that is accessible to contemporary audiences.

The evaluation results indicated that the graphic narrative achieved Highly Acceptable ratings across both literary and physical quality criteria, demonstrating its effectiveness as a material for folklore preservation and cultural education. These findings suggest that combining qualitative folklore documentation with digital visual storytelling provides an effective approach for safeguarding local traditions while promoting greater appreciation of Philippine cultural heritage among younger generations.

Overall, the study demonstrates that multimedia-based storytelling can serve as an important tool for preserving oral traditions and ensuring that culturally significant narratives continue to be documented, appreciated, and transmitted to future generations.

RECOMMENDATIONS

Based on the findings of the study, future researchers may document additional folklore narratives from other communities in Eastern Samar to expand the preservation of local oral traditions. Comparative studies involving different regions may also provide deeper insights into the variations and cultural significance of Philippine folklore.

Educational institutions and local government units may consider incorporating culturally authentic graphic narratives and other multimedia materials into heritage education programs to promote awareness and appreciation of local traditions among younger generations.

Future multimedia projects may further explore the use of animation, interactive digital media, or virtual storytelling platforms to enhance audience engagement while preserving the authenticity of traditional folklore narratives.

Conflict of Interest

The authors declare that they have no known competing financial or personal interests that could have influenced the work reported in this study.

ACKNOWLEDGEMENTS

The authors express their sincere gratitude to the residents of Barangay Cabalagnan, Borongan City, Eastern Samar, for generously sharing their knowledge and oral traditions. The authors also thank the research adviser, panel members, and evaluators for their valuable guidance and constructive feedback throughout the completion of this study.

REFERENCES

1. Demetrio, F. R. 1991. *Encyclopedia of Philippine Folk Beliefs and Customs*. Cagayan de Oro City: Xavier University Press.
2. Eugenio, D. L. 2001. *Philippine Folk Literature: The Myths*. Quezon City: University of the Philippines Press.
3. Jenkins, H. 2006. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press.
4. Jocano, F. L. 1969. *The Traditional World of Malitbog*. Quezon City: Community Development Research Council, University of the Philippines.
5. Pathak, V.; Jena, B. & Kalra, S. 2013. Qualitative research. *Perspectives in Clinical Research* 4(3): 192. <https://doi.org/10.4103/2229-3485.115389>
6. PhilAtlas. 2026. Cabalagnan, Borongan, Eastern Samar. Available at: <https://www.philatlas.com/visayas/r08/eastern-samar/borongan/cabalagnan.html> (Accessed 2026).