

The But-Bot of Oras Eastern Samar: A Folklore Study of Subterranean Belief and Cultural Interpretation

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ABSTRACT

This study documented the folklore of the But-bot, a lesser-known subterranean creature believed to dwell in Oras, Eastern Samar. Using a qualitative design, the study gathered data through face-to-face, semi-structured, in-depth interviews with three key informants — a cultural elder, a traditional healer or *tambalan*, and a community member — who possessed inherited and experiential knowledge of the But-bot belief. The findings of this study were the basis for developing a multimedia material, following the modified ADDE framework (Analysis, Design, Development, and Evaluation).

Thematic analysis of the interviews identified the But-bot as a spirit-like creature that dwells underground, with only its head emerging to attack using its long tongue. The But-bot was described as malevolent, active during a specific period locally known as *pangorason*, or the full moon, when spirits are believed to roam freely. The creature is also believed to cause unexplainable illnesses that cannot be treated through ordinary medical means. In response, informants described protective practices, including reciting an *orasyon* performed by a *tambalan*, burning incense made from a dried carabao horn fragment, throwing salt, and placing a broom beside the door.

The documented findings were faithfully adapted and translated into a multimedia material, evaluated by fifteen (15) high school teachers using the modified DepEd–Nueva Ecija Evaluation Rating Sheet for Story Books and Big Books. The material received an overall rating of Excellent, with a mean range of 4.21–5.00, particularly in the parameters of socio-cultural sensitivity, development aspect, visuals, and prints, while other parameters were rated Very Satisfactory. These results indicate high acceptability as an educational resource, requiring only minimal revision.

INTRODUCTION

Folklore has been part of a cultural identity; this reflects the behavior, beliefs, and traditions of a community. A shared folklore through generations, whether it's shared orally, in writing, through experience, or through other modes of transmission, preserves the collective memory, belief system, and traditional knowledge of a local community, (Estil, 2013). Folklore also is the basis of explaining things that are unknown or impossible to science that influence the locals' daily practices, such as unexplainable illness, noises at night, bad luck, and unseen forces. According to (Estil, 2012), folklore that is transmitted through oral tradition and shared cultural traditions helps in preserving these belief systems, making a documentation of these beliefs as an educational and academic undertaking that demonstrates how oral narratives underline cultural identity and collective worldview.

Cultural identity and belief systems remain dynamic to continue informing community understanding of unexplained phenomena and social norms that are transmitted orally and through cultural practices across generations (Aktürk & Lerski, 2021). According to study of (Makgabo & Quintero, 2024), despite centuries of the colonialization and influence of foreign cultures, Filipinos preserved their folklores through oral transmission, traditional forms of oral literature have long been passed down to generations through *Kwento*(stories), *Awit*(songs), *Bugtong*(riddles), *Salawikain*(proverbs) from grandparents to parents and children without any written documentation. As time and society rapidly modernizes, oral traditions has become

increasingly challenged. Consequently, multimedia adaptation has emerged as a vital tool to ensure that the localized folklore survives and stays relevant.

Multimedia adaptation is a modern medium that uses two or more media formats together, (e.g text, audio, video, animation, games, Augmented Reality/Virtual Reality), to retell folklore so it survives and stays relevant. Multimedia adaptation as a preservation is not just a recording of a folklore that is foretold by elder's story. It is a reimagination of the folklore in a format that modern audiences already use (Gungab, 2023), the goal is to preserve, promote and make it engaging and memorable to the next generations. In a study of (Geverola, et.al 2025), using an animation-based learning materials tends to improve students understanding instructional content, higher retention and engagement in learning a compared from just reading in text books. In the recent study of (Nasir, 2026), note that digitalization of intangible cultural heritage like folklores through a multimedia adaptation such as animations, videos, and digital archives helps in cultural preservation ensuring that traditional knowledge is transmitted and passed down to the next generations.

In the Philippines, there are many known folklore and folktales that reflect their cultural identity across the country. And also, there are many mythical creatures that can be classified as friendly to humans or dangerous, like the *aswang* and *diwatas*. These creatures have distinct stories that vary differently from different communities. Folklore is a way for Filipinos to explain things that are unknown, and this plays a significant role in preserving the cultural identity and belief system of a community. Philippine folklore, such as myths, legends, and supernatural narratives, embodies how the community interprets natural phenomena, illness, and misfortunes that reflect the cultural values and fears of a Filipino community (Casibual, 2022). These entities often serve as cautionary figures, reinforcing social behavior and communal boundaries. Scholars note that many of these being's function less as structured narratives and more as belief-based explanations for illness, misfortune, or environmental danger, (Casibual, 2022).

However, majority of the existing research were focused on the well-known and recognized mythical beings. As a result, most of the lesser-known mythical creatures receives limited scholarly attention and documentation, leading to the fading of this such beliefs from the community, particularly in rural areas in other parts of the Philippines. In Oras, Eastern Samar, it also has numerous localized folklore, myths, and supernatural beliefs, some of which are well known and common to locals, and some of which are undocumented. One such entity that is not well known is the *But-bot*, according to some local elders and *Tambalan*(traditional healers), *But-bot* believes to be to be a dangerous subterranean creature that lives underground, that is believed to make distinct noises when they're around, and to be the cause of some unexplainable illnesses. The lack of systematic documentation of this belief highlights a gap in folklore studies, particularly in relation to community-based interpretations and traditional knowledge systems in Oras, Eastern Samar.

The study aims to address the gap by documenting beliefs about *But-bot* in Oras, Eastern Samar through the examination of perceived characteristics, expressions, and the protective traditions linked with it by key informants of the culture in the area. Specifically, this study aims to: (1) Document the folklore of the *But-bot* based on the narratives, belief, practices, and experiences shared by the selected locals of Oras, Eastern Samar; (2) adapt the folklore of the *But-bot* and translate it into illustrated storybook output (3) evaluate the suitability and quality of the illustrated storybook using the modified Evaluation Rating Sheets for Story Books and Big Books of the Department of Education–Nueva Ecija.

METHODOLOGY

Research design

This study used a qualitative design approach focused on documenting the folklore of the *But-Bot*, based on the participants' shared stories, experiences, and practices towards this creature. Data were gathered through a face-to-face, semi-structured, in-depth interview with the participants who possessed inherited and experiential knowledge of the *But-bot* belief. In addition to the documentation, the study translated findings into a storytelling output, following the ADDIE instructional design model framework, which was adapted and modified into ADDE—Analysis, Design, Development, Evaluation—focused on the creation and assessment of the multimedia output.

Research Locale

The study was conducted in the Municipality of Oras, Eastern Samar Philippines. With a land area of 188.70 square kilometers, or 72.86 square miles, the municipality makes up 4.09% of Eastern Samar. 37,451 people were living there as of the 2020 Census. This was equivalent to 0.82% of the Eastern Visayas region's entire population or 7.85% of the province of Eastern Samar's total population. These numbers are used to calculate the population density, which comes out to 198 people per square kilometer or 514 people per square mile. (Retrieved from: [http://: PhilAtlas.com](http://PhilAtlas.com), 2026)

This locale was chosen for research because of the presence there of a community with inherited knowledge of the *But-Bot* belief through oral tradition and cultural practice. The But-Bot is an uncommon and localized folkloric belief, and thus knowledge on it is not common among the general population.

Research Respondents

The participants of this study are the locals in Oras, Eastern Samar, they were selected based on their familiarity with and passed-down and transmitted beliefs of the said creature. This study will be using the purposive sampling technique, to identify informants with relevant cultural knowledge of the *But-Bot*. Prior to determining the eligible participants, the researchers performed a screening test among the targeted community members. The screening procedure involved informal initial questions to establish whether the participants had adequate background information and knowledge about the folklore. Questions will be asked to determine if the participant knew the story and cultural context or had prior information on these aspects. The researcher will select only those community members who had background information and knowledge about the folklore and invited them for formal face-to-face interviews using the prepared interview guide. This step ensured that the participants who underwent purposeful sampling were familiar with the subject of study and could provide useful information for developing the multimedia project. This approach prioritizes depth and credibility of information over sample size, which is appropriate for qualitative folklore research. The participants were chosen in order to present different views on the beliefs about the But-Bot. One participant represents the cultural beliefs and folklore about the But-Bot, while another participant uses a traditional approach and tries to find a solution based on experience or inherited knowledge.

Table 1. Participant Profile

Respondent Type	Number	Role in the Study	Phase Involved
Cultural Informants / Elders	1	Provided myth narratives and cultural context	Analysis
Respondent Type	Number	Role in the Study	Phase Involved
Traditional Healer (Tambalan)	1	Explained belief interpretation, protective practices, and counter-rituals	Analysis
Local Community Member	1	Shared experiential accounts and signs associated with the But-Bot belief	Analysis

Table 2. Evaluators' Profile

Highest Educational Attainment	Profession	Number
College Graduate	Teacher	15

Since qualitative studies focus on the quality and extensiveness of the collected information rather than quantitative results, the identified small number of participants was appropriate for the present study since the discussed belief is local and particular to the area. However, it might not be adequate to represent the beliefs and attitudes of the entire community.

Analysis phase

An open-ended and modified question was prepared to fit and meet the needed data for this study. Researchers studied the key elements that is necessary for documentation, including the background of the participant's knowledge of the folklore, the encountered experience related to the *But-bot*, the physical description of the creature, manifestations, warning signs, and cultural practices and belief attached to the *But-bot*. The data will be gathered through a face-to-face, semi-structured, in-depth interview with the participants who possessed inherited and experiential knowledge of the *But-bot* belief. The participants are allowed to narrate their full knowledge of the of the *But-bot* based on their inherited stories, experiences, and the community practices.

The development of the interview guide was based on the established ethnographic and narrative inquiry. For the formulation of questions regarding on the participants knowledge of the *But-bot*, how it is being describe and understood by the community, the study adapted a questioning established framework from (Spradley's 1979- Descriptive Ethnographic Questions: UNESCO ICH), to obtain the belief system of the participants, cultural knowledge, and experiences. For the documentation of the description of physical appearance of the *But-bot*, the traits and characteristics, and how local distinguish this creature. The narrative inquiry from (Folklore Documentation Guides- NCCA; Narrative inquiry models), was adapted as bases of the interview question. In the category of the questions that aims to obtain the recurring story elements, such as, the time of appearance, the signs and warnings, and narrative meanings attached with *But-bot*. the study adapted the narrative inquiry from (Mythological Character Analysis: Propp's Functional traits), that emphasizes documentation of the behavior and activities of the *But-bot* based on the participant's lived experiences and story-based accounts. The framework from (Ethnographic Cultural Practices Documentation) was adapted also to formulate the question to determine the local's beliefs and practices regarding to the *But-bots* accounts, this include the rituals and counters that is held by a local *Tamabalan* (local healers), that is shared from one of the participants of this study.

The data collected were analyzed using the thematic analysis. Responses were grouped into repetitive themes such as, the nature of the *But-bot*, physical manifestation, sign and effect, and protective practices. The responses were compared between the three informants by looking for common topics and themes. Although analysis focused on the depth of descriptions in relation to culturally specific information, common responses were evaluated to understand if additional informants would provide substantial additional information pertinent to the research question.

Design phase

The findings of this study which is the local folklore narratives of the *But-bot*, was translated into a culturally appropriate visual and narrative form. A storyline and script were developed based on the validated and identified elements during the analysis phase, this includes the origin of the *But-bot*, appearance, behavior, associated beliefs, and community practices. The researchers developed a concept art and initiated a preliminary sketch of the *But-bot*, and background settings for visual composition.

The process developed the character designs and concept, in attention to the participant's provided description of the *But-bot*, as the basis of the designs to ensure cultural accuracy. To organize the flow of the story, this phase prepared a page-by-page plan, and the placement of the text and illustrations followed the standards from the Evaluation Rating Sheet for Story Books and Big Books of the Department of Education–Nueva Ecija.

Development phase

After planning and designing, this process proceeded to the production of the output. In this phase, the storybook and its illustrations were produced based on the approved storyline, character designs, layouts, scripts, and plans developed in the design phase. To ensure that the output met the required content and standards, the process was guided by the criteria from the DepEd Evaluation Rating Sheet for Story Books and Big Books of Nueva Ecija.

Specifically, the development of the material output considered the following criteria for the content: clarity and simplicity of the plot and storyline, cultural sensitivity and narrative relevance, visual clarity, recognizable

illustrations, appropriate use of language and wording for the target readers, consistency of the text and illustrations, and embedded positive values in the story.

The characters, storyline, script, and storyboard developed in the design phase were created using digital illustration software, such as Clip Studio Paint, Ibispaint, and Krita.

Evaluation Phase

In evaluating the multimedia output, this phase used the modified Evaluation Rating Sheet for Story Books and Big Books of the Department of Education–Nueva Ecija as the evaluation tool, to assess the quality and suitability of the multimedia storytelling output, ensuring that the narrative and visual elements aligned with established standards for educational learning resources. This process also determined whether the multimedia adaptation of the folklore accurately represented the documented study of the *But-bot*, and identified areas for refinement and improvement. Expert evaluators rated the output based on standardized criteria. Descriptive statistics, particularly weighted mean, were used to analyze the results, while qualitative feedback supported refinement and validation of the final material. The final multimedia material was presented to the fifteen teacher-evaluators for individual assessment using the modified evaluation rating sheet. The teachers evaluated the presented material based on the criteria provided and gave their scores and comments regarding educational and presentation aspects. The scores given by the evaluators were compiled and weighed to get the final scores, while their comments were used to revise the final multimedia material.

Data Analysis

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 Consideration

This multimedia research project adhered to established ethical standards throughout the processes of data gathering, content validation, and expert evaluation. Informed consent was obtained from all validators prior to participation, ensuring that they were fully informed of the study’s objectives, procedures, and their right to withdraw at any stage without consequences.

Confidentiality and anonymity were strictly observed. Any references to institutional records or contextual information used to guide content development were examined only in summarized form, with no personally identifiable information included. Evaluators’ comments and ratings were treated with confidentiality and were reported solely in aggregated form to prevent individual attribution.

All digital and printed materials generated during the validation process, including scripts, storyboards, and multimedia outputs, were securely stored and accessed only by the researcher. Upon completion of the study, all materials were archived or disposed of responsibly in accordance with institutional guidelines.

The study upheld the principle of beneficence by ensuring that all research activities minimized risk and supported positive educational and cultural outcomes. The primary purpose of the project was to produce

multimedia materials that promote cultural awareness, ethical representation, and educational value. Prior coordination and written permission from appropriate academic authorities were secured to ensure compliance with institutional and ethical research standards before the conduct of validation activities.

RESULTS AND DISCUSSION

This section presents the results of the analyzed data through a thematic analysis. The data were gathered through a semi structured interview from (3) key informants from Oras, Eastern Samar, who have the knowledge of myth and folklore of the *But-bot*. The interview guide was formulated based on the established qualitative and ethnographic framework, this includes, Spradley's (1979) ethnographic interview approach, the National Commission for Culture and the Arts (NCCA) guidelines for folklore documentation, elements of narrative inquiry, and selected concepts from mythological character analysis and cultural practice documentation.

The interview guide was divided into a (4) four section, each section has primarily focused on a specific data related with the *But-bot*.

Section	Focus
Section A	Physical Description of the But-Bot
Section B	Behavior and Activities of the But-bot
Section C	Warning, Signs, Effects, and Beliefs
Section D	Protective Practices and Counter Practices.

The thematic analysis resulted from the interview conducted, the recurring themes that have the same response from interview guide.

Table 4. Thematic summary of the interview results.

Interview sections	Dominant findings/themes	Design implication
Section A- Physical Description	Humanoid lower body, terrifying head, long tongue, emerges from the ground	Visual character design reflects underground dwelling, exaggerated head features, and long tongue.
Interview sections	Dominant findings/themes	Design implication
Section B- Behavior and activities	Emerges during <i>pangorason</i> /full moon, attacks human, targets vulnerable individuals	Story scenes emphasize nighttime emergence and suspenseful encounters
Section C- warnings, signs, Effects, and beliefs.	But-bot sounds, unexplainable illness, misfortunes	Plot highlights warning sounds and illness as narrative triggers
Section D- protective and encounter-practices	Use of <i>orasyon</i> burning carabao horn fragments incense, placing broom, throwing salts	Story resolution incorporates traditional protective rituals and role of the <i>tambalan</i>

Physical Description of the But-Bot

Participants described the *But-bot* as a subterranean creature. An entity that leaves underground but when it appears, the head only emerges from the ground surface while the body remains underground. According to the Participants, the *But-bot*, have a humanoid body and a exaggerating and terrifying non-human head. One

participant explained that the creature just emerges its head only in the ground surface while the body stays underground. The most recurring feature that the participants described the *But-bot* is having a long tongue.

According to the informants, the long tongue of the *But-bot* is its physical attribute that associated its harmful behavior. Informants explained that the *But-bot* uses its tongue for attacking people and causing harm. Participants also classified the *But-bot* as a spirit-like creature, this is associated with other local entities like the *encantos*, but compare to other spirit like being that are describes as friendly or neutral, the *But-bot* is believed to be naturally bad spirit creature, that only caused harm to people.

These shared description of physical image of the *But-bot* from the participants, define from the 3 dominant characteristics: its underground dwelling, its partial emergence through the head, and its long tongue used for harming humans. This suggests that the bases of local's visual identity of the *But-bot* are not constructed through its detailed physical traits but rather by its function and behavior.

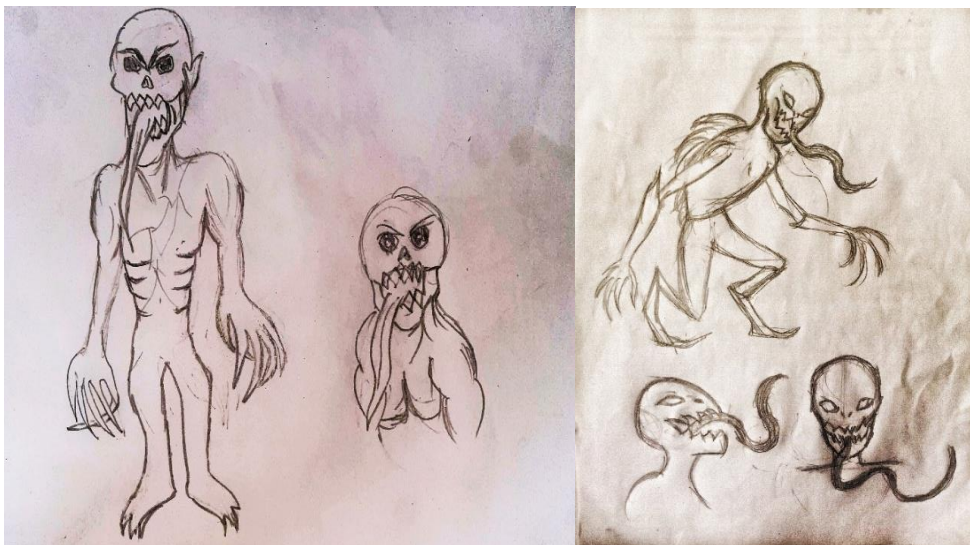


Figure 1. concept sketches of the *But-bot* based on the participants' description

Figure 1 illustrate the physical appearance of the *But-bot*, based on the participant's description. Informants depict the *But-bot* as a creature with a human-like body and a terrifying non-human head. The distinct feature of the *But-bot* is its long and flexible tongue.

Behavior and Activities of the *But-bot*

Participants described the *But-bot* as only active during specific times particularly at night and during a period that locally called as *Pangorason*. According to the informants, *Pangorason* is believed to be the time where the supernatural beings and entities like *aswang*, *encanto* and *maligno*, wandered freely in the human world. *Pangorason* is associated with the full moon. Participants indicated that during *Pangorason*, the *But-bot* does not roam freely like other mythical creatures, instead they emerged their head from the ground waiting to attack people. Participants fully explained also that it is commonly believed that if the *But-bot* found its target wandering, particularly children, during its active times, the *But-bot* would use its long and flexible tongue to abduct its target underground. If not abduction, the *But-bot* is also believed to put an unexplainable illness and physical discomfort to people that cannot be treated through ordinary medical means. Moreover, participants emphasized that the *But-bot* doesn't remain visible until morning during its active times. After its harmful activity during the *Pangorason*, the *But-bot* would return to the underground before daylight.

These narratives indicated that the *But-bot* is understood in the community as a harmful entity during specific times. This serves as fear-based cautionary figure to locals especially children, to discourage from going outside or roaming during such times, as on the belief they might encounter the terrifying creature.

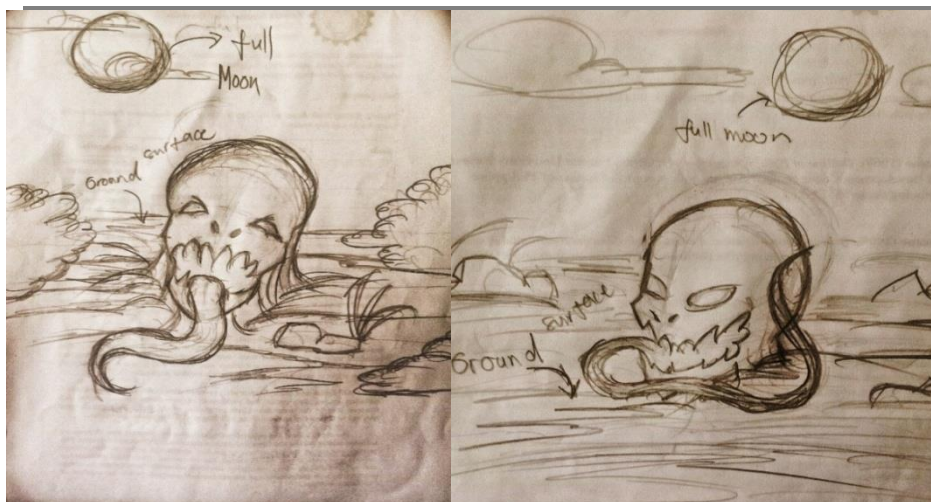


Figure 2. illustration of the But-bot emerging from the ground as described by the participants.

The illustration showed in figure 2, presents the creatures head surfacing from above the ground during *pangorason* of full-moon periods. This is a shared beliefs about the *But-bot*'s behavior and activities from the participants.

Warning, Signs, Effects, and Beliefs

Participants identified specific warning signs and effects that is believed to tell the presence of the *But-bot*. One of the most frequent signs is the repeated sounds produced by the creature as "*But....but...but*" that can be heard during its active times. Local interpreted it as, once they heard this sound it indicates that the *But-bot* might be nearby, and harmful event may occur within the household. Participants explained, that if you're house have the *But-bot* residing underneath, some household members may experience some unexplainable illness and physical discomfort that cannot be treated by ordinary medical means. Signs like hearing "*but...but*" sound can only be mean that the harmful events experienced within the household was done by the *But-bot*. According to the Participants, if the *But-bot* decided to cause harm within the household, it will choose the most vulnerable member of the household as the target. They also emphasized that the illnesses are believed to worsen during the night when the *But-bot* is active particularly during *Pangorason*. The *But-bot* would likely keep visiting the household target, touching it with its long tongue to worsen the illness. They also explained that, the household tend to experience continuous illness and misfortune if it built above or nearby the creatures dwelling.

The finding suggests that the narrative folklore of the *But-bot* servers as the supernatural explanation by the locals for the misfortunes and unexplainable sickness. The warning signs such as the sound "*but..but*", serves as a culturally recognized indicators of the *But-bot*'s presence and influence

Protective Practices and Counter Practices

The participants explained some protective actions and counteractive methods which they believed would protect them from the *But-bot* while reducing its negative impact on their households. The household members perform these practices when someone in the house develops mysterious health problems or when they detect the unique "*but-but*" sound during the nighttime.

The interviews revealed that the *tambalan* functions as the main method which people use to fight against *But-bot* infestation. The informants explained that the *tambalan* performs ritual recitations known as *orasyon* which function as prayers or chants in Latin. The recitations function to diminish the *But-bot* strength which allows it to exit its underground space located under the building. The participants explained that people usually perform the ritual together with incense burning which uses carabao horn fragments as its main ingredient. The produced smoke functions to drive away all harmful spirits which includes the *But-bot*. The *tambalan* performs recitations while moving through the house which creates a ritual space that protects the area from the creature. The participants explained that community members perform household protective measures which they described as protective actions executed by ordinary citizens. The placement of a broom (*walis tingting*) beside the door

functions as a door entrance security system which people consider vital to this practice. The security system functions as a protective shield which stops both the *But-bot* and malevolent spirits from entering the residence. The informants described another protective practice which involved throwing salt outside the house after people heard the *But-bot* sound during the night. Salt functions as a protective element which weakens or drives away all harmful spirits.

The participants explained that this practice needs to be conducted only when people see signs that the *But-bot* is present through unexplained illnesses and repeated disturbances during the night and the specific period called *pangorason* which people believe allows spirits and malevolent beings to roam freely during full moon nights. The informants further explained that the improvement of the affected person's condition is considered an important indicator that the ritual and protective practices were successful. The community believes in the effectiveness of traditional practices because their symptoms decreased after the *orasyon* and cleansing rituals took place.

The study found that protective methods against the But-bot, function at two distinct levels which include community rituals led by the *tambalan* and home-based safety measures conducted by family members. The community uses traditional healing methods and spiritual protection systems to treat unexplained illnesses and to defend against supernatural threats that they observe in their area

Material Development



Figure 3. the samples of printed copies of the finalized and approved storybook material.

The figure presented the sample printed copies of the finalized and approved materials. The number of copies were corresponded in the number of the evaluators. After the findings gathered from the interviews with the informants, the researchers proceeded on the development of the material which is the storybook. the information gathered from the participants regarding of the myths of the *But-bot* of Oras Eastern Samar, serves as the basis of creation of the material, and the themes identified was transformed into a narrative format insuring the cultural authenticity. the narrative was designed based on the description, behaviors, warning signs, and cultural practices associated with the But-bot that was shared by the informant during the interview. The researchers ensured that by developing the material, will remain faithful to the cultural narratives shared by the community.

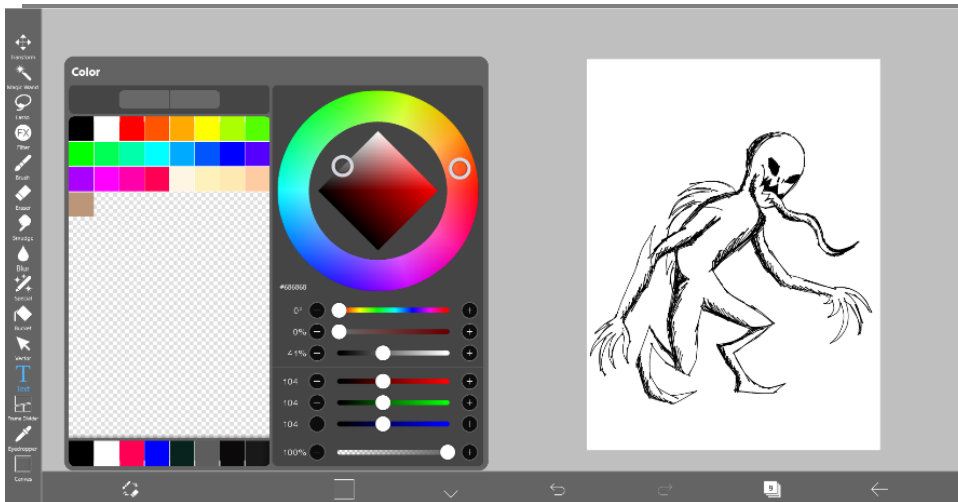


Figure 4. sketch of the appearance of the But-bot based on the informant's description.

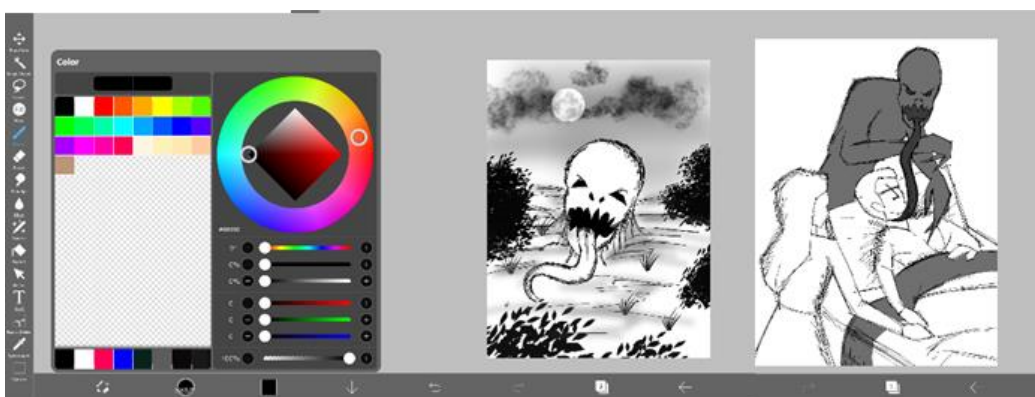


Figure 5. illustrations of how the But-bot depicts as it emerges on the ground, and causing harm to people.



Figure 6. sketches design of a tambalan reciting an Orasyon(left), and burning an incense(right).

Figure 4, 5, and 6, presents the process of designing and creating the illustrations that is included in the development of the material, using the IbisPaint. Researchers also incorporate and develop illustration along with the narrative, to enhance the readers' engagement and comprehension. This will complement the material and make it visually appealing to the readers. After the partial drafting of the storybook, the material undergoes on a professional proofreading. this is to assess and criticize the grammar, sentence structure, and clarity of the narrative. Revision we're made based on the feedback and correction from the critique ensure its linguistic accuracy and readability. Once the revision we're finalized and approved, the researchers proceeded on printing the final material. the number of copies corresponded to the number of identified evaluators who will rate and asses the material and later distributed for further review and validation.

Evaluation

Upon completing from the production and printing of the materials, researchers proceeded on distributing the materials along with an evaluation sheets adapted from Evaluation Rating Sheet for Story Books and Big Books of the Department of Education–Nueva Ecija. The materials were evaluated by fifteen (15) high school teachers, they served as the evaluators who will assess the effectiveness and overall quality of the storybook. The evaluation tool is measured several parameters, this includes; story, socio-cultural sensitivity, development aspect, plot, characters, visual, language, grammar, prints, book design and layout, and paper binding.

Table 5. Presents the summary of the evaluation results of the developed storybook material.

Parameter	Grand Mean	Descriptive Rating	Interpretation
story	4.27	Excellent	Highly acceptable; meets all required standards
socio-cultural sensitivity	4.55	Excellent	Highly acceptable; meets all required standards
development aspect	4.4	Excellent	Highly acceptable; meets all required standards
Plot/Story line	4.11	Very satisfactory	Acceptable with minimal revision
Characters	3.96	Very satisfactory	Acceptable with minimal revision
Visuals	4.4	Excellent	Highly acceptable; meets all required standards
Language	3.43	Very satisfactory	Acceptable with minimal revision
Grammar	3.67	Very satisfactory	Acceptable with minimal revision
Prints	4.38	Excellent	Highly acceptable; meets all required standards
Book design and layout	3.68	Very satisfactory	Acceptable with minimal revision
paper and binding	3.64	Very satisfactory	Acceptable with minimal revision

Presented in table 5, the parameter socio-cultural sensitivity resulted the highest mean of 4.55, which is describe as Excellent and interpreted as Highly acceptable; meets all required standards. This indicates that the material effectively presents and reflect the community's cultural element and folklore. particularly the myth of the But-bot in Oras, Eastern Samar, while maintaining sensitivity and respect toward the cultural beliefs of the community. Similarly, the parameters, story, development aspect, visuals, and prints, got also a descriptive rating of Excellent. This indicates that the materials have meet the evaluators expectations, and greatly contributed the effectiveness of the material.

As for the parameters of plot/storyline, characters, grammar, book design and layout, and paper and binding, were rated as Very satisfactory, that is interpreted as Acceptable with minimal revision. This means that, though the evaluators have a positive review on the material, there are minor improvements to be made to enhance the quality of the material. Similarly, to the parameters of Language, that also has very satisfactory rating. This suggests that the language used was clear and understandable to the teachers, although slight refinements could further improve its readability and clarity.

Overall, the materials received a positive review to all evaluators, having an excellent and very satisfactory rating indicates that the developed material meets the expectation of the evaluators standards and can be effectively used as a learning resource for presenting local myths and folklore.

CONCLUSION AND RECOMMENDATION

Conclusion

Based on the findings, the study concluded that the documentation of the lesser-known myth of the But-bot and translating it to a multimedia material is a significant way to introduce the community belief system and oral tradition of Oras Eastern Samar. The details shared and gathered from interviews related to the But-bot's physical description, behaviors, warning signs, and the cultural practices reflects the community's traditional knowledge and cultural beliefs.

Furthermore, the findings of this study served as the basis on developing a multimedia material which is the story book journal that presents the folklore of the But-bot. The material was developed to preserved and transform the gathered folklore into an engaging and educational narrative material, while staying faithful to the cultural narratives shared by the community.

In the evaluation of the material from the fifteen (15) evaluators. Most of the evaluated parameters received a positive review and a descriptive rating of Excellence and Very satisfactory, indicating that story book journal is highly acceptable as educational material with minimal refinement. The developed material can serve as a valuable material in promoting cultural awareness and appreciation of local traditions.

Recommendations

On the basis of the findings and evaluation results, this study recommends that the material should be reproduced and distributed to different schools of elementary and high school in other parts of Eastern Samar to promote cultural awareness to the younger generations. It is also recommended to expand the developed material into a digital format, adapting it into an animation short film, interactive games, and other digital means. This would enhance accessibility and engagement, especially among Technologically proficient youth.

Further documentations and studies of similar lesser-known and undocumented creature and myths, should be conducted. This will help preserves this fading traditional knowledge of the locals, and create a regional folklore archive that will serve also as a source for the incoming ethnographic studies.

REFERENCE

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