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A Structural Analysis of Filipino Science Fiction in English: Towards the Preparation of Text-Dependent Questions (TDQ) Model

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**A Structural Analysis of Filipino Science Fiction in English:
Towards the Preparation of Text-Dependent Questions (TDQ) Model**

A thesis paper presented
to the College of Graduate Studies and Teacher Education Research
Philippine Normal University
Taft Ave., Manila

in partial fulfillment of the requirements for the degree
Master of Arts in Education
with specialization in Literature - English Stream

ELIZABETH ANORE SORIANO

APRIL 2017

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ABSTRACT

NAME	:	Elizabeth Anore Soriano
TITLE	:	A Structural Analysis of Filipino Science Fiction in English: Towards the Preparation of Text-Dependent Questions (TDQ) Model
KEY CONCEPTS	:	Structuralism Tzvetan Todorov Filipino Science Fiction Text-Dependent Questions Narrative Text Structure
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The study analyzed the contemporary Filipino science fiction in English in the ground of Tzvetan Todorov Structuralist Theory of Narrative. The study investigated the structural pattern governing the narratives which served as bases in the development of a Text-Dependent Questions (TDQ) Model for close analytic structural reading of the Filipino science fiction. The stories are taken from the first anthology of Filipino science fiction, *Diaspora Ad Astra* (2013) by Emil M. Flores and Joseph Frederic F. Nacino.

The findings show that the plots can be reduced to summary and to the smallest basic syntactic unit called as propositions which consist of three parts: agents, attributes and action which corresponds to “parts to speech” such as proper noun, adjectives and verbs respectively. The modality of the propositions reflect that the Filipino science

fiction in English denote story actions which have really taken place as evidently presented by the indicative modes. Stories also reflect deeds as directed by the request and law of community as reflected by the obligatory modes in the stories of law enforcement. Furthermore, the presence of the optative modes of propositions manifest narrative of actions driven to fulfill one's desire and wish. The succession of propositions reveals that the sequence of the Filipino science fiction in English appears as the minimal narrative in a completed form. Todorov's minimal complete plot based on the analysis, reflects that the equilibrium of the Filipino science fiction suggest social order, social law and personal fulfillment. The two moments of this equilibrium, similar and different are parted by period of disruption or imbalance composed of process of collapse and a process of development. Using Todorovian analysis of the Filipino science fiction, the structure of Filipino science fiction in English is reduced as narratives of 'punishment', 'modification-resistance' and 'fulfillment'.

Since structuralism is established in the study as a systematic approach in reading Filipino science fiction in English, it is seen as a feasible foundation in the conception of a Text-Dependent Questions (TDQ) Model for Close Analytic Reading that provides a guide for teachers and students in formulating questions that would explore the structural elements of the text in progression.

The fact that Filipino Science Fiction studies are rare, the study recommends the use of other critical lens and approaches aside from structuralism which could be means to explore the social, political, psychological and material aspect of Filipino science fiction and how it could be potential medium for developing critical thinking among the students.

CHAPTER 1

THE PROBLEM AND ITS BACKGROUND

Introduction

“... What if today’s science fiction readers are tomorrow’s problem solvers?”

--Christie Rushenberg

The University of Brighton (2016) in United Kingdom briefly describes that the first decade of the new millennium witnessed a range of exciting developments in contemporary writings in English from innovations in recognized forms such as the novel, poem, play and short story to developments in digital writings, creative writings and genres. For Cruz (2013), in the Philippines the 21st century marks the recent literary evolution: the texttula, entire poems are written and read on mobile phones, graphic novels, hypertextual poems, enhanced eBooks, flash fiction, chicklit and speculative fiction.

Nacino (2015) posits that speculative fiction maybe considered 21st century literature though they were already a number of stories in Philippine literature published before the year that would fit in the same category. Alfar & Alfar (2013) in their introduction to *The Best of Philippine Speculative Fiction*, the first book series, describes speculative fiction as an umbrella term encompasses the types of stories classified genre-wise as fantasy, science fiction, and horror.

Among its subgenres, science fiction (SF) is still a budding genre though Ocampo (2014) claimed that the first Filipino Science Fiction story was written almost seventy years ago, making the Philippines, the first country in Southeast Asia to have a written

SF tradition. The year 2000 and after is considered to be the Golden Age of Philippine Science Fiction, in fact the category of the futuristic fiction in the country's most prestigious literary awards body, the Don Carlos Palanca Awards for literature was included in the same year. However, the category continued only until 2007 due to lack of submissions from qualified futuristic writers.

This hiatus and the late development of the genre is pointed to the excuse that Philippines is not “high tech” enough and that the country does not have a tradition of discovery, exploration and scientific thinking. Posadas (2000) claimed that Philippines can have a science fiction if Filipino writers can form their own science fiction mega-text drawn from Filipinos own estranged experiences. The renewed commencement in the interest to the local science fiction and the “on-going development” to this speculative literature according to Ocampo (2014) is an “exodus” of the Filipino writers in the “obsession” with the rural archetypes of Baldo, Manong and Ading (Siriban, 2005).

The shift in the Filipino experience and temperament alongside the impact of the evolution of the science and technology in the 21st century is a good avenue for exploration of the Filipino learners. This may well respond to the goal of education in the 21st century of producing students who are abreast with the changing world through learning opportunities. These opportunities help them relate themselves in world experiences that would foster their critical thinking, build valuable skills and expand world views most especially in the intricacy of the present time brought by the waves and impact of scientific advance upon humans.

The K to 12 Senior High School core curriculum for literature, specifically the 21st Century Literature from the Philippines and World for Grade 12 requires student

engagement and critical study of the 21st century literature (including speculative fiction) from the Philippines and the World. Such encompass various dimensions, genres, elements, structures, context and traditions (Department of Education, 2016). Some of the key learning competencies in the said curriculum are to ensure that students will be able to infer literary meaning, cite and compare textual structures of different literary genres and explain the relationship of context with the text's meaning.

However, based on the studies and statistics in the past decade, these reading competencies received below passing percentage reflected in the low performance in reading comprehension examinations. Dr. Nelia Benito, director of education department's National Educational Testing and Research Center presented that less than 30 percent got a passing grade in reading comprehension tests in both National Elementary Achievement Test (NEAT) and National Secondary Achievement Test in 2000 (Carcamo, 2000) . Tongson, Jr. and Ngaleg (as cited by Suarez, 2015) attested to the deterioration of reading skills of the pupils in the country when the Every Child a Reader Program (ECARP) has been implemented and the Bureau of Elementary Education (BEE) supports this program by developing the Philippine Informal Reading Inventory (Phil-IRI). In a 2007 interview, Dr. Yolanda Quijano, head of the DepEd's Bureau of Elementary Education, attributed "reading problems as the main culprit for the poor performance of some students in the NAT" (Philippine Star, 2010). The latest figures from the 2008 Functional Literacy, Education and Mass Media Survey (FLEMMS) show that the number of Filipinos, aged 10-64 years old, who do not understand what they read, has grown to 20.1 million. Dr. Ricardo Ma. Nolasco, head of 170+ Talaytayan MLE

Inc., a coalition of education reform advocates throughout the country, said that comprehension skills among Filipinos remain dismally and alarmingly low.

This performance may be pointed to so many possibilities. In *A Case Study of Reading Instruction in a Philippine Classroom*, Protacio and Sarroub (2013) described that Filipino students in the class infrequently assumed the role of meaning-makers and text analysts. To bridge this gap, students should be provided with reading practices that nurture comprehension while fostering personal and cultural development.

This step is supported by the new K to 12 curriculum in literature in Grade 12 through the inclusion of the local speculative fiction as 21st century literature from the country (Department of Education, 2016). With this, local science fiction with its potential in developing the Filipino learners in the context of the 21st century will be a good avenue of reading experience.

On the other hand, the amended College Readiness Standards for literature approved by Commission on Higher Education (2013) states that after the 12 years of pre-university education, a student wishing to enter college should be able to enumerate the themes, structures, elements of myths, traditional narratives and classical and contemporary literature including interpreting literary texts using literary approaches. To address these competencies throughout, structuralism is the best starting point.

For Culler (as cited in Lye, 2008), structuralism is a firmer standing point for reading literature as literature. Since it sees the underlying elements operating in texts, focusing and exploring with it, is a good way to enhance reading comprehension. Teaching students to recognize the underlying structure of content-area texts can help students focus attention on key concepts and relationships, anticipate what's to come, and

monitor their comprehension as they read. Applying structuralism in reading science fiction helps students to discover the fundamental units of language that make up the narrative. With this practice, students would be aware of the cues that alert them to particular text structure which is one of the problems of the readers who struggle with text comprehension since they fail to recognize the organizational structure of what they are reading (Cochran & Hain, 2002).

However, students in the classrooms do not actually do a structural reading and analysis thus, teachers need to create and use text-dependent questions (TDQ). TDQ are questions that are answered through close reading of a complex and worthy text (Fisher & Frey, 2012). This facilitates students to delve into the text to find answers and evidences. Text-dependent questions facilitate strong foundation of knowledge that can be leveraged by learners to make meaningful and informed connections within the text.

Theoretical Framework

The study delved on the structural analysis of the contemporary Filipino science fiction in English as a means of underscoring its potential features of bringing the Filipino readers and learners in an understanding of how Filipinos writers of the present time construct “Filipino phenomena” in a “highly-scientific world”, which then led in the conception of text-dependent question (TDQ) model that aid readers in (re)discovering the system structures governing the narrative texts thus, facilitates comprehension of the local texts in the classroom. To carry out this, structuralism was used in the study particularly of Tzvetan Todorov’s Structural Analysis of Narrative.

Structuralism emerged from theories of language and linguistics, and it looks for underlying elements in culture and literature that can be connected so that critics can develop general conclusions about the individual works and the systems from which they emerge.

Structuralism was born in 1950's in France and arrived in Britain in 1970's. Structuralism points that things cannot be understood in isolation- they must be seen in the context of the larger structures that they part of. Structuralists concern themselves with how the meaning is established and maintained and focus upon the patterns and functions of language.

One of the conditions of structuralists is narratology which refers to the structuralist study of narrative. The structuralist seeks to understand how re-current elements, themes, and patterns yield a set of universals that determine the makeup of a story. The ultimate goal of such analysis is to move from a taxonomy of elements to an understanding of how these elements are arranged in actual narratives, fictional and nonfictional.

The term 'narratology' is introduced in 1969 by Tzvetan Todorov (1977), originally in its French version 'narratologie'. Narratology is considered by some theorists to be a part of semiotics. For the first serious attempt to analyze narrative one has to go back to the philosopher Aristotle. Aristotle (1997) is still considered to be one of the most influential theorists of narrativity. In *Poetics*, written about 330 B.C., he defines works of art as imitations of reality (in later introduced terminology known as 'mimesis') and specifies three areas related to imitation, those of medium (language,

sound, music, etc.), object (people in action, later also calling it plot) and mode (narration or action – acting). For Aristotle art is a mirror reflecting reality (Aristotle, 1997).

Narrative theory (narratology) is originally developed by literary critics on the basis of the Russian formalist and French structuralist traditions. In general narrative theories are, after the WWII, divided into three main strands. The first one understands narrative as a sequence of events and the theorists focus on the narrative itself independent of the medium used. These are followers of the formalist Vladimir Propp (1968) and of the structuralists Claude Lévi-Strauss, Tzvetan Todorov (1977) and early Roland Barthes (1977).

The second strand sees narrative as a discourse. The representatives of this strand are the successors of Gérard Genette, Mieke Bal (1985), and Seymour Chatman (1978).

The final strand presents narrative as a complex artefact, the meaning of which is endowed by the receiver. Supporters of this poststructuralist approach are the later Roland Barthes (2004), Umberto Eco (1979), Jean Francois Lyotard (1991).

Vladimir Propp together with Viktor Shlovsky represent members of the formalist group, Propp's *Morphology of the Folktale* written in 1928 becomes a classic for all theorists of narrative from the 1950s on and none of the works written on narrative neglects to mention it. It is constantly analyzed and criticized by numerous theorists of media and many agree on the fact that the fairy tale is many people's first significant narrative and its elements motivate and/or are found in many popular genres (e.g. scifi films). By morphology (Vladimir Propp, 1968) means the structure, form and

components of a system and his analysis reveals the structure of narrative present in Russian folktales. He provides a list of functions attributable to characters which are called 'narratemes' by present-day theorists and which appear, in modified forms, in various kinds of texts in different media even today. His work helps explain the structure of plots and roles of characters, i.e. the syntagmatic attributes of narrative (Berger, 1997, pp. 23-28). He also distinguishes between story (fabula), which is what happens in life in chronological order and plot (syuzhet) which is how the author presents the story to reader/audience, however it is read, heard or seen. The work of Vladimir Propp (1968), moreover, is used by such scholars as Claude Bremond and Algirdas Julien Greimas, who, together with Victor Shklovsky, Mikhail Bakhtin, Roman Jakobson, Boris Eichenbaum and Boris Tomashevsky all greatly influence the French structuralists who have an access to their works as late as the 1950s.

Structuralism is a method of analysis used in many social sciences in the 20th century. It examines the relations and functions of elements in various systems.

In linguistics, structuralism it is represented by Ferdinand de Saussure; in anthropology, by Claude Lévi-Strauss. Structuralist narratology, building on the theories of Ferdinand de Saussure and Russian formalist studies, begins as part of the French intellectual tradition in the 1950s and culminates there in the 1970s. Only later, in the 1970s and 1980s, is it recognized in the English speaking world (Huisman, 2005).

Another feature that structuralists adhere to is the features common to all narratives, analyzing the nature, form and function of various narratives. They focus on the level of story and use mainly literary narrative in order to study narrative grammar.

For instance Tzvetan Todorov (1977), the Bulgarian structuralist, tries to uncover abstract narrative structures. Only William Labov (1972) and studies that follow him, such as those of Joshua Waletzky, deal with the level of discourse.

Another linguist, Ferdinand de Saussure, and one of the founders of semiotics (semiology), investigates the meaning of signs. His structuralist linguistic theory causes the so-called linguistic turn in the humanities in the 1950s. Ferdinand de Saussure's work influences the following period that focuses on deconstruction. Among his followers who deal with narrative representation and who also concern themselves with the study of media texts are Charles S. Peirce, Roland Barthes, Jean Baudrillard Gilles Deleuze, Jacques Derrida and Umberto Eco.

Claude Lévi-Strauss, the French anthropologist and structuralist, contributes the 1960s to the existing syntagmatic analysis by a paradigmatic analysis of text. If syntagmatic analysis deals with what happens in a text [structure of plots and roles of characters as in Vladimir Propp's work then paradigmatic analysis uncovers the meaning of the text to people. While, Roman Jakobson's (1960) binary oppositions that are essential for the creation of the meaning of concepts, notions and ideas and Ferdinand de Saussure's semiotics meet in Claude Lévi- Strauss's approach that identifies the existence of binary oppositions in the text as an element that helps readers to understand the meaning of the text (Berger, 1997) . Claude Lévi- Strauss in his work *The Structural Study of Myth* (1963) shows how structural linguistics can be used in the systematic analysis of cultural contents.

Another seminal work is that of Todorov in his *Structural Analysis of Narrative* (1969) sought to describe and expound the structural approach to analyzing literature by looking at Boccaccio's *The Decameron* as well of some other structural issues such as concrete problems of narrative and plot. He began by contrasting two different approaches to literature; namely the theoretical approach and the descriptive approach in order to arrive at what structural analysis seeks to do. Todorov defined the nature of structural analysis as, "essentially theoretical and non-descriptive; in other words, the aim of such a study will never be the description of a concrete work. The work will be considered as the manifestation of an abstract structure, merely one of its possible realizations; an understanding of that structure will be the real goal of structural analysis" (2024). In other words, structural analysis seeks to understand the structure behind the actual work, such as the structure of the genre to which that work belongs, rather than discuss the structure of the individual work.

Seymour Chatman's (1978) main contribution to the theory of narrative is Story and Discourse. He explains that story is the content of narrative (the what of the narrative) and the discourse is form of narrative (the how). According to the author the structuralist theory of narrative states that narrative (a narrative text, a narrative structure) has two parts. The first part, the story, consists of the content (the chain of events) and the existents (the characters and the items of setting). The second part, the discourse, is the means by which the content is expressed,

Gérard Genette, the French scholar of the structuralist narratology of the 1970s and 1980s identifies the elementary constituents and techniques of narrative working with

three basic categories. These are tense (involving order, duration and frequency), mood (involving focalization and distance, dealing with diegesis, mimesis) and voice (involving narrators and speech).

Roland Barthes (1977), the French critic and one of the most significant narrative theorists, broadens the realm of narrative theory by employing the methods of structural linguistics and anthropology and moves from a structuralist approach towards post-structuralist understanding of narrative. In his essay *Structural Analysis of Narratives* written in 1977, Barthes places narrative at the level of discourse arguing that “the language of narrative is one (and clearly only one) of the idioms apt for consideration by the linguistics of discourse...” (Barthes, 1977, p. 84).

Mieke Bal is listed amongst the most important theorists of narrative because of her work *Narratology: Introduction to the Theory of Narrative* published in 1985. She defines a text as “a finite, structured whole composed of language signs. A narrative text is a text in which an agent relates a narrative. A story is a fabula that is presented in a certain manner. A fabula is a series of logically and chronologically related events that are caused or experienced by actors...” (Bal, 1985, p. 8). Mieke Bal is one of the first narratologists moving from structuralism to post-structuralism in the period of the 1980s.

Post-structuralists analyze structuration (not a structure) of narrative. By structuration they understand the process through which the meaning is structured into narrative by both the writer and the reader. While structuralist examinations of narrative focus on the text as an object of study, post-structuralist, post-modern narrative theorists de-construct the narrative (the term de-construction is adopted from Jacques Derrida, the

French philosopher) and emphasize the role of a subject (reader, listener, viewer) in the process of semiosis/ interpretation of meaning as well as in their understanding of narrative as communication. Taking into consideration perspective, subjectivity of interpretation and, consequently, the individual who creates and/or interprets the narrative, for the post-structuralists meaning or the process of signification are socially and culturally contextualized. In the post-modern period narrative loses its marginal status and its analysis becomes a crucial element of fields dealing with the study of society, culture and the individual.

Tzvetan Todorov's Structural Analysis of Narrative (1969)

Tzvetan Todorov, Bulgarian narratologist, and one of the pioneer proponents of the narratology, declares that all stories are composed of grammatical units. In his essay "*The Structural Analysis (1969)*", he considered literature as structure. Since narrative is one of the possible ways an abstract idea can be put into some form, he emphasizes that the goal of the study of the structural analysis of the literature is not merely the description of it but of the understanding of the structure.

In his book, "*Grammar Du Decameron (1969)*" Todorov explains that to understand the structure, one must understand the grammar of narrative. He explains that there is a universal rule that governs all languages. This universal grammar is the source of the entire universe and it gives even the definition of the man. This covers not only all languages but also all the system signifiers follows the same grammar. It is universal, not only because it is widespread in all the languages of the universe, but because it coincides with the structure of the universe itself.

Todorov further explains that the focus of the analysis is not actions such that they are presumed to exist in the universe, but such that they exist in the speech narrative. The structure of the language is not confronted with the structure of the world, but with that of the narration, which is a type of speech (p.16). He believes that the structural and sequential similarity in narrations is like components of the sentences consisting proper noun, verb and adjective.

In this view, he identifies the basic narrative unit in narration which he termed as '*proposition*'. *Proposition* is similar to a three-part independent sentence which valued as one sentence in grammar. The propositions are linked together to form a 'sequence'. Sequence is the general system of propositions which state the main plan of narration.

Todorov reduces the narration into units to perform analytical operations. He classifies the *primary categories of the propositions as proper noun (agent), adjectives (attribute) and verb (action)*. He groups the attributes as: *state, condition and status* while actions that *modify, transgress and punish*.

After these classifications, Todorov pays attention to the *secondary categories of the propositions* such as the *modes, negation/opposition, comparison, voluntary and vision*. These categories reveal relations between characters of narration and explore the hidden structural sequence governing it. The five modes of propositions are: *indicative, optative, obligatory, predictive and conditional*. By looking into the relationship of the propositions such as temporal, logical and spatial, and its sequence which predominantly constitute particular narrative, Todorov (1969) argues that it is possible to construct a typology of narratives.

Still another theory of Todorov is his Narrative Theory. He produced his theory in 1969 for films. He believed that all films follow a similar pattern. In this theory, Todorov believes that the story starts with a stable condition so called the *equilibrium*, then its balance is disrupted and unstable condition is created, the *disequilibrium*. Throughout the story, there are many attempts to restore or resolve or find a *new equilibrium* which what drives the flow of the narrative. The theory is illustrated below:

Figure 1. Todorov's Equilibrium Theory

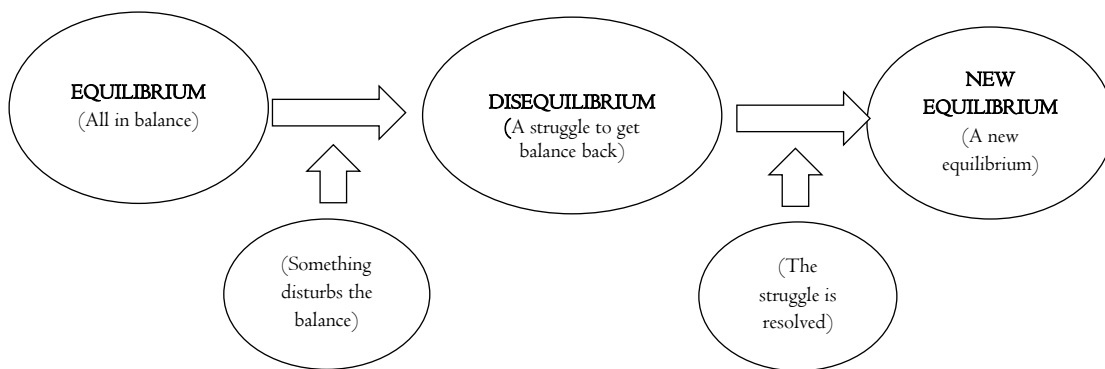


Figure 1. Todorov's Equilibrium Theory states that as the story progresses the state of balance can change after the disruption resulting to disequilibrium where characters struggle to reach the new equilibrium

According to Todorov, this change in one condition to another is one of the main specifications of narration. The inclusion of Narrative Theory in the analysis of Filipino science fiction in English was an attempt to give more avenue of exploration to the search for the common structure in respect to the type of actions and relations of the characters.

The following are Todorovian symbols used in the analysis lifted from his book,
Grammaire Du Decameron (1969, p.7) :

Symbols:

X, Y ...agent	X (...)	false vision
A state	(...) opt/obl/cond/pre	mode of proposition
B property	non	opposition
C status	-	negation
a modification	!	comparison (more)
b transgression	-!	comparison (less)
c punishment		

Likewise, Tzvetan Todorov's Structural Analysis of Narrative (1969) and Narrative Theory are summed up in figure 2.

Figure 2. Theoretical Framework of the Study

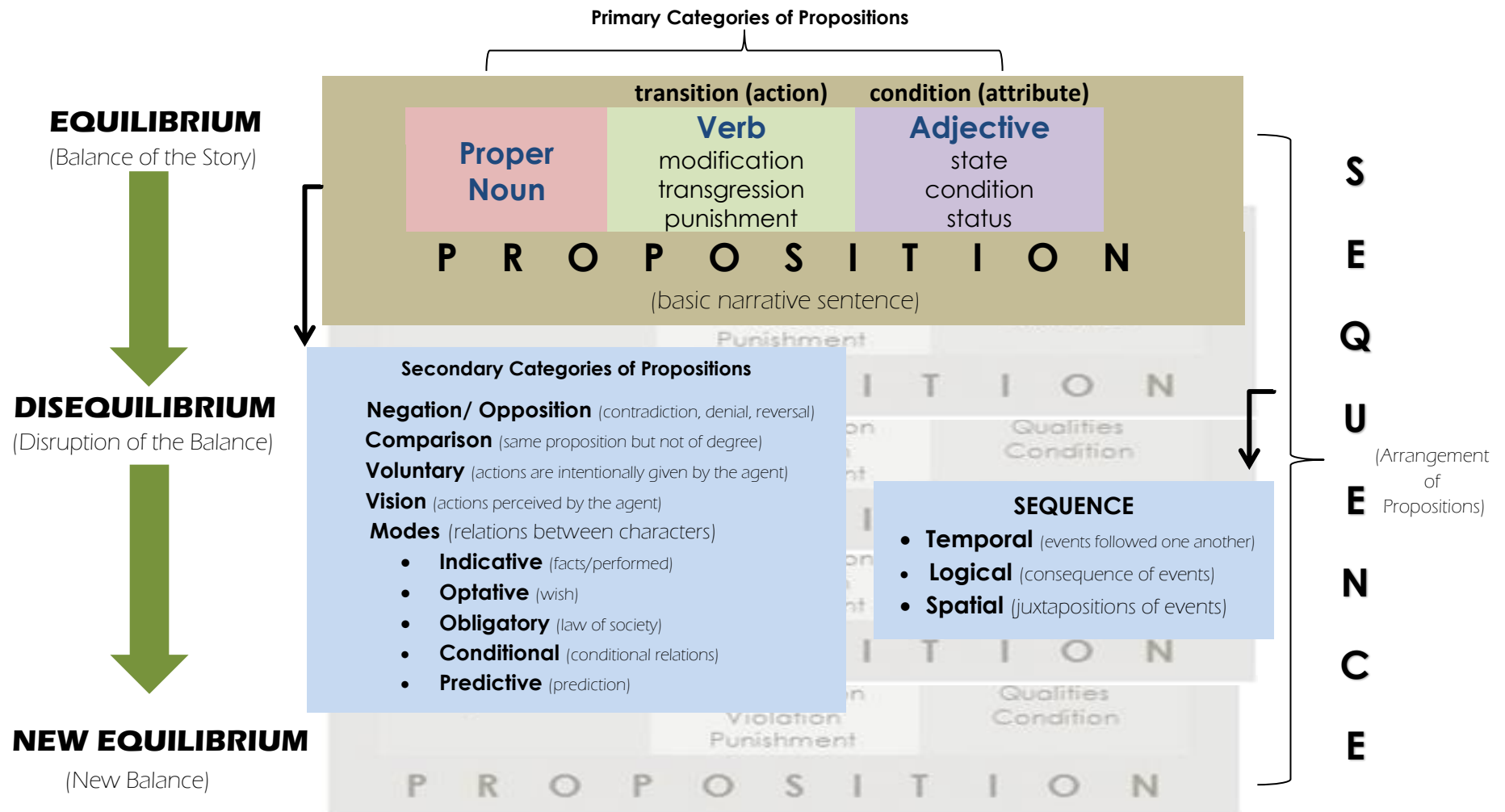


Figure 2. Theoretical Framework presents the Todorov's Narrative Theory-the equilibrium-disequilibrium-new equilibrium movement of narrative including the grammar of narrative consisting of the propositions, the basic unit of syntax; its primary categories, proper noun, verb and adjectives, the secondary categories; the modes, vision, negation, comparison, voluntary and the sequence.

Structuralism and Text-Dependent Questions (TDQ)

Using the lens of structuralism in narratives creates strong text structure knowledge as means of reading comprehension. Text structure is the arrangement of ideas and the relationships among the ideas (Armbruster, 2004). Knowledge of text structure specifically story grammar (characteristics such as characters, setting, and a plot that has a beginning, middle, and end) for narrative texts provides help to the comprehension of readers.

One metacognitive technique to aide this comprehension is questioning. Questioning techniques can be used to activate prior knowledge, during reading to stimulate understanding, and after reading to extend learning (Ianelli, 2016). Questioning is often used by both the teachers and students within the classroom as strategy to narrative text structure awareness.

Text-dependent questions (TDQ) are questions that require students to return to the text to support their answers (Fisher and Frey, 2012). This rereading fosters deep thinking enable students to think at deeper levels each time they do a close reading regarding interactions of characters, events in the story and other features that are central.

Fisher and Frey (2012) conceptualize the six categories of questions that can be used to structure TDQs that move from explicit to implicit meaning from sentence level to whole text across multiple texts. These are *general understanding*; questions that build general understanding get at the gist of the text; *key details*, questions that focus on important details that the author uses to inform the reader often include who, what, where, when, why or how; *vocabulary and text structure*, questions that focus on shades of meaning, word choice, figurative language, idioms and confusion words and phrases

and text structure questions that require students to consider how the reading is organized such as by using problems and solutions or character dialogue to propel action; *purpose*, question about the genre of the text and the use of narration; *inferences*, questions that students need to think about how the parts of a text build to whole and *opinions, arguments and intertextual connections*, questions that should be used sparingly and typically should be asked only after a student have read and reread texts several times to fully develop their understanding. Frey and Fisher (2012) claimed that the goal in creating text-dependent questions is to balance the reader and the text so that each is involved in the transaction of reading.

Conceptual Framework

The structuralism as literary theory particularly of Tzvetan Todorov's Structuralist Theory of Narrative and the text-dependent questions (TDQ) discussed are the important elements in the pursuit of the study of Filipino science fiction.

Through the Todorov Structural Analysis of the Narrative in selected Filipino Science Fiction in English, typologies of narrative are defined. This was basis for the designing of the proposed Text-Dependent Questions (TDQ) Model for close analytic reading of Filipino Science Fiction in English.

For Todorov, Bulgarian narratologist, a literature is structure and narrative is one of the possible ways an idea that is abstract can be put in some form. He emphasizes that the goal of the study of the structural analysis is not merely the description of it but of the understanding of the structure.

Todorov views that the first step in analyzing the structure of a narrative's plot is to present this plot in the form of a summary, in which each distinct action of the story has a corresponding proposition. Each proposition in the derived pattern of narration was analyzed into their primary and secondary categories. As for Todorov, this followed the investigation on the succession of the propositions and their relationship. The narrative theory was also discussed along the scrutiny of the relationship and nature of the sequences that predominantly constitute particular narrative.

The deciphered structures were placed side by side to see the common governing pattern of the elements in the narrative plot. This led to the uncovering of the typologies of the local science fiction texts.

With the derived structure and typologies of the narrative, the elements revealed are highlighted to serve as bases for the conception of a text-dependent question (TDQ) model for close analytic structural reading of the Filipino local texts. This aids learners and reader in comprehending Filipino systems in science fiction contexts. This phase brings forth the pedagogical aspect of the study giving emphasis to the structuralism as means for understanding and deeper perspective to the texts.

The graphical representation of the conceptual framework of the study discussed is indicated in figure 3.

Figure 3. Conceptual Framework of the Study

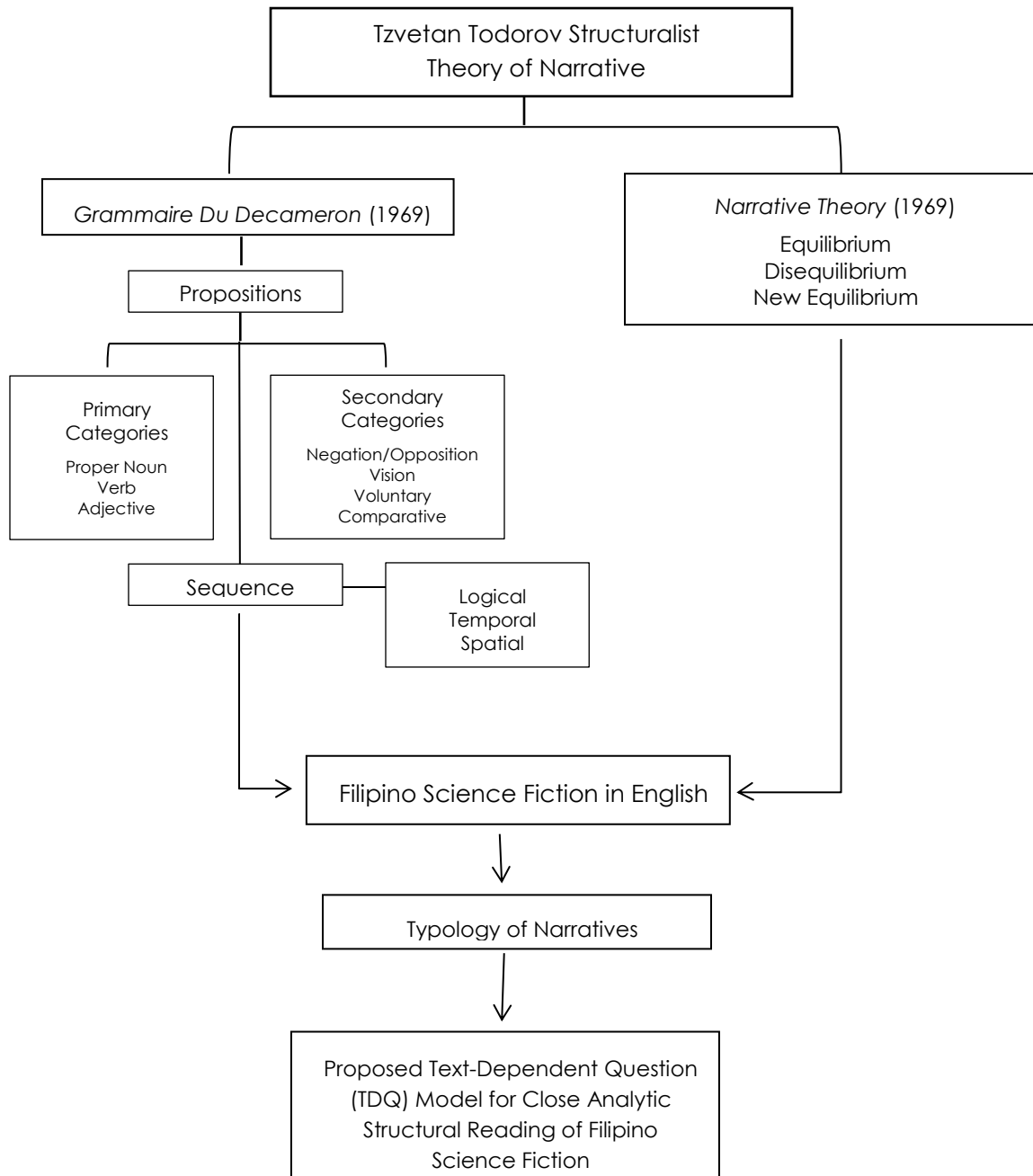


Figure 3. The conceptual framework of the study consisting of the Todorovian Structuralist Theory of Narrative, the theory used based on his book *Grammaire Du Decameron* (1969) and *Narrative Theory* (1969) in the analysis of Filipino Science Fiction in English leading to the unveiling of the typology of the narratives and ultimately conception of Text-Dependent Questions (TDQ) Model for Close Analytic Structural Reading of Filipino SF

Research Objectives

Grounded in the Todorovian Structural Analysis, the study explored the narrative of Filipino Science Fiction in English. Specifically, the study was prompted to carry out the following intentions:

1. To identify the structure of Filipino Science Fiction based on the Todorovian Structural Analysis of the Narrative;
2. To determine the typology of the narratives of the Filipino Science Fiction in English;
3. To design a text-dependent question model for close analytic structural reading based on the Todorovian Analysis of Filipino science fiction.

Significance of the Study

The findings of the study contribute to the body of knowledge of Philippine Literature specifically the science-fiction studies in the country.

Since the science fiction of the country is still on its development, the study helps in enriching the literary tradition and of appreciation of the local texts by bridging readers specifically the Philippine Literature students and the Filipino writers in a particular possibility of perspective.

It also promotes awareness to the existence of vast science fiction stories crafted by Filipinos in the last decade.

In a bigger picture, the information gained from this study enhance the content of Philippine literary courses by pursuing a better attention to the inclusion of the particular

genre in the K-12 curriculum, particularly the 21st Century Literature from the Philippines and World for Grade 12. In the pedagogy, analysis of the structure is a means of a deeper understanding on what makes this genre a work of literature and presents realizations of present extent and limitation of the text and its capability in the development of 21st century learners. The Text-Dependent Questions Model (TDQ) for close analytical reading would be a contribution in raising the reading comprehension level most especially in reading local science fiction texts. In classroom, teaching both language and literature to the students is a way for them to become aware of the language itself as a medium of reading comprehension through sensitivity to the actions, patterns and relations as a means of recognizing the structure of the story and narration. Exposing students to text-dependent questions to uncover the mysteries of texts leads them to become more critical readers.

Scope and Limitations

The study covered the analysis of the selected science fiction written by Filipino writers in English using Todorov's structural analysis of the narrative. The study focused on unveiling the structures operating in the texts. The selected science fiction were those which are originally written in English from year 2010 until present. Description of the work and its interpretation in terms of psychological, philosophical or sociological was not included in the investigation.

The Filipino Science Fiction in English were lifted from the first anthology of Science Fiction in the Philippines, *Diaspora Ad Astra* which came out online in January 2012 and in print in 2013. The eight (8) stories taken are similarly filtered with the

following attributes: 1) they are written originally in English; and 2) presence of Todorov's movement of narrative.

Definition of Terms

The following terms were operationally and conceptually defined:

Condition. This is a category of the attribute that refers to the “unchangeable” characteristic such as “feebleness”, “generosity” and “greed” (Todorov 1969, p. 33).

Conditional Mode . These are propositions which characters make for performing an action and are mentioned in the form of two predicative propositions

Comparison. This refers to two predicates of propositions in a same sequence which are not distinguishable by their content, but only by their degree (Todorov 1969, p. 44).

Disequilibrium. For Todorov, this refers to the phase of narrative where struggle exists to get the balance back in the story (Richardson, 2013).

Equilibrium. For Todorov, this refers to the beginning of narrative where story is in the stable balance (Richardson, 2013).

Filipino Science Fiction. This refers to the science fiction stories written by Filipinos from 2000 to present.

Indicative Mode. This refers to propositions which actions are really performed and occurred in the story (Todorov 1969, p. 47).

Logical Relations. This refers to sequence of propositions which deal in cause and effect (Todorov 1969, p. 60).

Modes of Propositions. This refers to the manner and form of how the propositions are presented in the narrative (Todorov 1969, p. 46).

Modification. It is a category of the verb that indicates actions that changes or alters the situation (Todorov 1969, p. 35).

Negation/Opposition. This corresponds to propositions that indicate contradiction, denial and reversal (Todorov 1969, p. 43).

New Equilibrium. For Todorov, This refers to the phase of narrative where the struggle is resolved and new balance is achieved (Richardson, 2013).

Obligatory Mode. These are propositions that indicated request or law of the society which prevents the character violation (Todorov 1969, p. 49).

Optative Mode. These are propositions that refer to the will of human and community that is what the characters wish to occur (Todorov 1969, p. 47).

Predictive Mode. These are *propositions* which imply prediction of phenomena in special conditions (Todorov 1969, p. 48).

Primary Categories of Propositions. This indicates the three-part structure of the propositions namely proper noun, verb and adjective (Todorov 1969, p. 27).

Proposition. For Todorov, it is the smallest narrative unit of narration which is similar to a three-part independent sentence which valued as one sentence in grammar (Todorov 1969, p. 21).

Punishment. This is a classification of verb that indicates action that refer to retribution, sentence or penalty (Todorov 1969, p. 37).

Science Fiction. This is a genre of fiction dealing with imaginative content such as futuristic settings, futuristic science and technology, space travel, time travel, faster than light travel, parallel universes and extraterrestrial life (New World Encyclopedia, 2008)

Secondary Categories of Propositions. This refers to the relationship of the proposition which is analyzed based on the categories: negation/opposition, comparison, voluntary and vision (Todorov 1969, p. 43).

Sequence. This is a unit of the narrative which consists of two or more propositions (Todorov 1969, p. 53)

Spatial Relation. This refers to sequence involving parallelism of propositions (Todorov 1969, p. 53).

Speculative Fiction. This is an umbrella term encompasses the types of stories classified genre-wise as fantasy, science fiction, and horror (Alfar, 2013).

State. This is a classification of adjective (attribute) that refers to the situations which are unstable (Todorov 1969, p. 31).

Status. This is a classification of adjective (attribute) that refers to the situations or quality that is externally independent of the will of the subject as opposed to the condition (Todorov 1969, p. 33)

Structural Analysis. This refers to the use of Tzvetan Todorov's Structural Analysis of the Narrative in examining the Filipino Science Fiction in English.

Structuralism. This is an approach of analyzing the narrative material by examining the underlying invariant structure, which is based on the linguistic sign system of Ferdinand de Saussure (New World Encyclopedia, 2008) .

Temporal Relations. This refers to sequence of propositions involving succession of time (Todorov 1969, p. 55).

Text- Dependent Questions (TDQ) . These are questions that can only be answered by referencing explicitly back to the text being read (Fisher & Frey, 2012).

Text-Dependent Questions (TDQ) Model. This refers to a graphic attempt to depict on how local Filipino Science fiction is structured and how it would best comprehend through exploration of its structure facilitated through set of text-dependent questions.

Textual Structure. This refers on how the events within the story is organized to make meaning possible (Cochran & Hain, 2012).

Transgression. This is a category of the verb that indicates actions that break law, rule or moral code (Todorov 1969, p. 35).

Vision. It refers to the actions actually happened in the story which coincide with the perception of the character (Todorov 1969, p. 51).

Voluntary. It refers to propositions which actions are intentionally given by the agent/subject (Todorov 1969, p. 50).

CHAPTER 2

REVIEW OF RELATED LITERATURE AND STUDIES

This chapter presents the foreign and local literature and studies that support the subject being investigated on.

Review of Literature

Structuralist Literary Studies

The basis of a theoretical approach towards language which was later extended towards literature was provided by Ferdinand de Saussure. Underlying the understanding of language of the Russian Formalists, the Prague Linguists and the French Structuralists, is De Saussure's work (Davis & Schleifer, 1991). Literary structuralism which became popular in the 1960s was an application of De Saussure's linguistic insights to literature (Eagleton, 1983). De Saussure lectured on general linguistics at the University of Geneva from 1907 - 1911 and emphasized the need for a scientific study of language. In his *Course in General Linguistics* (1916), he represents the first comprehensively systematic study of language, analysing words as linguistic signs, which Saussure insisted were arbitrary, and could be understood only within a system. Rather than exploring the nature of mental concepts, the method defined ideas in terms of the language they are expressed in. Much of the power of the approach is derived from the method of analysing by division: the Saussurean dichotomies or binary oppositions. The most relevant to literary criticism are: language as abstract system (*langue*), or actual speech (*parole*), the word or linguistic sign as sound or written shape (the *signifier*), or the concept which it

denotes, (the signified) and a division of the mental process of constructing sentences, into selection (of a word) and combination (of words into sentences), and visualizing these as two geometrical axes of language.

Mikhail Bakhtin, *Problems of Dostoevsky's Poetics* (1929), *Rabelais and His World* (1940) emphasized the use of language (parole) in literature, which he saw as fundamentally dialogic. He described 'polyphonic' works which realize the freedom of individual dramatic voices as 'carnival literature'. Bakhtin's approach was more dynamic than structural: 'Dialogic relations ... do not reside in the system of language.'

Roman Jakobson, *Linguistics and Poetics* (1958) extended the Structuralist analysis of language from form to function. He analyzed language as a message in which any of six different functions may be foregrounded (a term derived from Mukarovsky's *aktuelisace*). He also identified Saussure's two axes of language with the tropes of metaphor and metonymy. This seemed to open poetic language to systematic linguistic analysis. Jakobson was second only to Saussure in his importance as a linguist, and was the power-house behind the application of linguistic theory to other disciplines.

Claude Lévi-Strauss, *Structural Anthropology* (1958) analyzed culture as a language, and kinship terms as models for other categories of binary opposition (most famously, the raw and the cooked). The oppositions always express a positive/negative or 'us/them' value system. The influence of structuralism in anthropology has been enduring, and particularly strong in Classical criticism.

Roland Barthes, *Mythologies* (1957) applied the anthropological method to cultural criticism (of the observer's society), and the further extension of signs beyond the linguistic, to semiotics, a general science of signs which had been proposed by Saussure.

Northrop Frye, Canadian critic who wrote *Anatomy of Criticism: Four Essays* (1957) and who explored how Western literature could be categorized into archetypes based upon the unique patterns in the work. The four archetypes are comic, romantic, tragic and ironic.

Charles Sanders Peirce, an American who conceived the *Theory of Signs*. He provided three essential points for evaluating sign systems in his namely : iconic signs, one element resembles the element that it signifies; indexes, the presence of one element suggests the presence of another and the true symbols, the relationship between the signifier and the signified is conventional.

The birth of narratology, which views that 'a text is like a clause' (M.A.K. Halliday), and narrative structure mirrors sentence structure, was paved way from the works of following structuralists: Vladimir Propp in his *The Morphology of the Folktale* (1928) , which analyzed fictional characters in terms of plot function: Gérard Genette's *Narrative Discourse* (1972), which applied the linguistic terms to the study of narrative and discourse; A.J. Greimas' *Structural Semantics* (1966) which presented the actantial grammar, where characters have semantic roles, rather like nouns; and Tzvetan Todorov's *The Poetics of Prose*, (1971) which introduced figuration, the principle that patterns are observable in a text which appear to exist independently of the author.

Science Fiction

Science fiction is often shortened to SF, sci-fi or scifi. It is a genre of speculative fiction, typically dealing with imaginative concepts such as futuristic science and technology, space travel, time travel, faster than light travel, parallel universes, and

extraterrestrial life. Science fiction often explores the potential consequences of scientific and other innovations, and has been called a "literature of ideas" (Gilks, Fleming & Allen, 2003) It usually avoids the supernatural, and unlike the related genre of fantasy, historically science fiction stories were intended to have a grounding in science-based fact or theory at the time the story was created, but this connection is now limited to hard science fiction.

Narrative of Science Fiction

Hager and Malmgren (1992) indicates that science fiction must be defined by its unique fictional world or worlds, a truth that many readers of science fiction come to intuitively. According to Malmgren, any fictional world consists of four systems: (1) a set of actants, who exist in a particularized topos, which includes (2) the social system that structures the interaction of the actants, (3) the topography through which they move, and (4) an operative system of natural laws, which "determines" the existence of the topoi and the morphology of the actants. This complicated fictional entity is always understood in opposition to the basic narrative world, that is, reality itself. In the case of science fiction, however, the opposed state of affairs is the author's empirical state of affairs. Such specification is essential since narrative motifs in science fiction, which at the time of their inscription represent a departure from the author's empirical environment, are sometimes subsequently actualized in a later empirical reality (e.g., submarines, space flights, atomic energy). Yet one need not obtain outside information about the basic narrative world in order to understand a science-fictional text since the fictional reality

always contains discursive elements-"grapholects"-which enable the reader to reconstruct the historical, sociological, and cultural matrix of the relevant empirical reality.

In the case of science fiction, the main significance of the grapholects lies in the fact that each text contains a factor of estrangement, or "novum," which transforms the basic narrative world, generating an innovative reality that is distinct from it in many respects. In portraying this novum the authors should provide a scientific rationale for the world described through discourse partly based on the laws of nature and on prevailing scientific assumptions. "An SF world is thus to a certain extent heterotopic; it incorporates supernatural, estranged, or nonempirical elements but grounds those elements in a naturalizing discourse which takes for granted the explicability of the universe" (p. 10). Science-fictional motifs, argues Malmgren, are constructed by one of two alternative mental operations: either they proceed from extrapolation, that is, a fictional novum is created by logical projection or extension from existing actualities, or they are advanced by speculation, that is, by a kind of quantum leap of imagination toward an entirely different state of affairs whose relation to the basic narrative world is analogical. In addition, Malmgren elaborates his typology of science fiction worlds by exploring thematic fields of science-fictional texts generated by the insertion of novums into three of the fictional systems, that is, the actantial, the societal, and the topographical novums. According to him, one can divide these texts into four types on the basis of their principal themes: alien-encounter, alternate-society, gadget, and alternate-world science fiction.

Silvester (2002) argued that science fiction has always been very slow in making use of new ways of telling a story. He explained that SF would seem to be the perfect

kind of writing to make use of developments like hypertext, but in actual practice this has been minimal. It was really only in the New Wave movement within science fiction, and to some extent within cyberpunk, that any real attempt was made to escape the confines of traditional narrative storytelling modes. In his article, "The More Things Change: Science Fiction Literature and the New Narrative (posted November 2002 in Strange Horizons) investigated why most science fiction is slow to change narrative modes, and at some of the ways in which New Wave and cyberpunk SF have gone beyond traditional narrative. He explained that science fiction evolved from being a literature of ideas to conservative literature and eventually an experimental literature.

Science fiction writers supposed to take a trend or phenomenon of the here and now, purify and intensify it for dramatic effect, and extend it into the future (Le Guin____). Isaac Asimov (1981) also wrote about the predictive nature of science fiction:

"To people who don't read science fiction, the most amazing thing about the field is its apparent ability to predict the future Actually, there is very little in the vast output of science fiction, year after year, which comes true, or which is ever likely to come true Nevertheless, successful prediction can take place. Intelligent science fiction writers attempt to look at world trends in science and technology for plot inspiration and in doing so, they sometimes get a glimpse of things that later turn out to be near the truth."

As an extrapolative literature or predictive, science fiction is the literature of change. "More precisely," says Brooks Landon, in his book *Science Fiction After 1900*, "science fiction is the kind of literature that most explicitly and self-consciously takes change as its subject and its teleology." The changes that form the subject of SF are drawn from, or at least informed by, changes that happen today.

Thus the things that concern us today, the vast changes that happen in the sciences and other areas, become the source for ideas about change in the possible futures of SF.

As a conservative literature, Silvester (2002) cited Gary Westfahl, Patricia Warrick who remark SF as a conservative genre. For them it would most likely be one of the very last fields to embrace and fully explore the potentials considering the avoidance to the new and innovative approaches in emphasizing the SF's scientific progress. For Warrick (1980) although the traditional elements of narrative -- such as plot, characters, setting and symbolism -- are present in science fiction, they are subordinate to other elements, "the central concerns of SF." Those other elements are such things as the use of current scientific knowledge, a sense of the new, a different place or time than our own, and the ability of the ideas in the work to engage a reader's intellect and offer new insights. Science fiction, therefore, is more interested in getting across ideas, in communicating, that it is in experimenting with new literary forms. Gary Westfahl connects this also to William Labov's research on inborn patterns of language and storytelling, and says that "in order to communicate one's story and ideas more clearly and effectively, a writer will tend to fall back on this ancient approach."

Silvester (2002) also expounded a quick look at any how-to book on writing science fiction shows the same traditionalism. Crawford Kilian's *Writing Science Fiction and Fantasy*, for example, explains to the would-be writer the elements necessary in the opening of any SF story or novel, the things that should appear in the body of the text, and the tasks a conclusion must accomplish. Later in the book, he outlines the principles of creating a plot. Nowhere are there any references to experimental narrative techniques;

all of the advice in Kilian's book is firmly within the traditional means of structuring narrative.

For Killian, reasons for this avoidance of the experimental are not hard to find. SF is concerned with communicating -- especially with communicating ideas. And since the ideas in science fiction are concerned with the new and strange, they are best presented within a familiar format. C. S. Lewis (cited in Silvester 2002) put it best: "Every good writer knows that the more unusual the scenes and events of his story are, the slighter, the more ordinary, the more typical his persons should be. Hence Gulliver is a commonplace little man and Alice a commonplace little girl." To express strange ideas in a strange experimental narrative format would be the same as "tell[ing] how odd things struck odd people" as Lewis describes. It would be "to have an oddity too much." As Gary Westfahl says, "One does not invent a new language in order to yell 'fire' when a building is burning down."

Straightforward narrative makes the strange ideas accessible, and SF, as Landon (1997) (as cited in Silvester 2002) says, "relies on realist techniques to glove its fantastic elements with the rhetoric of rationality." Science fiction includes in its subject matter aliens, other planets, societies of the near and distant future, and even stranger ideas; therefore it is necessary to present SF stories "in a commonplace manner" to avoid Lewis's "an oddity too much." Science fiction, then, tends to lag behind literary fiction in the use of new and experimental forms of narrative

If early science fiction stuck very closely to old narrative forms, some SF writers of the 1960s tried to challenge those forms. The British New Wave writers began to work

with more experimental story structures. This movement can be seen as a reaction against the constraints of the SF genre, though SF stories in older narrative forms continued to be successful at the same time. Of particular relevance here, New Wave writing adopted many narrative techniques from mainstream literature, including experimental forms. In Landon's analysis (1997), the New Wave did not bring about the end of traditional SF, but expanded the genre's sense of its territory to include radically new perspectives and values as well as new, experimental, narrative techniques.

In addition, Landon (1997) explained that the mid-1980s saw another movement within SF, one that "proclaimed once again that the old science fiction was dead." The writers of cyberpunk were particularly interested in new technologies, but at the same time were wary of utilizing them for new ways of telling stories. Even the novel that epitomizes the Cyberpunk movement, William Gibson's *Neuromancer*, is a work strongly rooted in the realist tradition.

But perhaps it is not within each of Gibson's novels (as cited by Sivester, 2002) that experimentation with narrative is to be found, but between novels in the same series. With *Neuromancer* and its two sequels, *Count Zero* and *Mona Lisa Overdrive*, it may be that, as Christie (1992, p.171-182) writes, "*the continuities are apparent only, and they conceal quite fundamental shifts of narrative subject and ideological orientation.*" They should be read, argues Christie, as "a discontinuous series whose subjects, preoccupations, values, and styles undergo fundamental shifts." However you read them, these novels still have more in common with traditional narrative than with experimental stories of literary fiction. Cyberpunk was the first science fiction subgenre to look

seriously at the implications of new technologies, but in the end it settled for the kind of narrative conservatism that has so long characterized SF according to Landon (1997).

Dillon (2011) investigated the narrative structure that creates and sustains fictional worlds which is seldom explored in science fiction criticism. Her thesis focuses on the science fiction's narratological make-up and explores the narratological similarity between science fiction and the common literary technique of metafiction. To do so, a series of parallels are drawn between models of science fiction and metafiction, as well as text-world theory and modal philosophy. Her thesis proposes that science fiction is inherently metafictional because of the way it foregrounds its world; that is, the science fiction world is a form of textual deixis.

Science Fiction in the Philippines

In the Philippines, science fiction is still a budding genre of literature though Ocampo (2014) claimed that the first Filipino Science Fiction story was written almost seventy years ago making the Philippines, the first country in Southeast Asia to have a written SF tradition. Añonuevo (cited by Reyes, 2013) asserts that the first work of science fiction written by a Filipino is Mateo Cruz Cornelio's Dr. Satan (first published 1945), a novel about a doctor of medicine who discovers, by means of experimenting on people, an elixir with varying effects on individuals. Montes, meanwhile, considers "The Apollo Centennial" by Gregorio Brillantes (first published in 1972)—a story set in 2069, wherein the Magellan Space Station rises nightly in a sky where "helidiscs" fly about—as "the first successful science fiction story written by a Filipino." (Reyes, 2013: 29-30).

Though history has named few writers and text such as: *The Heart of Mathilda* (*Ang Puso ni Matilde*) written in 1959 by author and film director Nemesio E. Caravana and Clodualdo del Mundo, Sr.'s "*Tuko sa Madre Kakaw*" ("*Geko on the Madre de Cacao Tree*") 1958. During the 70's to 90's Mars Ravelo and Nestor Redondo's *Darna* and in film (e.g. the Kaiju movie *Anak ng Bulkan* "*Child of the Volcano*" by Emmanuel Rojas, a pioneering alien invasion pulp classic *Excur* by Teodorico C. Santos, the Filipino version of Heinlein's *Destination Moon*, *Zarex* by Richard Abelardo, and the social commentary *Aliwan Paradise* by Mike de Leon).

Perhaps the only significant work from the 1970s was *Tantaroo* from 1971. Penned by famed Ilonggo writer Jose E. Yap (writing as Pedro Solano), this story remains one of the very few Science Fiction works in the Hiligaynon language.

A decade later, the late Martial law period brought with it the first important English language Science Fiction short story — Gregorio Brilliantes' 1981 piece "*Apollo Centennial*". Written as a commentary on the Marcos regime, it contemplated a future where Marcos' corrupt and brutal New Society never went away. It is considered by many critics to be one of the finest English Language short stories ever written by a Filipino.

The scarcity of the science fiction written by the Filipinos in the country is pointed to the excuse that the Philippines isn't "high-tech" enough; that it "does not have a tradition of discovery, exploration and scientific thinking" and that high technology exists apart from experience of the everyday Filipino (Ocampo, 2014). Timothy Montes (as cited in Siriban, 2005), in a lecture delivered during the Francisco Nemenzo Lecture

Series in U.P. Mindanao, identified that “a fundamental lack, if not a fear of science” has plagued the local literary tradition and has kept it within the worn-out precincts of social realism. He charged the majority of Filipino writers as still obsessed with the rural archetypes of Baldo, Manong and Ading.

Brayon Posadas (as cited by Reyes, 2003) in his essay “Rethinking Philippine Science Fiction” (2001) says that there can be a Philippine science fiction if Filipino writers can “form [their] own science fiction mega-text drawn from [Filipinos’] own estranged experiences”.

Dominique Cimafranca of Ateneo de Davao University explained that one reason why Filipinos find it difficult to write science fiction is that the massive science fiction readily available in the market are rooted mainly in American sensibilities of confront and conquest which are different with Filipino in-ward looking values such as cooperation and accommodation. This runs counter with how Filipino sees the science fiction and thus prefers to write fantasy to take refuge in an imagined past rather than reclaiming a future.

The year 2000 and after is considered to be the Golden Age of Philippine Science Fiction. It is also worth mentioning the inclusion of the category of futuristic fiction in the country’s most prestigious literary awards body, the Don Carlos Palanca Memorial Awards for Literature in the same year. Carlos Palanca defined futuristic fiction as any genre of short story that involves a looking beyond into the future to transcend the boundaries of the present. Unfortunately, the category continued only until 2007, due to lack of submissions from qualified futuristic fiction writers.

Writer and critic Butch Dalisay (as cited in Ocampo, 2014) noted that there was something of “a disconnect” between the intent of the Palanca Awards committee to “encourage writing about the future” and the actual winning pieces — with some works more Fantasy or Realist than what could be pigeon-holed under the term “Future Fiction”. However, Ocampo (2014) affirmed that despite the criticisms from the mainstream literary community many Palanca award-winning works like “Hollow Girl: A Romance” by Dean Francis Alfar, “Ang Pamilyang Kumakain ng Lupa” (“The Family that Eats Soil”) by Khavn De La Cruz, “Virtual Center” by Raissa Rivera Falgui, “Kaming Mga Seroks” (“We the Xeroxed”) by David Hontiveros, “A Monumental Race” by Arturo Ilano, “Treasure Islands” by Karen Katrina G. Manalastas, “Turtle Season” by Timothy R. Montes, “Sidhi” (“Intensity” or “Strength”) by Yvette Uy Tan, and “Niche” by Catherine Rose Torres (just to name a few) were very well written and have greatly expanded the canon of Philippine Science Fiction.

In 2005, the first volume of Philippines Speculative Fiction (PSF) was published by Dean and Nikki Alfar. Speculative fiction is a broad literary genre encompassing any fiction with supernatural, fantastical, or futuristic elements (fantastic stories and science fiction are subcategories of this). PSF have included numerous gems of science fiction stories which have accepted by the local authors and the general reading community.

The first-ever anthology of Filipino Science Fiction came out online in January 2012 (and in print the following year). Edited by Joseph Nacino and Emil Flores, *Diaspora Ad Astra* was a collection of 15 short stories which “dwelt less on gadgets” and

hard science and more on what the editors said was “the human face of this technology – specifically how we Filipinos will live with these new technologies.

In 2013, Eliza Victoria published *Project-17*, a fast-paced, social-media savvy near-future thriller about a care-giver caught in a great mystery. The story’s resolution leads to a chilling revelation about the true nature of who runs the world. This is perhaps the first modern Science Fiction novel published in the Philippines by a Filipino.

Review of Related Studies

Foreign Studies on Narrative of Science Fiction

Sanchez (2014) University of Pennsylvania *Liminality, Marginality, Futurity: Case Studies in Contemporary Science Fiction* analyzed the relationship between science fiction worlds and the worlds in which they are imagined. The concept employed is Victor Turner’s theory of liminality. The thesis contained three case studies of 21st century American science fiction authors, all of whom reflect trends in postmodern writing. A product of convergence culture, fanfiction is a liminal medium that allows consumers to critique dominant media. Fanfiction allows greater agency for marginalized individuals to imagine their own futures. The study reflected that the worlds contained in the stories have radical and transformative potential.

Bouet (2013) from University of Edinburgh *Hitting the Wall : Dystopian Metaphors of Ideology in Science Fiction* explored the depictions of the relationship between utopia and ideology by looking at metaphors of the wall in of utopian and dystopian science fiction, such as Ursula K. Le Guin’s *The Dispossessed*, George

Orwell's *Nineteen Eighty-Four* and the Strugatsky brothers' *Roadside Picnic*. The thesis looked at how these novels engage with the theme of the wall: it is used as an image altering history, constricting space and as a linguistic barrier. The study instigated the possibility of utopia: the wall negates all possibility of change and denies the hopes of the utopian impulse; however the characters' desire to regain humanity by destroying the ideological walls offers hope and opens up utopia, thus concluding that utopia is change and progress.

Dillion (2011) of University of East Anglia '*Prism, Mirror, Lens*': *Metafiction and Narrative Worlds in Science Fiction* argued that science fiction is particularly well-suited for metafictional exercises, and that its underlying hypothetical structure allows metafiction and science fiction to fuse into "performative metafiction"; that is, actualized literary theory. The texts analyzed in the study probed the limits of both science fiction and fictionality in general. Ultimately, it questioned what it means for a text to be "science fiction", and in particular, what sciences may be fictionalized. In each case, these texts argue that the remit of this term may be expanded to include science fiction texts about the science of fiction – that is, narratology.

Banerjee (2010) of Louisiana State University, *Other Tomorrows: Postcoloniality, Science Fiction and India* argued that science fiction as a genre intervenes in the history-oriented discourse of postcolonial Anglophone Indian literature and refocuses attention on the nation's future—its position in global politics, its shifting religious and social values, its rapid industrialization, the clash between orthodoxy and modernity, and ultimately the dream of a multicultural nation. The study concluded that

Anglophone Indian science fiction is the genre that can best project the Indian future in an authentic manner. It can synthesize both Indian and Western cultural influences in a futuristic scenario, while eschewing the bias that Western science fictions exhibit towards India; and at the same time this genre can break free of the historical burden characterizing such reclamatory effort in realistic postcolonial discourse.

Local Studies on Science Fiction and Structuralism

Reyes (2013) viewed Jose Rizal as one of the early science fictionist. His *paper*, “*El Filibusterismo and Jose Rizal as Science Fictionist*” sought to surface the particular ways Rizal chose to depict the conflicts between knowledge borne of materialist investigation and knowledge from the earthly emissaries of the divine. It argued that in *El Filibusterismo*, these conflicts are somewhat helpful but at the same time dismissible as irrelevant in the context of a campaign against injustice—helpful in intimidating enemy oppressors, irrelevant among advocates of the downtrodden. In this way, Rizal’s novel implicitly contemplates a way to craft “science fiction” that strays from the imperialistic “science conquers” formula predominant in the West.

Concepcion (2013) in her thesis *Connecting Origin Stories : A Czech Structuralist Comparative Study on Precolonial and Modern Myths* identified the functions of the precolonial myth and the modern myth in relation to the norms and values during the myths' time of production; The selected precolonial and modern myths are analyzed using the theoretical framework of Czech Structuralism, specifically Jan Mukarovsky's theory on aesthetic function, norm, and value.

Bathan (2008) used A.J. Greimas Actant Model in her *Structural Analysis of Bradbury's Fahrenheit 451*. She recasted that the plot of Fahrenheit 451 is a Concept-Application Case since its setting and plot could simulate the impact of a particular invention or technology on the basic human right. The study revealed that science fiction is not necessarily an anatomy of disaster which is devoid of moral or meaning but of an avenue that could raise social awareness.

Pegina (2007) in her discussion of 20 short stories of Luigi Pirandello using Tzvetan Todorov's narrative syntax and Ferdinand Saussure's signs and signifier, magnified the interplay of illusion and reality as interweaving elements and seldom fused in the plots of the stories. Her paper *A Structural Analysis of Thematic Strains in Luigi Pirandello Selected Short Stories* substantiated the relevance and effectiveness of the use of Structuralist criticism.

Guarina (1998) analyzed all the seven short stories in the compilation *Penmanship & Other Stories* by Jose Y. Dalisay, Jr., using Lithuanian structuralist A.J. Greima's narrative grammatology. This study offered a structuralist reading of a text by uncovering the desire, search or aim, in the story, its message, the support and hindrance that are involved in the transmission of the message, as well as the structure/s or syntagm/es discerned in the narrative.

Bantug (1995) studied science fiction as a literary genre and consequently unravels its significance in the realm of literature. The paper discussed the movement of the science fiction genre from metonymy towards metaphor. The metonymic phase in the generic history of science fiction treats it in extrapolative form. She pointed out that

science fiction as a literary work is consummated only with the "hermeneutical experience" of reading it. The paper described the achievement of this new perspective in reading science fiction.

CHAPTER 3

METHODOLOGY

Research Design

The study used Structuralist Literary Theory particularly Todorov's Structural Analysis of the Narrative (1969) in selected science fiction stories written by Filipino writers in English.

As a qualitative research, the study used the descriptive and interpretative research design in examining the selected science fiction stories. As descriptive, the study looked into the different aspects of character relations in the stories to illustrate the structure governing the narrative which is the main focus of the study. As an interpretative, the investigation led to the analysis of how the structure of the stories unfolded over the sequence of the narrative. After the process, a model is developed based on the derived recurring patterns which served the pedagogical component of the study.

Selection Criteria

The study analyzed eight (8) Filipino Science Fiction in English lifted from the first anthology of Science Fiction in the Philippines, *Diaspora Ad Astra* which came out online in January 2012 and in print in 2013. The eight stories taken are similarly filtered with the following attributes: 1) they are written originally in English; and 2) presence of Todorov's movement of narrative.

Procedure for Analysis

The analysis underwent the following phases:

Phase I involved the search for science fiction stories based on the established criteria. *Diaspora Ad Astra*, the first anthology of Filipino Science Fiction was sought for eight (8) science fiction works written by Filipino in English.

The following is the list of the eight (8) works analyzed:

- 1) *Ashes/////Embers* by Dannah Ruth S. Ballesteros
- 2) *Oplan Sanction* by Alexander Marcos Osias
- 3) *Ina Dolor's Last Stand* by Raymond P. Reyes
- 4) *The Cost of Living* by Vince Torres
- 5) *The Day the Sexbomb Dancers Invaded our Brains* by Carljoe Javier
- 6) *Gene Rx* by Katya Oliva-Llego
- 7) *War Zone Angel* by Emil Flores
- 8) *Taking Gaia* by Celestine Trinidad

Phase II was allotted to the analysis of the science fiction using Tzvetan Todorov Structuralist Analysis of Narrative (1969).

In the analysis, the procedures taken are adopted from Todorov's theoretical and descriptive approach in uncovering abstract narrative structures as how he looks at the plots of the Boccaccio's *Decameron* in his book *Grammaire Du Decameron* (1969)

The following symbols lifted from *Grammaire Du Decameron* (1969, p.7) are used in the presentation of the narrative elements:

Symbols:

X, Y ...agent	X (...)	false vision
A state	(...) opt/obl/cond/pre	mode of proposition
B property	non	opposition
C status	-	negation
a modification	!	comparison (more)
b transgression	-!	comparison (less)
c punishment		

First, each story is presented in summary form in which each action has a corresponding *proposition*, the basic unit of syntax consisting of three-part structure: *proper noun, verb and adjective*.

Second, each proposition is categorized to which propositions have predicates of attributes (adjective) and those having predicates of actions (verb). Each attribute is identified as *state, condition* or *status* and each action as *modification, transgression* and *punishment*.

Third, each proposition is identified into its secondary categories such as *modes* (*indicative, optative, obligatory, conditional* and *predictive*), *negation/opposition, comparison, voluntary* and *vision*.

Fourth, the sequence of the propositions is derived (*logical, temporal* and *spatial*) and the relationship of the propositions (*mandatory, optional* and *alternate relations*) in the sequence is scrutinized.

Phase III was focused on the determination of the structure of the texts based from the in-depth Todorovian Structural Analysis done in the previous phase of the study. This phase defined the structure that makes up the Filipino Science Fiction across the text and

describes the inherent features operating in the narrative leading to the typology deciphered.

Phase IV was provided to address the pedagogical component of the study by designing text-dependent question model that would aid the students to get across with the text deferring the derived structure. This would aid students' comprehension in exploring local science fiction. Sample worksheets based on the model are provided to present the feasibility of it as reading comprehension aide.

CHAPTER IV

PRESENTATION, ANALYSIS & INTERPRETATION OF DATA

The study investigated the contemporary Filipino science fiction in English in the light of Todorovian Structuralist Theory of Narrative particularly in his essay, *Structural Analysis of Narrative* (1969), in his book *Grammaire Du Decameron* (1969) and his *Narrative Theory* (1969). The presentation, analysis and interpretation of the study are presented in the following parts:

Part I - Analysis of the Structure of the Plot of the Stories. This part provides the analyses of the local science fiction into their summaries, corresponding propositions, the primary and secondary categories of propositions, relationships and sequence. Identification of plot attribute is also included in this part.

Part II - The Identification of the Structure of Filipino Science Fiction Based on the Todorovian Structural Analysis of the Narrative. This part identifies the governing structure across the Filipino science fiction plots. This includes the classification of the typology of the narratives based on the similar recurring propositions and its relationships along the sequence.

Part III - The Discussion of a Text-Dependent Question Model for Close Analytic Reading of the Text. This part of the analysis points the designation of a proposed text-dependent question (TDQ) model for structural reading of local science fiction based on the narrative elements, functions and attributes discovered in the analyses of the representative Filipino science fiction. This stage also includes the conception of sample worksheets based on the model as exemplars for both the teachers and students in using the reading comprehension aide.

The eight (8) science-fiction in English used in the study are written by Filipinos and published in the first anthology of science fiction in the Philippines, the *Diaspora Ad*

Astra (2013) by Emil M. Flores and Joseph Frederic F. Nacino. The eight stories taken are similarly filtered with the following attributes: 1) they are written originally in English; and 2) presence of Todorov's movement of narrative.

These stories were:

Table 1

List of Filipino Science Fiction in English Analyzed in the Study

Title	Author	Year Published
<i>Ashes/////Embers</i>	Dannah Ruth S. Ballesteros	2013
<i>Oplan Sanction</i>	Alexander Marcos Osias	2013
<i>Ina Dolor's Last Stand</i>	Raymond P. Reyes	2013
<i>The Cost of Living</i>	Vince Torres	2013
<i>The Day the Sexbomb Dancers Invaded Our Brains</i>	Carljoe Javier	2013
<i>War Zone Angel</i>	Emil Flores	2013
<i>Gene Rx</i>	Katya Oliva-Llego	2013
<i>Taking Gaia</i>	Celestine Trinidad	2013

I. Analysis of the Structure of the Plot of the Stories

The first step in analyzing the “structure of a narrative's plot” according to Todorov is to “present this plot in the form of a summary, in which each distinct action of the story has a corresponding proposition”. The term proposition for Todorov refers to the clause. Each proposition is analyzed based on its denominative (proper names and pronouns) and descriptive (common nouns, verb, adjectives and adverbs) function. The modes and the sequence of the propositions are determined afterwards.

The analyses are presented into the following; summary, propositions, primary and secondary categories of propositions, and the relationship and the sequence of propositions.

1. *Ashes/////Ambers* by Dannah Ruth S. Ballesteros

1.1. Story Summary and Deduced Propositions

Table 2

Ashes/////Ambers Summary and Propositions

<i>Ashes/////Ambers</i> by Dannah Ruth S. Ballesteros	Propositions of the Story:
Joan Tan was an OFW. She graduated as a nurse in UST but she did not pass the board exam for two years in a row. After failing the first board exam, she did various odd jobs. She took review and failed again the second time. She accepted her TNT aunt's offer to become a caregiver and quickly flew to Washington where her aunt worked. In her desire to be a nurse and not to be an old man's maid for the rest of her life, she decided to volunteer to a Medical Volunteers Wanted ad as a hope to pursue nursing again in foreign land.	1. Joan becomes an OFW.
She found herself in a hospital gown with four other foreign volunteers. They were given shots which according to the nurse was a new medical formula called Neuroenhancer to enhance brain receptors, a cure they were trying to make for Alzheimer's disease. She was given different tests for memory, temperature resistance both hot and cold and simple shock treatment. The final test was that she had to hold her hand over a flame.	2. General deceives Joan to be a Neuroenhancer test subject.
They did the same tests all over for almost a week. Joan was surprised that she was the only one who had to wait while the others were sent home with paychecks in hand. She undergoes series of burning tests and even grenade explosion. She found out that her body was impervious to any form of fire. She was the third test subject who successfully survived with the Neuroenhancer, a formula designed as military weapon.	3. Joan survives the tests.
The "General" who was watching behind ordered the doctors to replicate her blood. Joan escaped from the laboratory with shock. The General called for units to stop her but the bullets melted in the flames enveloping Joan before it reached her skin. Joan reached the parking lot and run away.	4. Joan escapes from the hospital.
Along the way, Joan experienced uncontrollable burning episodes. She met Sean Rhodes who gave her clothes and offered his help. She was reluctant at first to give information since she was considered to be a criminal. Since Joan sensed that it seemed Sean understood her situation, she explained everything.	5. Sean befriends Joan
When they reached Arkansas, suddenly a chopper and three military humvees arrived and surrounded the green Honda civic where Joan and Sean was. Joan panicked as the military pointed tranquilizer guns at her. The shot were triggered and Joan closed her eyes. When she opened her eyes, she saw Sean concentrating on hundreds of tranquilizer shots floating in the midair. She found out that he is a telekinetic. Like her he was injected with the Neuroenhancer too. He was the first test subject to succeed.	6. General orders Sean to get Joan.
Sean requested the General to withdraw the tranquilizers and convinced Joan to come. He promised her that she would be safe and she would be taught on how she would control her power. But Joan felt betrayed. She did not want to become a guinea pig. She felt anger coursing through her. She saw her hands suddenly emit flames, but the fire did not spread throughout her body. For the first time, she felt in control.	7. Sean interferes with the capture. 8. Joan discovers the betrayal 9. Joan wants them to burn 10. Joan subconsciously controls the flame.

Todorov defines “proposition” as the basic element of syntax corresponding to an ‘irreducible’ action (1969:19) which act as the fundamental units of the narrative. The narrative propositions are formed by “proper name” (corresponding to an agent) plus a predicate, consisting of either a verb (action) or an adjective (attribute). These three elements of the propositions are the primary categories of the grammar of narration (1969:27).

Table 2 above shows that in *Ashes/////Ambers* there are ten (10) propositions deduced from the story (refer to column). The propositions consist of the following agents: Joan, Sean and the General. These agents carry out the narrative story, as noted by Bremond “where there is no involvement of human interest (where events reported are neither produced by agents or suffered by anthropomorphic patients) there can be no story” (1969: 27). The structure of the proposition shows that the agent may not be provided with no property which Todorov explains that it is a vacuum form that comes to fill in with various predicates which are actions or attributes (1969: 28).As shown in table 3 below, propositions 1 and 10 depict predicates of attribute and propositions 2, 3, 4, 5, 6, 7, 8, 9, and 10 show predicates of action.

1.2. Primary Categories of Propositions

Table 3

Ashes/////Ambers Primary Categories of Propositions

Proper Noun	Condition ←	Attribute	Transition ←	Action
1. Joan	becomes an OFW	status		
2. Joan			deceives Joan to be a Nueroenhancer test subject.	modification
3. Joan			survives the tests	modification
4. Joan			escapes from the hospital.	transgression
5. Sean			befriends Joan.	modification
6. General			orders Sean to get Joan	modification
7. Sean			interferes with the capture	transgression
8. Joan			discovers the betrayal	modification
9. Joan			wants them to burn	punishment
10. Joan	subconsciously controls the flame	status		

The agents (proper noun) in the propositions contain complex properties of verbs and adjectives. The verbs and adjectives both perform in the propositions but relationships between them enable readers to understand that they have differentiated functions. Adjectives (attribute) may not be followed immediately by causal relationship while verbs (action) always follow causality. With this, Todorov explains that verbs are more of semantic than syntactic quality (1969:31).

Adjective for Todorov is reducible into three ‘adjectival categories; states (états), conditions (propriétés) and status (statuts). State refers to the situations which are unstable including happiness to unfortunate. Condition refers to the “unchangeable” characteristic such as “feebleness”, “generosity” and “greed” (1969:33). Lastly, status is “quality that is externally independent of the will of the subject as opposed to the condition” (1969: 33-34).

In the story *Ashes/////Ambers*, table 3 show that propositions 1 and 10 consists of predicates that give features and characteristics to the first agent, Joan. This adjective is categorized as ‘status’ referring to the flight of the agent from becoming an OFW to a successful Nueroenhancer test subject. With this attribute, it could deem that the main agent of the narrative has defined as character who has been driven by the different circumstances that test and modify her.

On the other hand, Todorov reduced actions into three verbs; ‘to modify a situation’, ‘to transgress’ and ‘to punish’ (1969: 34-35, 39). In the story, table 3 presents that propositions 2, 3, 5, 6, and 8 are verbs that ‘modify’ the situations while 4 and 7 are verbs that ‘transgress’.

From table 3, the propositions consisting of “modifying” verbs are the following:

Propositions 2 “*General deceives Joan to be a Nueroenhancer test subject*”

Propositions 3 “*Joan survives the test*”

Proposition 5 “*Sean befriends Joan*”

Proposition 6 “*The General orders Sean to get Joan*”

Proposition 8 “*Joan discovers the betrayal*”

Propositions 2 and 3: “*General deceives Joan to be a Nueroenhancer test subject*” and “*Joan survives the test*” respectively indicate actions that change the situation of agent Joan through physical action from being a test patient to a successful Nueroenhancer subject. After the modification, proposition 4 “*Joan escapes from the hospital*” provides an action that expresses violation of the law pointing to the character’s

break out from the confinement in the hospital which was brought by the transformation indicated by propositions 2 and 3.

Todorov (1969) classified different semantic field of verbs that introduce the “change of situation” such as disguise, word play, attack/ resistance, calling for help, traveling, exchanging and selling. “Exchange” was depicted in the verb proposition 5 “Sean *befriends Joan*”, as way of bridging back Joan’s intervention from the manipulation. In the case of the story, the exchange happens in a ‘mutual friendship’ offered by Sean to Joan. Proposition 6 “*The General orders Sean to get Joan*” provides another modifying action carried out by the third agent, the General. Ordering Sean to capture Joan is the modification of the situation by “calling help or requesting assistance from someone stronger than the agent” (1969: 37).

These series of change as pointed by the modification follows another verb ‘to transgress’ by Sean, the agent whom the request was given upon as depicted in proposition 7 “*Sean interferes with the capture*”. However, the situation is again altered when Joan recognized that Sean is also a Neuroenhancer subject as her indicated in proposition 8 “*Joan discovers the betrayal*”. Proposition 8 “*Joan wants them to burn*” falls in the second group of verb according to Todorov as “punishment” (1969: 39) towards the General, Sean and the military. However, the punishment as revenge is not performed in the story.

The propositions 3, 4, 5, 6, 7, and 8 of the story *Ashes/////Ambers* are series of modification and resistance situations leading to a punishment which is left unserved as indicated in proposition 9.

1.3. Secondary Categories of the Propositions

After looking into the primary categories of the propositions such as the agent, verbs and adjective, the next step is to analyze the propositions according to their secondary categories such as: “modes” , “negation/opposition”, “comparison”, “voluntary” and “vision”.

These secondary categories of the propositions help in distinguishing the semantic aspects of the propositions between attribute to attribute, between verb to verb and between attribute to verb (1969:41). This allows the observance of the semantic relationships among the constituents of the propositions in relation to another.

1.3.1. Modes of Propositions

Table 4

Ashes/////Ambers Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Modes
1. Joan	becomes an OFW (exterior condition)		Optative
2. General		deceives Joan to be a Nueroenhancer test subject. (modification)	Indicative
3. Joan		survives the tests (modification)	Indicative
4. Joan		escapes from the hospital. (modification)	Optative
5. Sean		befriends J. (modification)	Optative
6. General		orders Sean to get Joan. (modification)	Obligatory
7. Sean		interferes with the capture (modification)	Optative
8. Joan		discovers the betrayal (modification)	Indicative
9. Joan		wants them to burn (punishment)	Optative
10. Joan	subconsciously controls the flame (interior property)		Indicative

Todorov asserts that propositions are committed to one of five modes; the *indicative mode* (mode *indicatif*) ; the *obligatory* and the optative mode(*modes de volonté*) ; and the *conditional* and the *predictive mode* (*modes de l' hypothèse*) (1969: 46-50). Table 4 below shows that there are three modes present in the narrative propositions predominantly optative.

Optative mode expresses propositions which convey will of the human/agents and also what the community wishes to occur in the story. This mode indicates desires and hopes of characters which usually emerge with dominance of character on law. The propositions in optative are 1, 4, 5, 7 and 9. The first optative is seen in Joan's wish to help her family resulting for her to become an OFW in proposition 1.

For Todorov, the optative mode is obligatorily followed by involvement of the character expressed in indicative propositions which makes account of the means to achieve the desire (1969: 47). Indicative propositions describe actions which are really performed in the narrative and it is seen that proposition 1 is then followed by indicative propositions 2 and 3. These two indicate movement of the character to achieve the desire expressed in the first optative. Another optative mode of propositions are also seen in alternate propositions between Joan and Sean in 4 and 5, providing Joan's desires to escape from the hospital modifying the situation resulted by the initial optative which concurrently followed by another optative mode of friendship offered by Sean in proposition 5.

The series of optative is interrupted by the injection of an obligatory mode in proposition 6. Obligatory mode is proposition that should be performed as it subject to request of the agents and of law of the community. In the story *Ashes/////Ambers*, the

General (see proposition 6) carries out the order to get Joan back from the escape which Sean cannot get away from the authority that he serves upon. Propositions 7, 8, 9 and 10 are alternate modes of optative and indicative expressing Sean's desire to interfere with the capture (proposition 7-optative) indicating Joan's discovery of the betrayal (proposition 8- indicative) leading to Joan's desire to take revenge (proposition 9 – optative) and finally resulting to Joan's subconscious control of the power (proposition 10 – indicative).

Ultimately, *Ashes*////*Ambers*'s propositions are committed predominantly with the optative mode showing that the narrative is structurally built up by the characters' desires and motivations to get out of the modification as carried out by the agents in the narrative resulting in actions of resistance which account to the means of achieving and making them possible.

1.3.2. Negation/Opposition, Comparison, Voluntary and Vision

The next set of secondary categories are negation/opposition, comparison, voluntary and vision. Each category may or may not be present in each proposition. For ease of presentation, table 5 (see next page) summarizes the concepts together with the symbols that illustrates the characteristic of the propositions. The symbols used are taken by Todorov's *Grammaire Du Decameron* (1969: p7).

Table 5

Proper Noun	Symbol	Transition (Action)	Symbol	Condition (Attribute)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. Joan	X			becomes an OFW (exterior condition)	C	Optative	(...) _{opt}			(XC) _{opt} V ^o	
2. General	Y	deceives Joan to be Neuroenhancer test subject (modification)	a			Indicative					X(YaX)
3. Joan	X	survives the tests (modification)	a			Indicative	Xa				
4. Joan	X	escapes from the hospital. (transgression)	b			Optative	(...) _{opt}	Xb _{non-a}			
5. Sean	Z	befriends J. (modification)	a			Optative	(...) _{opt}				(X(Ya)) _{opt}
6. General	Y	orders Sean to get Joan. (modification)	a			Obligatory	(Za) _{obl}				
7. Sean	Z	interferes with the capture (transgression)	b			Optative	(...) _{opt}	(Y-b) _{opt}			
8. Joan	X	discovers the betrayal (modification)	a			Indicative	Xa				
9. Joan	X	wants them to burn (punishment)	c			Optative	(...) _{opt}	(XcYZ) _{opt} -a			
10. Joan	X			subconsciously controls the flame (interior condition)	B	Indicative	XB				

Ashes/////Ambers Secondary Categories of Propositions

Symbols: (Grammaire Du Decameron, 1969 p.7)

X, Y ...	agent	}	adjective	a	modification	}	verb	X(...)	false vision	(...) opt/obl/cond/pred	mode of proposition
A	state			b	transgression			non	opposition		
B	condition			c	punishment			!	comparison (more)		
C	status			-	negation			-!	comparison (less)		

Negation/opposition corresponds to propositions that indicate contradiction, denial and reversal.. Table 5 shows propositions 4, 7 and 9. Joan escapes from the hospital is an action opposing the preceding proposition of deceit from being a Neuroenhancer test subject as expressed in the symbol $Xb_{\text{non}}-a$ (where X as Joan transgress b opposing non – the modification a (indicated in proposition 2)) . Secondly, proposition 7 provides a denied action as expressed in the symbol $(Y-b)_{\text{opt}}$ where Sean (Y denied – the transgression) in the optative mode. Lastly, proposition 9 *Joan wants them to burn* opposes the action of betrayal indicated in the proposition 8 as expressed in the symbol $(XcYZ)_{\text{opt}}-a$ (where X as Joan punishes Sean Y and the General Z as opposition - to the modification a). The negating and opposing predicates indicate that the structure of the narrative consists of conflicting forces of negation and opposition as the narrative reaches the final action.

Comparison are two predicates present in a same sequence which are not distinguishable by their content, but only by their degree (1969: 44). In the story, *Ashes/////Ambers there* are no predicates that fall in this category.

Voluntary are propositions which actions are intentionally given by the subject (1969: 50). Voluntary action by the subject is reflected in the first proposition *Joan becoming an OFW*. This category is expressed as $XC v^0$ where X as Joan become OFW C voluntarily v^0 . This attribute reflects that the initial action of the narrative set off by the will of the character to be an OFW in the US to help her family.

Vision refers to the actions actually happened in the story which coincide with the perception of the character. Todorov explains that ‘a character believes that a certain thing occurred, but in fact another thing happened’ (1969: 51). He attached this concept

to “recognition” of Aristotle in his classical book *Poetics*, but he asserts that ‘for there to be recognition, there must be first false vision’ (1969:51). This means that there are actions in the story that lead the characters to believe in fake images where truth gradually unravels as the narrative reaches its end.

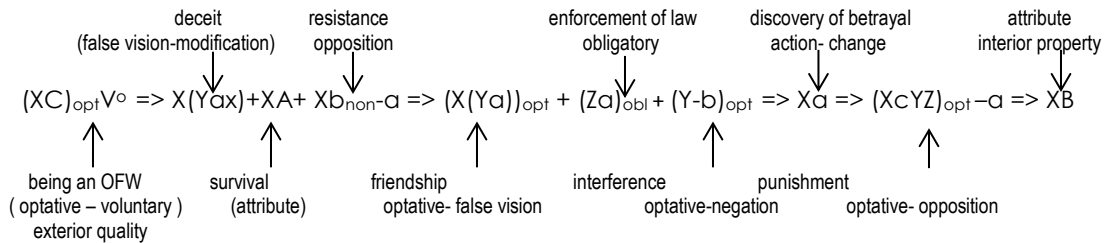
In the story, two propositions fall under this category; *General deceives Joan as Nueroenhancer test subject* (see proposition 2) and *Sean befriends Joan* (see proposition 5). Joan in the story thought that the test given to her is a cure for Alzheimer’s disease and through this, she hopes that she would be able to pursue her nursing in foreign land. This false vision leads her to become a subject for a chemical test used to create a human military weapon. This is expressed as $X(YaX)$ where X as Joan has a false vision that Y the General modifies X Joan. Proposition 6 is another predicate suggesting another of Joan’s false vision of friendship between Sean which is a pre-meditated plan for capture. This is reflected in the symbol $(X(Ya))_{opt}$ where X as Joan who receives the false vision from Sean Y through friendship in optative mode. The ‘recognition’ resulting from these false visions is provided in the proposition 8 *Joan discovers the betrayal*.

1.4. Relationship and the Structure of the Sequence of the Propositions

After identifying the constituents of the propositions in respect into its primary and secondary categories, the final step is to identify the relationship and the structure of the sequence of the propositions. With this, identification of the structure of the story would be possible.

Looking into the propositions of the story, *Ashes/////Ambers* the following sequence of the story is derived. Here, additional symbols taken from Todorov's *Grammar Du Decameron* (p.7) are used to signal succession of events (+) and implication (=>).

Figure 4. *Ashes/////Ambers* Sequence of Propositions



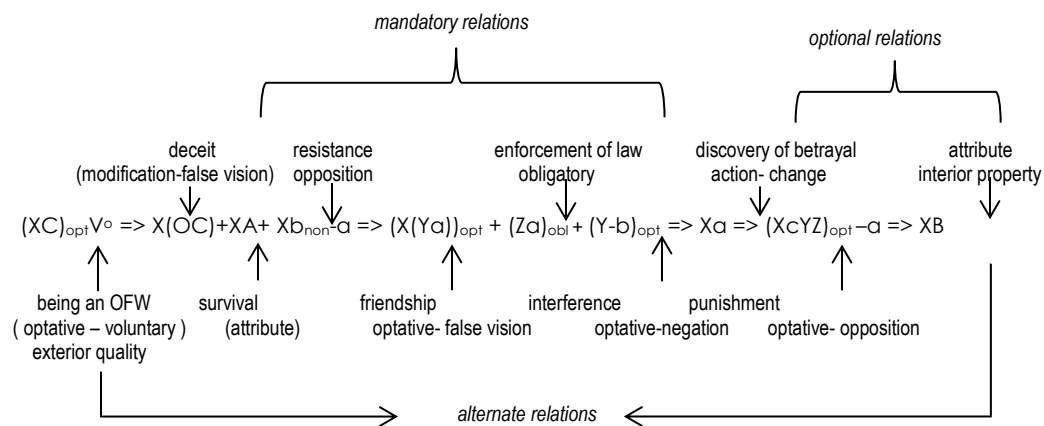
There are three types of relations between propositions which characterize sequences: temporal relations, involving succession of time; logical relations which deal in cause and effect; and spatial relations involving parallelism with multiple subdivisions (1969: 19-20; 53-60).

The propositions in the diagram have a temporal and logical relationship. This means that the proposition is characterized by the succession of cause-effect course of action which comprised of desire-change-resistance- punishment (logical) and of inversion (temporal). The desire is indicated by the optative modes of the propositions which are disturbed by the actions of modification and transgression. Punishment in the story *Ashes/////Ambers* follows though it is not performed but just existed in power virtually in the narrative. Temporal relationship is evident in the inversion of attribute placed in the initial and final propositions in the sequence as seen from the beginning status of Joan as a voluntary OFW to a condition as a successful military weapon.

1.5. Relationship of the Propositions

Todorov explains that there are three groups of relationships according to the type of role in the sequence: mandatory relations (desire and change), optional relations (motivation and results) and alternative relations (inversion of attributes) (1969: 58-60)

Figure 5 *Ashes/////Ambers* Relationship of Propositions



Mandatory relationship of the propositions is seen in the middle of sequence. Todorov explains that the propositions in this relationship are said to be always present in all the sequence (1969:58). Mandatory relationship consists of propositions that indicate desire and change. In the story, as shown in the diagram clearly depict the modification in Joan as human military weapon. Her resistance, Sean's attempt for friendship, the General's order of captivity and Sean's interference in the capture are all driven by desires that precede the modification as indicated by the optative as discussed in the earlier presentation.

Optional relationship is seen in the discovery of the betrayal as the motivation to do the punishment and as a result Joan controls the fire within her. Todorov explains that

these can be seen anywhere in the sequence of the narrative and this consists of propositions that provide the motivation and the results. The alternate relationship is depicted in the initial and final proposition in the sequence. This consists of inversion of attribute denoted by propositions showing ‘exterior condition’ being an OFW to being a successful human military weapon which is an interior property. This movement of action and attribute in the sequence drives the flow of the narrative. This is further described by Todorov when he said that a story starts with a stable condition called the *equilibrium*, which in the case of the story is the decision of Joan to become an OFW in another country as reflected by the alternate relationship of propositions. Then its balance is disrupted and unstable condition is created called the *disequilibrium*, which is provided by the mandatory relations (deceit, survival, escape, friendship, enforcement of law). An attempt to resolve the disruption through revenge as punishment as indicated in the optional relations results the subconscious control of the fire within her leads to *new equilibrium*.

The *Ashes/////Ambers* syntactic properties of relationships determine that the structure of the sequence consists of mandatory relations (the desire and the change), an optional relations, and at least one alternative relationship. In addition, the mandatory relation is located in the middle of the sequence framed by the propositions of the alternative relationship. The sequence is conferring since the alternative relationship is an inversion attribute.

With this, Todorov classified the story as *Attributive*, which means the narrative is concerned with the presentation of character: Joan’s modification as a human military weapon and her resistance into it leading to a new character of power and will.

2. *Oplan Sanction* by Alexander Marcos Osias

2.1. Story Summary and Deduced Propositions

Table 6

Oplan Sanction Summary and Propositions

<i>Oplan Sanction</i> by Alexander Marcos Osias	Propositions of the Story:
Republic President Horace Atilano ordered Captain Delgado to initiate the Sanction. The mission was to eliminate the Remergents, the in-system orbiters infesting the zone and victimized mostly migrants of New Isabella Three. The migrants were the highly mobile blue-and-white collar workers who powered the expansion of multisystem companies in search for high salaries. Celebrities, politicians and royalty were released or ransomed while the rest were enslaved to crews and cabals infested by or indebted to the Remergents. From the space the Malyari-class carrier- the RPS Artemis ejected seven pods from an obscured portion towards the New Isabella Three's surface. Inside each of the thirty meter pods were highly trained soldiers who were curled up. The inertial dampers of their dropsuit handled the terrific impact. Captain Delgado, an Omniskin bearer, was one of those Corpsman who was tasked to blend into the spacelanes that slavers prey upon. He followed the slavers back to their bases and gathered intelligence on their operations. Before the operation started, Captain Delgado briefed them. According to him, the slavers were keeping all their human cargo, 1,207 all of them in ventilated cargo containers that surrounded the base of the slaver's three-story structure. The slavers had lined the outer ring of these containers with Detonite blocks, as a defense against ground assault. Captain Arahad reminded the group that they should stick to the plan of securing the captives and then proceeding to the Sanction. Lt. Marako detected three signals on insertion. Team went ahead and found out that the detonite blocks that lined each stack pens were deactivated. The containers were empty, except for a few captives who had been clearly been punished for some infraction. Captain Arahad and Lt. Marako rendezvoused with Captain Delgado and shared the findings. They considered to abandon the mission and contacted the RPS Artemis. In the middle of the report, the first blood-soaked Remergent suddenly corrupted Captain Delgado by its writhing mass of scaly flesh, venom-tinged fangs and spurs and of a blur of leathery wings and fins. It wrapped itself around him and hurtled back into the sky and out of the jungle. Lt. Marako combatted with the emerald skinned humanoid sheathed in multicolored scales. Sgt. Oppus beheaded it with his fusionlance and the scales exploded into a mass of tentacles and limbs. Orro and Anghel made short work of the Remergent with their whirling Moroblades scythed through its withering extremities. They had successfully killed the monster when Captain Arahad called for two more were approaching on them. Captain Delgado toppled heavily to the ground. It was Selekyulos who faced him. It attacked him furiously with its talons and tentacles	1. Remergents infest the New Isabella Three Orbit. 2. President Atilano orders Captain Delgado to initiate the Sanction. 3. Captain Delgado operates the plan. 4. Remergents mislead Captain Delgado's military unit. 5. Remergent attacks Captain Delgado from behind.

as thick as trees. He found himself thirty feet above the jungle and far below him, he saw the surviving members of Captain Arahad's team fighting valiantly. Captain Delgado flailed as he smashed through the green leafed branches, thorny vines, and rotting tree limbs. He was dead when he hit the bottom of the ravine. His bones were broken, organs hemorrhaged and lungs was pierced. Konstantin furiously cocoon its mangled bearer and burrows deep into flesh, blood, brain matter, nerve tissue, ligaments, cartilage and bone marrow and suddenly it restored him to life. In the process, he remembered the covenant he made, the first time he bore his Omniskin. Captain Delgado rose out of the darkness of the ravine.

6. Captain Delgado died.

7. Konstantin resurrects

While Captain Arahad and his remaining men were still facing some Remergents, Captain Delgado stepped into view still covered in his obsidian Omniskin and brandished a net of Detonite blocks. He gave the child he had managed to save to Captain Arahad and told him that he would face the Selektyulos, the prince of the Remergent.

8. Captain Delgado kills Selektyulos, prince of Remergents.

Captain Delgado arranged the Detonite blocks around the monster. The detonate evaporated into the air, and Selektyulos was consumed in an instant by the heat and power of a split-second sun.

Table above shows that there are eight (8) propositions deduced from the *Oplan Sanction* story. The propositions consist of the following agents: President Atilano, Captain Delgado/Konstantin and the Remergents. The next table presents the classification of the predicates of the propositions:

1.2. Primary Categories of Propositions

Table 7

Oplan Sanction Primary Categories of Propositions

Proper Noun	Condition ←	Attribute	Transition	← Action
1. Remergents			infested the New Isabella Three Orbit.	transgression
2. President Atilano			orders Captain Delgado to initiate the Sanction.	modification
3. Captain Delgado			operates the plan.	modification
4. Remergent			misleads Captain Delgado's unit.	transgression
5. Remergent			attacks Remergent from behind.	transgression
6. Captain Delgado	is dead.	state		
7. Konstantin/ Captain Delgado	is resurrected.	state		
8. Captain Delgado			kills Selektyulos, Prince of Remergents	punishment

The predicates of the propositions show that two (2) of them are attributes and six (6) are classified as actions. The actions reflect transgression, modification and punishment while state defines the attribute. Acts of transgression are seen to be carried out by the agent- Remergents. Modification and punishment on the other hand are enforced by the agents President Atilano and Captain Delgado/Konstantin. Both attributes define the state of Captain Delgado who initiated the Sanction.

2.3. Secondary Categories of the Propositions

2.3.1. Modes of Propositions

Table 8 below shows that the propositions are predominantly indicative with two (2) obligatory as represented by propositions 2 and 3.

Table 8

Oplan Sanction Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Mode
1. Remergents		infested the New Isabella Three Orbit. (transgression)	Indicative
2. President Atilano		orders Captain Delgado to initiate the Sanction. (modification)	Obligatory
3. Captain Delgado		operates the plan. (modification)	Obligatory
4. Remergent		misleads Captain Delgado's unit. (transgression)	Indicative
5. Remergent		attacks Captain Delgado from behind. (transgression)	Indicative
6. Captain Delgado	is dead. (state)		Indicative
7. Konstantin/ Captain Delgado	is resurrected. (state)		Indicative
8. Konstantin/ Captain Delgado		kills Selekyulos, prince Remergents . (punishment)	Indicative

The indicative mode of proposition states the actions that drive the narrative are really performed by the agents of the story (1969: 46). The events which have occurred like the infestation of the New Isabella Three Orbit, operating the plan, the Remergents misleading the unit, operating the plan, the attack, death, resurrection and punishment are mentioned in the space of the narrative. The two obligatory modes in propositions 2 and 3 depict the actions that are subjected by the request and law of the society. President Atilano, the agent order Captain Delgado to do the Sanction for the Remergents infringe the law of the society. Captain Delgado the medium for the enforcement of the law operates the plan as vested by the authority.

Ultimately, *Oplan Sanction* propositions are committed predominantly with the indicative mode showing that the narrative is certain as driven by the actions in obligatory which account to the persecution to the offenders of law.

2.3.2. Negation/Opposition, Comparison, Voluntary and Vision

The next table presents the analysis of the secondary categories of the propositions:

Table 9.

Oplan Sanction Secondary Categories of Propositions

Proper Noun	Symbol	Transition (Action)	Symbol	Condition (Attribute)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. Remergent	Y	infested the New Isabella Three Orbit. (transgression)	b			Indicative	Yb				
2. Pres Atilano	Z	orders Captain Delgado to initiate the Sanction. (modification)	a			Obligatory	(Za) _{obl}				
3. Captain Delgado	X	operates the plan. (modification)	a			Obligatory	(Xa) _{obl}				
4. Remergent	Y	misleads Captain Delgado's unit. (transgression)	b			Indicative					X(Yb)
5. Remergent	Y	attacks Remergent from behind. (transgression)	b			Indicative			X(Yb)!		X(Yb)
6. Captain Delgado	X			is dead. (state)	A	Indicative	XA				
7. Konstantin/ Captain Delgado	X			is resurrected. (state)	A	Indicative		X _{non} -A			
8. Konstantin/ Captain Delgado	X	kills Selekyulos . prince of Remergent (punishment)	c			Indicative	XcY				

Symbols: (Grammaire Du Decameron, 1969 p.7)

X, Y ...	agent		a	modification	} verb	X(...)	false vision	(...) _{opt/obl/cond/pred}	mode of proposition
A	state	} adjective	b	transgression			non	opposition	
B	condition		c	punishment			!	comparison (more)	
C	status		-	negation			-!	comparison (less)	

The table reflects that false vision, opposition and the existence of the comparison of the same propositions along the sequence is evident.

False vision is seen in the propositions 4 and 5. False vision is indicated by the deceitful and misleading attack of the Remergents.

Comparison is illustrated by the same proposition $Z(Xb)$ (proposition 4) and $Z(Xb)!$). Todorov explains that in the case of comparative propositions ‘two predicates present in a same sequence are not distinguishable by their content, but only by their degree’ (1969:44). In a more general way, even if semantically the two actions (or qualifications) had the same value, one would always be perceived as stronger than the other, because of its place in the syntax. In the story, ‘mislead’ and ‘attack’ are two actions semantically different but fall in the same group of action ‘transgression’, in the comparison ‘attack’ $Z(Xb)$ is stronger than ‘mislead’ expressed as $Z(Xb)$.

In addition, the two attributes ‘dead’ and ‘resurrected’ in propositions 6 and 7 respectively are two states where opposition is depicted. Death is opposed so as resurrection of the agent Captain Delgado is attained.

Looking into the propositions of the story, *Oplan Sanction* has the following sequence of the story:

infestation
(transgression)

initiation
(obligatory)

assault
(false vision)

resurrection
(state)

$Yb \Rightarrow (Za)_{obl} + (Xa)_{obl} + X(Yb) + X(Yb)! \Rightarrow XA \Rightarrow X_{non-A!} \Rightarrow XC_Y$

order
(obligatory)

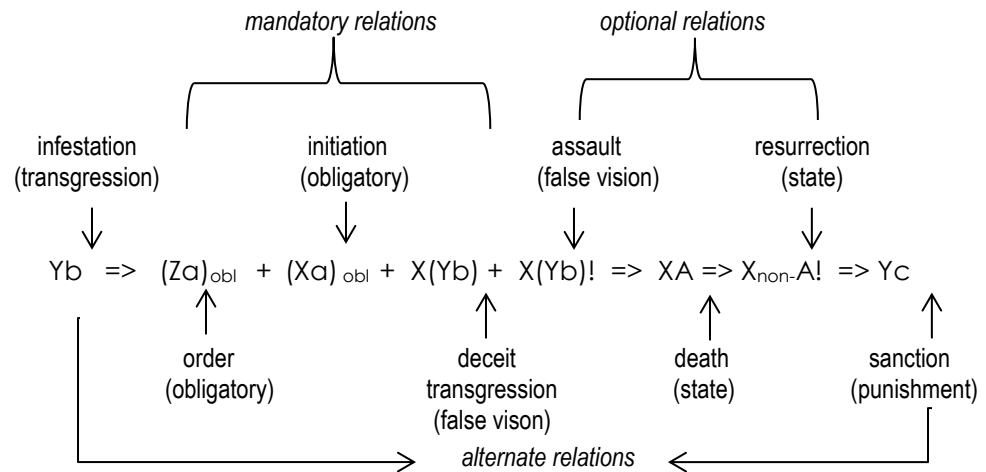
deceit
transgression
(false vision)

death
(state)

sanction
(punishment)

The propositions in the middle of the sequence concern the implementation Captain Delgado's sanction and the Remergents' deceitful attack in the cause-effect frame. This mandatory relation as designated by the obligatory mode depicts the enforcement of the law and the actions resulting from this. Optional relationship is seen in the propositions 'death' and resurrection' as motivating force of the agent to reach the final action. However, alternate relationship is seen in the transgression- punishment relationship of the propositions placed in the initial and final proposition in the sequence.

Figure 7. *Oplan Sanction Relationship of Propositions*



With this, Todorov classified the story as *Retributive*, which means the narrative is concerned with the story involving ‘sequence de lois’ (169:63), which means breaking with the laws and the punishment of the lawbreakers.

3. *Ina Dolor's Last Stand* by Raymond P. Reyes

3.1. Story Summary and Deduced Propositions

Table 10

Ina Dolor's Last Stand Summary and Propositions

Ina Dolor's Last Stand By Ramond P. Reyes	Propositions of the Story:
Two hundred fifty-four families of Tierra 20 had been busy for the last two weeks in preparing for the mass migration going to Mars. The Commission for Tierra Satellite Concerns stressed that only essentials and were considered important by the owners should only be brought with them . Other stuff just like furniture, beds, computers and others would be provided for in the new home. Ina Dolor was one of the earliest settlers who came to the Tierra as young people during the Mass Migration Era. For most of those who have already been born and raised in Tierra, Mother Planet Earth was simply another planet in solar system, a place on the other side of the Moon that they might never see in their lifetime but which had continued to affect the affairs of the Tierra, although had been administered as an independent state under the leadership of the Community Mayor and his Board of Councilors. It was common knowledge among the inhabitants of the Tierra 20 that Mother Planet Earth was shutting down the solar Recycling Satellites which is the energy source form various Tierras in orbit. All life in Tierras would cease when the energy source, which also regulated air supply would be cut off. After eighty years, surviving and thriving as community in the intra-galactic ship that served as temporary homes for the people, the residents of Tierra 20 were finally relocated in a controlled, permanent habitat awaited them in Mars. Alani and Awati, Amir's two children were excited living in their own planet and moving around a larger space. With all the excitement going on, Ina Dolor was unusually pensive. Ever since she heard the news of evacuation, she had been brooding inside her apartment. The night after the announcement, while the family was arguing and deciding on what to bring to their new home and what to leave behind, Ina Dolor quieted the enthusiastic babble with her own announcement that she was staying behind. Amir, Ina Dolor's grandson and Salud his wife kept on convincing Ina to go with them. Ina had made the decision since she and her husband, grandfather of Amir had claimed the Tierra, their planet and home. She explained that their lives began in Tierra and when it dies, they would die with it. Ina pleaded Amir not to bear the burdens of leaving her since it was her choice. She told Amir how she and her grandfather left the Earth as newlyweds and excitedly started to live a new life in Tierra together. Despite her father's protest, he trusted Ina Dolor in living her life the way she	1. Tierra 20 is soon to close its Solar Recycling Satellites. 2. Ina Dolor wishes to stay behind the Tierra 20. . 3. Amir convinces her grandmother to come with them. 4. Ina Dolor claims the Tierra her planet and home.

wanted. She was hundred years old and she never regretted the decision to come in Tierra even once in eighty years that she lived in the place. She treasured the best memories with her husband Ponce and her daughter, Amir's mother. She had witnessed how Amir's parents died in plague in 20's and his grandfather five years ago. She had seen Amir as grown up, get married and had children. She insisted that her life was contented and fulfilled.

Amir finally understood Ina Dolor. Salud and the children had their last goodbye. Amir told the people that Ina Dolor had died last day and since the crematorium was closed, they decided to leave the body behind.

Ina Dolor went to her closet and locked the room. She wore her old wedding dress. She looked into a mirror and started to brush her hair. She saw how time had changed her and remembered her wedding day, the happiest day in her life. Ina turned off the piped-in waterfall sound that emanated from little speakers and inserted her favorite recording in the antique disc player, she bought from the old planet. Ina Dolor misses her old life, she put on a disc on player and listened to their wedding song. She took the urn of her husband's ashes from the altar on the corner of the room and placed in on the bed. She heard the faint humming of the giant spaceship that would take the remaining residents of Tierra 20 to Mars. Through the metal blinds, she sealed the whole room from the outside noise. She only heard the singer from the disc player repeating the same song. Amir told the people that Ina died before the mass migration.

Ina Dolor lay on soft bed and waited and sang along with the music. Soon the air slowly thinned, and she felt her breathing become more difficult. She closed her eyes and hugged the urn close to her chest. An hour later, an explosion marred in the quiet sky.

5. Ina Dolor is melancholic.

6. Ina Dolor orchestrates her death.

7. Amir told the people that Ina died a day before the mass migration

8. Tierra 20 explodes.

There are eight propositions deduced from the story *Ina Dolor's Last Stand*. The propositions consist of the following agents: Tierra 20, Amir, and Ina Dolor. The predicates depicting attributes are 1, 5 and 8 while the predicates of action are 2, 3, 4, 6 and 7. Table 11 presents the classifications of the predicates attributes and action consisting the propositions.

Table 11

Ina Dolor's Last Stand Primary Categories of Propositions

Proper Noun	Condition	← Attribute	Transition	← Action
1. Tierra 20	is soon to close its Solar Recycling satellites	state		
2. Ina Dolor			wishes to stay behind	transgression
3. Amir			convinces Ina Dolor to come with them	modification
4. Ina Dolor			claims Tierra to be her planet and home	modification
5. Ina Dolor	is melancholic	state		
6. Ina Dolor			orchestrates her death	transgression
7. Amir			told the people that Ina died before the mass migration	modification
8. Tierra 20	exploded.	condition		

The predicates of attribute is classified into ‘state’ and ‘interior property’ as reflected in propositions 1, 5 and 8. The predicates of action concerns transgression as indicated by propositions 2 and 6 while actions that concern modification is showed by propositions 3, 4, 6 and 7.

3.2. Secondary Categories of the Propositions

3.2.1. Modes of Propositions

Table 12

Ina Dolor's Last Stand Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Mode
1. Tierra 20	is soon to close its Solar Recycling satellites (state)		Indicative
2. Ina Dolor		wishes to stay behind (transgression)	Optative
3. Amir		convinces Ina Dolor to come with them (modification)	Obligatory
4. Ina Dolor		claims Tierra to be her planet and home (modification)	Optative

5. Ina Dolor	is melancholic (state)		Indicative
6. Ina Dolor		orchestrates her death (transgression)	Optative
7. Amir		told the people that Ina died before the mass migration (modification)	Indicative
8. Tierra 20	exploded. (interior property)		Indicative

The modes of the propositions are characterized by being indicative, optative and obligatory. The indicative mode presents the actions that occurred in the story: Tierra 20 is soon to be closed so there is a need for migration to another planet. The optative mode shows the desire of the character to be fulfilled as the narrative progresses: Ina Dolor wants to be left in the Tierra. Obligatory mode is depicted in the attempt of Amir to convince Ina Dolor which is subject of request for leaving someone alive behind is a community offense.

3.2.2. Negation/Opposition, Comparison, Voluntary and Vision

The table (in the next page) illustrates the secondary category of the propositions.

Table 13 *Ina Dolor's Last Stand* Secondary Categories of Propositions

Proper Noun	Symbol	Condition (Attribute)	Symbol	Transition (Action)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. Tierra 20	Z	is soon to close its Solar Recycling satellites (state)	A			Conditional	ZA				
2. Ina Dolor	X			wishes to stay behind (transgression)	b	Optative				(Xbv ⁰) _{opt}	
3. Amir	Y			convinces Ina Dolor to come with them (modification)	a	Obligatory	(Ya) _{obl}				
4. Ina Dolor	X			claims Tierra to be her planet and home (modification)	a	Optative	(Xa) _{opt}				
5. Ina Dolor	X	is melancholic (state)	A			Indicative	XA				
6. Ina Dolor	X			orchestrates her death (transgression)	b	Optative	(Xb) _{opt}				
7. Amir	Y			told the people that Ina died before the mass migration (modification)	a	Indicative	Ya				
8. Tierra 20	Z	exploded. (interior property)	C	wishes to stay behind (transgression)	b	Indicative	ZC				

Symbols: (Grammaire Du Decameron, 1969 p.7)

X, Y ...	agent		a	modification	verb	X(...)	false vision	(...) _{opt/obl/cond/pred}	mode of proposition
A	state	} adjective	b	transgression			non	opposition	
B	condition		c	punishment			!	comparison (more)	
C	status		-	negation			-!	comparison (less)	

The table shows that there is only one proposition that fall in the category of voluntary. This proposition: *Ina Dolor wishes to stay behind* during the closing of the Tierra is an action intentionally suggested by the agent which also the turning point of the narrative.

Based from the Table 13 the following sequence of the story is derived:

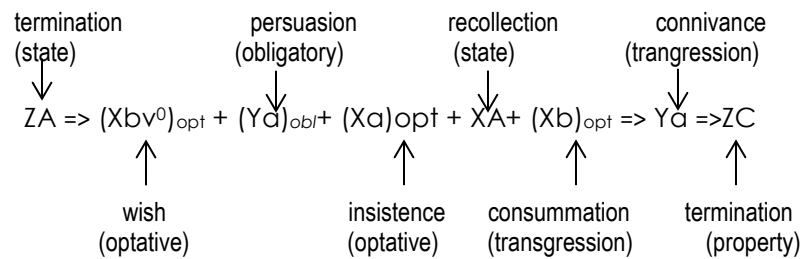
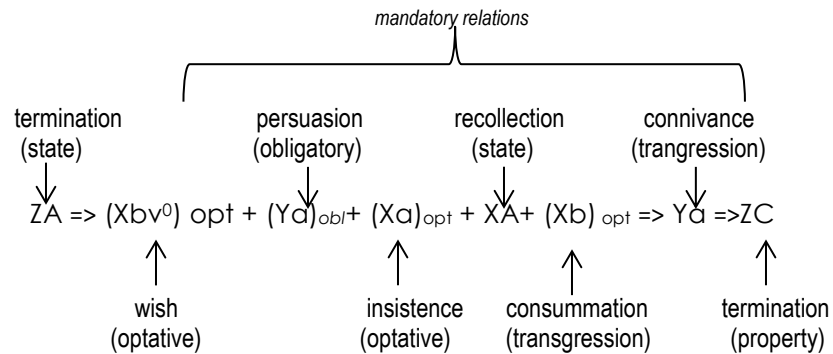


Figure 9. *Ina Dolor's Last Stand* Relationship of the Propositions



The mandatory relationship shows propositions of desire of the character and actions thereafter. The narrative reflect the character's violation to the law to fulfill one's desire. Todorov's viewpoint of punishment is not served; instead the fulfilled wish is achieved along the series. Orchestrating Ina's own death juxtaposes with the explosion of the Tierra 20, the condition reflected in the propositions placed in the initial and final of the sequence.

With this relationship of the propositions, the story is considered to be attributive which means the story is concerned with the representation of the character especially Ina Dolor.

4. *The Cost of Living* by Vince Torres

4.1. Story Summary and Deduced Propositions

Table 14

The Cost of Living Summary and Propositions

<i>The Cost of Living</i> By Vince Torres	Propositions of the Story:
David could not believe that her wife Shelley died of a car accident. Pete Mateo, an Area Manager for Sales from Bio Regain offered David a Resurrection service. Bio Regain was an international pharmaceutical corporation that achieved and patented humanity's greatest medical triumph of bringing a dead person back to life. Despite intrigues and protest from major religions and local fundamentalist and activists groups as devil's handiwork and anti-poor, Bio Regain flourished. Bio Regain set up aggressive sales team to peddle its miracle and people like Mateo prowled the planet for clients who could literally pay the price of bringing loved ones back from dead. David with no choice accepted Mateo's blinding offer. Minutes after David had sealed the deal on Mateo's Debit Pad, Shelley stayed for a week at the sleek Bio Regain Center in Makati . The resurrection became successful.	1. Shelly dies.
	2. Mateo offers David Resurrection Service.
	3. David accepts the offer.
	4. Shelley is resurrected.
Doctor Victorino instructed David that Shelley could only take pure LXR (Life Extension Regimen) instead of intravenous feeding for the next nine months. After that time, she may begin eating regular food but LXR still needs to be taken once a day for maintenance. Shelly became dependent on Bio regain for life. On the day of Shelly's release, David proceeded to LXR Outlet. He saw the 3D images of Caucasians professing their satisfaction as Resurrectees. He remembered how his father succeeded in killing himself with alcohol when he was 20 years old. David found out how expensive LXR was and only afforded a week's worth.	5. Doctor Victorino instructed David that Shelly could only take LXR.
	6. David only affords a week's worth of LXR.
David brought Shelley back home together with Sparky, their fluffy white Japanese Spitz. Months passed and David tried to meet both ends to pay Shelly's Resurrection Bill. David used up and mortgaged the bungalow to cover the balance. He sold off the remaining and most of their furniture and belongings for the initial LXR expenses. David's credits were running low. Shelley had started to have a memory lapse as a side effect of the Resurrection.	7. David fails to purchase LXR.
One day, David got caught in a North Ultra Speedway due to rain and multiple-vehicle collision. By the time he reached the Bio regain Center, the LXR Outlet had closed for the day. Shelley was not able to take her LXR that night. David comforted her and promised her to get her LXR the next day.	8. Shelly becomes weak and pale.
Shelley became weak and pale. David took the train to Makati and walked into the biggest anti-Bio Regain demonstration in the country. David struggled through the crowd to reach the visitor's entrance. People glared angrily at David. Santiago, the guard escorted David into the compound. After availing LXR, David decided to leave by the back gate since there were no crowds there.	9. David struggles to get LXR.

Street kids fired up by the rally, pelted the compound with rocks and plastic water bottles filled with suspiciously yellow liquid. David's right eyebrow met one of the randomly thrown rocks. He saw a flash of light before dark blood ran into his eyes. As he attempted to wipe the blood off his face, Mateo in his big black car emerged through the Bio Regain gates and fetched David out of the compound. Mateo offered David to work for his team part-time so he could take care of his wife's LXR maintenance. David thought of the tempting offer though he was still thinking of putting human beings like in their situation. David arrived home and placed the LXR in the refrigerators. With the blood stained handkerchief in his hand, he surprisingly realized that the LXR that Doctor Victorino described was a synthetic blood. All of a sudden he heard Shelly spoke in a strange, choked voice. He saw Shelley's mouth, chin and nightgown were stained and spattered red. She gripped a furry white thing. David realized he was looking at Sparky's limp, headless carcass.

10. Mateo fetches David out of the compound.

11. Mateo offers David to work with his team to secure his wife's LXR.

12. David realizes LXR is a synthetic blood.

13. Shelly killed Sparky.

14. Shelley is a dreadful resurectee.

Based from the story, there are 14 propositions deduced. The agents of the propositions are Shelley, David and Mateo. The predicates that show actions are 2, 3, 7, 9, 10, 11, 12, and 13 and predicates that show attributes are 1, 4, 5, 6, 8 and 14. The classifications of each verb and attribute are shown in Table 15:

Table15

The Cost of Living Primary Categories of Propositions

Proper Noun	Condition	← Attribute	Transition	← Action
1. Shelley	is dead.	state		
2. Mateo			offers resurrection service	modification
3. David			accepts the offer	modification
4. Shelley	is resurrected.	state		
5. Shelley	could only take LXR	state		
6. David	only affords a week's worth of LXR	state		
7. David			fails to purchase LXR	modification
8. Shelley	becomes weak and pale	state		
9. David			struggles to get LXR	modification

10. Mateo		fetches David out of the compound	modification
11. Mateo		offers David to work with his team to secure his wife's LXR	modification
12. David		realizes LXR is a synthetic blood	modification
13. Shelley		killed the pet because of hungriness	modification
14. Shelley	is a dreadful resurectee	state	

The attributes in the story are all describing the state of the agents: Shelley and David. The verbs are classified as modification in the forms of exchange of service (proposition 2) as of ‘resurrection service’, change of location (proposition 9), and physical attack (proposition 13). This modifying verbs are all carried out predominantly by David while Shelley is seen as passive agent as conferred by the attributive predicates.

4.2. Secondary Categories of the Propositions

4.2.1 Modes of Propositions

Table 16

The Cost of Living Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Mode
1. Shelley	is dead. (state)		Indicative
2. Mateo		offers resurrection service (modification)	Indicative
3. David		accepts the offer (modification)	Optative
4. Shelley	is resurrected. (state)		Indicative
5. Shelley	could only take LXR. (state)		Indicative
6. David	only affords a week's worth of LXR. (state)		Indicative
7. David		fails to purchase LXR (modification)	Indicative
8. Shelley	becomes weak and pale. (state)		Indicative
9. David		struggles to get LXR (modification)	Indicative

10. Mateo	fetches David out of the compound (modification)	Indicative
11. Mateo	offers David to work with his team to secure his wife's LXR (modification)	Indicative
12. David	realizes LXR is a synthetic blood (modification)	Indicative
13. Shelley	killed the pet because of hungriness (modification)	Indicative
14. Shelley	is a dreadful resurectee	Indicative

The dominant occurrence of the indicative mode of propositions conveys that the actions indicated by the propositions really happened in the story. The existence of the optative mode expresses the agent- David's desire to bring his wife again to life after the accident. This mode reflects the story's turning point that drives the narration.

4.2.2. Negation/Opposition, Comparison, Voluntary and Vision

The next table analyzes the secondary categories of the propositions of the story *The Cost of Living*:

Table 17 *The Cost of Living* Secondary Categories of Propositions

Proper Noun	Symbol	Condition (Attribute)	Symbol	Transition (Action)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1 Shelley	Z	is dead. (state)	A			Indicative	ZA				
2. Mateo	Y			offers resurrection service (modification)	a	Indicative	Ya				
3. David	X			accepts the offer (transgression)	a	Optative	(Xb) _{opt}				
4. Shelley	Z	is resurrected. (state)	A			Indicative		Z-A			
5. Shelley	Z	could only take LXR. (state)	A			Indicative	ZA				
6. David	X			fails to purchase LXR (modification)	a	Indicative	Xa				
7. Shelley	Z	becomes weak and pale. (state)	A			Indicative	ZA				
8. David	X			struggles to get LXR (modification)	a	Indicative	Ya				
9. David	X			realizes LXR is a synthetic blood (modification)	a	Indicative	Xa				
10. Shelley	Z			killed the pet because of hungeriness (modification)	a	Indicative	Za				
11. Shelley	Z	is dreadful resurectee	C			Indicative	ZC				

Symbols: (Grammaire Du Decameron, 1969 p.7)

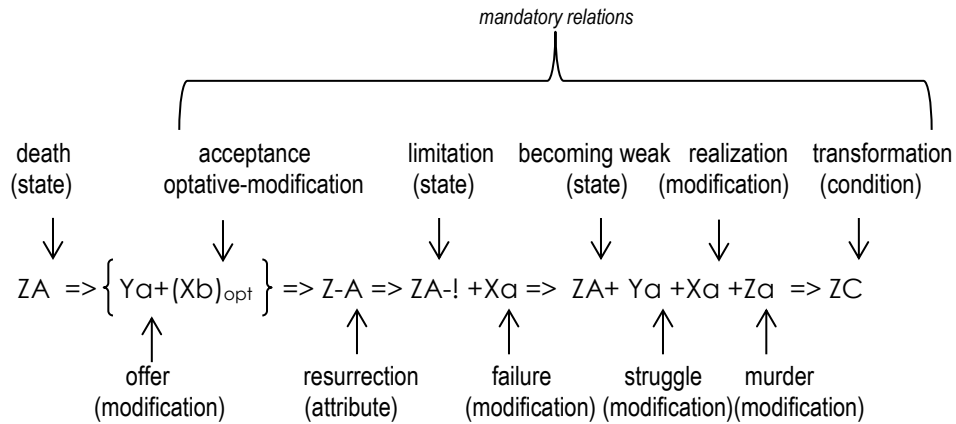
X, Y ...	agent		a	modification	} verb	X(...)	false vision	(...) opt/obl/cond/pred	mode of proposition
A	state		b	transgression		non	opposition		
B	property	} adjective	c	punishment		!	comparison (more)		
C	status		-	negation		-!	comparison (less)		

The table shows that there are propositions that indicate negation (proposition 4) of the attribute ‘dead’ in proposition 1. *Shelley is resurrected* negates the attribute dead through David’s acceptance of the service offered by Mateo.

4. 4. Relationship and the Structure of the Sequence of the Propositions

Based from the sequence of the propositions, the story *The Cost of Living* follows logical relationship. The actions and attribute are effect of the preceding propositions.

Figure 10. *The Cost of Living* Relationship and Sequence of Propositions



The narration is developed through David’s actions of keeping his wife, Shelly alive after her death from the accident. In the structure, the *death* is the balance of the story which David tried to disrupt by allowing to resurrect her. The *offer*, *acceptance* in conditional mode and *resurrection* negating the ‘dead’ attribute initiates the disruption. However, the middle of the narration: *limitation*, *failure* and *becoming weak and pale* indicate the actions and conditions that reestablish the balance of narration which is Shelley’s death. This is disrupted again by David’s criminal actions as *struggle* for the costly resurrection of Shelley to keep her in shape. David’s risk of violating the human

nature leads to the new equilibrium of punishing realization and recognition that Shelley is not the same as before but of a different living creature.

With this, the story is classified as Attributive, presenting the characters in their journey toward the actions modifying and sustainance life itself.

5. *The Day the Sexbomb Dancers Invaded Our Brains* by Carljoe Javier

5.1. Story Summary and Deduced Propositions

Table 18

The Day the Sexbomb Dancers Invaded our Brains Summary and Propositions

<i>The Day the Sexbomb Dancers Invaded our Brains</i> By Carljoe Javier	Propositions of the Story:
It is a real drag for Jeremy being on a generation starship. Everyone saw him as a weird boy. He liked to brood. And on generation starship, brooding was extremely weird. He liked sitting around and thinking, talking to himself, figuring things out like why were there or what his purpose was; deep things that didn't really have answers. Generation starship was as big as the country where it had come from. It has different simulated ecosystem, a holodeck that could transport to any time or place within and a humongous library where Jeremy could read all the knowledge of the Earth. As teenagers, it was found out that they were the first generation to develop telepathic powers. They could communicate with each other minds and they interrupted Jeremy's mind just to annoy him and to stop them from invading his mind, he developed a neural band which he wore around his head to block out external forces. Jeremy was exempted from going to holodeck since he had read about most of the things being shown. The teachers found him weird and irritating and that embarrassed them for some reason. They told him to keep up his reading, go home and keep out of the classroom. On that day, his brother and sister entertained him by showing what they have learned in the holodeck. His sister Janine started to dance while his little brother Jon Jon pulled his shirt halfway so that his baby-fat belly showed. Janine tied the front of her shirt into bunch revealing her belly too. Jeremy's eyes widened in shock as her little sister continued her dance by putting her hands up and making L's with her index	1. Jeremy lives in a drag in generation ship. 2. Jeremy invents neural band to shut his mind out from the world.

fingers and thumbs, then screamed in as high a voice that she could make, "Ow!". This surprised Jeremy and he jumped back away from her.

Jeremy was so disgusted seeing his siblings dancing in the beat of "laban..laban.. o bawi..bawi..". He found out through Lena in their mental conversation that it was the newest craze being taught in the holodeck. He saw all children dancing showing to their parents what they learned in the primary classes. Instead of looking appalled as Jeremy expected, the parents were laughing and clapping along. Some of the parents were even learning the steps and dancing along.

Jeremy peeked into the holodeck to see what was happening. Mr. Santos, one of the teachers who had petitioned to keep Jeremy out of the holodeck classes, embarrassed him in front of the classes. Jeremy left the holodeck and headed to the library where he hacked through the security network and observed the class.

Jeremy found out that Mr. Santos had been activating Sexbomb videos in the class. The holodeck produced a two-dimensional image of a scene from Eat Bulaga. It was a shot of the Sexbomb Dancers dancing behind contestants who were being quizzed. It highlighted the dance segment where dancers were doing their thing. Boys and girls were mesmerized by the seductive moves, the dance and the music. Boys had stuck their tongues and girls suddenly wanted to be sexy, seductive, to be icons, symbols of sexuality.

Jeremy was also captivated that he was almost caught. He tried to locate where the videos were coming from so he watched again them through the main server. Alone in the library, he was consciously swallowed by the sweet and alluring spell of the Sexbomb dancers. Through the way his brain was developed over the years in the library, his brain successfully resisted the so-called like computer virus.

Snapped out of the trance, Jeremy rushed to put on his neural band back on. He realized that he was the only one who was aware of what was going on. He had to take action before the whole ship fell under the spell of the Sexbomb dancers. Unfortunately, when he whipped the neural band back on his forehead, in his rushed movement he forgotten he was holding his zipper in the other hand. He experienced a pain worth his lifetime.

When he got out of the library, he saw all the kids in trance. The girls had ripped off parts of their shirts and pants leaving them scantily clad and dancing "Laban o Bawi". The boys stood with their mouths open, swaying to the music and drooling over the girls. The crowd started to gain Jeremy. He tried to run but the wound rubbed against his zipper. He limped steadily down the hallway back to the library where he had full control of the computer system.

In his pain and panicked, he accidentally dragged Lena in the library. She was also enchanted with the spell and Jeremy helped her to get out of it through his invented neural band. He explained

3. Mr. Santos shows off Sexbomb videos in the classes in the holodeck.

4. Jeremy investigates the enchantment.

5. Mr. Santos uses the craze to control the people as Sexbomb zombies.

everything to Lena. They planned that Jeremy should get in to the main server and delete the whole program and all the copies of it.

They found out that all the people had turned into zombie-dancers. Lena helped Jeremy to get through the main server by knocking off the zombies by his Kung Fu moves which she learned in movies in the holodeck.

In the main server room, Jeremy found out in the darkness that it was Mr. Santos who controlled the people. He invited Jeremy to come with his plan of crashing the ship in the nearest hospitable planet to settled on. He believed that in controlling the people he could free them from the ship and find happiness on a somewhere planet, rich and fertile. Jeremy heard the sense of Mr. Santos' mad plan however he believed that it was not the right way to do it. They were entrusted by the first scientists and ancestors of their ancestors with the destination that they would finally settle on; a place worth of all the sacrifice and hardship that was worth the journey, no matter how many generations long and Jeremy believed in that too.

He snapped the card into a slot and he successfully deleted all the Sexbomb Dancers data from the server. Mr. Santos was furious. He kicked and slapped Jeremy hard. He fell to the floor and crawled to reach the shield regulator. He endured the kicks of Mr. Santos and all the pain that he could feel throughout his body including the wound slicing in his jewel. When he reached the shield regulator, he bit Mr. Santos' ankle. Jeremy used his subconscious to drive back the Sexbomb assault and with those few seconds he rammed his neural band into the shield regulator, causing the shield to malfunction.

The shield went dead and everything was sucked up by the vacuum of space. Santos tried to grab hold of something but the pull of space was too much and he lost his grip. Jeremy was held fast by the robotic arms. A few seconds after the shield failed, the computer activated and closed the metal panel to the room.

Jeremy woke from a restful sleep in the main server room. The rest of the people gained their consciousness sooner. Jeremy unsealed the main server's room and people were waiting for him. Lena hugged him. The generation starship continued its long journey. It was not as much as drag for Jeremy anymore.

6. Lena helps Jeremy to get into the main server.

7. Mr. Santos confesses his plan to Jeremy.

8. Jeremy erases the Sexbomb dancer's data in the server.

9. Jeremy rams his neural band to malfunction the shield.

10. Jeremy let Mr. Santos be sucked by the space vacuum.

11. Jeremy's life in ship is not as much drag anymore.

There are 14 propositions deduced from the story. The agents are Jeremy, Mr. Santos , Lena and the People in the generation starship. The propositions that reflect attributes are 1, 4 and 14 while the propositions that depict actions are 2, 3, 5, 6, 7, 8, 9, 10, 11, 12 and 13.

5.2. Primary Categories of Propositions

Table 19

The Day the Sexbomb Dancers Invaded our Brains Primary Categories of Propositions

Proper Noun	Condition ←	Attribute	Transition	← Action
1. Jeremy	lives in a drag but peaceful in a starship	state		
2. Jeremy			invents neural band to shut his mind out from the world	modification
3. Mr. Santos			shows off Sexbomb videos in the classes in the holodeck	transgression
4. Jeremy			investigates the enchantment	modification
5. Mr. Santos			uses the fad to control the people as Sexbomb zombies	transgression
6. Lena			helps Jeremy to get into the main server	modification
7. Mr. Santos			confesses his plan to Jeremy	modification
8. Jeremy			erases the Sexbomb's dancer's data in the server	punishment
9. Jeremy			rams his neural band to malfunction the shield	punishment
10. Mr. Santos			let Mr. Santos be sucked by the space vacuum	punishment
11. Jeremy	is living in a ship not in a drag anymore	state		

The attributes are seen in initial and final propositions both describing the agent Jeremy. The action predicates are classified as modification, transgression and punishment. The verbs that ‘modify’ are categorized as: ‘change of location’ (proposition 2) as inventing neural band so that Jeremy would be remote from the typical world in the ship, ‘exchange’ (proposition 3) introducing a form of entertainment Mr. Santos is offering in exchange for evil cause, ‘mask’ (proposition 5) as using the fad to manipulate the people, and ‘help’ as carried by agent Lena. The verbs that ‘transgress’ is

depicted by propositions 3 and 5 both by Mr. Santos as the agents of the mischief. Punishment is finally indicated in propositions 8, 9 and 10.

5.3. Secondary Categories of the Propositions

5.3.1. Modes of Propositions

The mode of the propositions is wholly indicative in nature. This reflects that the story consists of facts happened in detail in the narrative.

Table 20

The Day the Sexbomb Dancers Invaded our Brains Modes of Proposition

Proper Noun	Condition (Attribute)	Transition (Attribute)	Mode
1. Jeremy	lives in a drag but peaceful in a starship(state)		Indicative
2. Jeremy		invents neural band to shut his mind out from the world (modification)	Indicative
3. Mr. Santos		shows off Sexbomb videos in the classes in the holodeck (transgression)	Indicative
4. Jeremy		investigates the enchantment (modification)	Indicative
5. Mr. Santos		uses the fad to control the people as Sexbomb zombies (transgression)	Indicative
6. Lena		helps Jeremy to get into the main server (modification)	Indicative
7. Mr. Santos		confesses his plan to Jeremy (modification)	Indicative
8. Jeremy		erases the Sexbomb's dancer's data in the server (punishment)	Indicative
9. Jeremy		rams his neural band to malfunction the shield (punishment)	Indicative
10. Jeremy		let Mr. Santos besucked by the space vacuum (punishment)	Indicative
11. Jeremy	Is living in a ship not in a drag anymore (state)		Indicative

Proper Noun	Symbol	Condition (Attribute)	Symbol	Transition (Action)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. Jeremy	X	lives in a drag but peaceful in a starship(state)	A			Indicative	XA				
2. Jeremy	X			invents neural band to shut his mind out from the world (modification)	a	Indicative	Xa				
3. Mr. Santos	Y			shows off Sexbomb videos in the classes in the holodeck (transgression)	b	Indicative	Yb				
4. Jeremy	X			investigates the enchantment (modification)	a	Indicative	Xa				
5. Mr. Santos	Y			uses the fad to control the people as Sexbomb zombies (transgression)	b	Indicative					X(Yb!)
6. Lena	Z			helps Jeremy to get into the main server (modification)	a	Indicative	ZXa				
7. Mr. Santos	Y			confesses his plan to Jeremy (modification)	a	Indicative	YaX				
8. Jeremy	X			erases the Sexbomb's dancer's data in the server (punishment)	c	Indicative	Xc				
9. Jeremy	X			rams his neural band to malfunction the shield (punishment)	c	Indicative				Xc!	
10. Jeremy	X			let Mr. Santos be sucked by the space vacuum (punishment)	c	Indicative	XcY				
11. Jeremy	X	Is living in a ship not in a drag anymore (state)	A			Indicative		X-A			

5.3.2. Negation/Opposition, Comparison, Voluntary and Vision

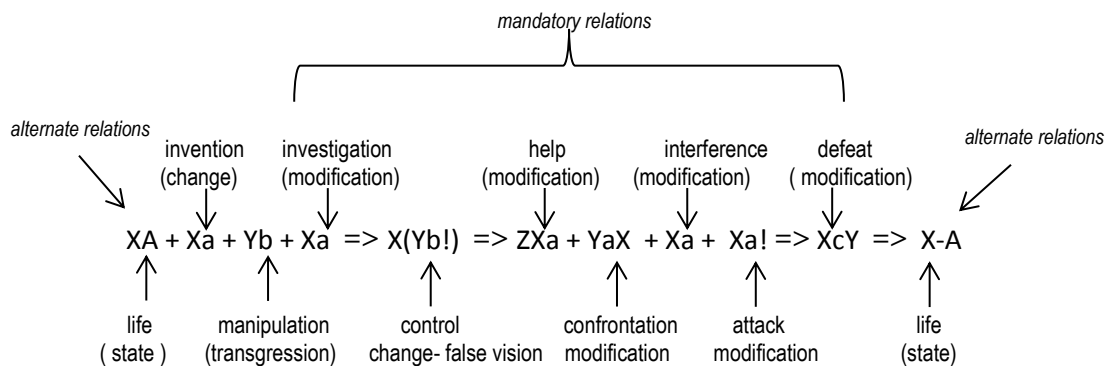
Symbols: (Grammaire Du Decameron, 1969 p.7)

X, Y ... agent	a	modification	} verb	X(...)	false vision	(...) opt/obl/cond/pred	mode of proposition
A state	b	transgression			non	opposition	
B property	c	punishment			!	comparison (more)	
C status	-	negation			-!	comparison (less)	

Based from the table, false vision, comparison and negation/opposition are three categories where propositions have been categorized to. False vision is evident in the proposition 5 where Mr. Santos shows off *Sexbomb* videos as front to his evil deeds. Comparative proposition is seen propositions 8 and 9 both verbs that depict punishment where the latter is stronger than the first. Lastly, the negation is shown in the last attribute proposition describing Jeremy who lives in a brand new mood as opposite in a drag life he was living before.

5.4. Relationship and the Structure of the Sequence of the Propositions

Figure 11 *The Day the Sexbomb Dancers Invaded our Brains* Relationship and Sequence of Propositions



The propositions are characterized by temporal and logical sequence. The structure of the narrative is dominantly build up by propositions containing series of modification, transgression and punishment. The indicative mode reflect that these actions are really occurred and performed by the characters in the narration. The events are structured in a manner of following each other in the imaginary world of the book. The equilibrium of peaceful life in the generation starship is disturbed by the evil action of Mr. Santos who controlled the minds of the people through the viral video of Sexbomb

dancers. Jeremy, the hero of the saga with the help of Lena try to repair the disruption leading the progress of the narration to the restoration of the peaceful life of the people in the starship and a change in the life of Jeremy. The temporality of the propositions are evident in the inversion of the attribute from XA to X-A illustrating Jeremy's life from a drag to a meaningful one.

With this, the story is considered to be retributive, a story concerning the breaking of law and punishment.

6. War Zone Angel by Emil Flores

6.1. Story Summary and Deduced Propositions

Table 22

War Zone Angel Summary and Propositions

War Zone Angel By Emil Flores	Propositions of the Story:
She was proud that the man in the bar had looked at her and not on a pixelating 3D vixen projected onstage. The men in the videoke bar paid no attention to her or to anyone else . They were very drunk to be aware of anything. She was bored.	1. She is bored.
It was getting late in the bar and she walked out taking out a cigarette. The town was dead. The decayed and dilapidated buildings were bunched together in a wide expanse of crater-pocked land.It was bombed a few months ago. It was a place no one cared about.	2. She walks around the dead town in the middle of the night.
She walked to the edge of the town and stared up in the sky. A distant hum made quicker her pace until she sprinted. It was an older model of a transport. When the sliding door hissed, he saw a tall, leaned and strong man in a blue gray uniform. She took few steps forward but stopped when she saw him walk away from the station and away from her.	3. The military man visits the nearest surviving Church in the town.
She followed him. Her eyebrows went up and her lips pursed when he saw that the man headed for the partly restored Church of the Sacred Heart of the Divine Savior. When the Aeons made themselves a year ago, everything was put into question .The earth, people and even God was not special. When the Aeons attacked, people began to pray.	4. She follows him toward the Church.
She noticed that the man slowly went into without dipping his fingers on the holy water and did not make the sign of the cross. She quietly slipped in while her eyes surveyed the man and the dilapidated church.	5. He prays hard.
She found out that he was not a Catholic. They exchanged short conversation. The man claimed that the Aeons had taken everything. They shared a look. The man exclaimed that they would still hope for everything in a sad but true smile.	6. They become friends meanwhile.
When his wrist communicator flashed red, he turned and ran back to the transport station. She tried to go after him , but he was quickly shrinking into night. He smiled boyishly and waved at her. She smiled and gave out a quick chuckle. The door closed and the transport began to hum. Red lights flashed. She was still looking at the door when the transport exploded. She was thrown backwards and landed hard on the ground. When she opened her eyes, the man helped her up and asked if she was all right. She saw an emergency team inspecting the wreckage. She walked towards the area where she last saw him. All that was left were pieces of metal. She stared at them then she looked up at the stars of the night sky and smiled. It was a sad smile but it was also a true smile.	7. She sees hope in the man.
	8. He goes back to the transport station.
	9. Her eyes chase him.
	10. He is killed by the explosion in the transport train.
	11. She faints with the explosion.
	12. She gains consciousness and smiled sadly

There are 12 propositions taken from the story, *War Zone Angel*. The agents are She and He .The propositions consisting adjectives are 1, 6 and 12 while propositions of actions are 2, 3, 4, 5, 7, 8, 9, 10 and 11.

6.2. Primary Categories of Propositions

Table 23

War Zone Angel Primary Categories of Propositions

Proper Noun	Condition	← Attribute	Transition	← Action
1. She	is bored	state		
2. She			walks around the dead town in the middle of the night.	modification
3. Military man			visits the nearest surviving Church in the town	modification
4. She			follows him toward the Church	transgression
5. Military man			prays hard	modification
6. They	become friends meanwhile	state		modification
7. She			sees hope in the man	transgression
8. Military man			goes back to the transport station	modification
9. She			chases him	transgression
10. Military man			is killed by the explosion	modification
11. She			faints in the explosion	modification
12. She	is alive	exterior condition		

The attributes are all describing the ‘state’ of the two agents: She and He while the actions are all modifying the situations. Change in location as approximation is evident in proposition 4 and 9. This further explains that the agent She is trying to take a step closer to the Military man so the situation would be able to change.

6.3. Secondary Categories of the Propositions

6.3.1. Modes of Propositions

Table 24

War Zone Angel Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Mode
1. She	is bored (state)		Indicative
2. She		walks around the dead town in the middle of the night. (modification)	Indicative
3. Military man		visits the nearest surviving Church in the town (modification)	Indicative
4. She		follows him toward the Church (transgression)	Optative
5. Military man		prays hard (modification)	Indicative
6. They	become friends meanwhile (state)		Indicative
7. She		sees hope in the man (transgression)	Optative
8. Military man		goes back to the transport station (modification)	Indicative
9. She		chases him (transgression)	Optative
10. Military man		is killed by the explosion (modification)	Indicative
11. She		faints in the explosion (modification)	Indicative
12. She	is alive (exterior condition)		Indicative

Most propositions are indicative mode and these indicate the certainty of the narration. It also suggests that the actions of the two characters occurred and performed in the story. However, the presence of one optative mode reflects the hope the character wishes to find in the desolated and depressed place. This mode provokes the actions that continue the story to progress leading to character's final thought.

6.3.2. Negation/Opposition, Comparison, Voluntary and Vision

The next table presents the analysis of the propositions in accordance with the secondary categories.

Proper Noun	Symbol	Transition (Action)	Symbol	Condition (Attribute)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. She	X			is bored (state)	A	Indicative	XA				
2. She	X	walks around the dead town in the middle of the night. (modification)	a			Indicative	Xa				
3. Military man	Y	visits the nearest surviving Church in the town (modification)	a			Indicative	Ya				
4. She	X	follows him toward the Church (transgression)	a			Optative	(Xb) _{opt}				
5. Military man	Y	prays hard (modification)	a			Indicative	Ya				
6. They	XY			become friends meanwhile (state)	A	Indicative	XYA				
7. She	X	sees hope in the man (transgression)	a			Optative	(Xb) _{opt}				
8. Military man	Y	goes back to the transport station (modification)	a			Indicative	Ya				
9. She	X	chases him (transgression)	b			Optative	(Xb) _{opt}				
10. Military man	Y	is killed by the explosion (modification)	a			Indicative			Ya!		
11. She	X	faints in the explosion (modification)	a			Indicative			Xa!		
12. She	X			is alive(exterior condition)	C	Indicative	XC				

Table 25 *War Zone Angel* Secondary Categories of Propositions

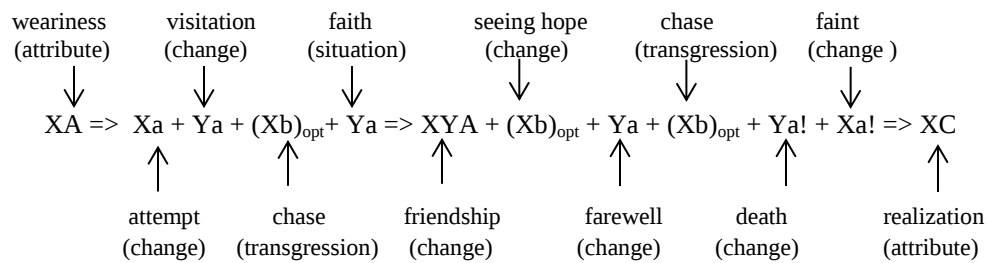
Symbols: (Grammaire Du Decameron, 1969 p.7)

X, Y ...	agent		a	modification	} verb	X(...)	false vision	(...) opt/obl/cond/pred	mode of proposition
A	state	} adjective	b	transgression		non	opposition		
B	condition		c	punishment		!	comparison (more)		
C	status		-	negation		-!	comparison (less)		

The table shows that the propositions only have the comparisons of the degree of the action. Propositions 10 and 11 indicate stronger actions in the narrative respectively ‘killed’ and ‘faint’.

6.4. Relationship and the Structure of the Sequence of the Propositions

Figure 12 *War Zone Angel* Sequence of Propositions

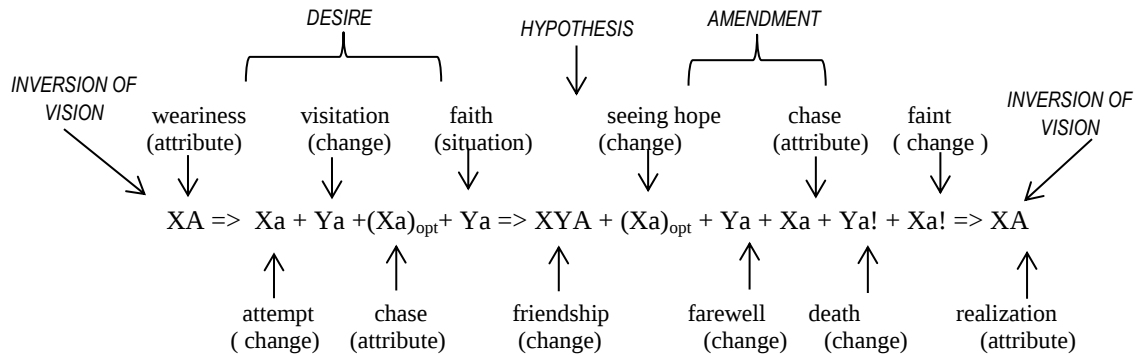


The narration is developed by two characters , She and the Military man. Based from the schematic representation, the balance of the story is the helpless life in a deserted town of the woman until she meets a military man where she sees hope for the first time. This turn of event is indicated by the optative modes of proposition reflecting the desire of the woman to find new and something desirable out of the war. The propositions *friendship*, *seeing hope* and *pursuit* are attempted actions to disrupt the equilibrium of hopelessness. However, the uncontrollable death of the military man brings back this supposed balance but however, in a woman’s recovery, in her sad but true smile establishes the new equilibrium.

The propositions are linked by temporal and spatial relationship since they illustrate a parallel sequence of propositions. It could be seen that the occurrence and repetition of the same structure of proposition is evident on both sides of the sequence.

On the other hand, the group of relations of the propositions is classified as optional relations specifically “optional dependent relations “. Todorov explains this consisting ‘assumptions and reversals ‘of vision’. These relationships occupy specific places. They will distribute all of the two sides of the change. The first couple of proposals constituting the hypothesis fits between the desire and the amendment; the second directly follows it. The two proposals of the inversion of vision will distribute similarly of the two sides of the amendment; the first may appear before the desire. This type of relationship is felt by the drive as much more integrated in the structure of the sequence.

Figure 13 *War Zone Angel* Relationship of Propositions



With this, the *War Zone Angel* is classified as attributive, meaning the narrative is a representation of the characters in the story driven by hope that a better future lies ahead.

7. *Gene Rx* by Katya Oliva- Llego

7.1. Story Summary and Deduced Propositions

Table 26

Gene Rx Summary and Propositions

<i>Gene Rx</i> By Katya Oliva-Llego	Propositions of the Story:
Elaine accompanied friend Amanda to a dermatological clinic at ClinMed Towers in Makati. Seeing the proof in her sister-in-law, who was the first client and became pregnant afterwards, Amanda was so excited to volunteer as patient in the experimental injection for whitening that the clinic was offering too. Elaine was unconvinced advising Amanda that it was not safe to be experimented on with something just like of fake glutathione. Amanda insisted that it was not a glutathione that should be injected twice a month but it was a one-time treatment for the rest of life. When the two reached the clinic named Gene Rx, they were too impressed with the place. It had silk wallpapers on walls, the air smelled of Ylang-ylang and on the wall hung a huge picture of galaxy. Elaine and Amanda peered at it and felt like they were looking out of a window from a space ship. The two were welcomed by Ingrid, the clinic manager. The two were very astounded with the manager, her perfect beauty and skin which was incredibly smooth and luminous white left their mouths slightly open. With this, Elaine who was hesitant first, found herself requesting for skin whitening. Ingrid explained to them that they were not doing experiments, rather, clinical trials. The substance they were testing would go deep down into one of the genes called SLC24A5, which was possible for skin color. After filling up forms, the two underwent physical examination via Internal Body Imaging or IBI to see if they would be qualified with the clinical trial. It was only Elaine who qualified for the procedure. She fell asleep during the infusion of the substance and suffered from abdominal cramps when she woke up. The physician, Dr. Cruz, who was equally stunning and flawless, informed her that the cramps were common side effect and that was nothing to worry. She should see dramatic results within 48 hours and should comeback for a follow-up check up in a week. Danny, Elaine's husband was intimately attracted with the immediate change in Elaine's skin color. A week after the treatment, Elaine went back to the clinic. She was welcomed with Ela whom she confusedly recognized with Ingrid. Dr. Cruz performed a visual assessment. Her skin had become five shades lighter overall. Elaine went home and she kept on thinking on everything about	1. Amanda volunteers as a patient for whitening injection. 2. Elaine accompanies Amanda in Gene Rx. 3. Elaine is qualified to be a test client. 4. Dr. Cruz facilitates the clinical trial. 5. Elaine starts to get fair.

Ela. She was very similar to Ingrid. She started to surf about genetics and after a while she got no result for Gene Rx.

Two months later, Elaine came to see her gynecologist, Dr. Fernan, who commented that she looked brighter. She found out that she was pregnant. Dr. Fernan remarked that Elaine was the fourth person he knew to have undergone skin whitening with Gene Rx, and who became pregnant around the same time they received the trial drug. They Two Two months later, Elaine came to see her gynecologist, Dr. Fernan, who commented that she looked brighter. She found out that she was pregnant. Dr. Fernan remarked that Elaine was the fourth person he knew to have undergone skin whitening with Gene Rx, and who became pregnant around the same time they received the trial drug. They concluded that it was just a coincidence.

Although excited about the news of pregnancy, Elaine did not head home immediately but went to a coffee shop. She felt odd about everything until she saw a poster announcing the opening of a fertility clinic. Elaine remembered an inquiry from the Gene Rx questionnaire: "Are you sexually active?". She called Amanda to meet her in Gene Rx clinic and asked her sister-in-law about something.

Elaine had an unexpected visit in the clinic. This surprised Ingrid and Dr. Cruz. Elaine frankly asked Ingrid, who happened to shift form into Ela, what the clinic was really all about. Ingrid/ Ela confessed that she and Dr. Cruz were Valhilyans. They had defected from their planet Zekib. They were from the race of slaves, Sikotos the superior race in Zekib were their masters. The Sikotos told them build a ship so they could sail the skies, but when the ship was built they decided to sail out of the Zekib to gain their freedom. They were aliens who were shape shifters but they failed to hold on with one form for so long on Earth because of the absence of the element Nafhallium. Elaine found out that the skin whitening was a side effect of implantation. They need human genes that could stabilize their physique and physiology and consequently, lose their ability to shape-shift. Elaine's baby in womb and other 25 new borns were half-breeds. Ela/Ingrid and Dr. Cruz did this process so that they could save their race from extinction since Sikotos had been surely exterminated other Valhilyans in their planet by the them.

Thirty minutes later, Amanda arrived at the clinic. Elaine was injected with a high-dose propranolol to clear her mind with bad emotions and memories. Suddenly, Elaine half-awake on the exam bed happily told the good news to Amanda that she was pregnant.

6. Elaine became pregnant after four months.

7. Elaine realizes the connection of the whitening procedure and pregnancy.

8. Elaine calls Amanda to meet her in the clinic.

9. Elaine is a carrier of a half-breed alien

10. Dr. Cruz injected Elaine with emotion and memory eraser.

11. Amanda reaches the clinic.

12. Elaine is happy with her pregnancy.

There are 12 propositions from the story, *Gene Rx*. The agents of the propositions are Amanda, Elaine, Ingrid and Dr. Cruz. The predicate attributes are 1, 3, 6, 9 and 12 while the predicate that convey actions are 2, 4, 5, 7 and 8. The next table presents the classifications of the predicates of the propositions.

7.2. Primary Categories of Propositions

Table 27 *Gene Rx* Primary Categories of Propositions

Proper Noun	Condition ← Attribute	Transition ← Action
1. Amanda	is crazy to go whitening treatment	state
2. Elaine		accompanies Amanda to Gene Rx modification
3. Elaine	is qualified to be a test client	state
4. Dr. Cruz		facilitates the clinical test transgression
5. Elaine		starts to get fair modification
6. Elaine	becomes pregnant after four months	exterior condition
7. Elaine		realizes the connection of the whitening procedure and pregnancy modification
8. Elaine		calls Amanda to meet her in the clinic modification
9. Elaine	is a carrier of half-breed aliens	
10. Dr. Cruz		injected Elaine with emotion and memory eraser transgression
11. Amanda		reaches the clinic modification
12. Elaine	is happy about her pregnancy.	state

The predicate attributes predominantly indicate the ‘state’ of Elaine. The verbs in the predicate are classified as transgression and modification. The verbs that ‘transgress’ are seen in propositions 4 and 10 as carried out by the agent Dr. Cruz. The modifying verbs on the other hand are classified as ‘mask’- believing Elaine that she starts to get fair in proposition 5 , and ‘physical’ when Elaine was injected with emotion and memory eraser as means of pacifying her with the truth she uncovered.

7.3. Secondary Categories of the Propositions

7.3.1. Modes of Propositions

Table 28 *Gene Rx* Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Mode
1. Amanda	is crazy to go whitening treatment (state)		Optative
2. Elaine		accompanies Amanda to Gene Rx (modification)	Indicative
3. Elaine	is qualified to be a test client (state)		
4. Dr. Cruz		facilitates the clinical test (transgression)	Indicative
5. Elaine		starts to get fair (modification)	Indicative
6. Elaine	becomes pregnant after four months (exterior condition)		Indicative
7. Elaine		realizes the connection of the whitening procedure and pregnancy (modification)	Indicative
8. Elaine		calls Amanda to meet her in the clinic (modification)	Indicative
9. Elaine	is a carrier of a half-breed. (exterior condition)		Indicative
10. Dr. Cruz		injected Elaine with emotion and memory eraser. (transgression)	Indicative
11 Amanda		reaches the clinic. (modification)	Indicative
12. Elaine	is happy about her pregnancy.(state)		Indicative

The modes of the propositions are in indicative with an optative in the first proposition. This means that the actions are certain in the story, all the occurrences are mentioned in the space of narrative. However, the existence of the optative mode reflect that the desire of the character that leads the narration in progress.

7.3.2. Negation/Opposition, Comparison, Voluntary and Vision

Table 29

Gene Rx Secondary Categories of Propositions

Proper Noun	Symbol	Condition (Attribute)	Symbol	Transition (Action)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. Amanda	Z	is crazy to go whitening treatment (state)	A			Optative	(ZA) _{opt}				
3. Elaine	X	is qualified to be a test client (state)	A							XAV ⁰	
4. Dr. Cruz	Y			facilitates the clinical test (modification)	a	Indicative	YaX				
5. Elaine	X			starts to get fair (modification)	a	Indicative					X(Ya)
6. Elaine	X	becomes pregnant after four months (exterior property)	C			Indicative	XC				
7. Elaine	X			faces Dr. Cruz in the clinic (modification)	a	Indicative	X-a				
8. Elaine	X			calls Amanda to tell her the truth (modification)	a	Indicative	X-a!				
9. Elaine	X	is a carrier of a half-breed alien (exterior condition)	C			Indicative		XC!			
10. Dr. Cruz	Y			injected Elaine with emotion and memory eraser. (transgression)	b	Indicative	YbX				
11 Amanda	Z			reaches the clinic. (modification)	a	Indicative	Za				
12. Elaine	X	is happy about her pregnancy.(state)	A			Indicative					Z(XA)

Symbols: (Grammaire Du Decameron, 1969 p.7)

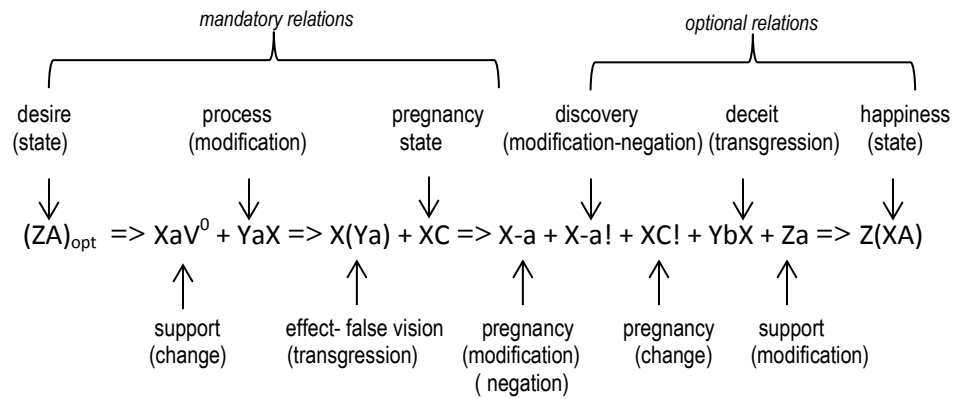
X, Y ...	agent		a	modification	} verb	X(...)	false vision	(...) _{opt/obl/cond/pred}	mode of proposition
A	state	} adjective	b	transgression		non	opposition		
B	condition		c	punishment		!	comparison (more)		
C	status		-	negation		-!	comparison (less) T		

One proposition is categorized as voluntary as see in Elaine’s qualification to be a patient of the whitening injection. Two propositions fall under false vision as provided by propositions 5 and 12. These two are evident in the belief that the injection really is the cause for Elaine’s fairness of the skin and the deceit as someone being happy with the pregnancy. The occurrence of the same predicate of “pregnancy” and “carrier of the half-breed alien as seen in proposition 6 and 9 are classified as comparative receiving the latter as the stronger attribute as expressed in XC! .

7.4. Relationship and the Structure of the Sequence of the Propositions

The propositions of the story *Gene Rx* are linked as follows:

Figure 14 *Gene Rx* Relationship and Sequence of Propositions



Based on the diagram, the desire by the characters to be whitened is the balance of the story. However, the propositions that disrupt the balance is signaled by the time when Elaine is qualified as test client and deceived to be injected with whitening treatment. The *discovery* and *admission* are actions try to reestablish the balance. The preceding presence of criminal propositions *confession* and *bearing* are actions finally lead the

progress to *deception* by injecting emotional and memory eraser to Elaine so it would be altered with happiness with her pregnancy.

With this, the propositions are said logical and temporal. They are linked in causal relations of desire and modification as contained in the mandatory relationships. The optional relationship consists of propositions that indicate reversals of vision and recognition in the sequence. The story is attributive.

8. *Taking Gaia* by Celestine Trinidad

8.1. Story Summary and Deduced Propositions

Table 30

Taking Gaia Summary and Propositions

<i>Taking Gaia</i> By Celestine Trinidad	Propositions of the Story:
Doris, the President of the Philippines together with the other leaders of the nations of the world was in a conference room for diplomatic meeting. Doris felt like a dwarf among giants. She and Ruben, her Vice-President was being pushed and shoved by the other dignitaries. They kept the treatment in silence and continued in shaking hands with everyone, even those who looked blankly at them when he introduced him and Doris. President Watson of United States started the discussion with a fancy speech but somehow interrupted by the impatient prime minister of United Kingdom. President Watson presented Planet Kepler 10b, or Gaia as called by the astrophysicists. It was the first habitable planet confirmed by the NASA, 2,330 light years away. Its atmosphere comprises mostly of nitrogen and oxygen, and majority of its surface covered by water. It is a planet identical to Earth. President Watson was pushing the project “space colonization program” which was made possible through the invention of an antimatter drive by Doctor Lang twenty years ago. This breakthrough finally made possible for the ships to cover light years in mere days. He also remembered the time, the Galactic 3 piloted by android Isaac had been successfully waved to the Earth from Gaia which had been a classic but now a space to conquer after all. President Watson had been contending that everyone was ready for the final phase of the colonization program after two decades. He presented the list of the names, occupations and places of origins of	1. Doris , President of the Philippines is like dwarf among the giant leaders of the nation in the forum. 2. President Watson of the United States launches the space colonization. 3. President Watson sends Americans as first inhabitants of Gaia through the ship Columbus

the assembled group of best scientists, engineers, terraformers, and military who would become the first inhabitants of Gaia. He claimed that those were brave men and women who would pave the way for future permanent settlement.

After seeing the names, other leader of the nations: China, Britain, Iraq and Russia had started to argue that President Watson's plan for planetary colonization served only he and of Americans. Premier Ying of China declared that the ship that the America will be used to take into Gaia, the Columbus was theirs since several parts of the ship were made from China. The murmuring of the crowd quieted when Doris stood up and pressed the Project button on her remote control. She held her chin up to look directly at President Watson's eyes. She introduced herself as the President of the Republic of the Philippines.

She declared that it was not entirely right for the United States of America to monopolize the mission since the project had been dependent on other countries from the beginning. She insisted that the Philippines had provided the most of the project's labor force. She showed the list of names of the engineers, programmers and other workers who previously served under the Kepler mission, as well as janitors, cooks and stevedores. She defended that the Philippines main commodity that had been exporting through the centuries in the world was labor force.

Doris pointed that the colonization of the space is not a race or not a contest between countries but should be a cooperative effort. She called for a hope to conquer space through establishing a united, single, planetary identity first. Everyone should start thinking oneself as Filipinos, as Americans, or as Chinese but should start thinking as the people of the Earth.

Meanwhile, the ship Columbus was under attacked by unidentified people. Sol, the yaya together with Will and Lotte, the two children in her care, had minor abrasions because of the blast of fire and smoke. Professor Eckert, the ship's top biologist successfully escaped from the pursuing men and happened to meet them. The three tried to reach the communication center. When Professor Eckert had successfully connected with the server asking for help, he was being injected with a drug in his left arm. He was left immobile and powerless. It was found out that Agent Salome short for Sal and other agents, including the entertainment band, a group of nurses and nurses' aide, the head of the janitorial service sand other like her, servants were successful with their siege in the ship.

The ship's cook, who was Doris, reported the success of her plan to a man in hologram, which was Ruben. There were no casualties even among the Americans since the operation ran smooth with the help of the Filipino agents who served as servants of the Americans on the ship. Ruben warned Doris that the America might declare a war in the country once they figured out who was behind the siege. Doris had already formed an alliance with the other countries. She would still insist for the unified Earth identity and she was willing to stand by it though the rest of the world did not push for it. She believed that Filipinos who scattered all over the world were the best weapons that other races failed to imagine. Ruben happily expressed that it's an advantage they never noticed the Filipino workers and Doris' plan was brilliant in sending agents as servants in the ship.

4. President Watson flaunts US's military capability.

5. Doris appeals for Earth identity.

6. Agent Sol is one of the Filipino agents who served as servants in Columbus.

7. Agent Sol neutralized military units in the ship.

8. Doris disguises as Filipino cook servant in the ship.

9. Doris initiates the siege through Filipino agents who served as servants in the ship

Ruben congratulated Doris and ensured the monitoring back on Earth to inform them if America had started to figure out who attacked them. He teasingly suggested that the name of the ship should be replaced from Columbus to “The Brown Dwarf”. Ruben bid his goodbye on laughters and Doris contemplated the image of Gaia. She reached out to touch the image. She closed her eyes and smiled again, thinking of home.	10. Doris is empowered that she could lead Filipinos to a home. (exterior condition).
---	--

Based from the table, there are 12 propositions deduced from the story *Taking Gaia*. The agents of the propositions are Doris, President Watson and Agent Sol.

The predicates that show attributes are 1, 6 and 10 while the propositions of actions are 2,3,4,5, 7, 8, and 9. The attributes are both ‘state’ while actions are classified as modification and transgression. The modifying verbs are categorized as ‘word’ meaning the agents used word to calm or hurt a situation, where President Watson flaunts America’s military power (proposition 4) and Doris appealing for Earth identity (proposition 5). The transgression are seen in the action predicates 7, 8, 9 and 10 concerning the siege of the Columbus led by the agents Doris and Agent Sol. The table below shows the primary categories of the propositions.

8.2. Primary Categories of Propositions

Table 31

Taking Gaia Primary Categories of Propositions

Proper Noun	Condition ←	Attribute	Transition ←	Action
1. Doris	felt like dwarf among the giant leaders of the nation in the forum	state		
2. President Watson			launches the space colonization program	modification
3. President Watson			sends Americans as first inhabitants of Gaia through the ship Columbus	modification
4. President Watson			flaunts US's military capability	modification
5. Doris			appeals for Earth Identity	modification
6. Agent Sol	is one of the Filipino agents who served as servants in Columbus	state		
7. Agent Sol			neutralized military units in the ship	transgression
8. Doris			disguises as Filipino cook servant in the ship	transgression
9. Doris			initiates the siege through the help of Filipino workers in the ship	transgression
10. Doris	is empowered that she could lead Filipinos to a home.	exterior condition		

7.3. Secondary Categories of the Propositions

7.3.1. Modes of Propositions

Most of the propositions are indicative which describe that the actions happened in the narration. One proposition in optative mode focuses on the wish of the character specifically Doris, the President of the Philippines who wants the Filipinos not to be left behind among the giant countries. The presence of this mode turns the events of the narration as it contributes to the continuation of the story and transition as the character achieved the new equilibrium.

Table 32

Taking Gaia Modes of Propositions

Proper Noun	Condition (Attribute)	Transition (Action)	Modes
1.Doris	is the President of the Philippines (state)		Indicative
2. Doris	felt like dwarf among the giant leaders of the nation in the forum (state)		Indicative
3. President Watson		launches the space colonization program (modification)	Indicative
4. President Watson		sends Americans as first inhabitants of Gaia through the ship Columbus (modification)	Indicative
5. President Watson		flaunts US's military capability (modification)	Indicative
6. Premiere Ying		claims Columbus as theirs (modification)	Indicative
7. Doris		appeals for Earth Identity(modification)	Indicative
8. Agent Sol	is one of the Filipino agents who served as servants in Columbus (state)		Indicative
9. Agent Sol		neutralized military units in the ship (transgression)	Indicative
10. Doris		disguises as Filipino cook servant in the ship (transgression)	Indicative
11. Doris		initiates the siege through the help of Filipino workers in the ship (transgression)	Optative
12. Doris	is empowered that she could lead Filipinos to a home. (exterior condition)		Indicative

7.3.2. Negation/Opposition, Comparison, Voluntary and Vision

The two propositions are described as comparative and negated. Proposition 2, 3 and 4 are all modifying verbs, however the degree of the action varies depending on the place of the propositions: ‘launching’ is compared to ‘flaunting’ and ‘sending’ receiving the lesser and stronger actions respectively. Negation is seen in proposition 5 where Doris, the president of the Philippines appeals for Earth identity. This opposes America’s space colonization program where Americans would only be benefited.

Table 33

Taking Gaia Secondary Categories of Propositions

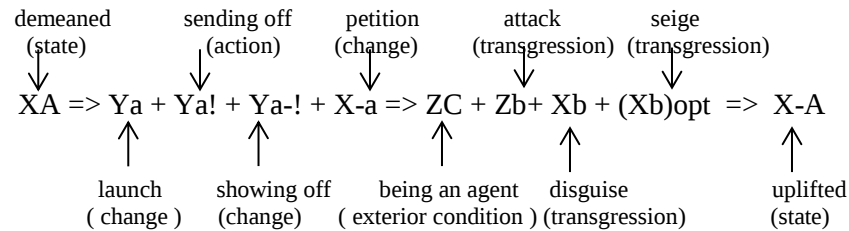
Proper Noun	Symbol	Condition (Attribute)	Symbol	Transition (Action)	Symbol	Modes	Symbol	Negation / Opposition	Comparison	Voluntary	Vision
1. Doris	X	felt like dwarf among the giant leaders of the nation in the forum (state)	A			Indicative	XA				
2. President Watson	Y			launches the space colonization program (modification)	a	Indicative	Ya				
3. President Watson	Y			sends Americans as first inhabitants of Gaia through the ship Columbus (modification)	a	Indicative			Ya!		
4. President Watson	Y			flaunts US's military capability (modification)	a	Indicative			Ya-!		
5. Doris	X			appeals for Earth Identity(modification)	a	Indicative		X-a			
6. Agent Sol	Z	is one of the Filipino agents who served as servants in Columbus (state)	B			Indicative	ZB				
7. Agent Sol	Z			neutralized military units in the ship (transgression)	b	Indicative	Zb				
8. Doris	X			disguises as Filipino cook servant in the ship (transgression)	b	Indicative	Xb				
9. Doris	X			initiates the siege through the help of Filipino workers in the ship (transgression)	b	Optative	(Xb) _{opt}				
10. Doris	X	is empowered that she could lead Filipinos to a home. (exterior condition)	C		b	Indicative	XC				

Symbols: (Grammaire Du Decameron, 1969 p.7)

X, Y ...	agent		a	modification		X(...)	false vision	(...) opt/obl/cond/pred	mode of proposition
A	state	} adjective	b	transgression	} verb		non	opposition	
B	property		c	punishment			!	comparison (more)	
C	status		-	negation			-!	comparison (less) T	

8.4. Relationship and the Structure of the Sequence of the Propositions

Figure 15. *Taking Gaia* Sequence of Propositions



Looking at the diagram, the propositions have a temporal and logical relationship. This means that the proposition is characterized by the succession of cause-effect course of action which comprised of modification and of inversion. The desire is indicated by the optative mode of the propositions which is carried out by the actions of modification and transgression. Temporal relationship is evident in the inversion of attribute placed in the initial and final propositions in the sequence.

The equilibrium in the story is disturbed by US who launches the space colonization leaving behind other races in the world. Doris, the President of the Philippines with the help of Agent Sol, one of the Filipino servants in the ship Columbus, try to repair the disruption leading the progress of the narration to the successful siege of the ship againsts Americans.

With this, the story is classified as attributive which means the narrative is concerned with the presentation of character: Doris' transgression as a means for the hope for the Filipinos to advance in the world where political power is an important element for recognition.

II. Identification of the Structure of Filipino Science Fiction Based on Todorovian Structural Analysis of Narrative

Todorov argues that if the stories are placed side by side, similarities in the plot can be derived. Todorov's construing of the grammar of Boccaccio's *The Decameron* (1969) led him to conclude that a large number of tales dealt of unspoken codes of values or laws which are infringed by the characters in the stories, but these characters (often adulterers) commonly went unpunished (Irwin, 2010).

1. Structure of the Plots

In the study, the analyses revealed that among the eight (8) science fiction stories from the first anthology of Filipino Science fiction book, *Diaspora ad Astra* the following commonalities are decoded:

- Two of the plots *Oplan Sanction* and *The Day the Sexbomb Dancers Invaded our Brain* reveal X-Y structure where agent X punishes Y for evil acts that disrupt the story balance, X establishes the equilibrium or not, creates the new one. The schematic representation for the first observed structure is as follows:

$Yb \Rightarrow XcY$ where Y transgresses $\longrightarrow$ X punishes Y

Oplan Sanction:

$Yb \Rightarrow (Za)_{obl} + (Xa)_{obl} + X(Yb) + X(Yb)! \Rightarrow XA \Rightarrow X_{non-A}! \Rightarrow XcY$

obligatory modes
↓

The Day the Sexbomb Dancers Invaded our Brains:

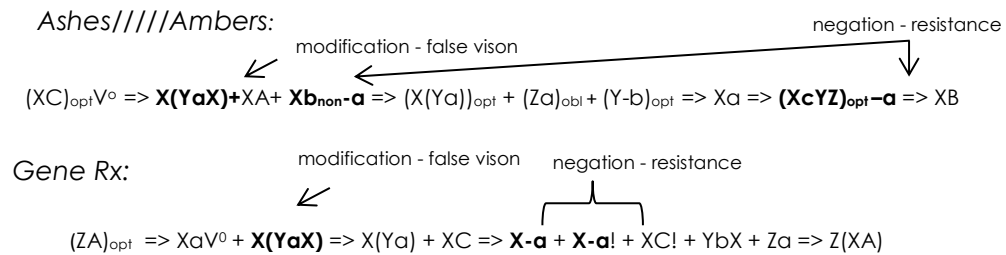
$XA + Xa + Yb + Xa \Rightarrow X(Yb!) \Rightarrow ZXa + YaX + Xa + Xa! \Rightarrow XcY \Rightarrow X-A$

false vision
↙

inversion of attribute $\longleftarrow$

In both sequence, the transgression of agent Y is seen in the initial part of the sequence of propositions while punishment done by X is seen at the end (see bold letters) In *Oplan Sanction*, the execution of the law (as indicated by the obligatory mode of propositions) drives the punishment while in *The Day the Sexbomb Dancers Invaded our Brains* punishment is expelled by the madness (violation) carried by Y in a false vision. Furthermore, the story is framed by the inversion of attribute of agent X alongside the transgression-punishment element of the structure.

- Two of the plots: *Ashes/////Embers*, *Gene Rx* suggest stories of scientific modification reflected by verbs and resistance where agents have been modified and resistance into it progresses the narrative leading to the new equilibrium. This is presented by $YaX \dots X-a$ where Y modifies/ changes $X \longrightarrow$ X resists



Looking into the bold symbols in the sequence, both of them have the presence of the verbs that ‘modify’ (symbol ‘a’) carried by the Y agent modifying X (YaX). It is observable that in the stories, those are enclosed by a symbol denoting ‘false vision’ which means that the ‘scientific modification’ carried out by the agent Y is done in disguise or deceit in which agent X’s recognition would

• Four of the plots: *Ina Dolor's Last Stand*, *Cost of Living*, *War Zone Angel* and *Taking Gaia* denotes defiant characters who themselves disrupt story balance to achieve certain goal, wish, and fulfillment. Punishment is not served for the inflicted transgression but of realization and change in the attribute happens in the establishment of the new equilibrium. Schematic representation in this structure is unpredictable but observation of the existence of the optative modes among the sequence especially the $(XB)_{opt}$ symbol denoting the transgression by will and desire leads to the obvious change in the attribute of the characters signified in both ends of all the sequence as follows:

$$\mathbf{ZA} \Rightarrow (\mathbf{Xbv}^0)_{\text{opt}} + (\mathbf{Y}\alpha)_{\text{obl}} + (\mathbf{X}\alpha)_{\text{opt}} + \mathbf{XA} + (\mathbf{Xb})_{\text{opt}} \Rightarrow \mathbf{Y}\alpha \Rightarrow \mathbf{ZC}$$

$\underbrace{\hspace{15em}}_{\text{change of attribute}} \quad \underbrace{\hspace{15em}}_{\text{change of attribute}}$

$$\mathbf{ZA} \Rightarrow Y_a + (\mathbf{Xb})_{\text{opt}} \Rightarrow Z\text{-}A \Rightarrow Z\text{-}A\text{-}! + X_a \Rightarrow Z\text{-}A + Y_a + X_a + Z_a \Rightarrow \mathbf{ZC}$$

$\underbrace{\hspace{10em}}_{\text{change of attribute}} \quad \underbrace{\hspace{10em}}$

$$\mathbf{XA} \Rightarrow Xa + Ya + (\mathbf{Xb})_{\text{opt}} + Ya \Rightarrow \mathbf{XYA} + (\mathbf{Xb})_{\text{opt}} + Ya + (\mathbf{Xb})_{\text{opt}} + Ya! + Xa! \Rightarrow \mathbf{XC}$$

$\underbrace{\hspace{15em}}_{\text{change of attribute}}$

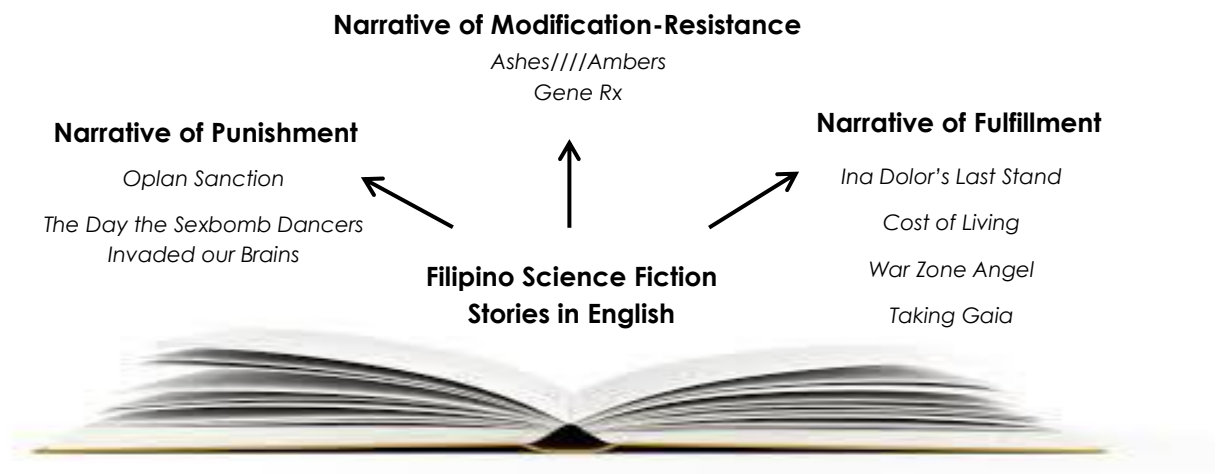
$$\mathbf{XA} \Rightarrow \mathbf{Y}_a + \mathbf{Y}_a! + \mathbf{Y}_a! + \mathbf{X}_a \Rightarrow \mathbf{ZC} + \mathbf{Z}_b + \mathbf{X}_b + (\mathbf{X}_b)_{\text{opt}} \Rightarrow \mathbf{XC}$$

$\underbrace{\hspace{10em}}_{\text{change of attribute}} \quad \underbrace{\hspace{10em}}_{\text{change of attribute}}$

2. The Typology of Narrative of Filipino Science Fiction in English

From the discussion above, the eight Filipino science fiction stories written in English from the book *Diaspora ad Astra*, the first anthology of science fiction in the Philippines arrived into the following schema:

Figure 16. Todorovian Structure of Narrative of Filipino Science Fiction in English



The figure above describes the typology of narratives derived from the structural analysis of the Filipino science fiction. Using the Todorovian study, the stories are labeled as: *narrative of punishment*, *narrative of modification-resistance* and *narrative of fulfillment*.

Narrative of punishment is exhibited by the structure of *Oplan Sanction* and *The Day the Sexbomb Dancers Invaded our Brain* where the complete cycle begins with the state of equilibrium which is broken by a violation of the law and punishment restores the initial balance reaching equilibrium.

Secondly, the narrative of modification-resistance is exemplified by *Ashes/////Embers*, and *Gene Rx*. Here, the balance of the narrative is established by the scientific modification however, refusal to give in with the modification and the characters' struggle progress the narration. The attempt to restore the initial balance leads to new equilibrium.

Lastly, *Ina Dolor's Last Stand*, *Cost of Living*, *War Zone Angel* and *Taking Gaia* embody the narrative of fulfillment. The story begins in the middle complete cycle with established balance however, the desire of the character to "ask-for-more", "fill-up the emptiness within" and "going beyond" sets the disruption of the balance. The story is the description of improvement or degeneration process until the desire is fulfilled or dissatisfied.

By using Todorovian structural analysis of narrative, these observed structures of similarity of the plots as broken down in the preceding discussion is generalized.

3. The Narrative of Filipino Science Fiction

Structuralists assert that, since language exists in patterns, certain underlying elements are common to all human experiences. Structuralists believe we can observe these experiences through patterns.

Todorov in his book *Grammaire Du Decameron* (1969) analyzed four different plots within the Decameron and found they had several similarities. He looks at the story of a monk and his abbot, a nun and an abbess, and two other stories of married women and their lovers. In each case, the lower ranked person commits adultery and before their

superiors can condemn them, the superior commit the same sin and therefore do not punish the former characters.

The patterns derived from the plot of the *Decameron* reflect the societal issues of the 13th Century Christianity in Europe like the sexual repression of the population as evident in characters committing adultery ('modification'). These also show the seclusion of the nuns, most of whom enter the order by virtue of their poverty. The emphasis on the effort of the church to mitigate temptation ('punishment') is also manifested. Lastly, the general tendency to succumb to human weaknesses ('transgression') is distinct. The strong influence of the church and its views on sex and sin are undertones that shape the common experiences of the characters in the stories.

On the other hand, by looking into the typologies of the Filipino science fiction derived from the study, a pattern of behavior can be seen on how writers structured the Filipino "phenomena" in worlds where science and technology played a great impact on the motivations, attribute, relations and actions of the characters.

Based on the plot types, the following experiences are found from the structural patterns revealed from the Filipino science fiction:

Punishment. By using Todorov's analysis, the structure reveal that Filipino science fiction reflects the values of righteousness and justice over evil deeds as evident in the characters moved by these plot types. Tolerance to the evil-doers is limited in the service of uprightness.

Modification-Resistance. The character's action and relationships of narrative propositions depict that Filipino science fiction depicts the Filipino struggle over the domination of technology and hindering the possibility of these breakthroughs' to take

over humanity. The motivation to break-free from being ‘victim’ of technology brought forth courage to take will.

Fulfillment. Majority of the structure of the plots show that the Filipino science fiction speaks of Filipino’s free will to achieve wish and desire in extent of defiance and willingness to transcend limits of world. Technology and materialism are not seen as ‘all’ but are just means to achieve the most important – the satisfaction of the heart.

By using Todorov structural analysis of narrative, it is concluded that Filipino science fiction speaks of Filipino psyche of justice, liberation from oppression and manipulation, individuals of free will in search for fulfillment in a world which matters is not of promises of technology but of happiness that really matters to the heart – love, hope, dignity and happiness.

III. Proposed Text-Dependent Question (TDQ) Model for Close Analytic Structural Reading of Filipino Science Fiction in English

These structures decoded from the Todorovian analysis of Filipino science fiction in English reflect that looking into the deep-level structure of the language (such as agents, actions and attributes) of the narrative and their relationship with each other would help to fully comprehend the text itself by giving attention to its elements governing the structure of the narrative.

1. Comprehension

Story comprehension is a significant component of academic performance. Susan Dymock (2007) asserts that research shows that students who have a good understanding

of narrative text structure have fewer problems comprehending stories. The National Institute of Child Health and Human Development in Washington DC (2000) explains that good comprehenders use a number of strategies including activating prior knowledge, monitoring comprehension, generating questions, answering questions, drawing inferences, creating mental imagery, identifying text structure the writer used and creating summaries. However, not all students could elaborate structure of text of their own and so researches suggested that many students require explicit comprehension strategy instruction (Pressley 2002, 2006a , 2006b). These comprehension strategies should be explicitly taught and modeled long term at all grade levels (Block & Pressley, 2002; Calfee & Patrick, 1995; Gaskins, 2003; Pressley, 2006b; RAND, 2002; Sweet & Snow, 2003).

In the country, the K to 12 Curriculum for Grade 12, specifically 21st Century Literature from Philippines and the World, include in the content standard the study of the science fiction (part of the speculative fiction) as one the major genres. The focus is on the comparison and contrast with its earlier genres and period by citing their elements, structures and traditions (K to 12 SHS Core Curriculum, 2013).

Understanding the narrative of the local science fiction in English requires the recognition of the underlying arrangement and organization of ideas in text. This way, it can help students focus attention on important events and relationships, anticipate what is to come, and monitor their comprehension as they go along with the text. To facilitate awareness of the underlying organization and pattern of the narrative, the use of text-

dependent questions (TDQ) for close analytic reading is an effective comprehension strategy, since it requires students to delve further into the text to find answers.

2. Text-Dependent Question (TDQ)

Fisher and Frey (2012) define text-dependent questions (TDQ) as those that are answered through close reading of a complex and worthy text. They require that evidence comes from the text, not information comes from other text. Although some text-dependent questions do require that students demonstrate an understanding of the factual information found in the text, the questions should also inquire an understanding beyond basic facts.

As a comprehension strategy, using TDQ facilitates narrative text structure awareness explicitly. It covers questions ranging from literal (checking for understanding) to questions involving analysis, synthesis and evaluation. Through this, teachers could also flexibly design questions focusing on different portions of text in order to enhance reading proficiency. Furthermore, TDQ's are also an opportunity to address vocabulary and syntax that are features of complex text – the features that make text difficult for students (achievethecore.org, 2013).

There are three types of text-dependent questions (TDQ) that teachers consider in writing or reviewing a set of questions: questions that assess themes and central ideas, questions that assess knowledge and vocabulary and questions that assess syntax and structure (achievethecore.org, 2013).

The preceding proposed model focuses on how the Todorovian structural analysis of the plot of the stories would deliver comprehension of the local texts through

scaffolding of text-dependent questions (TDQ) that facilitate close analytic structural reading.

3. The Proposed Text-Dependent Question (TDQ) Model for Close Analytical Structural Reading of Filipino Science Fiction in English

The term “plot” designates the ways in which the events and characters’ actions in a story are arranged and how this arrangement in turn facilitates identification of their motivations and consequences (Kukkonen, 2014).

Kukkonen (2014) distinguished three basic ways of conceptualizing plot:

- (a) *Plot as a fixed, global structure.* The configuration of the arrangement of all story events, from beginning, middle to end, is considered.
- (b) *Plot as progressive structuration.* The connections between story events, motivations and consequences as readers perceive them are considered.
- (c) *Plot as part of the authorial design.* The author’s way of structuring the narrative to achieve particular effects is considered.

In designing the Proposed TDQ Model for Close Analytic Structural Reading of Filipino Science Fiction in English, these conceptualizations of plots are combined and framed in the light of Todorovian concepts, principles and elements espoused and utilized in the investigation.

Todorov presents the irreducible actions into “propositions” with its primary categories proper noun, verb and adjective. In this step, the first important element in the narrative is the identification of the *agents/characters* that carry-out the *action* and *attributes* that define them. After establishing the characters, features and actions- plot as

a fixed, global structure suggests that plot becomes a pattern which yields coherence to the narrative. In the formalist and structuralist traditions, plot enchains story events in typical sequences. For Todorov (1971), it re-establishes an equilibrium that has been upset. Along the stories, it is seen that there is always a stable condition that has been disrupted due to conflict creating disequilibrium. Continually, the characters struggle to achieve the balance set in the beginning of the story. This leads to the creation of equilibrium which may or may not be the same as the initial. The determination of the development of the characters' mobility in the story along the plot and the different points where conflict started and what conflict entails threat to the balance of the story is a vital process in understanding the basic structure of the science fiction.

The next conceptualization connects story events, motivations and consequences as suggested by plot as progressive structuration. It traces the reasons for events and the motivations of characters and consider the consequences of actions in their quest to make sense of the narrative as a whole . In this concept, plot spans the time through which the narrative unfolds. It develops dynamically as it reconsiders the *characters' claim, desire, will, obligation, prediction* and *willingness* as reflected by Todorovian *modes of propositions* (indicative, optative, obligatory, conditional and predictive) in the analysis. At the same time, this discovers the credibility of the actions (negation, oppositions, visions, voluntary and comparisons) and the *relationships* of these actions together and among the characters in the texts. Such process of establishing plot in the tapestry of the given can be considered as the mediating strategy of narrative which translates between everyday experience and fictional artefacts (Ricoeur ,1983) and gives history its shape and moral relevance (White, 1981).

Plot as part of the authorial design in this study is a means to bring the narrative to a surprising yet possibly satisfying conclusion. Such authorial design prefigures the mental operations which lead readers to a meaningful narrative. Hence plot might display itself in the discourse of loquacious narrators and emerge as the artistic feat of a particular author (Crane, 1952). Plots can be designed to create elaborate patterns of coincidence, reversals and recognitions which lead to readers' insights about what is at stake in the narrative (Aristotle 1996), to present the different courses a narrative could take in forking plot paths (Bordwell, 2002) or to lead readers away from their expectations about narrative processes (Richardson 1997, 2005). Since plot lies between the events of the narratives on the level of story and their presentation on the level of discourse, the plots included in the study are not tied to a particular mode of narrative expression, and it was observed across the stories. Through the use of the Todorovian analysis in the Filipino science fiction, the causal, temporal and logical patterns are foregrounded in the narrative discourse. This requires *connections* or *suppositions* that distinguish basic elements of human experience that shape them into structural patterns (Frye 1957; Hogan 2003). This gives the "wholeness" of the narrative by looking into the relationships of each proposition together along the sequence. Todorov presents two types of plot: retributive (concerns with law, its breakage and punishment) and attributive (concerns with character presentation). Filipino science fiction is determined as the same with the occurrence of the narrative of punishment which is particularly retributive and narrative of modification-resistance and fulfillment which are attributive in nature. Moreover, in this conceptualization, plot also has strong ideological salience because it might rehearse particular patterns of thinking in readers and endorse particular gender

roles, group identities and parameters of ethical behavior implied by the plots (Abbott [2002] 2008; Miller 1980).

The model on the next page (figure 16) presents all the elements of the Todorovian narrative structure as discussed above. These serve as the core bases for which the text-dependent questions (TDQ') s can be developed to aid comprehension in reading the Filipino Science Fiction in English.

The model consists of a pyramid structure presenting the frequency of types of text-dependent questions and of progression pertaining to part/explicit details of the narrative going to whole/implicit structure of the text (from the base to the apex). The paradigm also consists of the following divisions:

- *What does the story about?* These questions ensure that students grasp the details of the text. The questions require students to exhibit understanding of what are the facts in the story. It probes details about the characters and the plot development of the Filipino sci-fi. Questions asking for the description (attributes) of the characters based from the lines in the story as evidence are an example for this type. In addition, sequence of the story (balance-disruption-new balance) may include questions that ask for actions (verbs) that cause conflict, resolution of the conflict and the resulting actions.

The questions here should be used to scaffold student's understanding as they respond to more complex questions as presented in the next elements in the model.

- *How does the story work?* These questions require students to consider how the story is organized based on the details gathered from the previous questions. This focuses on the narrative modes and character relationships. This includes questions that look into the character's wish, desire, claims, obligation, prediction, and willingness. This also leads to questions asking for how actions are done and its degree, how characters perceive events

and how characters negate or oppose attributes and actions. As for Todorov, focusing on different aspects of relations between characters of the narration would help in recognizing how these details contribute to the whole.

- *What does the story tell?* The last category of the text-dependent questions is asked after students have read and reread the story several times to fully develop their understanding of the connections of all the details in the narrative. Retribution and attribution are two types of stories for Todorov, which the Filipino Science Fiction in English are classified of based on the results of the study with an inclusion of the “narrative of fulfillment” which here is deemed to be an attributive. Asking questions regarding the structural pattern helps students to argue with their perspectives often result in deep and engaging conversations on how they deduced it based from details from the story.

The Proposed Text-Dependent Question (TDQ) Model for Close Analytic Structural Reading of Filipino Science Fiction in English is not only for teachers but can also be a guide for the students to ask questions of themselves (self-questioning) and one another as they learn to read and this way. Frey and Fisher (2012) assert that the overall intent of asking text-dependent questions is to build a habit of critical thinking, and critical thinking should lead to thoughtful critical analysis.

5. Sample Worksheets Based on TDQ Model for Close Analytic Structural Reading of Filipino Science Fiction

The following are example classroom worksheets based from the proposed TDQ Model designed for each typology of narrative revealed through the Todorovian Analyss with the Filipino science fiction in English.

E.1. TDQ Work Sheet for the Narrative of Modification-Resistance

Name: _____ Grade& Section: _____ Date: _____

Ashes/////Embers
by Dannah Ruth Ballesteros

Worksheet No. 1

A. Write the events that happened in the plot section and which character/s is/are involved to carry out the action.

	Plot	Character
Stage 1 Equilibrium 		
Stage 2 Disruption 		
Stage 3 Recognition 		
Stage 4 Action 		
Stage 5 Equilibrium Restored 		

This part is example of questions under the first category: *What does the story about?* which asks for the details about plot development and the character who carried out the action

continuation next page...

B. Answer the following questions:

1. Reread the passage: "She graduated six years ago as a nurse in UST but then didn't pass the board exam for two years in a row. She did various odd jobs after failing the first board exam. After she found out that she failed the board exam the second time, she accepted her TNT's aunt offer to become caregiver to Washington. But it was a dead-end job for her, this wasn't what she wanted, She doesn't want to be an old man's maid. So she stumbled upon a medical Volunteers Wanted ad one day to work...". What does the passage explain about Joan's character?

2. What are the evidences that Joan has fitted to be a Nuero-enhancer test subject?

1 and 2 are examples of questions under the first category: What does the story about? which ask for the details about the character based from the lines of the story

3. Based on the story, what are the indications that control and manipulation are imposed over the main character?

4. How did the friendship between Sean and Joan turn the consequent plan of the General toward her?

3 and 4 are examples of questions under the second category: How does the story work ? which ask for the interactions, relationship, and will of the characters letting the students to explore how this build up the narrative

5. How did Joan manage to carry-out her will to break free despite impositions and deceit enact upon her?

6. What is the significance of the emission of the fire in Joan's hand and not throughout in her body at the end? How is it different with her other burning episodes in the earlier part of the story? What does it mean?

5 and 6 are examples of questions under the third category: What does the story tell ? which allows students to connect the details of the stories to come up with the form and meaning of the story

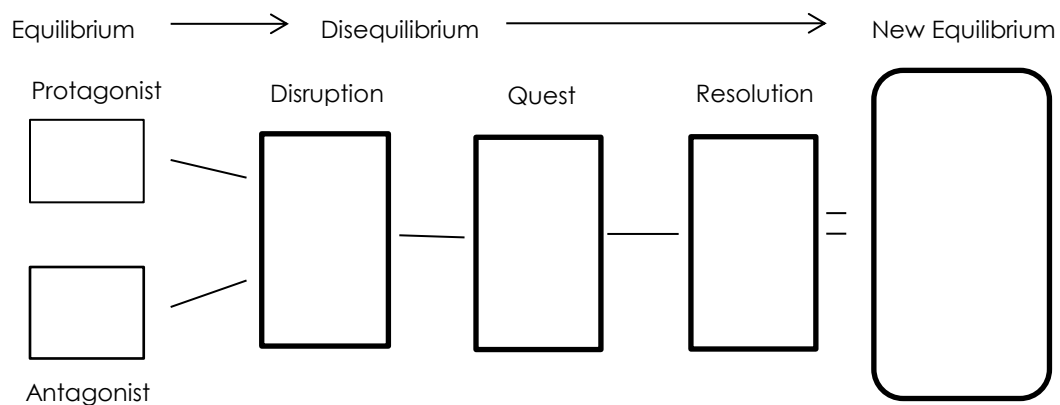
E.2. TDQ Work Sheet for the Narrative of Punishment

Name: _____ Grade & Section: _____ Date: _____

The Day the Sexbomb Dancers Invaded Our Brains by CarJoe Javier

Worksheet No. 2

A. Fill-up the necessary details asked in the diagram



Questions:

1. Characterize Jeremy based on the following lines from the story:

"He liked to brood. And on generation starship, brooding was extremely weird. He liked sitting around and thinking, talking to himself, figuring things out like why they were or what his purpose was; deep things that didn't really have an answers".

2. What is the relevance of the neural band invention to Jeremy's characteristic?

3. Why does Mr. Santos use Sexbomb videos as means to control the people inside the starship?

4. What are the significant roles that the neural band plays in the story?

5. What pushes Mr. Santos to control and transform the people into dancing zombies?

6. How does Jeremy serve the justice upon Mr. Santos?

7. In the beginning of the story, Jeremy's life in the starship is described to be a "drag", but after the struggle against Mr. Santos, things got back to the way they are and the generation starship continued its journey, however, from then on, it was not as much drag for Jeremy anymore. In this case, what particular things happened along the story changed the way his life though things just went back to normal after the enchantment?

E.3. TDQ Work Sheet for the Narrative of Fulfillment

Name: _____ Grade & Section: _____ Date: _____

Ina Dolor's Last Stand
by Raymond P. Reyes

Worksheet No. 3

A. Answer the following questions briefly and comprehensively.

1. Why did Ina Dolor insist to be left behind in the soon-to-explode Tierra?
2. What particular lines/ events in the story that Ina is really determined to make with her decision to be left?
3. What are the reasons of Ina Dolor for her last wish?
4. What pushed Amir, the grandson of Ina Dolor for granting the wish of her grandmother though it would be a guilt that he would bear for time?
5. What is the relationship of the death of Ina Dolor in juxtapose with the explosion of the Tierra as indicated in the following passage?

" Ina Dolor lay on the soft bed and waited and sang along with the music. Soon the air slowly thinned, and she felt her breathing become more difficult. She closed her eyes and hugged the urn close to her chest as she drowned into a peaceful slumber. An hour later, an explosion marred the quiet sky like the death of a star, and bright yet insignificant in the vastness".

6. How does the story present the achievement of a " fulfilled wish"? Point out particular instances and events in the story that lead to this.

The example worksheets provide how the structure of the Filipino science fiction in English are unveiled through text-dependent questions (TDQ) as guided by the proposed model. This further directs students and teachers in preparing good text-dependent questions to facilitate awareness to the different elements governing the narrative therefore supports comprehension making students stronger and more capable learners.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The study analyzed Filipino Science Fiction in English using Tzvetan Todorov Structuralist Theory of Narrative. Specifically, the study was conducted to carry-out the following objectives of the investigation:

1. To identify the structure of Filipino Science Fiction based on the Todorovian Structural Analysis of the Narrative;
2. To determine the typology of the narratives of the Filipino Science Fiction in English;
3. To design a text-dependent question model for close analytic structural reading based on the Todorovian Analysis of Filipino science fiction.

After an in-depth analysis, the findings revealed the following observations and patterns:

1. On Structure of Filipino Science Fiction based on the Todorovian Structural Analysis of the Narrative:

1.1. Analysis of the narrative propositions of all the eight (8) Filipino science fiction in English leads to the discovery of the existence of the entities which corresponds to the “parts of speech”. a) The agents, designated in the diagram as X and Y correspond to the proper nouns which serve as subject or object of the clause. b) The predicate of the clause which are verbs here: violate, punish, resist, and change/modify. c) An analysis of the third narrative speech, the adjective which corresponds to state, condition and status.

1.2. Actions such as to ‘transgress’ and to ‘punish’ take negative and positive form; thus Todorov’s negation status is applied in the narration, i.e. in (Y transgresses —→ X punishes Y) structure, the verb takes negative form as character breaches and disturbs the peace and order of the virtual world of the narrative (disruption of the balance) therefore X punishes Y to restore justice and peace, in *Oplan Sanction* the Remergents violate the law by infesting the New Isabella Three Orbit with this, Captain Delgado punishes the slavers to restore peace in the planet. Jeremy, the hero in the saga *The Day the Sexbomb Dancers Invaded our Brain* punishes Mr. Santos, who controls the people mentally through the enchantment using *Sexbomb* videos leading to the restoration of peace on the generation starship. On the other hand, verbs to ‘transgress’ in the stories *Ina Dolor’s Last Stand*, *Cost of Living*, *War Zone Angel* and *Taking Gaia* take the positive form. Violations here are actions defiantly done not to mess order and peace in the virtual world of the narrative but to fulfill wish and desire in the world where equilibrium fails to meet the satisfaction, thus disruption is pursued. Punishment is not served but instead help with the other agents pushes the development of the narration leading to another new equilibrium. Ina Dolor in *Ina Dolor’s Last Stand* decides to be left behind unknowingly by the people with the exploding Tierra and Amir and Salud accede with it. David in *Cost of Living* risks to resurrect his wife from the death (violates the human nature) and Mateo serves as the promoter for it. The woman in *War Zone Angel* longs for sense and hope out of the hostile and deserted town where she lives and through the military man, she tries to pursue it. Lastly, the positive form of the verb violate is seen in Doris’

decision to siege the ship Columbus manned by Americans going to Gaia, the new planet of life, in the story *Taking Gaia*.

1.3. The verbs to ‘modify’ in the structure YaX...X-a where Y modifies/changes X...X resists is carried out by the agents in the backdrop of the scientific modification. However, the verb consequently leads to resistance as ‘counter-modification’ by X which progresses the narrative leading to new equilibrium. Elaine in *Gene Rx* and Joan in *Ashes/////Ambers* are both agents who have been modified by Dr. Cruz as an half-breed carrier and the General as a human military weapon respectively. However, these altering actions leads to another counter-altering actions which bring forth resistance as seen in Elaine’s confrontation with Dr. Cruz and the attempt to tell Amanda about what she had known and Joan’s escape from the hospital and the subsequent control of the fire power.

1.4. Verbs of modification are successfully carried out in the narrative through ‘false vision’ of Y agents, Remergents tricks Captain Delgado in *Oplan Sanction* , Mr. Santos’ enchantment through Sexbomb videos in *The Day the Sexbomb Dancers Invaded our Brains*. the deceit of being Neuroenhancer test patient in *Ashes/////Ambers*, and the whitening clinical test as alien breeding procedure in *Gene Rx*. Consequently, recognition among characters is realized moving the narrative along showing character’s resistance into it.

1.5. The category of modality of the propositions reflects how action has been taken place. When we say “Y violates law then X punishes Y ”, they denote actions which have really taken place. When we say , “Y modifies/change X...X

resists the modification”, these actions may or may not take place in the imaginary universe of the story but which may or may not present in virtual state. Aside from the dominant existence of the indicative modes along all the studied narratives, obligatory modes are reflected in the stories of law enforcement such as *Oplan Sanction* where Captain Delgado implemented the Sanction to the Remergents as his duty as military man for the planet. Furthermore, optative modes of propositions are evident in the stories where characters are driven by wish and desire as Ina in *Dolor’s Last Stand*, David in *The Cost of Living*, She in the *War Zone Angel* and Doris in *Taking Gaia*

1.6. Based on the analyses, the syntagmatic pattern organized by the succession of propositions reveals that the sequence appears as the minimal narrative in a completed form. *The Day the Sexbomb Dancers Invaded our Brains* gives the impression of the complete form which is caused by the modified repetition of the initial proposition to the last proposition however, it has different point of view or status. On the other hand, the stories where initial and last propositions are not identical in the sequence but impression of completeness is achieved through inversion of attribute, are: *Ashes////Ambers*, *Gene Rx*, *Ina Dolor’s Last Stand*, *The Cost of Living*, *War Zone Angel* and *Taking Gaia*. *Oplan Sanction’s* initial and last propositions are far too identical but completeness of the narrative is attained through the consequence framed by violation-punishment action. The propositions of the stories show dominant causal relationship as evident in temporal-logical relations of the sequence of the *Ashes////Ambers*, *Oplan*

Sanction, *The Day the Sexbomb Dancers Invaded our Brains* and *Taking Gaia*. But with a more extensive study reveal that entailment and presupposition exists along the narrative. Analysis of the sequence of the stories shows that *Ina Dolor's Last Stand* has purely temporal, *The Cost of Living* has purely logical, *War Zone Angel* has temporal-spatial and *Taking Gaia* has logical-temporal relationship of sequence.

2. On the Typology of the Narratives of the Filipino Science Fiction in English;

2.1. The attributive stories which are concerned with the presentation of characters are seen in Joan's escape and resistance in *Ashes////Ambers*, Ina Dolor's wish to be left behind in the Tierra in *Ina Dolor's Last Stand*, David's struggle to keep her wife alive in *The Cost of Living*, She in the search of hope in *War Zone Angel*, Elaine's realization of the truth behind the cost of whitening injection in *Gene R* and Doris' ordeal of the Columbus' siege in *Taking Gaia*.

2.2. The retributive stories which has something to do with breaking laws and punishment to the law breakers are reflected by captain Delgado's retribution towards the Remergents which infested the New Isabella Orbit in *Oplan Sanction* and Jeremy's heroism in Mr. Santos' evil plans in *The Day the Sexbomb Dancers Invaded our Brains*

2.3. The narrative analysis in the eight Filipino science fiction in English show that Todorov's minimal complete plot can be seen in the shift from one equilibrium to the other. The term "equilibrium" which he borrowed from genetic

psychology means the existence of a stable but not static relation between the members of the society (p.75). In case of the narrative structures studied, the equilibrium reflects social law, social order, and personal fulfillment. The two moments of this equilibrium, similar and different are parted by period of disruption or imbalance composed of process of collapse and a process of development.

2.4. Based from the analysis of the plots, *Oplan Sanction* and *The Day the Sexbomb Dancers Invaded Our Brains* form the narrative of punishment as revealed by the structure $Yb \Rightarrow XcY$ where Y transgresses and so X punishes Y. The complete cycle begins with the state of equilibrium which is broken by a violation of the law and punishment restores the initial balance reaching equilibrium.

2.5. The narrative of modification-resistance is revealed by the plots of *Ashes/////Ambers* and *Gene Rx* as seen by the common $YaX...X-a$ structure in the sequence and relationship of the propositions. This suggests stories of scientific modification which leads to resistance as counter-modification leading the narrative into new equilibrium.

2.6. *Ina Dolor's Last Stand*, *Cost of Living*, *War Zone Angel* and *Taking Gaia* reveal unpredictable schematic representation of the plots but commonality reveal that the structure progresses to the narrative of 'fulfilment'. The stories begin in the complete cycle with established balance however, the desire of the character

to “ask-for-more”, “fill-up the emptiness within” and “going beyond” set the disruption of the balance. The stories are description of improvement or degeneration process until the desire is fulfilled or dissatisfied.

3. On Designing a Text-Dependent Question (TDQ) Model for Close Analytic Structural reading based on the Todorovian Analysis of Filipino science fiction

3.1. Text-Dependent Questions (TDQ) aid students in understanding Filipino science fiction in English. As a comprehension strategy, it facilitates students to delve further into the text to find answers which are helpful to become competent readers. With this, a proposed Text-Dependent Questions (TDQ) Model for close analytic reading for Filipino science fiction has been designed based on the Todorovian Structural Analysis of the local texts. The different divisions of the paradigm scaffold students understanding as they explore explicit to more complex questions regarding the elements provided by the model. Asking questions regarding the structural patterns help students to argue with their perspectives resulting to a critical understanding of the similar stories read.

Conclusions

In the light of the findings, the study finally reveals the following assumptions to the following research objectives:

1. On Structure of Filipino Science Fiction based on the Todorovian Structural Analysis of the Narrative

1.1 Filipino Science Fiction in English can be studied using the Todorovian Structural Analysis of the Narrative and it shows that each story can be reduced to summary and to the smallest basic syntactic unit called as propositions which consist of three parts: agents, attributes and action which corresponds to “parts to speech’ such as proper noun, adjectives and verbs respectively. Adjectives are categorized as state, condition and status while verbs are classified as to ‘modify’, to ‘transgress’ and ‘to punish’. The actions such as to ‘transgress’ and to ‘punish’ take negative and positive form. In addition, the action to ‘modify’ is carried out by the agents in the backdrop of the scientific modification which are successfully carried out in the narrative through ‘false vision’.

1.2. The modality of the propositions reflect that the Filipino science fiction in English denote story actions which have really taken place as evidently presented by the indicative modes. Furthermore, stories also reflect deeds as directed by the request and law of community as reflected by the obligatory modes in the stories of law enforcement. Lastly, the presence of the optative modes of propositions manifest narrative of actions driven to fulfill one’s desire and wish.

1.3. The succession of propositions reveals that the sequence of the Filipino science fiction in English appears as the minimal narrative in a completed form in the following cases: a. by modified repetition of the initial proposition to the last proposition however, it has different point of view or status; b. through inversion of attribute; and c. where last initial and propositions are far too identical but completeness of the narrative is attained through the consequence framed by

violation-punishment action. The propositions of the stories show dominant causal relationship as evident in temporal-logical relations. But with a more extensive study reveal that entailment and presupposition exists along the narrative. Analysis of the sequence of the stories shows that the science fiction has varied relationship of sequence which maybe purely temporal, purely logical, temporal-spatial and logical-temporal.

1.4. Todorov's minimal complete plot based on the analysis, reflects that the equilibrium of the Filipino science fiction suggest social order, social law and personal fulfillment. The two moments of this equilibrium, similar and different are parted by period of disruption or imbalance composed of process of collapse and a process of development.

2. On the Typology of the Narratives of the Filipino Science Fiction in English:

2.1. The structure of Filipino science fiction in English is reduced as narratives of 'punishment', 'modification-resistance' and 'fulfillment'.

3. On Designing a Text-Dependent Question (TDQ) Model for Close Analytic Structural reading based on the Todorovian Analysis of Filipino Science Fiction

3.1. Since structuralism is established in the study as a systematic approach in reading Filipino science fiction in English, it is seen as an feasible foundation in the conception of a Text-Dependent Questions (TDQ) Model for Close Analytic Reading that provides a guide for teachers and students in formulating questions that would explore the structural elements of the text in progression.

Recommendations

Based on the conclusions presented, the following research points are recommended:

1. Curriculum and Instruction

1.1. The inclusion of the Filipino Science Fiction could be examined in curriculum guide of the 21st Century Literature from the Philippines and the World.

1.2. The effectiveness of the designed Text-Dependent Questions (TDQ) Model of Close Structural Reading Model as means of aiding comprehension could also be sought.

1.3. The development of instructional materials based on the reading model like worksheets and its efficiency in aiding comprehension of Filipino science fiction could be done.

2. Literary Research Possibilities

2.1. Since studies regarding Filipino Science fiction are rare, more studies using other critical lens and approaches could be used to explore the social, political, psychological and material aspect and how it could be potential medium for developing critical thinking among the students.

2.2. Further applications of Tzvetan Todorov's Structural Analysis of narrative could be done on other genres such as chick lit, flash fiction etc. to determine its value as structural model in analyzing texts.

2.3. A comparative analysis of the structure of the Filipino Science Fiction to the other science fiction stories from the other countries could be explored to see similarities and differences.

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