

Kalanguya oral narratives: Repertory of literary footmarks and their sociocultural devices

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Abstract

This qualitative study aimed to disclose oral narratives in terms of riddles, mind twisters, lyric poetry, and folktales, which are still practiced or used by the Kalanguya communities of Nueva Vizcaya, particularly in the municipalities of Sta. Fe and Kayapa, to determine sociocultural devices which are attached to the practice or use of these oral narratives, and to discuss the relevance of the research findings to teacher education. This study made use of the critical theory design particularly using the critical discourse analysis (CDA) approach involving informants from the setting through informal interviews and observations. Results showed that the Kalanguya of Nueva Vizcaya in particular keep their tradition dynamic by conserving their shared oral narratives in the form of *bullikay* known as riddles, *bunbuntiya* or mind twisters, lyric poetry in the form of songs or *kanhiyon* and poems or *dayomti*, and folktales or local stories, which captured various sociocultural devices that evolved around the thematic colors of pastoral life of the Kalanguya, social ideals of unpretentiousness and love for peace, qualities of the Kalanguya lady, and veneration for death, which were derivatives of the social and cultural preferences and practices of the group. The information gathered pertinent to the oral narratives of the Kalanguya renders significance to teacher education along broadening of indigenous knowledge and tradition, more meaningful pragmatic pedagogical innovations, enhanced instructional strategies, and utilization of more relevant academic research works.

Keywords: Kalanguya, oral narratives, repertory, sociocultural devices, teacher education

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1. Introduction

Oral traditions and folklore vitally connect us with the imaginations and histories of “the folk” who are often referred to as ordinary men and women who created and continue to create our world and substantially form our sense of belonging to our cultural group. After the Filipino people witnessed the resurgence in culture and the arts at the advent of their sovereignty from foreign forces, there had been an increased interest in instinctive art, music, and literature, which include the most commonly and easily passed on forms of oral traditions which are the oral narratives. Oral narratives and folklore include cosmogonies, folktales and fairy tales, legends, epics, ghost stories, jokes, ballads, chants, proverbs or wise sayings, and mythologies. Oral traditions function socially as popular history and literature, depending on their specific cultural and socio-historical location. Folklore is a concept and term that was introduced into the English language in 1848 which includes non-verbal traditions such as festivals, foodways, ethnic dance, performance, and theater as well as verbal expressions of popular history and literature.

The Philippines, often referred to as the “Emerald Isles” is composed of more than 7,000 islands that are inhabited by more than 100 big and small ethnic groups. Each ethnic group has its own dialect, has its own customs and traditions, and enjoys its own dances and music. One of these ethnic groups is the Kalanguya who inhabit the southern part of the province of Nueva Vizcaya, particularly the towns of Sta. Fe and Kayapa. The Kalanguya, sometimes referred to as the Ikalahan, are an Austronesian ethnic group most closely associated with the Philippines' Cordillera Administrative Region (Arsenio and Stallsmith, 2015) but whose core population can be found across an area that also includes the provinces of Nueva Vizcaya, Nueva Ecija, and Pangasinan. While this area spans Region I, the Cordillera Administrative Region, and Region II, it represents a largely geographically contiguous area. (Gaspar, 2015).

The term "Kallahan" is sometimes used to refer to the Kalanguya people's native language (Himes, 1998.) Kalanguya was once the most spoken language in most parts of today's Benguet, Nueva Vizcaya, Ifugao, Mt. Province, and some parts of Nueva Ecija but is no longer due to ethnocentrism. The Kalanguya population in Nueva Vizcaya has also been identified in anthropological literature as "Ikal-lahan". (Gaspar, 2015). Those who reside in Tinoc and Buguias call themselves Kalangoya. Those who reside in Nueva Vizcaya and Quirino call themselves Ikalahans. In the past, this ethnolinguistic group was known as Kalanggutan, Keley'I, Mandek'ey, Yatukka, or Kalangoya. According to *Sumeg-ang* (2005), Kalanguya is considered a subgroup of the Ifugao people. Kalanguya is one of the unique and prosperous tribes that exist nowadays. They are known for their rich cultures, traditions, and customs like baki (prayer to God), keleng (cañao), dance, literatures and songs. Though they had no system of writing, they were able to develop an oral tradition that was strongly founded on ancestral influence. According to Tindaan (2013), worship of dead ancestors is typically from their culture.

Unfortunately, one of the sad aspects of progress is the number of things that are lost to the world in its wake, usually unnoticed. The young generation compulsively catches on to every new idea that will lead them toward the future. Fonteyn de Arias (1993) asserted that they have little time to look back to the customs of their forefathers, so carelessly; the customs are allowed to slip away. In the past, life changed more slowly than now and only the adventurous roamed far from the places of their own region, wearing their traditional dresses, working the crafts, singing the songs, and dancing the dances, which were handed down through the ages and could be found in all their natural spontaneity. The Kalanguya literary pieces but lamentably are now being forgotten.

Disciplines such as folklore studies, literary studies, indigenous studies, gender studies, composition, history,

and cultural history ask different questions about oral narratives and folklore but consider them as forms of knowledge and forms of art. Whether the focus is on the cultural production of indigenous peoples, the state, young adults, or diasporic groups, the adaptation and translation of oral narratives and folklore across cultures and media is an increasingly popular focus for scholars in a range of disciplines.

Bringing a cultural perspective to the study of oral traditions and folklore historicizes questions of power and transmission and offers a located perspective that interrogates how oral traditions in Nueva Vizcaya for instance, have been shaped by colonialism, as well as by electronic technologies, and how indigenous peoples are re-creating them today. It is in this light that the researchers embarked on this qualitative study of the Kalanguya oral narratives in the desire to come up with a repertory of literary footmarks and their sociocultural devices, that could be used as a contextualized learning resource in education, since the Nueva Vizcaya State University in which the researchers teach, is composed of students primarily coming from ethnic groups of southern Nueva Vizcaya, specifically the Isinai, Igorot, Ifugao, and Kalanguya, among others.

Framework of the Study - This study is founded on Literary Theory which now undergoes a transformation into “cultural theory” within the discipline of literary studies, which can be understood as the set of concepts and intellectual assumptions on which rests the work of explaining or interpreting literary texts. Literary theory refers to any principles derived from internal analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretive situations. All critical practice regarding literature depends on an underlying structure of ideas in at least two ways: theory provides a rationale for what constitutes the subject matter of criticism – “the literary” – and the specific aims of critical practice – the act of interpretation itself. Furthermore, this qualitative research is anchored on Critical Theory that designates a philosophy and a research methodology that focuses on the interrelated issues of technology, politics, and social change. This critical methodology operates comparatively, by “measuring” consensual truths against actual social conditions (ACM Ubiquity, 2018).

Horkheimer's asserts that critical theory is adequate only if it meets three criteria: it must be explanatory, practical, and normative, all at the same time. These shall be made based on the selection of sociocultural devices discussed in this study. Also, it must explain what are issues with the current social reality, identify the actors to treat them, and provide both clear norms for criticism and achievable practical goals for social transformation. Any truly critical theory of society, as Horkheimer further defined it in his writings as Director of the Frankfurt School's Institute for Social Research, “has as its object human beings as producers of their own historical form of life” (Horkheimer & Adorno, 1993).

In light of the practical goal of identifying and overcoming all the circumstances that limit human freedom, the explanatory goal could be furthered only through interdisciplinary research that includes psychological, cultural, and social dimensions, as well as institutional forms of domination. Given the emphasis among the first generation of Critical Theory on human beings as the self-creating producers of their own history, a unique practical aim of social inquiry suggests itself: to transform contemporary capitalism into a consensual form of social life.

For Horkheimer, a capitalist society could be transformed only by becoming more democratic, to make it such that “all conditions of social life that are controllable by human beings depend on real consensus” in a rational society (Horkheimer, 1972). The normative orientation of Critical Theory, at least in its form of critical social inquiry, is therefore towards the transformation of capitalism into a “real democracy” in which such control could be exercised (Horkheimer, 1972). In such formulations, there are striking similarities between Critical Theory and American pragmatism.

It is in this light that this study emerged with its conceptual framework displayed in Figure 1.

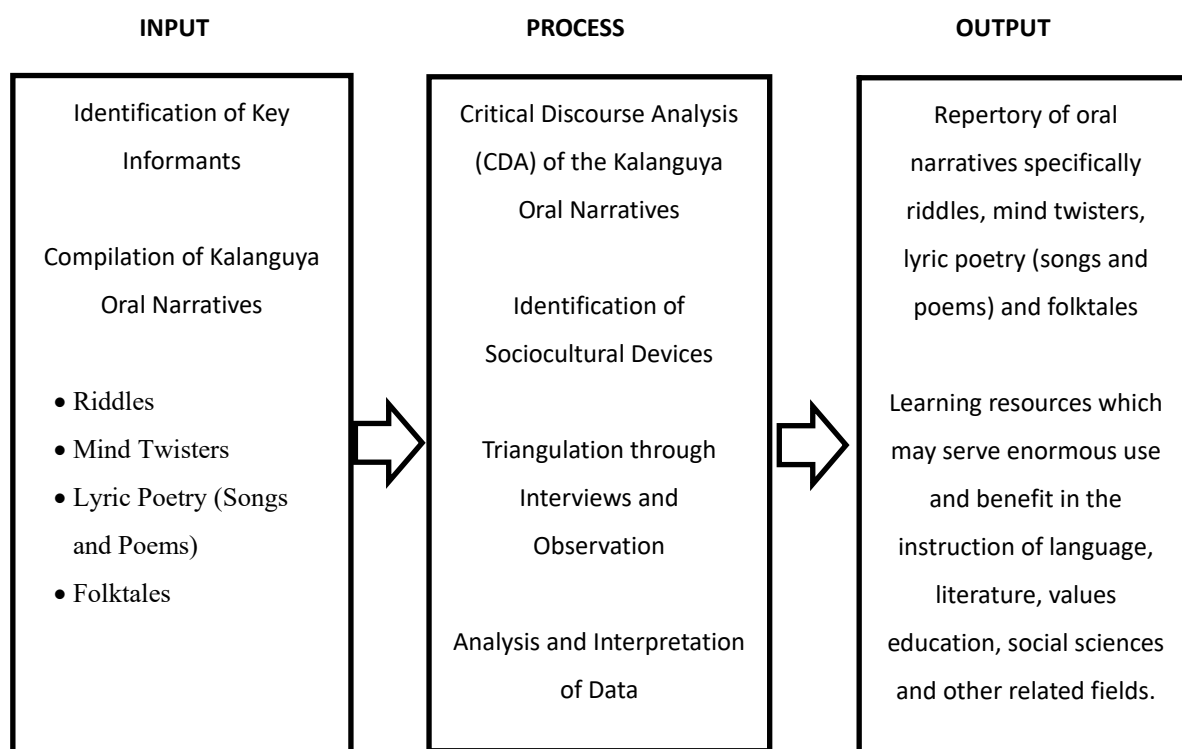


Figure 1. *Conceptual Paradigm of the Study*

Objectives - This study aimed at determining forms of spoken literature of the Kalanguya communities of northern Nueva Vizcaya and the sociocultural perspectives connected to their practice or use. Specifically, the study aimed to: 1. disclose oral narratives in terms of riddles, mind twisters, lyric poetry, and folktales, which are still practiced or used by the Kalanguya communities of Nueva Vizcaya, particularly in Sta. Fe and Kayapa; 2. determine sociocultural devices which are attached to the practice or use of these oral narratives; and 3. discuss the relevance of the research findings to teacher education.

2. Research Methodology

This qualitative research employed the Critical Theory Design. This critical methodology operates comparatively, by "measuring" consensual truths against actual social conditions (ACM Ubiquity, 2018). Further, Mbaleka (2018) defines critical theory research as a qualitative research design that seeks to study and understand society not to critique and change society. Further, this study used the Critical Discourse Analysis (CDA) approach which, according to Davoodi (2018), deals with the idea that language is more than a simple means of communication and tries to analyze language as a social behavior to see how social/political power can be conveyed through language.

This research venture sought answers to the questions posted using the key informant technique. An effective way to study people's literature is to scrutinize the antecedents – lifeways/lifestyles, beliefs, legends, and rituals. Insights into the culture of the Kalanguya, the social, and cultural background of the people were unveiled through interviews with the folks and experts in Kalanguya literature. This means that throughout this study, the researchers had to carry out inquiries about the way of life of the group, particularly in Sta. Fe and Kayapa where the researchers learned more about the group – their customs, mores, family relationships, and traditions which handed in substantial information to consist the sociocultural devices attached to the oral narratives of the tribe.

One of the researchers is a member of the tribe thus dealing with the informants was facilitated to familiarize the team with the Kalanguya environment as they attempted to understand the passions that move the members of the Kalanguya communities of northern Nueva Vizcaya. With the help of the barangay leaders and concerned individuals, elders, and Kalanguya icons in literature were identified based on their age (at least 60 years old), knowledge of the subject, and willingness to participate in this undertaking. Ten informants were selected based on said criteria. A permit from the National Commission on Indigenous Peoples was secured for the conduct of the study, in compliance with NCIP Administrative Order No. 3, Series of 2012. Informal interviews and observations were conducted to elicit important information from which inferences and insights on the topic at hand were derived. The results or responses of the informants then were qualitatively presented and discussed.

3. Results and Discussion

Recognizing that ethnic groups in our country are essential for economic and social development, the declaration of human rights year 1987, Article XVI Sec. 17 under education, arts and sciences, and sports, was crafted. It provides that the state shall recognize respect and protect the rights of Indigenous Cultural Communities to preserve and develop their cultures, traditions, and institutions. This study specifically eyed on the oral narratives of the Kalanguya of Sta. Fe and Kayapa, Nueva Vizcaya, as a measure of helping this ethnic group understand, preserve, protect, and develop their cultural birthright.

3.1 What oral narratives in terms of riddles, mind twisters, lyric poetry, and folktales, are still practiced or used by the Kalanguya communities of Nueva Vizcaya particularly in Sta. Fe and Kayapa?

Support has been proffered to the Kalanguya elders or ancestors in the development of an oral tradition that preserves the beliefs, attitudes, and cultural practices of this ethnic group. The elders, who stood as the key informants of this qualitative study, served as the source of the oral narratives included in this repertory, as well as guided the researchers in the translation and interpretation of the literary pieces. The Kalanguyans of Nueva Vizcaya in particular keep their tradition dynamic by conserving their shared narratives in the form of *bullikay* known as riddles, *bunbuntiya* or mind twisters, lyric poetry in the form of songs and poems, and folktales, which are the highlights of this study. The *bullikay* (riddles) and *bunbuntiya* (mind twisters) are used during solemn occasions for entertainment or leisure. On the other hand, lyric poetry in the form of songs and poems serves as a stress or fatigue reliever because as the Kalanguya sang accompanied by their traditional instrument, they feel comforted or eased up from the tiring farm work as well as from problems. On the other hand, folktales or stories are used during occasions and gatherings to commemorate the past.

Riddles. Riddles or *bullikay* were orally practiced by the local folks of the Kalanguya community in Nueva Vizcaya, primarily for entertainment and leisure. Some of these original riddles and their answers are seen in the following matrix with their corresponding English translation.

Bullikay	Translation	Answer
Panhab habong mo nin han mo kana.	Create a flower before eating.	Balat (Banana)
Bangak nunta bayag agmah'yugan	My pot in the olden times has no mark of charcoal or smoke.	Bulan (Moon)
Lingan kod dapla agmabkah	It is my snare in slope that can't be thrown up.	Bunglol (Rainbow)
Balkeh ko nunta bayag agmaktang.	My old belt can't just be cut off.	Danum (Water)
Yimuong I reyna, agma-gah I korona.	The queen bows down but the crown remains.	Gayaba (Guava)
Kanyuyungaw i onga to,kamandaldalan hi ina to	Her children sit, and his mother walks.	Kalumbaha (Pumpkin)
Mangka ateng ay I-anibang toy bado to.	As it grows up, it throws its shirt.	Kawayan (Bamboo)
Uleg e ikol to nem hay ulo to gayaman.	Its tail is a snake but its head is a centipede.	Litoko (Rattan)

Way pinarsuwan Diyoh ni kamakan, hota pangato higato hota lameh to.	God created an edible plant whose branch is its fruit.	Ma-i (Corn)
Pipigat ni panyo limaw lad Manila.	A small piece of handkerchief went to Manila.	Mata (Eyes)
Waday badom ni bello edom ni too'y kamangibado	You have a new shirt but you are not the one who wears it.	Ngadan (Name)
Kamanbotyog anggagan andi ahawa to.	It gets pregnant even without a husband.	Pagey (Rice plant)
Hipay amta yun agyo amta	What do you know that you do not know?	Patey (Death)
Wdaay maamag idan abong, nonta nakdeng in-atop day angal da.	When they finished building a house, they make themselves a roof.	Putyukan or Linawan (Bees)
Waday inmeg Apo Diyoh ni han-agi, agmanhinlilingay.	God created two things that cannot see each other.	Tangila (Ears)

Mind Twisters. Mind twisters or bunbuntiya in Kalanguya were recited during gatherings among Kalanguya folks to titillate the minds of the young ones and let them enjoy the occasion. Some of these original mind twisters and their answers are seen in the following matrix with their corresponding English translation.

Bunbuntiya	Translation	Answer
Waday piton kutkutli di atep ni abong, hota hakey nan-agah, nonta nan-agah hola da gait to pinalakpakan da, pigay nabay-an dima atep?	There were 7 lizards in the ceiling. One fell down. When it fell down, the others clapped their hands. How many were left in the ceiling?	None, because when they clapped they fell too, for the reason their 2 legs cannot handle their weight while they use the other two legs for clapping.
Mo in ikat e nowang tan manok di nanggawan bal aw, gabol tap imadawi ka hipay magao ay intebew mo, hota nuwang ono hota manok?	You have brought and tied a carabao and a rooster in the middle of the forest. From a far distance, which is more vivid to see, is it the carabao or the rooster?	The rooster because when it crows you can hear it unlike the carabao that produces sound that is not loud and sometimes it seldom does.
Waday hampulon titit di panga, nunta pinaltogan moy hakey, pigay nabay-an?	There are ten birds in a branch. You shoot one. How many are left?	One, it is because when you shoot one, the other birds fly away, so the one that you've shot only remains.
Waday liman killom di kubkob, yimab-tok e tello, pigay nabay-an di kubkob?	There are five pigs in a pig pen. The three pigs jumped. How many are left in the pen?	Five, because the three pigs did not jump out. They just jumped.

Kalanguya lyric poetry is another oral narrative considered in this study. This genre is ascribed to types, namely songs and poems originally written in the native tongue.

Songs. Songs or kanhiyon in Kalanguya are rendered to recount some events in the past which are significant for the Kalanguya, e.g. harvest season and their historical accounts.

Kalanguya	English Translation
Gayyom ni Hi-gami	Your Love for Us
Inmeg moy pitak kayya Inmeg mo iyada taklay Inmeg mo iyada danum Eggew tan dakal pay ni edom Gayyom ni hi-gami	You make this world it is You made these two arms You also made the water Day and many more Your love for us
Pitak e mo in-aplag Pan-abangan ni nabiyag Binagam alih Cristo Pah-ding mi to intodo Gayyom ni hi-gami	You lay down the land For a shelter of lives, You send Jesus Christ To teach us how to work Your love for us
Butil e impad-ag mi Intanem mi day ube Udan e anmanibog Hagit e unda-dah ud Gayyom ni hi-gami	We dig various seeds We plant sweet potato Rain will bring water Sun will also help Your love for us
Ambal-at e kayabang Tap ube mi a-ateng Dakel iday manok mi	The basket of sweet potatoes is heavy Because our sweet potatoes are all big We have much chickens

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Tan matabay killom mi Gayyom ni hi-gami	And our pigs are healthy Your love for us
Biag Nontan	Life Before
Nonta napangpanglon timpo Pihta numan idan too Magaya e dakapanbiyag Tep andi problema da	During the olden times Feast of the people They live happily Because they have no problem
Man nonta dimatang e gubat Hi-gaday napalpaligat Hapon tan Medikano Binukal day Pilipino	But when the war comes They suffer hardships Japanese and Americans Shattered the Filipinos
Timakot e Kalanguya Nanbakwi-bakwit ida Ida nanlika-likaw Di nanggawan bal-ew	The Kalanguya were frightened They evacuated They searched for shelter In the middle of the forest
Pa-palok e ogipan Bulbulungan iday pungan Tap gabol ni tinakutan Kapipintuwak e machine gun	Valley serves as bed Leaves of trees are their pillows The cause of their fear The roaring sound of machine gun
Gaggaho-li	Raven
Gaggawang, gagaho-li Mowak I ah aholi Hantaka laglagboi ni potpot ing ni obi.	Young raven Fetch water for me I will pay you back, giving a piece of sweet potato
Bangon ka Ina	Wake up Mother
Bango bangon ka ina Kapan oggan ni bila Ballonan kod inuma Ihhidak di kombila.	Wake up, wake up mother Go and cook taro I will bring it to the kaingen And will eat with venison
Pakgong	Bamboo Musical Instrument
Pakgong koy makongakong Inhalong kod hayyokong Hinipngget koy nabo-kong Kanto ay ontipagong Ay nakamangkilagong Di hangeg ni kitlabong.	My bamboo instrument produces a loud sound I went into the riverbank I happened to meet a man Who wanted to hold me on But I fought with him and hid in the bushes

Gayyom ni Hi-gami or Your Love to Us is a Kalanguya song that expresses the gratefulness of the Kalanguya to the Father God for their bountiful harvest from the toil of their agricultural lands, while *Biag Nontan*, or Life Before, is a song that depicts how they lived progressively and happily before but when the World War II began they were frightened and scattered to the mountains and other places. Moreover, *Gaggaho-li* is a short song that depicts a single woman who lives alone with nobody to turn on. She felt self-pity, so she would rather call a little bird which became her errand. *Bangon Ka Ina* relates the story of a mother and her child, wherein the mother wakes up late so that she cannot prepare food early for her child to bring to the field.

Lastly, *Pakgong* conveys the story of a woman who had a musical instrument which is made up of bamboo with a pointed edge. This is usually a musical instrument carried by a woman wherever she goes. One day, a woman was walking alone playing with her instrument, and happened to meet a man on her way. Suddenly, this man tried to embrace her. What this woman did is to use her bamboo musical instrument to paddle the man so that she was freed and hid in the bushes.

Poems. Another type under this genre is the poem or dayomti in Kalanguya. Some of these original poems are seen in the following matrix with their corresponding English translation.

Dayomti	Translation
Ube	Sweet Potato
Ubik e putputii putiil la	My sweet potato is white super white

In ilaw kod mani e mani e la Kanda ay ipaakda paakda Agak piyan e paak paakda lululhi yon Ama tan hi Ina	I send her to Manila They want to marry her, to marry I don't want to be married, to marry Ask first my father and my mother
Kamkamti Liya-liyak	Firefly Firefly
Kamkamti liya- liya Kantoy baboy tuy lima Malat kadin ngon duduwa Nanduadan han Ama	Firefly firefly He said he had five pigs But the truth is only two They share together by his father
Andi anan ngoh ina Naukat ay limuwa Iman angkangod kinabbah Watakan nat mataba (kilaw)	Mother has no share in pigs That's the reason why she cries Her share was in the farm When a butcher is healthy and fat

Ube or Sweet Potato is a poem that depicts a father who compares his daughter to a white sweet potato, while *Kamkamti Liya-liyak* or Firefly Firefly, projects the pastoral life of the Kalanguya.

Folktales. Folktales or local stories or legends are recited on special occasions as well, or during household, gatherings to entertain the children and visitors who usually are relatives of the host. Translated versions of some of these folktales are seen in the following section.

The Origin of the Teardrop Line below the Deer's Eye. Once upon a time, there was a boastful deer who challenged the Durikens for a race because he was confident that he can easily defeat them for they were too slow. The said challenge was bravely accepted by the Durikens and so they set the day of the event. They also agreed that the deer will route on land while the Durikens will pass through the river. A day before the league, the Durikens gathered to plan the said activity. Then they came to a solution, all Durikens assembled from the starting line up to the mainstream of the river. When the day of the match had come, the deer was so confident as if he will defeat the Durikens easily.

Bang! The race already began the deer quickly left the representatives of the Durikens and continued to run. When he estimated that he is already ahead of his opponents he shouted to know where the Durikens were. But he was shocked when he heard a voice from the Durikens ahead of him. So, again he ran fast as he can then called again the Durikens for the second time but still, they are ahead of him. Now, the boastful deer ran at his full speed until he felt thirsty and tired. He shouted again to call the attention of the Durikens but constantly they were always ahead of him. Because the deer had no more energy and power left to continue striving, he preferred to cry and accepted his defeat. That is the very reason why deer have a teardrop line below their eyes.

Why Death Arrives to Everyone. A long time ago, people lived with joy, peace, and happiness wherein everyone loved each other. But there was only one thing that made them unhappy, the occurrence of death. Because of the said situation, all people gathered together to talk about the problem and so they came up with a solution. Everyone prayed to God to stop the occurrence of death. Without hesitation, God answered their prayer so from that moment death never returned. As the days, months, years, and decades passed by, many people turned old and some were already bedridden and pathetic to see. However, people endured the situation even if they experienced hardships. They fed their old family members, cared, and dressed them like a newborn child. One day, when they observed the situation, they already gave up and realized that if this will continue they will suffer forever. Indeed, they decided to gather again and talked about the problem. So, they decided to ask God to bring back death, so it happened that death again occurred on earth. But they did not specify the age and the person to commit such a thing. That's the reason why death doesn't choose the age, gender, and status of those who succumbed to it.

3.2 What sociocultural devices are attached to the practice or use of these oral narratives?

After analysis of the oral narratives, sociocultural devices were extracted for discussion. The devices are ascertained as the pastoral life of the Kalanguya as evidenced by devices in farming and love of nature, social

ideals as to the unpretentiousness and love for peace among Kalanguya, qualities of the Kalanguya lady, and veneration for death. Table 1 displays the summary of the devices.

Table 1
Sociocultural Devices Derived from the Kalanguya Oral Narratives

Devices	Literary genre	Excerpt illustrating device	Translation	
<i>Pastoral Life of the Kalanguya</i> Farming	Riddles	<i>ma-i</i>	corn	
		<i>kawayan</i>	bamboo	
		<i>litoko</i>	rattan	
		<i>pagey</i>	rice plant	
		<i>kalumbaha</i>	pumpkin	
		<i>balat</i>	banana	
	Mind twisters		<i>gayaba</i>	guava
			<i>Mo in ikat e nowang tan manok di nanggawan bal aw.</i>	You have brought and tied a carabao and a rooster in the middle of the forest.
	Song: <i>Gayyom ni Hi-gami</i>		<i>Waday liman killom di kubkob.</i>	There are five pigs in a pig pen.
			<i>Butil e impad-ag mi Intanem mi day ube Udan e anmanibog Hagit e unda-dah ud Gayyom ni hi-gami</i>	We dig various seeds We plant sweet potato Rain will bring water Sun will also help Your love for us
Song: <i>Bangon ka Ina</i>		<i>Ambal-at e kayabang Tap ube mi a-atang Dakel iday manok mi Tan matabay killom mi Gayyom ni hi-gami</i>	The basket of sweet potatoes is heavy Because our sweet potatoes are all big We have many chickens And our pigs are healthy Your love for us	
		<i>Kapan oggan ni bila Ballonan kod inuma Ihhidak di kombila.</i>	Go and cook taro I will bring it to the kaingin, and will eat it with venison	
Poem: <i>Kamkamti Liya-liyak</i>		<i>Kantoy baboy tuy lima</i>	He said he had five pigs	
		<i>Andi anan ngoh ina Iman angkangod kinabbah Watakan nat mataba (kilaw)</i>	Mother has no share in pigs Her share was in the farm When a butcher is healthy and fat	
Love of Nature	Riddles	<i>Bulan</i>	Moon	
		<i>Bunglol</i>	Rainbow	
		<i>Danum</i>	Water	
		<i>Putyukan</i>	Bees	
Mind twisters		<i>Waday piton kutkutli di atep ni abong.</i>	There were 7 lizards in the ceiling.	
		<i>Waday hampulon titit di panga,</i>	There are ten birds in a branch.	
Song: <i>Gaggaho-li</i>		<i>Gaggawang, gagaho-li Mowak I ah aholi Hantaka laglagboi ni potpot ing ni obi.</i>	Young raven Fetch water for me I will pay you back, giving you a piece of sweet potato	
<i>Social Ideals of Unpretentiousness and Love for Peace</i>	Folktale: The Origin of the Tear Drop line below the Deer's Eye		Once upon a time, there was a boastful deer who challenged the Durikens for a race because he was confident that he can easily defeat them for they were too slow. The said challenge was bravely	

			accepted by the Durikens and so they set the day of the event. They also agreed that the deer will route on land while the Durikens will pass through the river.
	Song: <i>Biag Nontan</i>	<i>Magaya e dakapanbiyag Tep andi problema da</i>	They live happily Because they have no problem.
		<i>Man nonta dimatang e gubat Hi-gaday napalpaligat</i>	But when the war comes. They suffer hardships.
		<i>Timakot e kalanguya Ida nanlika-likaw Di nangawan bal-ew</i>	The Kalanguya were frightened. They searched for shelter. In the middle of the forest.
		<i>Pa-palok e ogipan Bulbulungan iday pungan</i>	Valley serves as a bed. Leaves of trees are their pillows.
Qualities of the Kalanguya Lady	Poem: Ube	<i>Ubik e putputii putiil la</i>	My sweet potato is white super white.
		<i>In ilaw kod mani e mani e la</i>	I send her to Manila.
		<i>Agak piyan e paak paakda, Lululhi yon Ama tan hi Ina</i>	I don't want to be married. To marry, ask first my father and my mother.
	Song: Pakgong	<i>Pakgong koy makongakong Inhalong kod hayyokong Hinipngat koy nabo-kong Kanto ay ontipagong Ay nakamangkilagong Di hangeg ni kitlabong.</i>	My bamboo instrument produces a loud sound I went into the riverbank I happened to meet a man Who wanted to hold me on But I fought with him and hid in the bushes.
Veneration for Death	Riddle	<i>Patey</i>	Death
	Folktale: Why Death Arrives to Everyone		Indeed, they decided to gather again and talked about the problem. So, they decided to ask again God to bring back death, so it happened that death again occurred on earth.

Through the analysis of the different Kalanguya oral narratives in the forms of riddles, mind twisters, songs, poems, and folktales, different literary devices were derived recounting the social and cultural preferences, practices, and qualities of the Kalanguya who inhabit the southern part of Nueva Vizcaya, particularly in Sta. Fe and Kayapa. These sociocultural devices could be deduced through the thematic classifications which included the pastoral life of the Kalanguya, social ideals of unpretentiousness and love for peace, qualities of the Kalanguya lady, and veneration for death.

Pastoral Life of the Kalanguya. The Kalanguya thrive in the mountainous portions of the province. Attributed to the geographic features of their dwelling place, life in the mountains is simple. They primarily engage in farming activities as their source of living. Because they normally live very intimately with their environment, they as well have developed a strong love for nature as reflected in their oral narratives.

Farming. Farming as their main source of living has lured the elderly to compose oral narratives that evolve around what could be seen in their agricultural land which they sow for their produce. Riddles for example were

created to tickle the minds of the young ones and figure out the answers which are largely representative of their agricultural products like *ma-i*, *kawayan*, *litoko*, *pagey*, *kalumbaha*, *balat*, and *guava* (bamboo, corn, rattan, rice plant, pumpkin, banana, and guava respectively). Moreover, agricultural animals are also the subjects of mind twisters, e.g. “*Mo in ikat e nowang tan manok di nanggawan bal-ew*” which translates to “You have brought and tied up a carabao and a rooster in the middle of the forest,” and “*Waday liman killom di kubkob*” which means “There are five pigs in a pig pen.”

Lyric poetry in the forms of poems and songs is likewise made as a repertory of their thoughts about farming as in the succeeding lines. From the song *Bangon ka Ina*: “*Kapan oggan ni bila. Ballonan kod inuma. Ihhidak di kombila*,” which means “Go and cook taro. I will bring it to the kaingin, and will eat with venison.” From the song *Gayyom ni Hi-gami*: “*Butil e impad-ag mi. Intanam mi day ube. Udan e anmanibog. Hagit e unda-dah ud. Gayyom ni hi-gami. Ambal-at e kayabang. Tap ube mi a-ateng. Dakel iday manok mi. Tan matabay killom mi. Gayyom ni hi-gami*.” These lines are tantamount to the following translated lines: We dig various seeds. We plant sweet potatoes. Rain will bring water. Sun will also help. Your love to us. The basket of sweet potatoes is heavy because our sweet potatoes are all big. We have many chickens. And our pigs are healthy. Your love to us. Also, the poem *Kamkamti Liya-liyak* conveyed thoughts on farming as in the lines: “*Kantoy baboy tuy lima. Andi anan ngoh ina. Iman angkangod kinabbah. Watakan nat mataba (kilaw)*,” which equates to “He said he had five pigs. Mother has no share in pigs. Her share was in the farm when the butcher is healthy and fat.”

Love for Nature. Some evidence of great regard for nature are oral literary pieces like the riddles on *bulan*, *bunglol*, *danum* and *putyukan* (moon, rainbow, water, and bees respectively). On the other hand, mind twisters were also created to refer to some animals that thrive in the natural environment of the Kalanguya. Such is illustrated in the following: “*Waday piton kutkutli di atep ni abong*,” which is translated as there were 7 lizards in the ceiling, and “*waday hampulon titit di panga*”, meaning there are ten birds in a branch. The use of these symbols shows the appreciation of the Kalanguya for natural beauty brought about by the moon, rainbow, water, and bees, as well as the sights and sounds of animals like lizards and birds.

Another indication of love for the nature of the Kalanguya is the sung rhyme that goes “*Gaggawang, gagaho-li. Mowak I ah aholi. Hantaka laglagboi ni potpot ing ni obi*,” translated as “Young raven. Fetch water for me. I will pay you back, giving a piece of sweet potato,” showing how the girl relied on living things around her to ease up her solitude. This result was supported by the study of Gabriel and Mangahas (2017) when they said that the Kalanguyans are ecosystem people who have sound knowledge and intimate relationship with their environment. They rely on their environment for subsistence and regard it as their life. This largely explains why the whole Kalanguya tribe spends the majority of their time and lives in the forest, doing kaingin, planting, and harvesting. The intimacy of this tribal group with nature because of their simple pastoral life enabled them to compose literary pieces whose subjects are elements of their ecological setting.

Social Ideals of Unpretentiousness and Love for Peace. Literary devices that emerged pertinent to the social ideals of unpretentiousness and love for peace among the Kalanguya were likewise evident in the oral narratives under study. The translated version of the folktale, *The Origin of the Tear Drop line below the Deer’s Eye*, conveyed that Durikens, who symbolized the Kalanguya people, were the harmless fighters or racers representing the submissiveness, but nevertheless the wisdom and love for the oneness of the Kalanguya. They are the kind of people who resolve conflicts with agreements as relayed in the lines: They also agreed that the deer will route on land while the Durikens will pass through the river. Some evidence of this is the “*Tongtong*” and “*Kaihing*” which are cultural practices in avoiding violence and court litigation (Cayat, 2015). “*Tongtong*” is a gathering of elders where an amicable settlement of cases is done while “*Kaihing*” is an early negotiation between two families for the marriage of their children.

Recalling the historical background of the Kalanguya which is attributed to their diasporic activities, they used to be under the rule of Spanish friars who ruled through tyranny, cruelty, hard labor, and severe punishments that led them to flee to the mountains. The such historical account shows their love for peace as

underscored by the lines in the song “*Biag Nontan*”: “*Magaya e panagbiyag da. Tap andi problema da. Man nunta dimatang e gubat. Hi-gaday napalpaligat. Timakot e kalanguya. Ida nanlika-likaw. Di nanggawan bal-aw. Pa-palok e ogipan. Bulbulungan iday pungan*” which is translated as “They lived happily because they had no problem. But when the war came, they suffered hardships. The kalanguya were frightened. They found their shelter in the middle of the forest. Valley served as bed. Leaves of trees were their pillows.” The last two lines demonstrate furthermore their attitude of unpretentiousness wherein they are contented with whatever they have. This gesture signifies their humility and downheartedness, which are often mistakenly construed as diffidence or untowardness, as they display acts to evade or avoid conversations.

Qualities of the Kalanguya Lady. The oral narratives subjected to critical discourse analysis in this study handed some insights leading to qualities of the Kalanguya lady like their remarkable physical attributes, high reverence for elders, and assertiveness (which used to be timidity).

Physical attributes. *Ube* or Sweet Potato is a poem that depicts a father who compares his daughter to a white sweet potato, as reflected in the lines: From the poem *Ube*, “*Ubik e putputii putiil la*,” which translates to “My sweet potato is white super white.” This refers to a father who describes her daughter as fair as the super white sweet potato. This defines the fair complexion of the Kalanguya lady whose physical qualities may be ascribed to inter-marriages made by their ancestors not to discount the fact that among their colonizers were the Spaniards, Japanese, and Americans.

Reverence for elders. The Kalanguya lady pays great respect to their elders or their parents to the extent that she lets the latter decide for her marriage, more specifically, for the man she is going to wed. The Kalanguya lady’s extreme respect for her parents could be inferred in the lines of the song *Ube*: “*Agak piyan e paak paakda, lululhi yon Ama tan hi Ina*” which is translated as “I don’t want to be married. To marry, ask first my father and my mother.” The indecisiveness of the lady could be attributed to some cultural practices like the *Kinalon* and *Kaihing*. Camaya et al. (2018) unveiled that “*Kinalon*” is the usual marriage done through an intermediary (*Makalon*). In such situation, it is the man who would signify interest to a woman by approaching one of the *nangkaama* (male elders) and asking for help to approach the family of the woman. On the other hand, the *Kaihing*, is basically a betrothal. It is an early negotiation between two families for the marriage of their children, to settle disputes, or strengthen an existing good relationship.

Assertiveness and Courage. Despite their timid behaviors, the Kalanguya lady has evolved into one who yearns for education. With this craving, she has changed into one who displays assertiveness and courage. This is again made apparent in the line of the song *Ube*: “*In ilaw kod mani e mani e la*,” which means that the father sends her daughter to Manila. The consent of the father for her daughter to leave home for the cities is drawn from the insistence of the modern Kalanguya lady to study in an urban school. Earlier, education was not an option for there were no schools nearby, nor was there enough money. According to Gabriel (2017), poverty and lack of access to quality education are among the major reasons why indigenous women have lagged behind others in terms of social consciousness. Further, the Kalanguya lady shows strength and bravery as her mechanism against the dominion of the opposite sex. Such description could be dissected from the lines of the song *Pakgong*: “*Kanto ay ontipagong, Ay nakamangkilagong, Di hangeg ni kitlabong*,” which is tantamount to “I happened to meet a man who wanted to hold me on but I fought with him and hid in the bushes.” When the Kalanguyans began to disperse from their original ancestral land and went as far as Manila, Pangasinan, Nueva Ecija, and Nueva Vizcaya, they were exposed to new surroundings, new beliefs, and new systems.

Veneration for Death. This theme that could be deduced from the various oral narratives under study shows how the Kalanguya have changed their perspective of death. Earlier, they did not give much reverence to death as they have tried to evade and even abhor suffering and eventually death per se. After having accepted that death is a normal occurrence in life, they have paid veneration to death by making it a byword that marks the end of sickness and suffering. Some of the manifestations of their great regard for this sociocultural device are revealed by oral narratives like the riddles and folktales as stated below: The answer to the riddle, “*Hipay amta*

yun agyo amta” or “What do you know that you do not know?” is “*patey*” or death, while a story on how the Kalanguya embraced death as a natural phenomenon could be recounted in the lines of the folktale “How Death Arrives to Everyone”: *Indeed, they decided to gather again and talked about the problem. So, they decided to ask again God to bring back death, so it happened that death again occurred on earth.*

This scenario in the story expresses the Filipino way of showing veneration to their dead. Filipinos are known for their celebration of respect and sanctification in remembrance of the dead. Filipinos’ celebration of funerals for their dead is not just to remember the life of their departed and mourn for the death but a symbol of the love they have as a family. Sending them flowers to share life, death, and love with the family of the deceased is a great gesture to show care. (*Life, death, and love: Filipino funeral customs and practices*, 2014).

3.3 What is the relevance of the research findings to teacher education?

This study was carried out by educators, hence, the information gathered to answer the research questions were handled using the perspective of teacher education. The data were analyzed and the following themes render the significance of the findings to education.

Indigenous knowledge and tradition. This study yielded a repertory of oral narratives specifically riddles, mind twisters, lyric poetry in the form of songs and poems, and folktales which are considered to be rich sources of indigenous knowledge and tradition that can hand over better understanding and acceptance of the focus ethnic group. This eventually offers them an opportunity to grow socially, politically, educationally, and economically. In this way, the Kalanguya who strive to be educated will get the chance to have a better life. This now becomes the solution to the contention of Batangan et al. (2007) that many decades of exploitation, discrimination, and government neglect have marginalized the indigenous communities, and they are generally considered the poorest sector in the country today.

Pragmatic pedagogical innovations. Further, these cultural treasures may be used as learning resources in the instruction of language, literature, values education, social sciences, and other related fields. They may serve as materials that can enhance indigenized, localized, and contextualized teaching and learning. Reaching out to the needs and interests of the students by using their own cultural icons as learning materials may optimize learning. These innovations support the RA 10533 or Enhanced Basic Education Act of 2013, which states that the curriculum shall be flexible enough to enable and allow schools to localize, indigenize and enhance the same based on their respective educational and social contexts. The production and development of locally produced teaching materials shall be encouraged.

Enhanced instructional strategies. The literary pieces delved into this study proffer a wide range of subjects for creative writing in the forms of poetry and features, and public speaking platforms taking the sorts of group or panel discussions, debates, interpersonal conversation, and impromptu and extemporaneous speeches. These classroom strategies may hone critical and creative thinking skills among the teacher education learners which are deemed vital in their future profession. This discussion runs parallel along the definition of Samuel et al. (2009) that instructional materials and strategies constitute alternative channels of communication, which a teacher can use to convey more vivid instructional information to learners.

Relevant academic research. These icons likewise provide information that can necessitate future research involving the Kalanguya communities of Nueva Vizcaya. Other cultural representations of the Kalanguya in the province of the province are yet worth cultivating and are a great source of learning. A deeper investigation of such may help prospective teachers understand better what cultural symbols they may use to sustain motivation among their students or pupils in a culturally diverse learning community. Academic research on the culture and tradition of the Kalanguya can be considered a form of protection, promotion, and recognition of the rights of indigenous peoples (Batangan et al. 2007). Research works on tenurial security, governance, capacity-building, women, children, and education may aid in the formulation of the Kalanguya’s Ancestral Domain Sustainable Development and Protection Plans (ADSDPPs).

4. Conclusions and Recommendations

After thorough critical discourse analysis of the different qualitative information derived from key informants of this study, the following conclusions were made:

1. The Kalanguyans of Nueva Vizcaya in particular keep their tradition dynamic by conserving their shared narratives in the form of *bullikay* known as riddles, *bunbuntiya* or mind twisters, lyric poetry in the form of songs or *kanhiyon* and poems or *dayomti*, and folktales or local stories, which were unveiled in this study. The *bullikkay* (riddles) and *bunbuntiya* (mind twisters) are used during occasions for entertainment or leisure. Further, lyric poetry in the form of songs or *kanhiyon* and poems or *dayomti* serves as a stress reliever and expression of the experiences, characteristics, and emotions of the Kalanguya. On the other hand, folktales or local stories are narrated during gatherings to commemorate the past and recount the distinct qualities of the Kalanguya.

2. The oral narratives of the Kalanguya were written to capture various sociocultural devices that evolved around the thematic colors of the pastoral life of the Kalanguya, social ideals of unpretentiousness and love for peace, qualities of the Kalanguya lady, and veneration for death, which were derivatives of the social and cultural preferences, practices and qualities of the Kalanguyans who inhabit the southern part of Nueva Vizcaya, particularly in Sta. Fe and Kayapa.

3. This study was carried out by educators. Hence, its findings shall proffer enormous benefits from the teacher education perspective. The information attributed to the oral narratives of the Kalanguya renders significance to teacher education along broadening of indigenous knowledge and tradition, more meaningful pragmatic pedagogical innovations, enhanced instructional strategies, and utilization of more relevant academic research.

With the foregoing conclusions derived from the careful handling of qualitative data, the following recommendations are offered for the enhancement of teacher education:

1. Unity in cultural diversity may be achieved by embracing the cultural traditions and practices of various ethnic groups that thrive in the province of Nueva Vizcaya. From these groups inevitably come the learners of the Nueva Vizcaya State University which is a microcosm of diverse cultural communities in the province. Cultural icons that these groups own like the oral narratives of the Kalanguya may be used as educational resources to optimize learning.

2. Sociocultural devices to characterize the expression of the experiences, characteristics, and emotions of the Kalanguya, as well as their social and cultural preferences, practices, and qualities, may be used as fountainheads of appreciation of the Kalanguya oral narratives. The rich culture and tradition of the Kalanguya may be used as a conduit to improve their life educationally and economically.

3. Through the use of sociocultural dimensions of teaching and learning as bared in this study, particularly through the use of the Kalanguya oral narratives, academicians may utilize indigenous knowledge and tradition, pedagogical initiatives and innovations, and contextualized instructional strategies, derived from the discourse analysis made in this study.

4. Other relevant academic research may be conceptualized and implemented using other literary genres of various ethnic groups in Nueva Vizcaya, to come up with more repertoires of indigenized learning resources.

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