

Tracing the Threads of Tradition: Curation Translation and Analysis of Ilokano Folk Literature for Literary and Cultural Enrichments

Louie B. Villanueva

 0000-0002-9242-5430; Mariano Marcos State University, Ilocos Norte, Philippines, lbvillanueva@mmsu.edu.ph

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ABSTRACT

This study explores the rich folk literature of Cagayan and Ilocos Norte, two provinces in the Philippines, through a combination of fieldwork, archival research, and analysis. By documenting, translating, and curating oral narratives, legends, songs, and written records, the researcher highlights the cultural heritage embedded in the folklore of these provinces. Engaging with local communities through interviews and focus group discussions, hidden stories and unique voices were uncovered, while archival research traced the historical evolution of these narratives. The result is an anthology that bridges past and present, enriching Ilokano literature and preserving cultural identity, fostering pride, and contributing to the region's literary heritage.

RESUMO

Este estudo explora a rica literatura folclórica de Cagayan e Ilocos Norte, duas províncias nas Filipinas, por meio de uma combinação de trabalho de campo, pesquisa em arquivos e análise. Ao documentar, traduzir e organizar narrativas orais, lendas, canções e registros escritos, o pesquisador destaca o patrimônio cultural presente no folclore dessas províncias. Envolvendo as comunidades locais através de entrevistas e discussões em grupo, histórias ocultas e vozes únicas foram reveladas, enquanto a pesquisa em arquivos traçou a evolução histórica dessas narrativas. O resultado é uma antologia que conecta o passado e o presente, enriquecendo a literatura Ilocano, preservando a identidade cultural, promovendo o orgulho e contribuindo para o patrimônio literário da região.

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Introduction

Literature has long been regarded as a mirror reflecting the diverse cultures, beliefs, and traditions of a people. In the Philippines, a nation renowned for its rich tapestry of folklore and heritage, the study of folk literature is an endeavor that takes us on a fascinating journey into the heart of Filipino identity. This anthology, is a testament to the enduring power of oral narratives and written folklore that have shaped the literary landscape of Cagayan and Ilocos Norte. The two provinces nestled in the northern region of the Philippines, are steeped in history and endowed with a treasure trove of folk narratives, legends, myths, and folk songs passed down through generations Ogundokun, (2015); Dela Cruz, (2019). These provinces are not only geographic but also cultural landscapes, each with its own unique blend of indigenous and colonial influences that have given rise to distinct forms of folklore.

This study aims to highlight the importance of collecting, preserving, propagating and analyzing folk literature Dayalo, (2016); Guzman, (2013) and Reyes (2023) from these provinces as a means to enrich folklores in the country as well as Ilokano literature. Through painstaking research and documentation, we seek to shed light on the hidden gems that lie within the oral traditions and written records of Cagayan and Ilocos Norte. These narratives, often overlooked in the mainstream literary canon, offer invaluable insights into the beliefs, values, and worldviews of the people in these regions.

Studying folk literature in Cagayan and Ilocos Norte is significant for several reasons. Firstly, Rabago, (2021) stated that it allows us to preserve and protect cultural heritage that is at risk of fading into oblivion in the face of modernization and globalization. Secondly, it enables us to recognize the unique voices and narratives that contribute to the rich mosaic of Philippine literature. Also, it provides a chance to connect the dots between the past and the present, cultivating a richer comprehension of our origins and adding to the dynamic fabric of modern Filipino literature. In the pages that follow, we will embark on a literary expedition through the intricate stories, legends, and songs of Cagayan and Ilocos Norte, acknowledging their place as vital contributors to the broader narrative of Philippine literary heritage.

Filipino and Ilokano literature have played a significant role in Philippine history, serving as a crucial aspect in shaping the essence of the Filipino identity. Defining "What is literature?" in the traditional classroom setting is as challenging as Pilate's question, "What is truth?" Attempting to distill literature into a concise definition is as elusive as capturing truth and beauty. Literature, much like these profound concepts, resists easy categorization. Tomeldan et al. (2006) aptly express that understanding literature is an experiential process—we truly grasp its meaning when we encounter literature firsthand and gauge its impact.

According to Lasaten (2011), literature is not a tangible sculpture, a colorful painting, pleasing music, or enchanting dance, yet it stands as a sublime art form that reaches into the

heart, adds hues to emotions, and orchestrates a symphony in countless souls. Its beauty and influence surpass imagination, akin to a magnificent gift from God. Furthermore, Fernandez (2011) and Rodil et. al (2014) emphasized that literature serves as a reflective mirror of life, making the study of literature a means of delving into the intricacies of human existence.

A piece of literature, akin to any artwork, only truly reveals its depth when we bring our own experiences to it. Understanding literature necessitates having lived, as it emanates from and revolves around life itself (Lasaten and Lino, 2017). Literature offers an immersive experience; it beckons us to engage actively and assess its content in light of our personal encounters. The richness we glean from our reading hinges not solely on the author's skill but also on our receptiveness and sensitivity as readers. Regardless of whether we approach it with delicacy, we depart with something of worth—a comprehension, an awakening, and a sense of gratification (Tomeldan, et. al., 2006).

In essence, life illuminates' literature such that literature enriches life. Correspondingly, it is regarded that literature is a potent subject aiding learners in facing life's challenges, encapsulating brilliant ideas and profound human experiences (Castañeda, 2000; Lasaten and Lino, 2017). Through literature, individuals amass wisdom and principles that steer and mold their optimistic outlook on life.

Additionally, literature serves as a vital conduit for the cultural heritage of societies, showcasing the values inherent in even the most ancient literary works. It represents a pure or nearly untainted reflection of our original culture, capturing the expressions of our ancestors before significant acculturative influences. Philippine Literature boasts a wealth of early forms, including folktales, legends, epics, poems, stories, folk songs, and riddles (Catacutan et al., 2006). Moreover, Guzman (2013) and Reyes (2023) assert that literature, as an embodiment of folklore, contributes to the development of a community's culture. It encapsulates beliefs, customs, ideas, emotions, aspirations, and societal relationships, thereby elevating ethical and moral standards and guiding individuals along the path of righteous existence within their society.

Exploring folklore provides a valuable avenue for uncovering the unwritten narratives, traditions, and cultures of diverse ethnic communities (Perlas, 2018), allowing us to reestablish connections with a significant past. Dr. Damiana Eugenio, a renowned Filipino folklorist, notes that "folklore" lacks a universally accepted definition but encompasses the wisdom transmitted across generations through oral tradition or imitation. This repository of knowledge vividly captures the distinctive beliefs and ways of life of a particular ethnic group's forebears, earning profound reverence as folklore.

Moreover, in the 19th century, European scholars examining popular literature adopted the term "folklore," derived from "lore" or the knowledge of the "folk" or people. Initially, it denoted orally transmitted knowledge among the illiterate masses and later

expanded to encompass the oral literature of diverse global communities (Del Rosario, 2000; Dumauual, 1956). Eugenio (2007) categorizes Philippine Folk Literature into three primary divisions which include: folk narratives, encompassing prose forms such as *alamat* (folklore), legends, and *kuwentong bayan* (folktale), alongside verse compositions. Folk speech comprises *bugtong* (riddles) and *salawikain* (proverbs). According to Eugenio (2002), folk songs can be further categorized into narrative folk ballads, a rarity in Philippine folk literature, and non-narrative songs, constituting the majority of the rich folk song heritage in the Philippines.

Research on the folklores of various provinces in the Philippines has been conducted, but certain regions in Northern Philippines, specifically Cagayan and Ilocos Norte, have not undergone comprehensive analysis, particularly concerning their oral genres that remain undocumented. Therefore, this study aims to create an anthology of Ilokano folk literature, with the intention of incorporating it into the Survey of Philippine Literature course. Ultimately, this research serves as a humble effort to contribute to the conservancy and protection of the authentic cultural heritage of the Ilokanos in select localities of Cagayan and Ilocos Norte.

Materials and Methods

The methodology employed for this study is designed to systematically collect, document, curate and analyze folk literature from the select municipalities in the two provinces. The study utilized a mixed-methods approach that encompasses both qualitative and quantitative research methods to comprehensively explore and understand the rich folklore of the region.

1. Literature Review: The researcher commenced with an extensive review of existing literature, both published and unpublished, related to folk literature in Cagayan and Ilocos Norte. This review provided a foundational understanding of the historical, cultural, and literary context of the region.

2. Fieldwork and Data Collection: Fieldwork plays a central role in this study. The researcher conducted interviews, surveys, and focus group discussions with local informants, storytellers, elders, and community members ages 60 and above via purposive random sampling (Nikolopoulou, 2023). They are chosen because it is believed that they are more knowledgeable about the hidden non-material treasures of Ilocandia. The researcher utilized a fieldwork approach to gather the necessary data, aiming to establish personal communication and conduct interviews with local residents. This method was employed to delve into the various forms of folk literature present in their respective communities.

To accomplish the study, the investigator, supported by student research aides, conducted on-site visits to Ilokano-speaking communities in various towns. The study covered

Paoay, Batac, Sarrat, and Dingras in Ilocos Norte, as well as Sanchez Mira, Claveria, Sta. Praxedes, and Ballesteros in the Northwestern Cagayan.

An interview guide, translated into the vernacular, was employed to ensure better understanding of the questions by the 38 local participants. The interview guide question was composed of two parts. The first part was about the personal details of the respondents such as name, age, sex, occupation, barangay, municipality, birthplace and number of years of respondents staying in the municipality. The second part was the questions pertaining to their knowledge and familiarity about the Ilokano folk literature such as: What Ilokano folk literature are you familiar with? Can you recite or narrate the whole text of this/these folk literature/s?

All these endeavors were executed with the proper authorization obtained from the Municipal Mayors of the specified towns and the Barangay Captains of the respective barangays for the purpose of conducting the study. The data collection spanned a period of three months and twenty-five days. During this time, the researcher conducted interviews and asked the 38 respondents to verbally communicate and transcribe literary pieces, including folk speech, folksongs, and folk narratives that they were acquainted with. Recognizing that some individuals faced challenges in legible writing, the researcher personally took notes and utilized cellphones to record the data. Furthermore, efforts were made to explore libraries, archives, and local collections to find written records of folk literature.

3. Oral Tradition Documentation: As part of the process, the researcher also recorded oral narratives, songs, and storytelling sessions using audio and video recording equipment (Dela Cruz, 2019). Detailed field notes were also taken to capture nuances in performance and storytelling styles.

4. Archival Research: The researcher accessed and analyzed historical documents, manuscripts, and written materials relevant to folk literature in Cagayan and Ilocos Norte. This archival research provided insights into the evolution and transformation of folk narratives over time.

5. Analysis and Interpretation: Collected data were transcribed, translated in English, and subjected to thematic (Guzman, 2013) and content analysis (Villanueva, et. al, 2023). The data analysis utilized a qualitative research design, involving the categorization of collected information by type and subsequent translation into English. To enhance translation accuracy, literature experts from Cagayan and Ilocos Norte were engaged to assess the English translations of each literary piece.

For the evaluation, the researcher developed a rubric, which underwent assessment by a panel of experts. The rubric included three indicators as specified below. The rubric ranged from 1 to 3 points, with Poor corresponding to 1 point, Fair to 2 points, and Good to 3 points for descriptive interpretation.

Table 1.

The rubric used in evaluating the accuracy of translations of Ilokano folk literatures

Indicators	Poor 1 (The text was acceptable but it needs major revisions)	Fair 2 (The text was acceptable but it needs some revisions)	Good 3 (The text was acceptable and it does not need any revisions)
Content	The translation fails to explain the main points of the original author, omitting many ideas.	The translation partially explains the points made by the original author but is incomplete or confusing.	The translation effectively conveys all the major points made by the original author, leaving nothing out.
Organization	The organization of ideas or the story requires significant improvement.	The organization of ideas or the story is generally clear but contains a few mistakes.	The organization of ideas or the story is clear and well-structured.
Mechanics	Numerous spelling and grammar errors are present, with missing commas, periods, and quotation marks, and incorrect capitalization.	Some spelling and grammar mistakes are evident, the author consistently employs commas, periods, and quotation marks correctly for the most part.	The text is free from spelling or grammar mistakes, and all punctuation is used accurately.

Source: Own Authorship

Textual analysis was employed to dissect Ilokano folk literature, categorizing riddles, proverbs, poems, folksongs, and legends. These texts were scrutinized for their themes related to beliefs, emotions, behavior, and folk traditions. To ensure the quality of translated literary pieces, each required a minimum rating of 3, signifying goodness. It is worth notifying that all of the genres evaluated were rated as good (3).

Table 2.

Profile of Ilokano and English grammar experts

Location	Name	Educational Background	Position/Title
Cagayan State University	Dr. Evaluator 1	BSE-English, MAEd-English, Ph.D. in Educational Management	Professor II, Graduate School Dean
Sanchez Mira School of Arts and Trades	Dr. Evaluator 2	BSE-English, MAEd-English, Ph.D. in Rhetorics	Retired Master Teacher 1 and Senior High School Coordinator
Claveria Rural and Vocational School	Dr. Evaluator 3	AB-English (with education units), MAEd-English, Ph.D. in Educational Management	Teacher 3
Mariano Marcos State University	Dr. Evaluator 4	BEED-English, MAED-English, Ph.D. in Linguistics	Bannawag writer, Retired Associate Professor V
Mariano Marcos State University	Dr. Evaluator 5	BSE-English, MAED-English, Ph.D. in Linguistics	Professor III, Director for Curriculum and Instruction
Mariano Marcos State University	Dr. Evaluator 6	BSE-English, MAELL, Ph.D. in Linguistics	Associate Professor IV

Source: Own Authorship

However, this panel of Iloko and English grammar experts that validated the translations, offered some suggestions for improvements, especially in cases of erroneous words, which the researcher then incorporated based on their feedback. The researcher also

explored recurring motifs, themes, and narrative structures, as well as regional variations and influences.

6. **Compilation and Documentation:** All collected materials were systematically organized and categorized. An anthology of folk literature was compiled, showcasing a selection of riddles, proverbs, narratives, folk songs, and legends representative of Cagayan and Ilocos Norte's cultural heritage.

7. **Dissemination:** Findings and the compiled anthology will be disseminated through academic publications, community workshops, and cultural events. The researcher aims to create awareness and appreciation for the rich folk literature of these provinces, fostering a sense of cultural pride and preservation.

This comprehensive methodology ensures a holistic approach to capturing, preserving, and analyzing the folk literature of Cagayan and Ilocos Norte, contributing to a deeper understanding of Ilokano cultural and literary heritage.

Results and Discussions

Different types of folk literature exist in Ilokano speaking communities. It includes folk speech, folk songs and folk narratives. Folk speech include thirty-eight (38) riddles and nine (9) poems. For folksongs, there were sixteen (16) while there were three (3) legends for folk narratives.

Ilokano Folk Literature in Northern Philippines thrives within the oral tradition, interweaving the beliefs and customs of the Ilokano people into their language, songs, and narratives. Riddles, a prominent component of Ilokano folk speech, are passed down orally from one generation to the next. These riddles encompass a wide range of answers, from body parts and domestic animals to objects used in farming and fishing, plants, fruits, and even natural phenomena. Notably, plants emerge as the most prevalent answers, reflecting the strong agricultural inclination of the Ilokano community. This finding aligns with their cultural emphasis on farming and agricultural practices.

Suyo (2015) contends that the Ybanags and Ilokanos of Cagayan, believed to be early settlers, established stable villages rather than adopting a nomadic lifestyle. They thrived through a blend of agriculture, fishing, and hunting, showcasing their adeptness in crafting farming tools from wood and metal and constructing homes. Culinary practices involved the use of earthen pots and clay vessels.

Cagayan Valley's economic backbone remains agriculture, with 75% of the population engaged in farming across a vast land area of 6,514.19 square kilometers. Multiple cropping cycles, facilitated by irrigation systems, prevail, with corn as the staple. Rice, peanuts, legumes, and short-term crops supplement income. In addition to farming, locals participate in

carpentry, furniture crafting, woodwork, and basketry, utilizing locally sourced materials, as noted by Suyo (2015).

Riddles collected in the region often revolve around farming and fishing tools, mirroring the livelihoods of Ilokano in Northern Philippines. Fishing activities are concentrated in northern Cagayan regions like Aparri, Buguey, Gonzaga, Sta Ana, Sanchez Mira, Ballesteros, and Claveria, where fish resources abound, aligning with Suyo's (2015) observations.

Notably, some riddles feature domestic animals, such as carabaos, pivotal in farming, while pigs and chickens are raised for personal consumption or sale in line with Ilokano and Ibanag practices in Cagayan, corroborating Suyo's (2015) findings.

Below is a collection of Ilokano riddles along with their answers and corresponding translations.

Table 3.

Ilokano riddles in Northern Philippines and their English Translations.

Burburtia Ilokano Version	Riddles English Translation
1. Agringringgat diay lungog, Aggub-ubbog ti turod (<i>Suso</i>)	The brook is arid, The hill is brimming (<i>breast</i>)
2. Intedko, insublik, intedko manen, inbabawik (<i>galot</i>)	I gave it, I got it back, I gave it again and finally got it back (<i>rope</i>)
3. Nu iyusok mo nalaka, Nu iruar mo narigat (<i>alat</i>)	If you put it in, it is easy If you bring it out, it is difficult (<i>fish cage</i>)
4. Takki ni Birkog, agbibinnatog (<i>alad</i>)	Stool of Birkog, aligned together (<i>fence</i>)
5. Takki ni Ingga, nagpatingnga (<i>tambak</i>)	Stool of Ingga, moved to the center (<i>embankment</i>)
6. Takki ni Ipi, nagbonit (<i>tarong</i>)	Stool of Ipi, wore a bonnet (<i>eggplant</i>)
7. Takki ni Ipang, nagrapang (<i>laya</i>)	Stool of Ipang, branched out (<i>ginger</i>)
8. Ana ti parsua ni Apo Dios nga akinruar iti bukel na? (<i>kasoy</i>)	What is the creation of God whose seed is outside? (<i>cashew</i>)
9. Anya ti umununa nga agparwar santo tumangken? (<i>irik</i>)	What thing brings out wet first before it gets harder? (<i>rice</i>)
10. Langit ti ngato, langit ti baba, danum ti nagtengga (<i>niyog</i>)	Heaven above, heaven below, and water at the middle (<i>coconut</i>)
11. Nagluto ni ama, kinnan na amin pati banga (<i>bayabas</i>)	My father cooked, he ate even the earthen jar (<i>guava</i>)
12. Bulong ti kappa-kappa, nagtallikod nagpada (<i>lapayag</i>)	Kappa-kappa leaves similarly placed back-to-back (<i>ears</i>)
13. Maysa ti simrekan na, tallo ti rimuaran na (<i>nagbado</i>)	It entered in one hole, but it went out at three holes (<i>wearing clothes</i>)
14. Adda maysa a bola, diay bola napunno ti pitaka, diay pitaka adda nagan na nga dagum, diay dagum adda nagan na nga danum (<i>mandarin/kahel/kalamansi</i>)	There is one ball, the ball is filled with purse, the purse contains a needle, the needle contains a water (<i>Citruses</i>)
15. Baboy ko diay Manila, Manggeg aginggana ditoy ti uni na (<i>gurruud</i>)	I have a pig in Manila, its voice is heard until here (<i>Thunder</i>)
16. Tinudok ko ni digo, timmaray ni tinuno (<i>barangay</i>)	I pricked the soup, the roasted one ran (<i>boat</i>)
17. Nu patayem, mas lalo nga umatidog ti biag na (<i>kandela</i>)	If you kill it, its life will get even longer (<i>candle</i>)
18. Payong ni Eba, haan nga mabasa (<i>aba</i>)	The umbrella of Eba never gets wet (<i>Taro</i>)
19. Dua nga agbarkada kanayon da nga agkakadwa uray sadinno ti papanan da (<i>dua nga saka</i>)	Two friends are always together wherever they go (<i>feet</i>)
20. Nu umulug agararuduk, nu umuli gulpi (<i>buteq</i>)	If it goes down it is very slow, if it goes up it is fast (<i>catarrh</i>)

21. Sangkabassit nga waig, naaladan iti pino a kakawkawayanan (<i>mata</i>)	A small lake fenced with thin bamboos (<i>eyes</i>)
22. Nu dakkel nga apaman, mabisong Nu bassit nga agapaman, maigudagod (<i>tabako/sigarilyo</i>)	While it is still big, it is kissed When small, it is scratched (<i>tobacco/cigarette</i>)
23. Padi man wenko ari, nagkawes iti nadumaduma nga maris (<i>pagsallapayan</i>)	Whether priest or king, wore different colors (<i>rope for hanging</i>)
24. Kagkagudwa iti niyog, agpatnag nu ukisam (<i>bulan</i>)	Just a half of a coconut, you dehusk it overnight (<i>moon</i>)
25. Ania iti pinarsua iti Dios a balinsuek a maturog? (<i>Paniki</i>)	What thing that God made sleeps with its head down? (<i>Bat</i>)
26. Uppat iti adigina, maysa iti baotna, dua iti paypayna, dua iti buneng (<i>Nuang</i>)	It has four posts, one whip, two fans and two bolos (<i>Carabao</i>)
27. Magmagna ni inam, sangsangitam (<i>burias</i>)	Your mother is walking, and you are crying (<i>A little pig</i>)
28. Adda maysa nga lakay, gumuguyod iti uway (<i>Bao</i>)	There is an old man, who always drags rattan (<i>Rat</i>)
29. Toktokek ti teppang agarayat ti bagsang (<i>Kampana</i>)	I strike upon the washout and the bagsang came for help (<i>Bell</i>)
30. Papel a berde sinuratak ti puraw ket intedko iti sangaili dina insubli (<i>Gawed</i>)	I wrote a green paper with white: I gave it to my visitor and he did not return it (<i>Betel leaf</i>)
31. Nagkapa dimet nagpadi, Nagkorona dimet nagari (<i>kawitan</i>)	Someone worn a gown but not a priest, and crowned but not a king (<i>Cock</i>)
32. Ania ti pinarsua ni Apo Dios nga ipagnana ti bokotna? (<i>Baloto</i>)	What creature made by Lord God that walks on its back? (<i>boat</i>)
33. Senora a samsamping adda iti uneg tis arming (<i>Tao-tao ti mata</i>)	A samsamping is in the middle of the mirror (<i>The pupil of the eye</i>)
34. Ania ti uppat ti sakana dudua ti tugot na? (<i>Pasagad</i>)	What has four feet but has only two footprints? (<i>Rice-sled</i>)
35. Maysa nga alkansya napnapno ti barbarya (<i>Sili</i>)	A piggy bank that is full of coins (<i>chilli</i>)
36. Nu magnaak iti nasipnget awan kadwak, ket nu magnaak iti nalawag adda kaduak (<i>anniniwan</i>)	If I walk in the dark I have no companion, If I walk in the light I have one (<i>shadow</i>)
37. Ania ti banag nga naserbi uray pay nu naburaken? (<i>itlog</i>)	What thing is useful even if it is already broken? (<i>egg</i>)
38. Adda rupak ken dua nga ima, ngem awan ramay ken sakak. Assinu ak? (<i>relo</i>)	I have a face and two hands, but no arms or legs. What am I? (<i>clock</i>)

Source: Own Authorship

Table 4 provides evidence of the existence of poems in Northern Philippines, each with a distinct central theme. These poems delve into fulfilling the desires and needs of the Ilokano people, including their culinary preferences, the essential nutrients required by the body, and the nutritional benefits of vegetables. Notable examples of such themes can be found in "Pusak a Babassit" (My Little Cats), "Naluom a Papaya" (A Ripe Papaya), and "Anya ti Sidsidam?" (What do You Eat?).

Furthermore, the poems also touch upon the themes of happiness and freedom experienced by children, as well as the significance of children within the family structure and the joy and happiness they give. These sentiments are beautifully expressed in "Ubing a Bassit" (Little Child) and "Ullaw" (Kite). Moving forward, the thoughts encapsulated in the poems "Bulan! Bulan!" (Moon, O, Moon!), "Juan Pitak" (Juan Pitak), "Kaputotan" (Generation), and "Nalpay a Namnama" (Blasted Hopes) also shed light on the distinctive characteristics of the Ilokano people. These characteristics encompass the ingenuity and craftsmanship of the Ilocanos, their frugal and simple farmer's way of life, and their capacity for love and affection.

The themes expressed in these poems align with the assertion of Respondent 17 that "Ilocanos are widely recognized for their industriousness, gratitude, and unwavering determination. Also, in comparison to other cultural groups, the Ilocanos are celebrated for their unpretentious lifestyle and

a steadfast commitment to financial prudence, a trait that often becomes the subject of good-natured humor and banter among Filipinos (Respondent 26)."

Table 4.

Poems in Northern Philippines and their thoughts/belief and values.

Title of the Poem	Thought/belief/values
(1) Pusak a Babassit (<i>My Little Cats</i>) (3) Naluom a Papaya (<i>A ripe Papaya</i>) (4) Anya ti Sidsidam? (<i>What do you eat?</i>)	Individuals possess distinct desires, requirements, and preferences. Essential elements required by the body. Nutrients obtained from vegetables.
(2) Ubing a Bassit (<i>Little Child</i>) (6) Ullaw (<i>Kite</i>)	The significance of a child within a family and the joy that a child can bring. The happiness and sense of liberation inherent in a child.
(5) Bulan!, Bulan! (<i>Moon!, O, Moon!</i>) (7) Juan Pitak (<i>Juan Pitak</i>) (8) Kaputotan (<i>Generation</i>) (9) Nalpay a Namnama (<i>Blasted Hopes</i>)	Saving for the future The simple life of a farmer The continuity of Ilokanos ingenuity and craftsmanship An enduring love and deep admiration for someone, juxtaposed with the profound regret of one's existence.

Source: Own Authorship

Further, this study delves into various types of folksongs, encompassing love songs, children's songs, death songs, work songs, and lullabies. These songs convey diverse thoughts and sentiments, from promises, hope, and deep love to admiration and bidding farewell. They also shed light on Ilokano folkways, including courtship, farming, giving advice, the significance of pottery, and the preference for church weddings. In Northern Philippines, these folksongs offer insights into the region's cultural traditions and values.

The most prominent cultural practices depicted in these songs include the Ilokano courtship traditions, life and labor in the hills and valleys of their region, the imparting of advice before parting ways, the art of pottery-making as an integral part of their way of life, and a preference for church weddings over civil ceremonies.

One song, "*Abong ko'd diay Bantay*" (My Little Hut in the Mountain), falls into the category of children's songs, illustrating industriousness, agricultural activities in the hills, as well as the simplicity and contentment of life. "*Panawankan Biagko*" (Farewell, My Love) revolves around saying goodbye to loved ones and offering words of guidance and wisdom. "*Mannamili*" (Potters) emphasizes industry and camaraderie (Rabago, 2021) among the Ilokano people, underscoring the significance of pottery as a fundamental aspect of their rich culture.

While "*Duayya*" (Lullaby) touches upon the parental duty of Ilokano mothers to raise their children to the best of their abilities, wishing them luck and success as they grow. This song highlights the profound responsibility and sacrifices made by Ilokano mothers in nurturing their offspring.

These findings and analyses closely align with the research conducted by De La Cruz (2019) as he observed that Ilokano folksongs primarily serve as a source of entertainment while reflecting the beliefs, values, and emotions of the people. These songs cover a wide range of themes, including love, courtship, maternal love, farewells, appreciation of nature, work, and recreation. De La Cruz (2019) also noted that these songs are typically performed either in unison without musical accessory or harmoniously conveyed by a guitar or through videoke or CD renditions.

Therefore, the collection, categorization, and analysis of these folksongs are of great significance, as they represent an integral part of the rich and authentic culture of the Ilokano people, which must be preserved before they fade into obscurity.

Table 5.

Folksongs in Northern Philippines and their types, thoughts/beliefs/values and folkways.

Title of the Folksong	Type	Thought	Folkways
1. Dikan Agsangangit (<i>Cry no More</i>)	Love song	The optimism of a lover who has experienced the loss of someone's love.	Unending love of an Ilokano suitor/lover
(3) Dikanton Malipatan (<i>I will never forget you</i>)		Deep love and admiration of a lover	Courtship among Ilokanos
(4) O Naraniag a Bulan (<i>O Bright Moon</i>)		Hopefulness of the suitor to his ladylove	Courtship among Ilokanos
(5) Ti Ayat ti Maysa nga Ubing (<i>The Love of an Innocent Child</i>)		Love knows no age and no reason	Loving someone that suits your age
(6) No Duduaem Pay (<i>If You Still Doubt</i>)		Courting someone with all the promises	Courtship among Ilokanos
(7) Bannatiran (<i>Bannatiran/Bird</i>)		The liberty to select the person we desire to love	The practice of Ilokanas of being meticulous
(8) Dungdungwen Kanto (<i>I Will Love You</i>)		Commitments made by a man to his beloved with the intention of winning her affection.	Courtship among Ilokanos
(9) Saguday (<i>Precious Gift</i>)		The beauty of an Ilokana is incomparable	Appreciation of a beauty of an Ilokana
(10) Pakada (<i>Farewell</i>)		Long distance relationship	Ilokanos demonstrate industriousness, often making sacrifices by being

(14)Denggem Ading <i>(Listen my Dear)</i>			away from their loved ones to earn. Courtship among Ilokanos
(15) Diro ni Ayat <i>(Sweetness of Love)</i>		An Ilokano lover who is madly and deeply in-loved to his ladylove.	Ilokanos remain steadfastly by each other's side, regardless of the challenges they face.
(16) Inton Agkasarak <i>(When I get Married)</i>		Ilokanos seek support and companionship; independence is not sustainable for them.	It is customary to Ilokanos to invite all relatives and friends when someone is getting married; ladies prefer church than civil wedding
(2) Abong ko'd diay Bantay <i>(My Little hut in the Mountain)</i>	Children's Song	Diligence of the Ilokanos	Agricultural activities in the hills
(11) Panawankan Biagko <i>(Farewell, My Love)</i>	Death Song	Saying goodbye to our beloved ones.	Offering advice before someone departs.
(12) Mannamili (Potters)	Work Song	There is a noticeable sense of camaraderie and industriousness within the Ilokano community.	Pottery as a livelihood for the Ilokanos.
13. Duayya <i>(Lullaby)</i>	Lullaby	Ilokano parents nurture their children, aspiring to bestow upon them prosperity and good fortune.	Ilokanos are recognized for their commitment to raising their children responsibly, with a particular emphasis on the role of mothers.

Source: Own Authorship

Ilokano folk narratives, specifically legends, reveal themes of courage, romance, and the courageous endeavors of an heir vying for a lady's affection. Some narratives unveil the origins of geographical features such as hills, rock formations, municipalities, and lakes. Predominant themes encompass regret, avarice, the significance of names, territorial protection, credence in Divine Providence and mystical entities, and a simple way of life. Additionally, the narratives signify that character's exhibit behaviors like arrogance, stinginess, determination, passion, bravery, unity, diligence, boastfulness, and rivalry.

The legends encapsulate a spectrum of emotions, including regret, pain, anger, love, happiness, admiration, bitterness, fear, hatred, and hope. The prevalent folkways depicted in these narratives involve fishing, stinginess, hunting, the use of arrows, patriotism, heroism, rivalry, belief in Divine Providence and mystical entities, and the interpretation of imaginings into actual situations. Legends as reflected in Table 6 encompass narratives of valor, romance,

and the gallant endeavors of individuals fighting for love. Additionally, many of these legends delve into the origins of specific places, such as municipalities, hills, rock formations, and lakes.

In summary, these stories and their textual analyses provide a rich insight into the Ilokano culture, exploring themes of regret, greed, love, admiration, and spirituality. They illuminate behaviors encompassing frugality, compassion, determination, and bravery, while also shedding light on the prevalent folkways of the Ilocanos, including their superstitions, hunting practices, and strong ties to their faith and traditions.

Table 6.

Legends in Northern Philippines and their thoughts, emotions, behavior and folkways.

Title of the Legend	Thought	Behavior	Emotion	Folkways
1. Ti Naggapuan ti Lakay-lakay <i>(The Legend of Lakay-lakay)</i>	Regret usually happens in the end.	Greediness, arrogance and stinginess	Feelings of regrets, longingness, pain and anger	Fishing and belief in superstitions Stinginess
2. Ti Naggapuan ti Dingras <i>(The Legend of Dingras)</i>	Names can be formed through the practice of clipping names. Ensuring the safeguarding of one's territory. Engaging in a battle for the sake of a loved one. Experiencing love at first sight.	Resilience, fervor, assistance, affection, courage, resentment, unity, and valor in protecting the person they cherish.	Emotions encompassing love, happiness, admiration, anger, bitterness, and rivalry.	Activities such as hunting, employing arrows, engaging in politics, demonstrating patriotism, defending one's village, heroism, and bravery.
3. Ti Naggapuan ti Paoay Lake <i>(The Legend of Paoay Lake)</i>	Faith in Divine Providence. Trust in supernatural entities. Embracing a simple life while maintaining a connection with God.	Excessive pride, competition regarding wealth or poverty, the unwavering determination of wives, the arrogance of individuals, the devoutness of the people in Paoay, industrious Ilocanos, and a modest way of life.	Emotions involving fear, hatred, arrogance, boastfulness, and hope for survival.	Activities like fishing, rivalry, belief in supernatural entities, the Ilocanos' devoutness, and the interpretation of dreams into real-life occurrences.

Source: Own Authorship

As highlighted in the preceding discussions and findings, this collection of Ilokano folk literature stands as a rich and invaluable resource. It carries the potential to significantly contribute to the preservation, conservation, and dissemination of the creativity and ingenuity inherent in the Ilokano culture, particularly within the realm of education. By incorporating these collected folklores into school curricula, as advocated by Dela Cruz (2019), educational institutions can provide students with enriching reading materials. This not only enhances their understanding but also fosters a deep respect and appreciation for their own cultural heritage as well as that of others.

Moreover, it is essential to recognize that traditional cultural practices are at risk of fading into oblivion without timely intervention, as observed by Utely (1968) Amali (2014) and Rabago (2021). Through this modest initiative, the Ilokano community, especially students in Northern Philippines, will have the opportunity to inherit an enduring heritage of folk masterpieces. and chronicles offering them a richer historical perspective, enabling them to appreciate more the significance of conserving and safeguarding Ilokano Folk Literatures. In the face of modernization and cultural intermingling, these narratives serve as a vital link to their cultural roots, ensuring they are not forgotten with the passage of time.

Conclusion

In this exploration of folk literature within the captivating realms of Cagayan and Ilocos Norte, this study has unearthed a treasure trove of narratives, songs, and legends that stand as testaments to the enduring spirit of Ilokano culture. Through meticulous fieldwork, archival research, and analysis, the rich heritage embedded in the oral and written traditions of these provinces is preserved and illuminated.

This study, not only contributes to the enrichment of Philippine and Ilokano literature but also reinforces the vital importance of preserving cultural identity and celebrating diversity. By bridging the past and present, we have unveiled narratives that inspire, inform, and connect us to our roots. Our hope is that this study fosters a profound appreciation for the folk literature of Cagayan and Ilocos Norte, inspiring future generations to continue the tradition of storytelling and cultural preservation. In doing so, we perpetuate the timeless threads of tradition that bind us together as a people.

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