

THEMATIC ANALYSIS OF THE ISNEG LITERATURE

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ABSTRACT

This study Thematic Analysis of the Isneg Literature was conducted for the collection, categorization, and compilation of Isneg literary texts/pieces to be used as materials for instruction in culture and literature related topics. Thematic analysis was applied in each literary texts/pieces, thereby making it easier for future users of the materials to aptly choose which text suits their lesson. Moreover, the analysis could lead one to understand better the Isnegs' way of life.

Keywords: Thematic Analysis, Isneg Literature

I. INTRODUCTION

One benefit of using literary texts in the language classroom rests in their potential for developing cross-cultural awareness. This is especially important in an era when learners communicate in English, not only with native speakers of English in Western countries, but also with other non-native speakers around the globe and within the community.

In the Philippines, lowland people who settle in the coastal plains comprise the cultural majority and people in the hinterlands comprise the minority. The Isnegs on the other hand as a Cordilleran group occupy the vast frontal region of the Northern hinterland. They abound most in the province of Apayao. They were believed to have come from a common ancestry, but had to spread out to adjacent territorial units as a result of the harnessing endeavors of their resources. However, due to the accessibility of one group with one another although by foot hike distances, common cultural ties still prevail.

There are those who argue that a language cannot be taught without culture. Kramsch (1993), for example, maintains that if language "is seen as social practice, culture becomes the very core of language teaching. Cultural awareness must then be viewed both as enabling language proficiency and as being the outcome of reflection on language proficiency". The ultimate goal of cultural learning is not to convey information about a culture nor to promote the acquisition of culturally influenced ways of behaving, but rather to help learners see their culture in relation to others so as to promote cross-cultural understanding.

If one accepts this view of cultural learning, it is clear that literary texts provide an ideal context for exploring cultural differences. However, approaching literature to develop cross-cultural understanding requires that teachers first carefully examine the cultural assumptions present in a particular literary work and then structure activities that help students gain an understanding of those assumptions. Teachers and students need to explore how their cultural assumptions differ, both from each other's and from those portrayed in the literary text. As a way of clarifying this approach, a specific text might be used in a second language classroom to promote cross-cultural understanding.

In general, immigrant literature offers a rich content for exploring cultural differences since the stories frequently deal with individuals who have literally and figuratively crossed borders and, hence, have experienced many cultural differences in their lives. However, being culturally aware as well of the local way of life leads to a better understanding and appreciation of the literary texts. Learners participate more in the learning process when they are knowledgeable of the subject matter being discussed.

Ultimately, what the literary text provides is a medium for sharing and illuminating the cross-cultural differences it exemplifies. The value of selecting texts that portray aspects of the culture of some of the classroom members is that those who come from this culture can explain many of the cultural

elements that may not be understood by members of other cultures. Ideally, the cultural discussion that occurs will illuminate why particular characters from a specific cultural background acted as they did. Such an approach hopefully will avoid the cultural stereotyping that can occur when discussing cross-cultural differences, since these discussions will be grounded in specific behaviour portrayed in a particular literary context. This is one of the major cross-cultural benefits that literary texts can bring to L2 classrooms.

Cultural awareness has been important in understanding the implications of norm, appropriacy, and variability for Communicative Language Teaching. Use of authentic language data has underscored the importance of context, in interpreting the meaning of a text. As CLT works best when learners are familiar of the text for communication, utilization of the literary texts that exemplify their own culture offers a potential for improving classroom practice of the needed skills.

The aforementioned background on the importance of culture integration in Communicative Language Teaching has inspired the researchers to feel an urgent interest and desire to conduct this study.

II. OBJECTIVES

The aim of the study was to thematically analyze the Isneg literature. Specifically, the study aimed to identify and select Isneg literary texts/pieces for thematic analysis; examine the cultural schemas the Isneg literary texts/pieces portray; and categorize and compile Isneg literary text/pieces as materials for classroom purposes.

III. MATERIALS AND METHODS

The instruments used to gather data were documentary analysis and actual interview to key informants. The core group also employed actual participation to the communities to have a better understanding of their culture.

This study is a descriptive type of research that employed the process and use of the documentary procedures. As a descriptive research in the form of ethnography, the study does not have hypotheses. Its aim is "to obtain a more complete picture of the educational process that answers to the above questions..." i. e., how well, how much, or how efficiently knowledge, attitudes, or opinions and the like exist or are being developed (Fraenkel & Wallen, 2006). Fraenkel and Wallen (2006) say: "Ethnographic researches seldom initiate their research with precise hypotheses. Rather they attempt to understand an ongoing situation or set of activities that cannot be predicted in advance."

IV. RESULTS AND DISCUSSION

The asterisk symbol () indicates practices observed by the Isnegs but which are not reflected in the thematically analyzed text.*

Table 1 shows the title of the thematically analyzed text, its identified theme, and result of the interview on birth practices.

Title of the thematically analyzed text	Identified theme	Result of the interview
1. Dummariya-short story Dummaria	<ul style="list-style-type: none"> • When they observe that the pregnant woman is always sleeping in one place of their house, she shall stay there until the baby is able to move freely 	<ul style="list-style-type: none"> • When they observe that the pregnant woman is always sleeping in one place of their house, she shall stay there until the baby is able to move freely. • If the woman experiences difficulty in giving birth, they will kill a dog. * If there is a member of the family who is hard up in giving birth or the woman experiences continuous bleeding a pulverized charcoal is placed on the head of the woman to stop the bleeding.
2. Mariya-short story Maria	<ul style="list-style-type: none"> • The pregnant woman should not eat shrimp because the baby will refuse to come out instead it will get back to the womb. 	<ul style="list-style-type: none"> • The pregnant woman should not eat shrimp because the baby will refuse to come out instead it will get back to the womb. The mother should not eat shrimps lest the child during the labor will come back instead of getting out the womb. *Woman is obliged to serve her husband and children.
3. Pagilaud-short story	<ul style="list-style-type: none"> • When the baby is covered with a membrane when it comes out, it is said that the membrane is a powerful amulet for trade and business. 	<ul style="list-style-type: none"> • When the baby is covered with a membrane when it comes out, it is said that the membrane is a powerful amulet for trade and business. • Usually the mother gives birth alone or with her husband. She closes the door nobody except themselves will set the delivery otherwise the birth of the child may be prevented. * After the woman has given birth, she is required to be the one who to wash all her dresses used in giving birth.
4. Arto-short story	<ul style="list-style-type: none"> • The Isneg people will change the name of baby because if they are not going to change it, there is a bad spirit who has a bad intent to the baby that causes the baby to get sick. 	<ul style="list-style-type: none"> • The Isneg people will change the name of baby because if they are not going to change it, there is a bad spirit who has a bad intent to the baby that causes the baby to get sick. • The woman is required to “AGBAYO” because it is their belief that she will become strong. Birthday or age of their children depends on their “UMA”.

Table 2

Table showing the title of the thematically analyzed text, its identified theme, and result of the interview on courtship and marriage practices.

Title of the thematically analyzed text	Identified theme	Result of the interview
1. Dungkuwan se Dumaria and Dumariya (short story)	<ul style="list-style-type: none"> • The man leaves a nose flute and a perfume to the lady. If it is used by the lady, that means that she also has a desire to the man. • If it happens that the lady uses it, they will sleep together but there is a blanket and a pillow between even if they lie in a single mat. • After that, they will talk about where they will stay so that they will have their own house. • After they have talked about where they will stay, they will talk about when their wedding will be. • On the day of their wedding, they will prepare cakes which will be cooked inside of the shell of the bamboo. • They will also put “akit” wherein they lay themselves after the wedding; the party of the woman will get it. 	<ul style="list-style-type: none"> • The man leaves a nose flute and a perfume to the lady. If it is used by the lady, that means that she also has a desire to the man. • If it happens that the lady uses it, they will sleep together but there is a blanket and a pillow between even if they lie in a single mat. • After that, they will talk about where they will stay so that they will have their own house. • After they have talked about where they will stay, they will talk about when their wedding will be. • On the day of their wedding, they will prepare cakes which will be cooked inside of the shell of the bamboo. • They will also put “akit” wherein they lay themselves after the wedding; the party of the woman will get it. • The use of musical instrument which he plays at the house of the girl during his visits, usually while lying down at night, and which is supposed to have a pleasing and soothing instrument would be the nose flute “tuc-waw”. • The use of perfume which strikes the girl’s nostrils. *Singing of love deities done in daytime.
2. Dummariya Dummaria (Umila, from Abbil, A) (short story)	<ul style="list-style-type: none"> • The man must help the woman in every hindrance so that the man could enjoy his life. 	<ul style="list-style-type: none"> • The man must help the woman in every hindrance so that the man could enjoy his life. • The pronunciation of special terms that have magic influence in the female sex. * The wearing of beads “bulawan” to attract the attention of the girl.
3. Pissuxa Pissuga (Appalo, from Tawit, M)	<ul style="list-style-type: none"> • For the Isnegs it was their usual belief to court the girl in their house. 	<ul style="list-style-type: none"> • For the Isnegs it was their usual belief to court the girl in their house. • . The pronunciation of special terms that have magic influence in the female sex. * Giving some small gifts: rings, trinkets, and hair band.

<i>(short story)</i>		
4. The Shy Lover <i>(Uwil, from Bolo, M)</i> <i>(short story)</i>	<ul style="list-style-type: none"> • Helping a loved one on any obstacles. 	<ul style="list-style-type: none"> • Helping a loved one on any obstacles. • The pronunciation of special terms that have magic influence in the female sex. * Singing of love deities done in daytime.
5. De Donkuwan se Paxillaud Don Juan and Paguillaud (Yadan, from Nagbabalayan, K) <i>(short story)</i>	<ul style="list-style-type: none"> • Helping a loved one on any obstacles. 	<ul style="list-style-type: none"> • Helping a loved one on any obstacles. • The pronunciation of special terms that have magic influence in the female sex. * Giving some small gifts: rings, trinkets, and hair band
6. Donya Mariya se to pugut Miss Maria and Negrito (Magayam, from Bayag, B) <i>(short story)</i>	<ul style="list-style-type: none"> • When a man will court a lady he is obliged to serve the lady until they get married. 	<ul style="list-style-type: none"> • When a man will court a lady he is obliged to serve the lady until they get married. • The pronunciation of special terms that have magic influence in the female sex. * The wearing of beads “bulawan” to attract the attention of the girl.
7. The Bird and the Insect <i>(short story)</i>	<ul style="list-style-type: none"> • Sacrifice for a lover 	<ul style="list-style-type: none"> • Sacrifice for a lover • The pronunciation of special terms that have magic influence in the female sex. * Giving some small gifts: rings, trinkets, and hair band.
8. The Two Women <i>(short story)</i>	<ul style="list-style-type: none"> • The party will get all the properties once they disobey their arguments. 	<ul style="list-style-type: none"> • The party will get all the properties once they disobey their arguments. • Using love charms usually consisting an herb “kaddat”, which are brought from “shaman” and remain her own secret. These herbs are either grounded onto powder or otherwise preserved and pressed into fine pieces and then mixed with coconut oil in ceremonies way lest an uninitiated person might get and see this herb and its power and virtue “pakapangwa” disappear. When the boy goes to court his girl, he doesn’t fail to pour this oil on his palm and pass it over his girl in a very stealthy manner. If the girl responds favorably to his advances, then this is a sign that his oil had become effective, and thus calls his girl at home. He may come early to talk with the parents of his girl and will state his intention to sleep with her at night in the home of the girl. * Singing of love deities done in daytime.
9. The Boys and the Flute <i>(short story)</i>	<ul style="list-style-type: none"> • Using perfumes given by a man • Serving the man by a woman • Producing sound using the nose flute • The man must live forever with the woman to prove their love with one another. 	<ul style="list-style-type: none"> • Using perfumes given by a man • Serving the man by a woman • Producing sound using the nose flute • The man must live forever with the woman to prove their love with one another. • The use of musical instrument which he plays at the house of the girl during his visits, usually while lying down at night, and which is supposed to have a pleasing and soothing instrument would be the nose flute “tuc-waw”. * A man upon marriage who did not tend any valuable dowry is not at all entitled to take or receive a dowry when his future daughter will marry and be given a dowry.
10. Sisibaw who lived by herself <i>(short story)</i>	<ul style="list-style-type: none"> • The man will sacrifice much for the woman because without the woman he will not enjoy his life. 	<ul style="list-style-type: none"> • The man will sacrifice much for the woman because without the woman he will not enjoy his life. • The pronunciation of special terms that have magic influence in the female sex. * Giving some small gifts: rings, trinkets, and hair band.
11. Tattarak and Ayo and Piakan <i>(short story)</i>	<ul style="list-style-type: none"> • A woman sharing betel nut she chewed herself to a man means she wants the latter. 	<ul style="list-style-type: none"> • A woman sharing betel nut she chewed herself to a man means she wants the man. • Asking the girl for betel chewing or cigars. * Singing of love dieties done in daytime.
12. Dariwakwak <i>(short story)</i>	<ul style="list-style-type: none"> • Sharing betel nut to the person so that he or she will be loved by the person who is given a betel nut to chew. 	<ul style="list-style-type: none"> • Sharing betel nut to the person so that he or she will be loved by the person who is given a betel nut to chew. • Asking the girl for betel chewing or cigars. * Singing of love dieties done in daytime.

<p>13.Looking for a Daughter- in- law (short story)</p>	<ul style="list-style-type: none"> • During the marriage there is a dowry giving. 	<ul style="list-style-type: none"> • During the marriage there is a dowry giving <p>The holder of the <i>tadug</i> (dowry) is duty bound to contribute for dowry if the future son of the couple will get married. The woman is tendered by a <i>tadug</i> (dowry), hence she is famed, because the jar is equal to a woman's life. If she is tendered two of these, she is honored as <i>duwa babay patagna</i> (she is worth two women). She is believed to be eased in labor pains upon delivery. A married woman is respected more than an ordinary woman, so that disrespect to her means an indemnification of the violator.</p> <p>* A man upon marriage who did not tend any valuable dowry is not at all entitled to take or receive a dowry when his future daughter will marry and be given a dowry</p>
<p>14.The Walking Head (short story)</p>	<ul style="list-style-type: none"> • Dummaria serves the man just to prove her love to him. It is the job of a woman to serve the man inside and outside of their house. 	<ul style="list-style-type: none"> • Dummaria serves the man just to prove her love to him. It is the job of a woman to serve the man inside and outside of their house. • The pronunciation of special terms that have magic influence in the female sex. <p>*Singing of love deities done in daytime.</p>
<p>15.Arto (short story)</p>	<ul style="list-style-type: none"> • Sacrificing for a lover 	<ul style="list-style-type: none"> • Sacrificing for a lover • The pronunciation of special terms that have magic influence in the female sex. <p>*The wearing of beads "<i>bulawan</i>" to attract the attention of the girl.</p>
<p>16.The two, mother and child (short story)</p>	<ul style="list-style-type: none"> • Sacrificing for a time. 	<ul style="list-style-type: none"> • Sacrificing for a time. • The pronunciation of special terms that have magic influence in the female sex. <p>*The wearing of beads "<i>bulawan</i>" to attract the attention of the girl.</p>
<p>17.Disodis</p>	<ul style="list-style-type: none"> • Emphasize on hardwork, bravery, strong family ties, neighborliness, care and preservation of the material culture accessories. • The first disodis portrays a woman's sense of insecurity, her being poor one to be loved-manifesting the Isnags humility. • The second one portrays how a man compares the Isneg life during the olden and these modern times. While he appreciates the old life conditions, he prefers the modern life to it, reasoning out that the traditional common law may not be as effective as today's government in these contemporary inter- cultural life patterns. This manifests how Isneg sincerely accepts change. • The third one bespeaks the right attitude of an Isneg woman as idealized by a man. It spells the man's acceptance of his role during courtship times and the dowry as the most basic factor of acceptance, bespeaking and showing that, even the beliefs and practices are also reflective of the Isneg song. 	<ul style="list-style-type: none"> • Emphasize on hardwork, bravery, strong family ties, neighborliness, care and preservation of the material culture accessories. • The first disodis portrays a woman's sense of insecurity, her being poor one to be loved- manifesting the Isnags humility. • The second one portrays how a man compares the Isneg life during the olden and these modern times. While he appreciates the old life conditions, he prefers the modern life to it, reasoning out that the traditional common law may not be as effective as today's government in these contemporary inter- cultural life patterns. This manifests how Isneg sincerely accepts change. • The third one bespeaks the right attitude of an Isneg woman as idealized by a man. It spells the man's acceptance of his role during courtship times and the dowry as the most basic factor of acceptance, bespeaking and showing that, even the beliefs and practices are also reflective of the Isneg song. • During Courtship, there is dowry giving • The pronunciation of special terms that have magic influence in the female sex.
<p>18.(Chanted conversation)</p>	<ul style="list-style-type: none"> • This chant depicts how worthy the elders are for them. In so far, they cannot court without the company of the elders. One of their cultures is singing deities during day time. Men are also required to work to win the love of the women. 	<ul style="list-style-type: none"> • This chant depicts how worth the elders for them. In so far, they cannot court without the company of the elders. One of their cultures is singing deities during day time. Men are also required to work to win the love of the women. • Singing of love deities done in daytime.

Table 3. Table showing the title of the thematically analyzed text, its identified theme, and result of the interview on death and burial practices

Title of the thematically analyzed text	Identified theme	Result of the interview
1. De Enoy na maxatawa Enoy and his wife (Yadan, from Nagbabalayan, K)	<ul style="list-style-type: none"> • Right after the burial, they go to stream / river dig a well and dip the little finger of the “<i>balu</i>” into it as assign of mourning. 	<ul style="list-style-type: none"> • Right after the burial, they go to stream / river dig a well and dip the little finger of the “<i>balu</i>” into it as assign of mourning. * If the woman does wrong, she is to pay back the half of the dowry. * During the very first day of the mourning after the burial feast anyone who eats fruits; guavas or bananas, must always have to touch it with the mat where the dead had been laid. * During the period of mourning, nobody except the family members have to touch the <i>balo</i> (widow/widower) lest the former gets sick of “<i>babaltong</i>” a hot or pungent kind of skin disease that causes the body to swell. And if this is done otherwise, the only cure of this skin disease must come from the widower’s/widow’s saliva which he /she has to apply only on the ailing pot. * At the day of the burial feast, the closest relative must go to their <i>kaingin</i> farm and place a hat and a rain coat made of palm leaves in the form of a scarecrow in remembrance of the dead “<i>hapat</i>”.. * The living spouse stays with the close relative of the dead (close family ties).
1. The say-am sacrifice (Uwil, from Bolo, M)	<ul style="list-style-type: none"> • They celebrate through singing and dancing. This is usually done to show their bravery and to proclaim they win the battle. • When they fought with others and successfully win the battles, they boastfully take the head of the man as they sing and dance while walking around it. 	<ul style="list-style-type: none"> • They celebrate through singing and dancing. This is usually done to show their bravery and to proclaim they win the battle. • When they fought with others and successfully win the battles, they boastfully take the head of the man as they sing and dance while walking around it. * As already mentioned, one of the family members must cut down some coconut trees in memory of the dead. * If the dead is a skilled fisherman or hunter during his lifetime, the anyone who goes to fish within the village, or hunt, must always mention the name of this dead relative before attempting to hunt or to fish.
2. Watching the dead (Uwil, from Bolo, K)	<ul style="list-style-type: none"> • They believe in spirit of the dead in which the “<i>caduduwa</i>” continues to exist somewhere and enjoy many of their physical pleasures without discomforts. 	<ul style="list-style-type: none"> • They believe in spirit of the dead in which the “<i>caduduwa</i>” continues to exist somewhere and enjoy many of their physical pleasures without discomforts. * Nobody should mention again the name of the dead nor make reference to his name again * When the dead one is already buried, the “BALO” will also lay on the place where the dead one laid during the “LAMAY”. * The widow is required not to take a bath for ten (10) days to one (1) month as a sign of their mourning. * The mourning period must be kept strictly complied with, and the neighboring families must also give regard and due respect to their modern practices. * The members of the neighborhood would even go to the extent of helping the bereaved during the mourning period. * Giving Abuloy or “UR-UR” is observed as showing their sympathy to the bereaved family. * During the period of mourning, nobody except the family members have to touch the <i>balo</i> (widow/widower) lest the former gets sick of “<i>babaltong</i>” a hot or pungent kind of skin disease that causes the body to swell. And if this is done otherwise, the only cure of this skin disease must come from the widower’s/widow’s saliva which he /she has to apply only on ailing spot.
3. Head hunting	<ul style="list-style-type: none"> • It’s their practice to take revenge if somebody hurt them. Revenge was another 	<ul style="list-style-type: none"> • It’s their practice to take revenge if somebody hurts them. Revenge was another motive for head-hunting. If a person or a member of his family was insulted or

	<p>motive for head-hunting. If a person or a member of his family was insulted or killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person</p>	<p>killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person</p> <ul style="list-style-type: none"> * Any work the dead had been doing during his lifetime and is left unfinished should never be touched or continued again. If the dead happened to start clearing a <i>kaingin</i> while alive, this should not be continued again. If this happened during the harvest time and half of the <i>kaingin</i> farm is not yet started, this must not be continued nor should there be any mention of his deeds, words or works by anybody except his/her living spouse. The living spouse must never eat unless he/she has to call for the name of the dead spouse to take part in the meal as: “<i>Kakiyawin asawakon, tamangan tan</i>”. * If there are previous articles used by the dead while alive and these would not be buried with him during the burial, these must not be given out or sold for anything but must be kept as a token of the memory of the departed.
<p>4. The Head-hunters and the Child (Uwil, from Boo, M)</p>	<ul style="list-style-type: none"> • For the Isnegs, their relatives who will die will be buried to a place near their house or under it. 	<ul style="list-style-type: none"> • For the Isnegs, their relatives who will die will be buried to a place near their house or under it. * Shouting or singing by an outsider without the purpose of recollecting the good deeds of the dead is strictly prohibited during the occasion of the mourning.
<p>5. Ito nagpatay de Aldus se ito pugut The fight of Aldus and the Negrito (Magayam, from Bayag, B)</p>	<ul style="list-style-type: none"> • The head hunting which was one of their practices is a very important part of their life. It is actually done because of a reason. Therefore, the reason is for prestige. The prestige of a man depended on his ability to take head. When a young man had taken one head he becomes a “mengal” one of the warriors and council of leaders who makes decisions on behalf of the village. 	<ul style="list-style-type: none"> • The head hunting which was one of their practices is a very important part of their life. It is actually done because of a reason. Therefore, the reason is for prestige. The prestige of a man depended on his ability to take head. When a young man had taken one head he becomes a “mengal” one of the warriors and council of leaders who makes decisions on behalf of the village. * At the day of the burial feast, the closest relative must go to their <i>kaingin</i> farm and place a hat and a rain coat made of palm leaves in the form of a scarecrow in remembrance of the dead “<i>hapat</i>”. * The mourning period must be kept strictly complied with, and the neighboring families must also give regard and due respect to their modern practices..
<p>7.The Musimut people who hunt for heads-short story</p>	<ul style="list-style-type: none"> • It’s their practice to take revenge if somebody hurts them. Revenge was another motive for head-hunting. If a person or a member of his family was insulted or killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person 	<ul style="list-style-type: none"> • It’s their practice to take revenge if somebody hurts them. Revenge was another motive for head-hunting. If a person or a member of his family was insulted or killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person * At the day of the burial feast, the closest relative must go to their <i>kaingin</i> farm and place a hat and a rain coat made of palm leaves in the form of a scarecrow in remembrance of the dead “<i>hapat</i>”. * The mourning period must be kept strictly complied with, and the neighboring families must also give regard and due respect to their modern practices.
		<ul style="list-style-type: none"> • If the hair of the widow/ widower will be cut, it will be hanged on the place where the dead one is buried.
<p>1. Adodit ne Bigaran A story of Bigaran-short story (Magayan, from Bayag, B)</p>	<ul style="list-style-type: none"> • It’s their practice to take revenge if somebody hurts them. Revenge was another motive for head-hunting. If a person or a member of his family was insulted or killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person. 	<p>If possible, the dead will be required to lean on the lap of his wife if ever the dead one is a boy and vice versa.</p>
<p>2. The woman buried alive-short story (Salinen, from Bayag, B)</p>	<ul style="list-style-type: none"> • No one shall take a bath neither ten days nor one month as a sign of mourning. 	<ul style="list-style-type: none"> • No one shall take a bath neither ten days nor one month as a sign of mourning. * When the dead one is already buried, the “BALO” will also lay on the place where the dead one laid during the “LAMAY”.
<p>3. The deformed child-short story</p>	<ul style="list-style-type: none"> • Isneg believes that when a person has a pure heart, one of 	<ul style="list-style-type: none"> • Isneg believes that when a person has a pure heart, one of the spirits will lead them out from danger.

<p>(Uwil, from Bolo, M)</p>	<p>the spirits will lead them out from danger.</p>	<p>* The widow is required not to take a bath for ten (10) days to one (1) month as a sign of their mourning.</p>
<p>4. <i>Another version of the preceding tal-short story (Baydan, from Tawit M)</i></p>	<p>Isneg believes that when a person has a pure heart, one of the spirits will lead them out from danger</p>	<p>• Isneg believes that when a person has a pure heart, one of the spirits will lead them out from danger.</p> <p>* After the burial, the living spouse will lay where the dead one laid during the mourning. The widow/widower will not take a bath for ten (10) days to one (1) month. They will go to the stream or river and make a well and dip his/her little finger into it. Upon arrival in their house, they must “BATTUEN/UBUREN” their house so that the ghost and the spirit of the dead will stay away from it.</p>
<p>5. short story Dungkuwan and Dummariya short story</p>	<ul style="list-style-type: none"> • The Isnogs believe in “salaksak” a bird that serves as a sign for death and this could bring them a bad luck. • Because Isnog people do really believe in anitos, the bereaved family will prepare a maman (set of betel nut) so that the spirit will awaken the dead. Offering betel nut to them is a way of asking help from the spirits so that their plea will be granted. 	<ul style="list-style-type: none"> • The Isnogs believe in “salaksak” a bird that serves as a sign for death and this could bring them a bad luck. • Because Isnog people do really believe in anitos, the bereaved family will prepare a maman (set of betel nut) so that the spirit will awaken the dead. Offering betel nut to them is a way of asking help from the spirits so that their plea will be granted. * If possible, the dead is required to lean on the lap of his spouse. *When the dead one is already buried, the “BALO” will also lay on the place where the dead one laid during the “LAMAY”. *. The widow is required not to take a bath for ten (10) days to one (1) month as a sign of mourning. * After the burial, the living spouse will lay where the dead one laid during the mourning. The widow/widower will not take a bath for ten (10) to one (1) month. They will go to the stream or river and make a well and dip his/her little finger into it. Upon arrival to their house, they must “BATTUEN/UBUREN” their house so that the ghost and the spirit of the dead will stay away from it.
		<p>* After five (5) years, they will do the say-am. Their “PANES” will be removed. They will also butcher a dog and/or pig. It is a requirement for them to slay a dog because without this, the ceremony will not be successful or they cannot call it as a say-am.</p>
		<p>*The mourning period must be kept strictly complied with, and the neighboring families must also give regard and due respect to their modern practices.</p>
		<p>* As part of the mourning, young men play “bisneg”, an endurance game where one player strikes the bare thigh of another, and after which the striker in turn has also to set his thigh.</p>
<p>6. <i>De Donkuwan se Paxillaud-short story</i> Don Juan and Paguillaud (Yadan, from Nagbabalayan, K)</p>	<ul style="list-style-type: none"> • They offer say-am sacrifice and ormanented betel leaves and betel nut. This shows that the one who offers a feast is suffering from grief. 	<ul style="list-style-type: none"> * The living spouse if he/she so desires to get married again must not do so until completion of the mourning season which lasts from one to three years depending on the relatives of the dead to decide. Otherwise, the relatives of the dead be displeased and may cause them to ask for an indemnity. On the third night after the burial, the spirit of the dead grave in the form of a “balongobong” and has to wander to anywhere he likes to go. They say that the spirit of the dead is even seen by the spouse. In the past, this spirit of the dead even goes as far as appearing in a skeleton form. And it was further believed that this skeleton runs after people and may cause one to die if he is touched by the skeleton. * The widow/ widower is not permitted to go outside. * She/he is not permitted to eat rice, only the root crops. * They are to observe the “LAPAT or TABOO”. The widow/ widower will set a very important part of his/ her body. Example is his/her hair; she will promise that she will never cut her hair for how many years if she wishes to. * The window wherein the corpse is placed during the mourning will not be opened. * He/ she should not leave the corpse. He/ she is required to stay beside it.

		<ul style="list-style-type: none"> * If ever the woman will urinate, she will ask for the relatives or family of her husband to accompany her. * If the hair of the widow/ widower will be cut they will hang it on the place where the dead one is buried. *They are also required to share a blanket because according to them, it is forbidden to see the face of the widow "BALO". * They are not free to wear a beautiful dress, accessories, and even use bath soap, and apply face powder * All the best portion of the food or meat during the funeral ceremony must be offered to the dead before any one may start to eat.
<p>7. <i>Surab se Ipngaw</i> <i>Surab and Ipngaw</i> - short story (<i>Bulaw, from Musimut, K</i>)</p>	<ul style="list-style-type: none"> • If somebody will steal their plants and animals including their personal properties, life of a person will be the prize of his misbehavior. 	<ul style="list-style-type: none"> • If somebody will steal their plants and animals including their personal properties, life of a person will be the prize of his misbehavior. * If possible, the dead will be required to lean on the lap of his wife if ever the dead one is a boy and vice versa.
<p>15. <i>Ay- ayaw</i></p>	<ul style="list-style-type: none"> • Expresses how one bereaves, especially when one is orphaned. This is a song exuding one's loneliness or lament. • This chanted verse reveals a child lamenting on the death of his father. One of the practices of the Isnegs is the head- taking activity during the olden times. They are doing this for some reasons. One of these is to take revenge if somebody has hurt them. Furthermore, if a person or a member of his family is insulted or killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person. 	<ul style="list-style-type: none"> • It's their practice to take revenge if somebody has hurt them. Revenge is another motive for head-hunting. If a person or a member of his family was insulted or killed, no loyal male could rest until he had taken revenge by taking the head of the guilty person.

Table 4. Table showing the title of the thematically analyzed text, identified theme, and result of the interview on tattooing

Title of the thematically analyzed text	Identified theme	Result of the interview
<p>1. Why people are tattooed?</p>	<ul style="list-style-type: none"> •It serves as decorations for them. •It symbolizes the status of the male Isneg who has killed a number of enemies. The more he has killed, the longer the tattoo stays on his arms. 	<ul style="list-style-type: none"> • If an individual is tattooed, it symbolizes that he is a brave man. • It is an adornment for the Isneg women.
<p>2. The Origin of Tattooing</p>	<ul style="list-style-type: none"> • Isnegs believe that if they have tattoo, they are respected by others. • Tattoo is a sign of bravery. 	<ul style="list-style-type: none"> • If an individual is tattooed, it symbolizes that he is a brave man. • It is an adornment for the female Isnegs.

V. CONCLUSION

Their livelihood activities, especially on rice culture are multifarious. Much beliefs and practices are associated, making the activity too ritualistic and tiresome. However, these speak of the Isnegs value of perseverance and hard work. The Isneg is rich in values as reflected in their stories and narrative romance. Positive values such as; hard work and industry, hospitality and generosity, etc., are worthy to be integrated, while the negative values such as low aspiration level, etc., may be discouraged.

This study confirms the existence of the Isneg cultural traditions, customs, and practices: and other traits and values. The traditions, customs and other ancient practices and values played a major influence in all aspects of their social

relationships and social structures. That some of the Isneg traditional practices are constraints to change such as kinship relationship and respect for the elders and anything their elders keep and preserve as their traditional beliefs and values for properly should not be touched or desecrated.

VI. RECOMMENDATIONS

There should be more researches of this kind. As this study could be used as an eye- opener for the government to offer its assistance particularly towards extending the cultural studies before the Isneg culture will forever be lost. More researches should be made long the line of collecting and translating Isneg literature to provide a wider variety of material for the preservation of rich culture, customs, traditions, and other

important ancient practices. Development agents, especially educators and agricultural extension workers, should program for technical assistance in the form of skills training to meet the present economic requirements with requests from the government economic think-tanks to install irrigations and other industry-generated plant and facilities.

The practices of say-am (feast) should be minimized especially during these escalating inflations now felt and the scarcity of near resources. This should be dependent on the economic capacity of the host, and this can be attained if the natives who are of the adverse consequences of this ceremony practice it. The marriage ceremony may be laudable, but dowries associated with such should be given to the newlyweds to offer them something to start life with. The ahit (patrilocal) settlement should be discouraged. Inter-tribe marriages should also be encouraged, because in here, the settlement is not followed.

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