

Axiological Relevance of the Tadek Dance of the Tingguians of Nueva Era, Ilocos Norte

ABSTRACT

The evolution of the tadek dance as art of the post-burial rites of the Tingguians of Nueva Era is a result of the family influence and the age of foundational learning of the identified performers of the tadek. Along with the death practices of the Tingguians during wake and burial is that the tadekdanceis also performed as part of their post-burial rites. Also, the tadek dance strictly observes steps, movements and choreography in its performance as there are implications of the tadek dance on post-burial rites. Lastly, the Tingguians of Nueva Era puts so much importance and value to the tadek dance as this serves as a part of their cultural identity and cultural heritage as indigenous people.

Keywords: Burial Practices of Early Filipinos, Axiological Relevance of Philippine Ethnic Dances, Tadek Dance, Tingguians, Nueva Era, Ilocos Norte

1. INTRODUCTION

Various cultural practices have been observed by Filipino ethnic groups and it differs from one ethnicity to another. These cultures may be observed in their crafts, arts, literatures, songs, and dances. Dance as a way of self-expression follows certain steps, movements, and choreography in its performance; each carries with it a specific meaning that is only applicable for a specific occasion and performance. One example of these ethnic dances is the tadek dance by the Tingguians of Northern Philippines.

Tingguians, originally from Abra in the northeastern part of Luzon is now scattered in its neighboring provinces, specifically in Ilocos Norte particularly in the indigenous people's municipality of Nueva Era. Several factors such as economic exchange, social interactions, and intermarriages made possible the transfer of culture of the Tingguians to its neighboring communities.

One of the cultural practices that this tribe brought to civilization is the tadek dance that is performed during community occasions (Benedito et al., 2023). In addition, according to Bose and his team (2015), the Tingguians dance when there is something to celebrate and they also do the same to remove undesirable feeling and conditions like when somebody is sick or when they just came from a funeral. Thus, the *tadek* dance was also carried by people of Nueva Era as part of their practice acculturation and assimilation. Today, the people of Nueva Era practice tadek in most of their social gatherings specifically during funeral.

In connection, several burial and funeral practices are observed by the Tingguians, at the time of the announcement of the death of a person, during wake, and post-burial. This study focuses on the tadek as incorporated in the post-burial practices of the Tingguians of Nueva Era

Traditional dances are performed by each ethnicity such as the Tingguians in their celebrations and occasions to commemorate their beliefs that their ancestors handed to them, as well as a way to respect nature and the spirits. Steps, movements and choreography of the *tadek* dance are followed during its performance during funerals as these steps, movements and choreography carries meaning with it. There are also rituals before, during, and after the dance is performed, and is strictly observed as it may offend and/or the performers may interpret the dance differently.

However, the modernization brought by technology endangers the practice of this cultural tradition. Modern dance categories and/or genres have become a trend in social media platforms like Tiktok. The trends posed by popular culture especially in dances endanger the traditional steps, movements and choreographies of cultural dances. At some point, these traditional dances are becoming commodities, or the so-called commodification of culture in which cultural traditions are not performed for cultural purposes but for economic purposes. Anacin (2014) argued that traditional dances are affected by outside factors such as intermingling of different cultures in a single community.

Considering the current trend, it must be the task of every individual to value ethnic dances and keep its originality as this are a reflection of national identities. As Georgios (2017) adds, it contributes substantially to the reinforcement of a cultural identity.

This urged the researchers to conduct this study to be able to document the post-burial practices of the Tingguians incorporating the *tadek* dance and to inculcate the importance of cultural traditions not only to the learners but also to the larger society by revisiting the historical evolution and cultural relevance of the *tadek* dance of the Tingguians of Nueva Era specifically during funerals.

The findings of this study would greatly help the educational curriculum in incorporating indigenous cultures in its academe. Also, the results of this study would be of help to the local government in their efforts towards cultural preservation and in their efforts in boosting tourism in their local place.

In addition, teachers will also be benefited from this study as they will be given more knowledge about the cultural traditions of ethnicities of the Philippines such that of the famous *tadek* dance of the Tingguians and would help them in their endeavors towards contextualization in the teaching-learning process.

Lastly, this study aims to preserve the cultural traditions of the ethnic groups through educating younger generations towards the importance of their cultural roots and traditions.

Keywords: Burial Practices of Early Filipinos, Axiological Relevance of Philippine Ethnic Dances, *Tadek* Dance, Tingguians, Nueva Era, Ilocos Norte

Research Objectives

This study aimed at documenting the burial practices and rituals of the Tingguians of Nueva Era, Ilocos Norte, specifically, the *tadek* dance during the post-burial rites.

Specifically, this study sought to answer the following questions:

1. How did the *tadek* dance of the Tingguians evolve as a part of their rituals related to death?
2. How do Tingguians perform the *tadek* during their post-burial rites?
3. What is the axiological relevance of the *tadek* for post-burial to the Tingguians?

Literature Review

Burial Practices of Early Filipinos

Burial practices of early Filipinos have been observed even before the Spanish colonization in the 1500s. One evidence to this is the burial practice of Igorots of burying their dead in their backyard and exhuming it whenever someone

from the family dreams about the dead and a butchering of animals is held to commemorate the dead. Also, according to Fitzpatrick (2013), some are even buried beneath houses. The *manungguljars* serves also as evidence that early Filipinos bury their dead not in coffins but in jars. In addition to this, several burial artifacts are recovered from identified burial sites of early Filipinos.

The burying of the dead in the backyard was affirmed by a study conducted by Canilao (2016) stating that Tingguians practice residential burials and re-suing them.

Also, in the study of Andaya (2018), several burial practices of the Tingguians were enumerated: atong or the burning of pieces of wood which is placed in front of the gate of the house, corpse setting on a chair, no embalming, no use of coffin, ritual for the declaration of death, butchering of animals, *sangsang-it* or the solemn chant for the dead usually accompanied by *basi* or traditional wine, prohibition of family members to travel, working and taking a bath during wake, *lay-og* or the family reunion that is held to remember the dead, burying of the dead in the backyard, *gimong* or the mass for the dead, *gulgul* or a form of cleansing after the burial which is done by tapping the foreheads of those who attended the burial with warm water and lastly, *tadek* which is a dance performed during post-burial rites.

Axiological Relevance of Ethnic Dances in Philippine Indigenous Communities

According to Galindon (2023), dance is used to express a people's culture and symbolizes social structure and traditional values of a certain society. In the study of Galindon in 2023, the axiological relevance of a dance are enumerated as follows: spiritual representation of humanity to the realm of spiritual universe, importance to the community and relationship of the people to the dance's rhythm. She further concluded that dance serves as a thread that weaves people together into one bigger culture that gives continuity and identity.

Through the steps, movements and choreography, a culture is being unified to their cultural beliefs, traditions, and identity. They are held together by the simple clap of their hands, hymns, whistles and prayers among others. Thus, the continuous practice of these traditional dances help preserve a culture.

As stated in the study of Galindon (2023), the steps of a dance shape a continuum of meaning that reflects the innermost mind and soul. Therefore, it is very important that traditional dances specifically their purpose and modes of execution by the dances are preserved in order for their cultural identity to exist and to be known through generations. Also, it is crucial that indigenous cultures be taught and integrated in the educational curriculum because it provides the learners ideas about the rich historical identity of their ancestors and their community through the indigenous peoples education (IPED). Thus, this must not only be taught to the IP group but also to non-Ips for greater knowledge and appreciation of the existing culture. An issue that could be addressed with this is the cultural appreciation of ethnic dances. This way, non-IP groups will be aware of the sanctity of the ethnic dance including its elements.. With this, it should be the effort of the educational institutions to inculcate indigenous cultural studies in their curricular endeavors across all those involved within the community.

In the study of Rabago (2021), ethnic dances, specifically in the *Talip* of Carasi and *Darepdepof* of Dumalneg, socio-cultural values such as artistry, brotherhood, close family ties, cooperation, courtesy, loyalty, peace, and solidarity are represented.

Also, in the study of Galindon (2023), several dances of the Applai tribe of Solana, Cagayan represents axiological relevance. *Pattong*, for example, represents the value of happiness and respect for the land not only as a place to live but a part of life as it sustains their everyday needs. Another is the *takik*, a wedding dance of the Applai tribe representing the values of filial piety, family loyalty, and continuity of the family lineage. And lastly, *tuppaya*, a war dance,

also performed on the other hand as a way to celebrate victory. It also represents the values of solidarity and harmony among the group.

Ethnic Dances in the Uplands (Cordillera Administrative Region)

The diversity of Philippine tribes allows also the differences in their dances. Dances are themed and performed depending on the landscape of their locality such as those coming from the Cordilleras.

The Cordillera Administrative Region is composed of six provinces namely, Abra, Apayao, Benguet, Ifugao, Kalinga and Mountain Province. Each of these regions have unique ethnic dances of their own making them ethnically different but culturally alike. Among the dances of these upland provinces are *tadek* of the Tingguians of Abra, usually performed on various occasions, *takik* and *tallibeng* of the e-Sabangans of Benguet which is performed during rituals, ceremonies, and occasions (Talangchey, 2023), *dinnuy-a*, *hinggatut*, *pagaddut*, *tobaband* *tayaw* of Ifugao which are performed either as ceremonial or festival dances (Gonzales & Ngohayon, 2015), *ettammangappa*, or known as the dance portraying the traditional wine-making process of the Ibanags of Cagayan (Aquino et al., 2023), and the *ballangbang* dance of Mountain Province, which is usually accompanied by gongs (Guinabang & Tanglib, 2021).

All these ethnic dances portra significant aspects of the lives of the indigenous people and is a symbol of their long standing traditions and way of life.

The Tadek Dance of the Tingguians of Ilocos Norte

Tadek is a unique dance performed by the tribal communities of Nueva Era, commonly known as "Tingguian," to express their jubilation over victory, courtship, marriage, thanksgiving, and other significant events in their life (Pe Benito, 2021 as cited by Mugas, 2021).

The dance itself is important to the Tingguian culture as it represents unity among the sub-tribes. This ethnic dances is performed during important occasions of a person's life and the during a community celebration as well; thus, the celebrations include funeral, wedding, fiestas and other social gatherings.

According to Sarabia (2023), the symbolism embedded in their choreography beautifully mirrors the call for the protection and preservation of the environment.

For the purpose of this study, the tadek dance is delimited on the post-burial practices of the Tingguians of Nueva Era, Ilocos Norte.

The word *Tingguian* was derived from the term *tinggue* which means mountain or elevated place. Thus, it can be inferred then that the Tingguians are people of the mountainous region, of which they are mostly found in the province of Abra.

The Tingguians are indigenous people of the province of Abra located in the Cordillera region of Northern Philippines (Ballo-Alzate, 2022). Also by Ballo-Alzate (2022), historical records reveal that Tingguians were the original settlers of Abra. Several factors however may contribute to the migration of the Tingguians from Abra to different places in Ilocos Norte such as conflicts, survival, economic activities, intermarriages and so on. Acculturation has allowed the Tingguians to accept innovations in terms of their social and cultural life.

Today, Tingguians are spread across communities in the Ilocos, and one of this is Nueva Era. This migration has led them to spread also their culture among their neighboring towns and an evidence to this is the practice of their cultural dance called *tadek*.

2. MATERIAL AND METHODS / EXPERIMENTAL DETAILS / METHODOLOGY

Research Design

This study is qualitative in nature as it tries to describe the axiological relevance of the tadek dance among the Tingguians of Nueva Era, Ilocos Norte. In addition, this study is also a historical research as it tries to explore the evolution and historical relevance as a unique cultural practice of the tadek dance among the Tingguians. The data was gathered through an interview with the key members of the tribe who performs the dance and was analyzed with the help of tribesmen who were able to interpret their responses during the focused group discussion. The instrument used is the Qualitative Structured Interview Guide on the Axiological Relevance of the Tadek Dance among the Tingguinas of Nueva Era, Ilocos Norte. This is composed of guide questions intended to explore the historical foundations, experiences and practices of the Tingguians toward the Tadek ethnic dance that was developed by the researchers. The instrument was validated by a panel of experts. Data gathered from this study was theoretically analyzed to come up with themes which gave light to the questions under investigation.

Locale of the Study

This study was conducted in Poblacion Nueva Era, Ilocos Norte. The locality was identified because of the prominence of the Tingguians in the place and is identified by the National Commission on Indigenous People as the sole Tingguian community in Ilocos Norte.

The Municipality of Nueva Era is a third class municipality in the province of Ilocos Norte. It is one of the Indigenous Cultural Communities (ICCs) of the province of Ilocos Norte as it homes many of the cultural tribes of Ilocos Norte and one of them are the Tingguians. It shares boundaries with Abra where the original Tingguians came from.

Based from the 2020 Census by PhilAtlas, its population was 11,968. It represents 1.96% of the total population of the province of Ilocos Norte, or 0.23% of the overall population of the Ilocos Region. Nueva Era's original inhabitants and settlers of the town were the Tingguians, which can be traced from their origins from Abra.

Population and Sample

This study made use of purposive sampling to identify the respondents who are involved in the cultural practice as well as to identify the cultural relevance of the tadek dance. The respondents of this study are the Tingguians who are residing in Poblacion, Nueva Era. The respondents were categorized based on age, ethnic post and extent of involvement in the performance of tadek.

The researchers interviewed selected residents of the locality who were identified to be performers of the tadek dance in various social gatherings of the theTingguian community.

Research Instrument

The research instrument is divided into five parts. First, it asks the respondents' history of involvement in the tadek dance. Second part requires the respondents to enumerate practices being observed at the time of death, during the wake, burial and during post-burial. Third part examines the performance of the tadek dance in their post-burial practices. Fourth part explores and relates the meanings of the movements of the tadek dance to its performance in their

post-burial practices. And lastly, it explores the cultural relevance of the tadek dance to the life of the respondent and to this tribal community as a whole.

The instrument was validated by three IP members from Ilocos Norte and one professor in the Social Sciences.

Data Gathering Procedure

Before conducting the interview, the researchers sought permission from the municipal mayor of Nueva Era to ensure that no IP laws are violated during the conduct of the interview and the study as a whole.

After approval of the requests, the researchers made a courtesy call to the barangay chairman, the IPMR of the community and to the chieftain of the tribe to be able to start with the interview among the members involved. All data gathered were treated with utmost cultural sensitivity and ethical considerations to ensure that the responses are well-taken care of.

All data gathered were used as basis for the analysis of the axiological relevance of the tadek dance as a cultural practice among the Tingguians in the municipality of Nueva Era.

Data Analysis

Thematic analysis was used in the analysis of data gathered because the study is a qualitative research and responses are expected to be subjective-descriptive information, therefore, it is necessary that thematic analysis be employed to better conceptualize the data provided in the structured interview guide.

In relation to thematic analysis, the steps conducted in the research are as follow: first, performers of the tadek dance is identified in order to gain a historical background of how they were involved in its performance in various social gatherings. Second, the data gathered were categorized depending on the occasion the tadek dance is performed. In this study, the focus is on the practices and rituals related to death. Third, the data gathered is explored and examined on how the tadek dance is performed during post-burial; included are the specific steps, movements and choreography exclusive only during the performance of the dance during post-burial. And lastly, the data gathered from the interview are transcribed to be able to document the cultural relevance of the tadek dance.

To be able to analyze and interpret the data gathered, the researchers sought help from a native of the locality to translate the responses of the respondents.

3. RESULTS AND DISCUSSION

This chapter presents the results of the data gathered during the focused group discussion. The data gathered were analyzed to explore the historical foundations and give meaning to the experiences and practices of the Tingguians toward their cultural practice of the Tadek ethnic dance.

Family influence and the age of learning the Tadek dance

Based from the interview, the participants' ages in their involvement to the tadek dance ranges from as early as 4 to 15 years old. These implies that anyone can learn the dance from the age stated and that a number of variables, such as individual desire, cultural immersion and family influence also affects their involvement. Some participants responded:

Thru my lolo and lolaidi 4 years old nak.

[Through my grandfather and grandmother when I was 4 years old.]

(Participant 2)

Nangrugi nak nganagtukartitadekidi 15 nak nu sumursurot nak tilallakay a mapanagtukarti salatitadek.

[I started performing tadek when I was 15 years old, I join the elderly when they perform the tadek dance.]

(Participant 6)

The value of family members—especially parents and grandparents—in teaching the tadek dance is also common among the respondents. One typical way to learn was through intergenerational transmission, which emphasized the importance of maintaining ties to one's family and cultural heritage in order to preserve norms.

Intergenerational transmission of cultural knowledge was affirmed in the study of Georgios (2017) as cited by Talangchey (2023), stating that continuous practice of the younger generation of the traditions passed down by their ancestors promotes cultural preservation and it is a pressing need for these traditions to continuously survive as it reinforces cultural identity.

Tadek dance in social celebrations and rituals

According to the respondents, the tadek dance is commonly connected to happy social occasions such as festivals, marriage, and courting. This suggests that the dance expresses ethnic variety and fosters a sense of togetherness even while everyone in the group is having a great time and celebrating. Respondents held that the tadek dance is performed:

During merry making, courtship, burial and wedding.

(Participant 1)

No adda agkasar ken punpon ken no manglagip.

[During wedding, burial and death anniversary.]

(Participant 3)

Masala titadekbabaenitipinagkasar, panagas-asawa ken pinagpamunpontiminatay.

[Tadek is performed during wedding, courtship and burial.]

(Participant 7)

Kalpasanpunpon, kasar, piesta, gulgol, waksi.

[After burial, wedding, fiesta, gulgol, and waksi.]

(Participant 9)

Kasar, natay.

[Wedding and wake or funeral.]

(Participant 10)

Moreover, this study emphasizes the significance of the tadek dance in various ceremonies and customs, especially the burial practices. The fact that funeral customs include remembering and honoring the deceased is an evidence of the importance of the tadek dance to the respondents. Its ability to be performed at customary events like *gulgol* or mourning, and *piestas* or festivities, further illustrates how adaptable it is to a variety of cultural settings. Some participants' responses are as follows:

Mostly death.

(Participant 2)

Panagwaksikalpasanitimaysangatawen.

[To perform the waksi on the 1st year of the death anniversary.]

(Participant 5)

Natayanidjay Abra.

[Funerals in Abra.]

(Participant 6)

Minminatay ken kalpasantipunpun.

[During the wake and after burial.]

(Participant 8)

As a multifaceted cultural practice, the tadek dance is ingrained in the community's social structure and collective memory. Because it keeps changing and finding resonance in diverse cultural and social situations over time, its performance on multiple occasions illustrates its adaptable nature.

According to the respondents, the tadek dance is commonly connected to happy social occasions such as festivals, marriage, and courting. This suggests that the dance expresses ethnic variety and fosters a sense of togetherness even while everyone in the group is having a great time and celebrating. Respondents held that the tadek dance is performed:

Moreover, this study emphasizes the significance of the tadek dance in various ceremonies and customs, especially the burial practices. The fact that funeral customs include remembering and honoring the deceased is an evidence of the importance of the tadek dance to the respondents. Its ability to be performed at customary events like *gulgols* or mourning, and fiestas or festivities, further illustrates how adaptable it is to a variety of cultural settings.

As a multifaceted cultural practice, the tadek dance is ingrained in the community's social structure and collective memory. Because it keeps changing and finding resonance in diverse cultural and social situations over time, its performance on multiple occasions illustrates its adaptable nature.

Tingguians' practices during wake, burial, and post burial

The interwoven relationships between mourning rituals, social cohesion, spiritual awe, and cultural preservation are illustrated by the burial practices of the Tingguian community. In addition to paying respect to the deceased and offering solace and guidance to the bereaved family, these customs protect the community's cultural identity. Based from

the responses of the participants, the following are the practices observed by the Tingguian community at the time of death, during wake, burial, and post burial rites.

During Wake

The customary wake, or vigil, known as *sangsangit*, entails the gathering of loved ones and neighbors to provide support and sympathies to the bereaved. Men and women alike observe customs like *uggayam*, which entail offering prayers and collective mourning as a show of respect for the departed.

Sangsangit – DaytoyngakaugaliantiTingguianketubraendaguitibabbaket ken lallakaybabaentipanag-uggayam.

[*Sangsangit* – this tradition of the Tingguian is performed by elderly men and women thru panag-uggayam (a conversation among each other through chant or debate)]

(Participant 1)

No adanatay, dagitilallakaykadababbaketketagsasarita da. Uggayamtikayatna saw-enketagsasarita da ngaikankantada, tasadapagsisinnublatan da ngabasotibasi.

[During the wake, elderly men and women will have an conversation (*uggayam*). *Uggayam* means they will talk to each other in a singing manner where glass of *basis* shared to by the performers.]

(Participant 3)

Uggayam nu adanatayan. Nu nakamansayag, adabasi a pagbibingayangtunggaluminomagsinnumbatagkanta.

[*Uggayam* during wake, a wine or *basi* will be shared by the performers of the *uggayam*.]

(Participant 6)

Aglana emphasizes the need of having a community that is willing to support the grieving family. The grieving family receives support and sympathy from friends, family, and neighbors. The collective effort lessens the emotional burden of the bereaved family and strengthens community ties.

Aglana/Hugas-Kain-Tadek (Waksi or Wagwag)

(Participant 2)

Kalpasantipunpon ag-ugastiimanga adda tidanum ken basina, panaglanati ulo, panagtadek da kas panagwaksi.

[After the burial, they need to wash their hand and drink *basi*, apply *lana* (oil) in their head, then they will perform the *tadek*.]

(Participant 5)

Pinaglana after maipunponkalpasanpinnanganketagtadekpinagwaksi.

[Applying the *lana* (oil) after the burial, after the gathering, they perform the *tadek*.]

(Participant 8)

Punpon – aglana, agbuggo. Kalpasan – waksi (tadek).

[Burial – Applying (oil), washing, and after that the *waksi(tadek)*]

(Participant 9)

Post-Burial

Palpalubos, also known as *pakpakada*, refers to the time after the burial when the immediate family bears the greatest loss. Prior to burial, *pannakaitabun* takes place, during which those left behind prepare themselves and bid their farewells to their deceased family member.

Palpalubos/pakpakada – kinabigatan. Pannakaitabun (before burial) – adda maipatakderi immediate family taposagbinnilin.

[*Palpalubos/pakpakada* is performed on the first hour before the burial where one member of the immediate family will give his/her last words to the deceased.]

(Participant 10)

Aglana emphasizes the need of having a community that is willing to support the grieving family. The grieving family receives support and sympathy from friends, family, and neighbors. The collective effort lessens the emotional burden of the bereaved family and strengthens community ties.

Aglana/Hugas-Kain-Tadek (Waksi or Wagwag)

(Participant 2)

Kalpasantipunpon ag-ugastiimanga adda tidanum ken basina, panaglanati ulo, panagtadek da kas panagwaksi.

[After the burial, they need to wash their hand and drink *basi*, apply *lana* (oil) in their head, then they will perform the *tadek*.]

(Participant 5)

Pinaglana after maipunponkalpasanpinnanganketagtadekpinagwaksi.

[Applying the *lana* (oil) after the burial, after the gathering, they perform the *tadek*.]

(Participant 8)

Punpon – aglana, agbuggo. Kalpasan – waksi (tadek).

[Burial – Applying (oil), washing, and after that the *waksi(tadek)*]

(Participant 9)

Kiwas commemorates the deceased's one-year anniversary and the end of the mourning process. It could entail additional rites or social occasions to honor the departed while contemplating their legacy.

Kiwas after 1 year.

(Participant 2)

The practice of the Tingguians of the abovementioned beliefs during burial aid in the transition for both the departed and the grieving family members. Also, the observance of these beliefs, customs, and traditions help preserve their cultural and ethnic identity. This also help them to be harmonious in their social relations as everybody in the community is willing to help the bereaved family in their time of grief over their lost loved ones.

Implications of Tadek dance movements on post-burial rites

The Tadek dance is a religious ritual performance that the Tingguian community use to convey their spirituality, foster community relations and preserve their culture in addition to being a way to honor the deceased. In post-burial rites, the Tadek dance's steps, movements, and choreography have deep symbolic implications pertaining to illumination, protection, cleansing, ceremonial integrity, community connection, and adaptation.

The act of *wag-wag* or waving of a light source, symbolizes the desire to illuminate and clarify one's path, both literally and customary. By waving the light, dancers seek to dispel darkness and confusion, customary guiding the departed soul towards enlightenment and peace.

Alamano – nalpasnukwa jay salan ken mabalin pay tayiwagsakmoallapmalpasnukwataysalan.

[*Alamano* (hand shake) by the performers and the waving of the allap to signify that the dance is over.]

(Participant 10)

The Tadek dance embodies a belief in the power of ritualistic movements to ward off malevolent forces and ensure the safe passage of the deceased. Specific movements, such as waving the light at shoulder level, aim to provide protection from negative energies or bad spirits.

Ti panagusarti allap ket dapat shoulder level ngamalengdantibarukong. Sakbaynga masala titadek maiwagsakti allap non maiwaksidaguitay bad spirit.

[The use of *allap* should be shoulder level to cover the chest, before dancing the *tadek*, you need to wave the *allap* to drive away bad spirits.]

(Participant 7)

The choreography may involve *waksi/kilyas* or symbolic movements of cleansing and purification. These movements support in spiritual transition and help the soul to prepare for the afterlife by purging the surroundings of impurities and negative energy.

Waksi/Kilyas – nu sumangpetaggapokampusantomaikkat jay sinyaltiagminatay (banggal), taposagbuggotinapudotngadanumsadamalanaan.

[*Waksi/Kilyas* – when they arrived from the cemetery, the *banggals* (white ribbon on the forehead) must be removed, then they will wash the foreheads using hot water and then they will apply the *lana* (oil).]

Sadsad – salaam jay nakamansayaganna, wenu jay unegtibalay (salas, kusina).

[*Sadsad* – the dancing of the place where the deceased was waked this also includes the living room and kitchen.]

(Participant 10)

The integrity of the ritual is highly valued, and dancers are advised not to perform the Tadek dance if they have not been initiated properly or if particular demands have not been satisfied. This emphasizes the significance to honor cultural customs and preserve the legitimacy of the ceremony.

*Marugyantitadek, haanngamabalinagtadektihaannalanaan. No adda
dagijaynakamangisitagsukat da tipuraw. Mantinidorisutimanirugitay sala, isu't akin
iggemtayallapngaisunatimangiteddagijaysumarunoagsala. Haan modapattanggihan,
mabalinmotanggihan no kapaspasinam lang.*

[To start the *tadek*, only those who were applied with oil are allowed to perform. Those who are wearing black clothes are required to change it to white. The *Mantinidor* will start the dance holding the *allap* that will be given to the next performer. You are not allowed to refuse [when the *allap* is handed over to you], you are only allowed to refuse if you just recently lost a member of your family.]

(Participant 10)

Tadek dance creates a common bond within the tribal group, which brings together people from different backgrounds to celebrate and preserve their cultural legacy. It represents the Tingguian identity and the sense of belongingness which are reinforced when members of the community take part in the dance.

The Tadek dance is a religious ritual performance that the Tingguian community use to convey their spirituality, foster community relations and preserve their culture in addition to being a way to honor the deceased. In post-burial rites, the Tadek dance's steps, movements, and choreography have deep symbolic implications pertaining to illumination, protection, cleansing, ceremonial integrity, community connection, and adaptation.

The act of *wag-wag* or waving of a light source, symbolizes the desire to illuminate and clarify one's path, both literally and customary. By waving the light, dancers seek to dispel darkness and confusion, customary guiding the departed soul towards enlightenment and peace.

Also, the performers shake hands, also known as *alamano* in their vernacular and the waving of the *allap* to signify that the dance is over.

The Tadek dance embodies a belief in the power of ritualistic movements to ward off malevolent forces and ensure the safe passage of the deceased. Specific movements, such as waving the light at shoulder level, aim to provide protection from negative energies or bad spirits.

In addition, before dancing the tadek, the use of *allap* should be shoulder level to cover the chest the waving of the *allap* to drive away bad spirits.

The choreography may involve *waksi/kilyas* or symbolic movements of cleansing and purification. These movements support in spiritual transition and help the soul to prepare for the afterlife by purging the surroundings of impurities and negative energy.

Waksi/Kilyas is performed when the attendees of the burial arrives from the cemetery, the *banggals* (white ribbon on the forehead) must be removed, then they will wash their foreheads using hot water and then they will apply *lana* (oil).

In addition to the *waksi/kilyas*, the dancing of the place where the deceased was waked is also performed, this is known by the Tingguians as *sadsad*. In addition to the place where the deceased was waked, the living room and kitchen is also included in the dancing.

The tadek dance however, observes a strict rule imposed by the elders as observed by their ancestors. According to the respondents, the integrity of the ritual is highly valued, and dancers are advised not to perform the Tadek dance if they have not been initiated properly or if particular demands have not been satisfied. This emphasizes the significance to honor cultural customs and preserve the legitimacy of the ceremony.

Some of the rules also include the application of oil to the performers and those who are wearing black clothes are required to change it to white.

The *Mantinidor* will start the dance holding the *allap* that will be given to the next performer. Performers are not allowed to refuse [when the *allap* is handed over to them], they are only allowed to refuse if the performer just recently lost a member of a family.

Tadek dance creates a common bond within the tribal group, which brings together people from different backgrounds to celebrate and preserve their cultural legacy. It represents the Tingguian identity and the sense of belongingness which are reinforced when members of the community take part in the dance.

Cultural relevance of Tadek

Participants in the tadek dance experience a great sense of cultural identity and pride as they consider the dance as a symbol of their ancestral practice and an indication of their Tingguian origin. Because the dance offers a tangible depiction of their cultural history, it promotes a sense of pride among the Tingguians as unified ethnolinguistic group.

The tadek dance represents the discipline and reverence that the Tingguian acquired from their forefathers. Tingguians show respect for their customs and cultural history by practicing and performing the dance with diligence which instills discipline and respect in the tribal community.

Yun namananaminsamganinunonaminnapagpakita ng kaugalian ng Tingguiansna may respeto at disiplina. Proud ka Tingguianssapagsasayaw ng tadek.

[The culture and traditions we inherited from our ancestors proves that Tingguians have the values of respect and discipline. We are proud of our Tingguian ethnic identity whenever we perform *tadek*.]

(Participant 2)

Kas miyembrotiTingguians, napategdagijaynga aramid ta isutikadayawan mi ken cultura mi. Ti Tadek dance kanyakketrespetokkadagijayimmunatitribu mi.

[As member of Tingguians, it is very important trait because it is our pride and our culture. I perform the Tadek dance as a way of showing respect to our ancestors.]

(Participant 3)

Deta timangipakitatirespectomkadagijayimmuna, isu'tpakakitanngasilalagip ka kadagijaynatayen. TapnomataginayondagijaytradisyontiTingguians.

[It is how we show respect to our ancestors, and we still consider and think of them even though they are gone. [We perform the *tadek*] to preserved the tradition of Tingguians.]

(Participant 10)

As a cultural legacy that has been passed down through the years, the Tadek dance is a vital component of Tingguian tradition. People preserve their ancestral traditions and ceremonies by perpetuating the dance, which preserves their legacy for coming generations to value and inherit.

4. CONCLUSION

In light of the study, the following conclusions are drawn:

First, the tadek dance is learned by the Tingguians as early as 4-15 years of age which is influenced by several factors such as as individual desire, cultural immersion and family influence.

Second, the tadek dance is performed in different occasions namely, festivals, marriage rites and courting and during funerals.

Third, the Tingguians observe several beliefs during wake, during burial and post-burial ceremonies namely: *aglana*, *sangsangitanduggayam* during wake; *agbuggo*, *aglana*, *kiwas*, *pakpakada*, *tadekand waksi* after burial.

Fourth, the performers of the tadek dance at post-burial is strictly chosen by the elderly Tingguians as the integrity of the dance is highly valued thus, those who cannot initiate properly the dance are not allowed to participate. Also, in its performance, several steps, movements and choreography are strictly observed in order for the performers and the bereaved family to be ward off of bad spirits. An evidence to this is the observance of the *wagwag* or the shoulder level of waving the *allap* as protection from negative energies. Also the performance of *kiwas/kilyas* (the removal of the *banggal*, washing of hands of lukewarm water and applying of oil to the bereaved family) *andsadsad* (dancing in the place where the deceased was waked).

And lastly, the tadek dance fosters cultural relevance among the Tingguians as this serve as their pride for cultural identity and a legacy from their ancestors which teaches them discipline, reverence to their ancestors, respect for their cultural tradition and cultural history.

REFERENCES

1. ANACIN C. (2014). Syncretism in Rituals and Performance in a Culturally Pluralistic Society in the Philippines. *The Social Science Journal* 52: 40–45. DOI: [http:// dx.doi.org/10.1016/j.soscij.2014.08.005](http://dx.doi.org/10.1016/j.soscij.2014.08.005)
2. ANDAYA, R. P. (2018). Cultural Practices of Practices of the Bagos. Ilocos Sur Polytechnic State College. SSRN 4566784.
3. AQUINO, C. B. M., DAMMAY, V. K., & COBALLE, J. K. C. (2023). "EttamMangappa": A Reinvented Dance Portraying the Traditional Binarayang Occupational Heritage of the Coastal Ibanags of Cagayan. Research submitted to the Municipal Council of Pamplona, Cagayan.
4. BALLO-ALZATE, M. M. (2022). Resilience and Peace-Adherence Among Tinguian Women of Today. *LC International Journal of STEM* (ISSN: 2708-7123), 3(2), 121-155.
5. BENEDITO, P. A., RABAGO, J. K. M., PAGUYO, C. G., FERNANDO, S. R. I., & LASATEN, R. C. S. (2023). Contextualized Learning Resource Material (C-LRM) for the Tingguians of Abra: Its Indigenous Knowledge, Systems, and Practices. *Asian Journal of Education and Social Studies*, 43(3), 12-46.
6. BOSE JR, P., BOSE, M. D. T., & TALLEDO, M. R. B. (2015). Geometric Transformations of the Loom Woven Cloth of Abra. *IAMURE International Journal of Social Sciences*, 16(1), 1-1.
7. CANILAO, M. A. P. (2016). Residential Burial Re-use in Coastal Ilocos Sur, Philippines. *Hukay: Journal for Archaeological Research in Asia and the Pacific*, 20, 1-18.
8. FITZPATRICK, K. (2013). Religion and Spanish colonialism in the Phillipines (Doctoral dissertation).
9. CENABRE-GALINDON, G. M. (2022). Beyond Movement: Understanding the Significance of Indigenous Dances of the Applai Tribe of Northern Philippines Through Semiotic Analysis. *RES MILITARIS*, 12(6), 2393-2403.
10. GEORGIOS, L. (2018). The Transformation of Traditional Dance from Its First to Its Second Existence: The Effectiveness of Music-Movement Education and Creative Dance in The Preservation of Our Cultural Heritage. *Journal of Education and Training Studies*, 6(1), 104-112.
11. GONZALES, N. A. P., & NGOHAYON, S. L. (2015). Indigenizing the Curriculum: Teaching at the Ifugao State University, Philippines. *International Journal of Sciences: Basic and Applied Research (IJSBAR)*, 20(1), 32-52.
12. GUINABANG, L., & TANGLIB, K. (2021). The Ballangbang and Ethnic Dances of Mountain Province: an Intangible Cultural Heritage of the Igorots [MS Thesis]. University of the Cordilleras, 18-22.
13. RABAGO, J. K. (2021). Festivals of Ilocos Norte: A contextual review of values and culture in Northern Philippines. *International Journal of Education and Research*, 9(2).
14. TALANGCHEY, J. C. (2023). Tadek Di E-Sabangan: an Expression of the People of Sabangan's Cultural Identity and Heritage through Takik and Tallibeng Indigenous Dances. *Philippine Journal of Science*, 152(2).

Reference to Web-resource or Electronic articles.

Anonymous. Nueva era know more about ilocosnorte — steemit. 2018. Accessed on 16 April 2024. Available: <https://steemit.com/>

Anonymous. Ethnic groups of the Philippines. Accessed on 16 April 2024.

Available: <http://www.ethnicgroupsphilippines.com/>

Anonymous. Nueva era, ilocosnorte profile – philatlas. Accessed on 16 April 2024.

Available: https://www.philatlas.com/luzon/r01/ilocos-norte/nueva_era.html

Mugas, J. M. Book on 'tadek' launched to safeguard ilocosnorte native dance. 2021. Accessed on 16 April 2024.

Available: <https://newsinfo.inquirer.net/>

Sarabia, J. M. Tadek festival of nueva era showcases ilocosnorte's culture to davaoenos. 2023. Accessed on 16 April 2024.

Available: <https://mirror.pia.gov.ph/>

DEFINITIONS, ACRONYMS, ABBREVIATIONS

Here is the Definitions section. This is an optional section.

Term: Definition for the term

UNDER PEER REVIEW