

Original Research Article

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

**Comment [NA1]:** Suggested Topic: Understanding the Cultural Potency of the Tadek Dance of Tingguians of the Nueva Era : A Study of the Ilocos Norte Community of Philippine

**ABSTRACT**

The evolution of the tradek dance as an art of the post-burial rites of the Tingguians of the Nueva Era is a result of the family influence and the age of foundational learning of the identified performers of the task. Along with the death practices of the Tingguians during wake and burial, the tradedance is 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 the Nueva Era put so much importance and value on the trade dance as this serves as a part of their cultural identity and cultural heritage as Indigenous people.

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*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, literature, 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 to 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 are 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 the culture of the Tingguians to its neighboring communities.

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

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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 the beliefs that their ancestors handed to them, as well as to respect nature and spirits. Steps, movements, and choreography of the *tradedance* are followed during its performance, especially during funerals as these steps, movements, and choreography carry meaning with them. 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 become 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 the 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 their originality as these reflect 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 *tradedance* 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 *tradedance* of the Tingguians of Nueva Era specifically during funerals.

The findings of this study would greatly help the educational curriculum in incorporating indigenous cultures into 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 to boost tourism in their local place.

In addition, teachers will also benefit from this study as they will be given more knowledge about the cultural traditions of ethnicities of the Philippines such as 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 by educating younger generations about 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 task 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 of this is the burial practice of Igorots of burying their dead in their backyard and exhuming them whenever

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2. Observations: You start your introduction by citing more authorities who have written on Dance before discussing the *Tadek* dance ritual

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someone from the family dreams about the dead and butchering of animals is held to commemorate the dead. Also, according to Fitzpatrick (2013), some are even buried beneath houses. The meaningful jars serve also as evidence that early Filipinos buried 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 have enumerated: along or the burning of pieces of wood which is placed in front of the gate of the house, corpse sitting on a chair, no embalming, no use of a coffin, ritual for the declaration of death, butchering of animals, sang sang-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, gaming 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, a trade which is a dance performed during post-burial rites.

### Axiological Relevance of Ethnic Dances in Philippine Indigenous Communities

According to Galindo (2023), dance is used to express a people's culture and symbolize the social structure and traditional values of a certain society. In the study of Galindon in 2023, the axiological relevance of dance is enumerated as follows: spiritual representation of humanity to the realm of the 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 unified to its 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 helps preserve a culture.

As stated in the study of Galindon (2023), the steps of dance shape a continuum of meaning that reflects the innermost mind and soul. Therefore, traditional dances specifically their purpose and modes of execution by the dances must be preserved for their cultural identity to exist and to be known through generations. Also, indigenous cultures must be taught and integrated into the educational curriculum because it provides the learners with ideas about the rich historical identity of their ancestors and their community through Indigenous People's 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 represent axiological relevance. *Patong*, for example, represents the value of happiness and respect for the land not only as a place to live but as 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, is also

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

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Just google articles on Indigenous Dances or Funeral

### 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 has unique ethnic dances of their own making them ethnically different but culturally alike. Among the dances of these upland provinces are *made* of the Tingguians of Abra, usually performed on various occasions, *taking* and *tallibeng* of the e-Sabangans of Benguet which is performed during rituals, ceremonies, and occasions (Talangchey, 2023), *dinner-a*, *hindgut*, *pagaddut*, *toubaband yaw* of Ifugao which are performed either as ceremonial or festival dances (Gonzales & Ngohayon, 2015), *Uttammangappa*, 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 portray significant aspects of the lives of the Indigenous people and are a symbol of their long-standing traditions and way of life.

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### The Tadek Dance of the Tingguians of Ilocos Norte

Tadek is a unique dance performed by the tribal communities of the 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. These ethnic dances are performed during important occasions of a person's life and community celebrations as well; thus, the celebrations include funerals, weddings, 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 this study, the tadek dance is delimited to the post-burial practices of the Tingguians of the 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 these is Nueva Era. This migration has led them to spread their culture among their neighboring towns and evidence of this is the practice of their cultural dance called *tadek*.

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Again format your work well it is too scattered

## **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 trade dance among the Tingguians of the Nueva Era, Ilocos Norte. In addition, this study is also historical research as it tries to explore the evolution and historical relevance of a unique cultural practice of the trade 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 that shed light on 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 is home to many of the cultural tribes of Ilocos Norte and one of them is the Tingguians. It shares boundaries with Abra where the original Tingguians came from.

Based on 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 in 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 trade 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 the task.

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

### **Research Instrument**

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

their post-burial practices. And lastly, it explores the cultural relevance of the trade dance to the life of the respondent and 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 were violated during the conduct of the interview and the study.

After approval of the requests, the researchers made a courtesy call to the barangay chairman, the IPMR of the community, and 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 were well taken care of.

All data gathered were used as the 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, thematic analysis must be employed to better conceptualize the data provided in the structured interview guide.

About thematic analysis, the steps conducted in the research are as follows: first, performers of the trade dance are identified 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 trade dance was 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. Lastly, the data gathered from the interview are transcribed to be able to document the cultural relevance of the trade 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 regarding their cultural practice of the Tadek ethnic dance.

### **Family influence and the age of learning the Tadek dance**

Based on the interview, the participants' ages in their involvement in the trade dance range from as early as 4 to 15 years old. This implies that anyone can learn the dance from the age stated and that several variables, such as individual desire, cultural immersion, and family influence also affect 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 joined the elderly when they performed the tadek dance.]

(Participant 6)

The value of family members—especially parents and grandparents—in teaching the trade 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 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 dances in social celebrations and rituals**

According to the respondents, the trade 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 trade 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 the burial, wedding, fiesta, googol, and wakes.]

(Participant 9)

*Kasar, natal.*

[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 evidence of the importance of the trade 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 wake on the 1<sup>st</sup> 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 task 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.

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### **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 on the

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2. The people you interviewed must have a name and date/time u interviewed them
3. You must learn to critically interpret every detail given to you beyond the assumption of what they said, that is why u are a scholar
4. Discuss the choreographic, pattern, props, and costumes used that made the dance unique during social celebration and ritual
5. Pictures of the performance is compulsory

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 *Agawam*, 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 through panag-uggayam (a conversation among each other through chant or debate)]

(Participant 1)

*No adanatay, dagiti lallakay kadababbaket ketagsasarita da. Uggayam tikayatna saw-enketagsasarita da nga ikankantada, tasadapagsisinnublatan da ngabasotibasi.*

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

(Participant 3)

*Uggayam nu adanatayan. Nu nakamansayag, adabasi a pagbibingayantunggaluminomagsinnumbatagkanta.*

[Uggayam During the wake, a wine or base will be shared by the performers of the uggayam.]

(Participant 6)

*Aglana* emphasizes the need to have 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 *basii*, apply *lana* (oil) to their head, then they will perform the task.]

(Participant 5)

*Pinaglana after maipunpon kalpasan pinnanganketagtadek pinagwaksi.*

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

(Participant 8)

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

[Burial – Applying (oil), washing, and after that the wake(talk)]

(Participant 9)

#### Post-Burial

*Palpalubos*, also known as *pakpakada*, refers to the time after the burial when the immediate family bears the greatest loss. Before 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)

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(Participant 9)

*Kiwas* commemorates the deceased's first 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 aids in the transition for both the departed and the grieving family members. Also, the observance of these beliefs, customs, and traditions helps preserve their cultural and ethnic identity. This also helps 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 uses 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 about 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* (handshake) by the performers and the waving of the lap 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 protect from negative energies or bad spirits.

*Ti panagusartiallapketdapat shoulder level ngamalengdantibarukong. Sakbaynga masala titadekmaiwagsaktiallaptapnonmaiwaksidaguitay bad spirit.*

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

(Participant 7)

The choreography may involve *waksi/kilyas* or symbolic movements of cleansing and purification. These movements support 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 arrive 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, wennu 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)

**Comment [NA16]:** Do not discuss dance as if you are telling a mere story, please always discuss dance with movement actions, use of space, interpretation of iconic symbol used, interpretation of reactions, interpretations of chants/ its meaning, is there age limit associated with this great funeral dance, interpretation on the use of time like One hour(why this timing) what type of legacies is been appreciated and why?

You have a good paper but you are not yet strong in analysis and interpretation. In dance interpretation, the researcher questions everything and thinks beyond the original idea.

**Comment [NA17]:** Show a picture of how the cleansing is done, it will help to understand it more. What are choreographic patterns before or during the cleanings

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 of honoring cultural customs and preserving the legitimacy of the ceremony.

*Marugyantitadek, haanngamabalinagtadektihaannalanaan. No adda  
dagjaynakamangisitagsukat da tipuraw. Mantinidorisutimanirugitay sala, isu't akin  
iggemtayallapngaisunatimangiteddagjaysumarunoagsala. Haan modapattanggihan,  
mabalinmotanggihan no kapasasinam lang.*

[To start the *task*, 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 *lap* 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 uses 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 about 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, known as *alamo* in their vernacular, and the waving of the *slaps* signifies 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 protect from negative energies or bad spirits.

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

The choreography may involve *waksi/kilyas* or symbolic movements of cleansing and purification. These movements support 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 arrive from the cemetery, the *bang gals* (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 *wake/kilyas*, the dancing of the place where the deceased was waked is also performed, this is known by the Tingguians as *sad and sad*. In addition to the place where the deceased was waked, the living room and kitchen are 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 of honoring cultural customs and preserving 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 *Mantidor* will start the dance holding the *allap* that will be given to the next performer. Performers are not allowed to refuse [when the *lap* 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 trade 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 a unified ethnolinguistic group.

The tadek dance represents the discipline and reverence that the Tingguians 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 namanaminsamganinunonaminnapagpakita ng kaugalian ng Tingguiansna may respeto at disiplina. Proud ka Tingguianssapagsasayaw ng tadek.*

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

(Participant 2)

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

[As a member of Tingguians, it is a 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 timangipakitairespetomkadagijayimmuna, 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 preserve 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 inherits.

#### 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 individual desire, cultural immersion, and family influence.

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

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

Fourth, the performers of the task dance at post-burial are 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 for the performers and the bereaved family to ward off bad spirits. Evidence of this is the observance of the *wigwag* or the shoulder level of waving the *lap* as protection from negative energies. Also the performance of *kiwis/kriyas* (the removal of the *bang gal*, washing of hands with lukewarm water, and applying of oil to the bereaved family) *andsad* (dancing in the place where the deceased was waked).

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

Comment [NA18]: This is not how to conclude a paper, please rework

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#### **DEFINITIONS, ACRONYMS, ABBREVIATIONS**

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

**Term:** Definition for the term

UNDER PEER REVIEW

