

Contemporary Ibaloi Ba'diw: Defining Conventions through Formalistic and Sociolinguistic Standpoints

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Abstract

The study generally determined the literary conventions in contemporary Ibaloi ba'diw as a genre. It aimed to draw the figurative language and theme reflected in the ba'diw text; and, classify valuable insights contained by the select ba'diw pieces by occasion. It employed a qualitative approach to research specifically the text analysis method highlighting formalistic and sociolinguistic approaches in literary criticism. The pieces were found to be replete with the following figurative language: character, symbolism, connotation, repetition, personification, apostrophe, and family-name wording. Themes considered the occasion where these are chanted. Alongside these are valuable insights on "adivay" or social gathering, high regard for elders and the spirit of the dead, sacredness of marriage and family life, and the group's daily activities. It is recommended that audio-visual documentation on the ba'diw may be designed purposely for information, persuasion, and entertainment; studies to determine the foreign influence on Ibaloi ba'diw in pursuit of discovering the Ibaloi poetics may be conducted; a center on Ibaloi language may be established; and, further research like ways of documenting oral literature, in general, may be further explored.

Keywords: contemporary Ibaloi Ba'diw, culture and language, formalistic and sociolinguistic approach, text analysis

Culture is a broad and abstract part of human life; however, its existence underscores the reality of people. It reflects the rites, rituals, attitudes, lifestyles, attributions, dialects, and materials that members use for survival. Prior to the development of written conventions was the passing of culture through oral literature from one generation to the other. Before there were novels, short stories, and plays, there were myths, legends, epics, folk tales, and folk songs.

Oral literature is the term widely used to refer to unwritten literature. Akin to the other regions, Cordillera is rich with various forms of oral literature; mostly reflecting each of the cultural communities- of which the Ibaloi and their folk songs are part. In the light of Ibaloi literary tradition, it is basically oral; thus, it doesn't have the art of writing poetry. Poetic lines are found in its literary genres as *Ba-diw* or Ba'diw (chants), *Budikay* (riddles), and songs; to consider Ibaloi sayings, idioms, curses, and praises, being poetic in nature.

The Ibalois were not able to develop a system of writing, although the spoken language was well enhanced. Written conventions rose when the Americans came in the early 1990s; yet, not everyone is able to write so that even the brightest chanter was not able to record his chants. Nevertheless, though most of the literary pieces remained in the mouth of the Ibalois, some were written in personal journals like anthologies and research (Magsanoc, 2008). Amidst these events remains a unique Ibaloi legacy, the *Ba'diw*.

Ba'diw are songs in which thoughts and sentiments are personally composed and orally expressed by a chanter. They are indispensable parts of fiestas, rituals, and other Ibaloi ceremonies. With older Ibalois, particularly the men folks, life's experiences are the fertile source for profound thoughts expressed through chanting. This has been classified into various nomenclatures and functions in accordance with the ritual or festivity in which it is sung. Toward the eastern portion of Benguet, Pungayan cited by Keith (1994), has come up with a *ba'diw* typology that is practiced in the Ibaloi townships of Itogon, Bokod, and Kabayan. Numbering five, these are termed *batbat* or *pinshitan*, *kapi*, *pinatjan*, *ngilin*, and *adadkos*.

The *batbat* or *pinshitan* is chanted during *batbat*, a one or two-day curative or one or two-day miniature prestige feast, or during the *peshit*, the Ibalois' grand prestige feast. *Kapi ba'diw* or thanksgiving rite is rendered during thanksgiving or luck/ fortune praying *cañao* or feasts generally termed *kapi*; while the *pinatjan* is given during an *aremag* or wake for a deceased. The *ngilin ba'diw* is rendered during the *ngilin* or wedding night and the *adadkos*

ba'diw may be considered as “others” as these are chanted during other special or common occasions for the purpose of lightening the load or problems of the chanter.

During a ceremony or a *cañao*, not just anyone sings the *ba'diw*, for it needs the development of singular skill and taste in putting appropriate words and ideas to fit the occasion. To note that such is done on the spot, if not extemporized. The man makes a statement; the last part of which is caught by the women gathered around him and used as a choral refrain.

Stripped of music, folk songs are literature in its basic sense. Based on the formulation by C. Sharp, it can be said that folk songs in their natural state are poetry. Thus, it is said that folk songs are short poems intended to be sung (Valdez, 1993). Ibaloi songs, minus their music, are actually poetry; as a result, such may be analyzed in terms of literary conventions such as theme, tone, rhyme scheme, and figurative speech/language. Moreover, understanding of its social functions may raise consciousness among readers in the advent of modernization.

The theme and figurative language used in the *ba'diw* can be summarized with the observations of Pungayan and Leaño, as cited by Valdez (1993). Pungayan states that the *ba'diw* expressed the hope, the fears, and the convictions of the Ibaloi. Many *ba'diw* pieces serve as the guiding precepts of the individual as; indeed, these are replete with lessons and valuable insights. Leaño (1987) comments on the use of language in the *Ba'diw*. The language used in the piece, whether it is a song or argument or entertainment, or grief, is different from the Ibaloi conversational language. *Ba'diw* is the language of the gods, the wise, and the witty. The language carries a series of implied meanings that could be understood only by anticipating the singer's next words. Literal meaning is for the young; implied meaning (philosophical) is for the old.

In a consultation done with one of the experts, Jimmy Fong, PhD, he stressed that unlike contemporary Ibaloi pop songs having ordinary language, *ba'diw* language is in depth and far apart from the everyday spoken Ibaloi; there is wisdom in its poetics.

The need to study oral literature has been identified not only by ethnology but also by the academic sector in general. Present-day trends in education indicate the need for preserving the cultural values inherent in a society. To achieve this end, research in this field is imperative. It is in such light that this study may be seen. In an attempt to explore literary conventions, this sought to analyze Benguet *ba'diw* of Bokod Ibalois. Songs were studied not only for appreciation but also for cultural preservation. Thus, the study may serve as material for teachers, students, and individuals interested in analyzing folk songs in general. Moreover, it may serve as a reference for literary criticism providing evident examples for formalistic and sociolinguistic approaches in as much as these were employed in the study.

Anchored on the above, the study then generally determined the literary conventions reflected in contemporary Ibaloi chant, specifically *ba'diw* as a genre. It aimed to: draw the literary conventions from the text of Bokod Ibaloi *ba'diw* in terms of figurative language and theme; identify the common subject matters treated in the Ibaloi *ba'diw*; and, classify valuable insights contained and reflected by the selected *ba'diw* types based on the occasion.

Methodology

This employed the qualitative approach to research specifically the text analysis method highlighting formalistic and sociolinguistic approaches in literary criticism. Bokod Ibaloi *ba'diw* pieces were collected and studied in terms of literary conventions; subject matter; and, valuable insights reflected anchored on the socio-cultural standpoint.

Specifically, data needed for the study were obtained through library research and field study. The collection of needed pieces was done through document and journal reviews, interviews, and direct requests. To facilitate understanding of the Ibaloi pieces, these were given free English translation which went through validation by experts. An in-depth analysis of the pieces followed addressing the problems posted. In support of the researcher's analysis, inter-rater roles were also recognized for the validation of results.

Results and discussion

Literary conventions in Ibaloi Ba'diw

The literary conventions found in the text of Ibaloi *ba'diw* were analyzed according to *ba'diw* category.

Figurative Language

Pinshitan or Batbat Ba'diw

	<i>Ibaloi Text</i>	<i>Free English Translation</i>
(1)	Shiyos ka-apo-an Iya i tapey mi, Tapey ja inay salaw,	God our great father, Here is our rice wine, Rice wine placed in a jar,

Ja nak-kit tobob to,	Whose cover of banana leaves dried up,
Je mimotok i mangidi,	The visitors already arrived,
Ja iyen inmotok sha di,	That they brought with them,
Minenok shen oleg,	A snake that they captured,
Minenok ton enshokey,	One that is long,
Et siya sinangbora,	They celebrated for the blessing,
Inbodayan sha ni tapey,	Brought out the rice wine,
Shiyay nan a-dibjan sha,	Here they gathered and enjoyed,
Shiya baley ja po-onan.	In our ancestral house.

Character is used in this ba'diw. Such is evident in the first line which mentions about "Shiyos" who is in reference to the god Kabunian. It was again exhibited when the chanter addresses the arrival of the "mangidi" or his visitors/ neighbors.

On the succeeding line, the "tapey" or rice wine was mentioned; such being offered to God. The line is connotative of one of the elements inquired for by the Ibaloi in a cañao or any feast for that matter. Old folks and chanters are believed to enjoy the "adivay" or gathering/ story telling better with its presence.

Symbolism is further used by the chanter, with the mention of "oleg" (snake), which, in the Ibaloi belief, means luck. The lines continue with the use of "enshokey" (long) which is representative of various aspects: life, luck/fortune, wealth, and the like. Based on the piece, having the words associated, it meant "long life" or "abundant luck".

Meanwhile, it was accounted that the group has the "sangbo", a ritual of thanksgiving for the snake they captured.

(2)	Inowik jo'y keshel jo,	You pierced your pig with a pointed peg,
	Gwinat-gwat ni to-o,	Shared the pieces of meat to the community,
	Kamo khani katdo,	If it's the third day,
	Ka i oli nen apo.	God returns it back.
	Inan akad ja khasto,	Incurred expenses,
	Intongkhal sha ni bo-bo,	Used to buy a pig,
	Ja ka-on solok ket ngo	Which is more than enough,
	Ka i oli nen apo,	God returns it back,
	Khastos kaon sobdaro.	Expenses goes beyond expected

Repetition and personification are directly seen in this piece. The line, "ka i oli nen apo" (God returns it back), was repeated, purposely for emphasis; while, the human quality of 'walking' was given as an attribute to spending, such as identified in the line, "Inan akad ja khasto" (the expenses walked).

Meanwhile, in some ways, the ba'diw encapsulates an account on the process done in a cañao, the following lines especially, express so: "Inowik joy keshel jo" (You pierced your pig with a pointed peg). It describes the process on how the pig is butchered. Unlike the other animal offerings, the pig is pieced through its heart with a peg, normally out of a guava branch.

A foretaste of the peshit cañao is also reflected, especially in the line: "Kamo khani katdo" (If it's the third day). The peshit has many steps and entails much preparation not only by the celebrators but also by the members of the community. "Katdo" is when the fifth step is observed in the cañao. It allows visitors to start for their homes; hence, most activities in this ritual center on the visitors' expression of gratitude for the honor and privileges accorded to them by the host and the community.

The specific lines "Inowek joy keshel jo...Gwinat-gwat ni to-o" (You pierced your pig with a pointed peg...Shared the pieces of meat to the community), on the other hand, calls on the spirit of community through meat sharing. In cañao, the host shares any extra raw meat with the community. Meat is cut into average size or pieces by some relatives and distributed in various manners. The villagers usually expect these pieces of meat when a family celebrates a cañao. When no meat is distributed, it is understood that the celebration is a small affair.

In general, the following figurative languages were drawn from the pinshitan/ bat bat ba'diw pieces collected: character, connotation, symbolism, repetition, and personification.

Kapi Ba'diw

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|-----|---|---|
| (1) | Sipa ken inan kapi,
Awat jo may padto,
Padto ni nangka-ama,
Si-khatoy italo jo,
Shi baley shi kwadto,
Na-na-jo ka padto,
Ja inpadto ni to-o.
A-sanop shi baley jo. | He who are you celebrating 'kapi',
Accept the prophesy,
Prophesy of the elders,
Such is what you keep
In your home, your room,
Different kinds of prophesy,
Prophesized by the people,
Gathered in your house. |
|-----|---|---|

This ba'diw shows symbolism and connotation. It mentions about the "baley" or house. More than the structure, the "baley" symbolizes and connotes security (Valdez, 1993). In the ba'diw, the host is asked to keep the "padto" or prophesy given by the old folks, specifically 'having it secured in his room'.

The concluding line, on the other view, connotes the act of getting together, "A sa-nop shi baley jo" (Gathered in your house). The community shares in any of the common rituals through the participation of the members. It is during such occasion that friends and relatives meet in a spirit of solemn "adivay" or gathering.

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|-----|---|--|
| (2) | Edapoak alid Kabayan,
Dinajatan ni istodja,
Karakdan ni nangka ama,
Babaknang nangka obanan,
Inpalting ko di istodja,
Inpasing ko ma di Ashaway,
Jet shiman i nakso inon-anan,
Tilay ja eshakil i ikdog to,
Na-na-jew i kolod to,
In iyan ko did palting ko,
In adoniy ko did Aponan,
Shiman i nak nan ajasan,
Sinbi towak ali ni anshokey,
Ja apoy ja daliok,
Sanak ma di shimalong,
Shi baley kon bobongan ko. | I came from Kabayan,
Where I listened to stories,
In a place where old folks gathered,
With rich folks having gray hair,
I put the stories in my bag,
Then headed to Ashaway,
It is there where I've seen,
A big lizard with many eggs,
Which has different colors,
I put it in my bag,
Slowly coursed through Aponan,
It is where I rested,
There I was reached upon,
By a strong burning fire,
Then after, I went down,
To my house, my home. |
| | Jet nak ma inepasan,
Tapey ja binoboran,
Asdeg to men enshokey,
Anshokey men binaknang,
Tep nak mala itokmoan. | Then I brought out,
The yeasted rice wine,
Now it's long enough indeed,
Extensive wealth and richness,
I'd never let its flame burn out. |

Character fills the ba'diw. The chanter recognizes the "nangka ama" (old folks) and the "baknang" (rich). Moreover, some towns of Kabayan were mentioned, they are Ashaway and Aponan (boundary of Bokod and Kabayan).

The first five lines illustrate that the chanter listened to the stories of the old folks. The expression he used, "Inpalting ko di istoja" (I put the stories in my bag) is connotative that he assimilated the stories he heard.

On his way home, he saw a "tilay" or big lizard which has many eggs of different colors. Apart from its communicated meaning with regard to the dead, similar to the snake and centipede, it is also symbolic of luck. After having encountered such, the chanter then describes the event after, like the presence of the "daliok" (strong elongated fire) which implies wealth and progress, if not long life and fortune.

Now he stressed that there is a great reason to celebrate, as indicated by the lines "Jet nak ma inepasan" (Then I brought out), "Tapey ja binoboran" (The yeasted rice wine).

Pinatjan Ba'diw

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|-----|---|---|
| (1) | <p>Si-si ni oling niman,
Ni ingkatey nen ina,
Si ina si bin-ngisan,
Kamomani katdo,
Timpo ni pan shegwang to,
Shiyay nay anakan to,
Timpo ni to pengispa,
Ni khasat ni swirti,
Shi nanabtaw-wa nga-nga,
Tep amta to ngo reshan,
Shi Ambangeg shi Shekdan,
Si___si_____.</p> | <p>Sweeping of coal today,
Due to the death of mother,
Mother, from whom we grew,
If it's the third day,
It's the time for her to appear,
Here in her birth place,
Time for her to leave,
Favors of luck,
For those who are young,
For she knows anyway,
In Ambangeg, In Daclan
Si___si_____.</p> |
|-----|---|---|

This ba'diw expresses the chanter's sorrow for the death of his mother. Connotation helps unveil various concepts concealed. The first line mentions the "si-si". Si-si, or as translated, sweeping or cleaning, still forms a part of the "aremag" or wake. This is the time when the family cleans all the materials used during the duration of the "aremag", including the house itself. "Oling" or coal in the piece is where they did the cooking during the aremag and where the pigs were singed.

In continuation, the chanter expresses that the third day comes the time for the spirit of his mother to appear, carrying the purpose of leaving them favors of luck and fortune. This further embodies the Ibalois' belief in the power of the souls of the dead to bestow favors upon the living.

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| (2) | <p>Manshadsak kayo ama nen ina,
Kalajon kayo panedjaw,
Iya i nowang, baka, kabadjo
tan baboy,
Ja khameng jo,
Panshad-shad-sak kayo,
Pantayatayaw kayo.</p> <p>Ishawa-shawat mi et mango,
Pangi-os-oshong kayo ni
sikhamin,
Anak jo tan sajay era apo jo,
Tep iten akiriyos kayo,
Kamomen madoto iya in awil mi
Son si-khayo,
Pantitinagay kayo.
Kamokhani mabedin on anay
Koma iyay tep iya,
Eta-gway kayo, nan shad-shad-
Sak kayo,
Paki peljas djo et kha di,
Binaknang tan swirti,
Son si-kamin san-aakhi.</p> | <p>Time to be happy, father and mother,
Come over and dance the tayaw,
We offer you carabao, cow, horse
and pig,
Which are your wealth,
Go on enjoying,
Go on dancing.</p> <p>Though we strongly ask,
For your guidance over
us,
Your children and grandchildren,
Since you are now in God's midst,
Now if these offerings for you be
Cooked,
Dine and eat together,
If it's possible, hope these are
Enough,
Since you were called, you
Enjoyed,
Hope you would shower,
Riches and luck,
To all of us siblings.</p> |
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This ba'diw is accented with significant ideas connotative of the practices made during the "aremag" or death wake. It is believed that one who invites his deceased parents' spirits to dance at a feast he is rendering will receive good fortune. The idea of inviting the spirit of the deceased is highlighted by the first two lines. The chanter asks the spirit of his dead parents to dance the tayaw and rather be happy, for the celebration is intended for them.

Ibalois honor the memory of their dead by offering the animals they butcher during the wake. Such is offered as well to other relatives who have died ahead. The number of animals killed depends upon the economic status of the dead when he was alive or of the family in general. Thus, if he was a rich man, many animals are killed. There is much

food for those who come to console the family if the departed was an eminent member of the community. Meanwhile, animals killed during death ceremonies are believed to accompany the dead on its journey to the next world. Based on the piece, animals as “nowang, baka, kabajo, tan baboy” (carabao, cow, horse and pig) were butchered and called upon the spirit of the dead to enjoy and dance the “tayaw”.

Bestowing favors on the living as a power possessed by the dead was also underscored. In consonance with the ba’diw, “Sisi ni oling niman” (Sweeping of coal today), the chanter in this piece continues with the lines; emphatic on the provision of guidance and luck.

In summary, the following defines the figurative language found in the pinatjan ba’diw. Common to the pieces include apostrophe, connotation, and character.

Ngilin Ba’diw

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| <p>(1) Insekhep koy nan ngilin,
Nan ngilin inan tipon,
Shinenoman sha ira,
Pinad-toan sha ira,
On anak ira ni daki,
Matekal man biyaki,
On anak ira ni bi-i,
Man tenem ni ubi,
Ja to intensed ili,
Mantenem ni pising,
Ja en ngo penediwan,
Ni baknang ja kadangdjan,
Jet sha ngo pan po onan.</p> | <p>I escorted the newly-weds in

They were blessed with water,
They were offered with prophesy,
If they have a boy,
Wise businessman he would be,
If they have a girl,
She’s planting ube,
To sell in the market,
She will also plant gabi,
The crops will be bought,
By a rich ‘kadangdjan’,
Which they may be investing upon.</p> |
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This ba’diw possesses family- name wording, this is seen in the first two lines. Pungayan (1983), as cited by Valdez (1993), states that the ba’diw has a peculiarity of family-name wording ba’diw terms and expressions, its omission of which can immediately qualify the amateurism of the chanter. This means that certain words are used always in accompaniment of another word. This is seen in the first three lines of the piece, specifically “oshong ken san epon, oshongim I nan tipon.”

Family life is important in Ibaloi society. In the piece, the chanter underscores the benefits a family derives from having children. He says that male offspring drive for a living while female ones plant and fetch sweet potatoes. The chanter may mean that children contribute to a family what material possessions cannot.

At a great stance, the lines are also suggestive of the everyday activities of the Ibalois for survival. “Mantenem ni Ube” (planting ube) is associated to vegetable gardening; while, “Matekal man Biyake” (connotative of business or skill in driving interpreted literally) is connected to that of trade.

On the latter, the chanter poses that such may be an investment for the family; even the “kadangdjan” (rich) may be buying from them.

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| <p>(2) Nan-ngilin i nantipon,
Si-kayon san-asegwa,
Ja jo ma ising-pet,
I insepa ni dalakay,
In sepa ren kansilay,
Ja panpo-onan ni olay,
Ja joso idasinan,
I to-shoken ja ono,
I ono ni anak jo,
Hatan may on apo-apo.</p> | <p>You who got married,
Go now and fix,
Those left by the elders,
Coins that they have left,
That is an investment all the time,
That will make the difference,
Necklace you pierce,
To be worn by your child,
That is what will bear children.</p> |
| <p>Ya iya ngoy botbotog,
Ja sha ngo inbuday,
In akan nen apo sha,
Apo shen apon Shasha,
Jet sikatoy on taro-taron,</p> | <p>Here is a hog,
That they brought out,
Given by their grandchildren,
Their grandchildren, grandchildren of Shasha
That it may stay and guide,</p> |

Shiya kawad-an ni abong,
No man pekan iren kaong,
Ja kasadat toy nowang,
Nowang ja ina-tengan,
Ja si-khatoy po-onan.

Here where the house is,
When they feed the pig,
That is a replacement of the carabao,
Mature carabao,
Which is an investment

Family- name wording marks the first line of the piece. As it progresses, the chanter gives his advice to the newly-weds; telling them in exact to go fix what they (“dalakay” or old folks) have left. An account with regard to the “dalakay” or old folks is evocative of the respect they are accorded.

This is true especially that they hold special roles in the community. With reference to prayer, they initiate ba’diw and preside over the rites. In fact, many offsprings yield to the clamor of the old people for the purpose of pleasing them.

In the ba’diw, the chanter also tells of the “kansilay” (coin) to have been left by the old folks. He adds that this may be a lifetime investment. Symbolism may be applied to the coin. This may refer to the folks’ pieces of advice, symbolic of their forecasts, more than its literal meaning.

Symbolism is also used in the word “abong” or “baley” (house). Aside from referring to the structure serving as a roof, to the couple, this implies security, comfort, and family.

The pieces, in totality, illustrate the ‘pemidin’ (giving of advice). An interesting feature of Ibaloi wedding celebration- the advising of the couple by their parents and by those with whom they are intimate. This ceremony takes a few hours after lunch or supper when everything has been put away to enable everybody to listen to the piece of advice. The main object of the counsel is the couple (Keith, 1970).

Present-day “pemidin” is conducted in the following manner. The couple is seated together at the center of the living room or in the yard if the room cannot accommodate as many listeners as possible. When a convenient place has been found, the people gather around the couple and their advisers (sponsors) to serve as witnesses to what they hear. Then, the couple’s parents give their advice one after the other, after which they are succeeded by the other designated advisers in order of importance. A man who is well acquainted with the advisers/ couple serves as moderator.

The “bidin” or “piece of advice” may emanate from the lips of people who belong to different social status; still, they embody age-old counsel parents give their children when the latter are given away in marriage- that of being devoted and responsible spouses.

Adakos Ba’diw. This is considered as “others” as they are chanted during other special or common occasions for the purpose of lightening the load or problems of the chanter.

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| <p>(1) Anakon mamashikit,
Panpakan kayon karit,
Direm et eta karit,
Man-enak ket papedit,
On-anak ni pulao,
Matak mang tan marejaw,
On-anak ni direm,
Ya sha ngo impanangbo,
Ni bongdol ja shakel i kolor to.</p> | <p>My children (ladies),
Always feed the ‘karit’ (hogs),
These are black pigs,
Once they multiply, it’s expensive,
If it gives a white pig,
It is seen, adored, famous,
If it gives a black pig,
It is offered during the sangbo (prayer),
Of rainbow with many colors.</p> |
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This ba’diw connotes animal raising which is considered to be one of the major activities of the Ibalois. Many natives used to raise horses, carabaos, and cattle on a large scale. These animals were raised for use as food during cañao.

Today, only a few raise horses, carabaos, and cattle on amount of the prohibitive cost of these animals; others do hog raising for purpose of business.

In the piece, the chanter instructs his daughters to be industrious in feeding their hogs. He reasons that when these grow and are able to multiply, it may be expensive. Meanwhile, in connection to the last line which shares about the “bongdol” or rainbow, it may be interpreted that the chanter desires a better life, out of his industry.

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| <p>(2) Way nowang kon bomalo,
Imparas ko ni pako,
Shi payew wa nad-nad ko,</p> | <p>I have a male carabao,
I placed the yoke on him,
In my plain farm,</p> |
|--|---|

Anet ta kwan ko et ngo,
Shaket palipalan to,
Palipalan toy pako,
Kapadi neg amta to,
Amta ton panpa dino,
Payew ja ashigo-go.

I thought,
He'll try to remove out of discomfort,
Remove the yoke,
To my surprise he rather knew,
Knew how it is to be guided,
Through curved fields.

Farming is reflected in the first three lines of this piece. It provides the realization that animals are held to assist in the farm, guided by the owner. Though in the piece, the chanter expresses that he was surprised to find out that his carabao is comfortable with the yoke and is indeed responsive to being guided.

Nowadays, most encourage their children to go to school; such is anchored on the idea that persons who are wealthy and educated are respected. Those who engage or depend upon vegetable gardening or other means of manual labor for a living are the Ibaloi who did not have any formal schooling. In such cases, they are made to help with the work on the farm or simply stay at home to do the household chores.

Meanwhile, it is enchanting to note that such *ba'diw*, with the rest of the pieces, is an indication of the Ibalois' wisdom in spite of their failure to attend higher education.

Theme

Pinshitan or Batbat Ba'diw. This type has themes generally relating to blessings. Based on the pieces analyzed, one may realize that blessings, material possessions or not, come from God. One who shares his good fortune with others will receive various blessings in return. As observed, the pieces repeatedly accounted for "adivay" (gathering/storytelling) with practices such as "tayaw" and meat sharing. These also tell that patience and perseverance lead to a life of abundance and contentment. Meanwhile, understanding that such *ba'diw* type is chanted during a grand feast, wealth indicating social and economic standing was also accounted.

Kapi Ba'diw. Having this chanted during Thanksgiving Cañaos, its theme talks of blessings, fortune, luck, and the gift of prophesy. In the pieces collected, members are described offering thanksgiving after having received signs of good fortune. These signs were communicated either through dreams or encounters with animals known to be symbolic of luck. Blessings received were also shared with members of the community while recognizing the roles old folks play.

Pinatjan Ba'diw. This *ba'diw* has its theme revolving around the spirit of the dead. It underscores that when a person dies, he stays next to God, thus may bestow guidance and blessings to the living kin. Further, it is through his spirit that the living is able to communicate to God for blessings. Other pieces emphasized the value of relationships, rituals, and practices.

Ngilin Ba'diw. This *ba'diw*, performed during a couple's wedding night, primarily has, as a theme, pieces of advice coupled with prayers of health and luck so the newlyweds may have sufficient wisdom to settle on their wedded life. At a great stance, one attends such to always wish the newlyweds success or fortune, besides asking for God's guidance and blessings for them. The value of family life and home to mean security and lifetime investment also adds to the themes analyzed.

Adadkos Ba'diw. This type of *ba'diw*, having been considered as "other", looks into the lighter side of life. It emphasizes the virtue of having knowledge of stories of the old. Pieces collected contained as theme daily activities such as animal raising and farming and maintaining social relations. Noticeably, pieces of advice were decorated with humor.

Valuable Insights in Bokod Ibaloi Ba'diw

Ibaloi *ba'diw* both reflects and transmits valuable insights important in the Ibaloi society.

Batbat or Pinshitan

Relevant lines from the pinshitan/ batbat *ba'diw* exemplify significant insights in line with the themes and subjects treated as supported by various authors. The following lines lifted from the pieces: "Shiyos ka apo-an" (God

our great father); “Dimawak shi Acupan” (I went to Acupan); and, “Salamat son Shiyos” (Thanks to God) speak of one; to wit:

Shiyay nan a-dibjan sha Shiya baley ja po-onan	Here they gathered and enjoyed In our ancestral house
Sikhato ma iyay Nan adibjan ni dalakay Akhid nay aragwi Ja iren kaonsabi	Such is this now Enjoyed upon by the old folks Relatives from afar Who came along
Semek so ni a-akhi In-pa ihping kod ili In akan kod Kapitol Dyets eshakel i nay aspol	My love for my relatives I gave it to the community And gave it to Capitol Then many came along

These lines speak of gatherings or get-togethers; such normally happens during a cañao. The Ibalois are able to reunite with relatives and friends. At a stance, the celebration becomes an amusement for some, depending on the purpose of its conduct. Among members of the host, it’s a way of expressing thanks to their ancestors that even the venue by which the cañao is to be carried is discussed. Customarily, the ancestral house is accorded great consideration.

At the cañao, the Ibalois renew acquaintances with old friends and gain new ones. It is there where one feels free to participate in the varied activities that take place. It is there where one eats much meat and sips native wine to his heart’s delight. Further, it is there where one may dance the tayaw and listen to the chanting of the ba’diw lasting for the duration of the feast (Keith, 1970).

Having been reared in the municipality, the researcher has the following observations:

People from far places join the gathering/ merry-making. If the event is grand or a big one, husband and wife, together with their children, come forth to join. Most of the time, a rich man, normally politicians or those who hold positions in the community, are treated with warmth and delight. They are escorted to a well prepared table and are served with a the special portion of meat with “tapey” (rice wine). Moreover, the hosts find it an honor to have them dance the tayaw. Conversely, the activities such as butchering of animals, cooking, washing of dishes, and the like are done by common members of the community.

Apart from the belief that God reciprocates through blessings every good deed, the act of inviting the neighbors to partake of the animals butchered also reflects the hosts’ desire for social acceptance by his community. This in the same way enhances community cooperation.

Emphatically, with reference to the term “Shiyos”, Apilis (2012) supports that before, far beyond the advent of foreign influence, such reference may refer to the group’s ancestor.

Kapi Ba’diw

Anchored on the pieces taken, the lines from “Sipa ken inan kapi” (He who are you celebrating ‘kapi’) and “Edapoak alid Kabayan” (I came from Kabayan) exemplify two distinct insights of giving of prophecy and sharing of wisdom by the elders through stories. The following lines, which also reveal respect for elders, support these:

Awat jo may padto Padto ni nangka-ama	Accept the prophesy Prophecy of the elders
Edapoak alid Kabayan Dinajatan ni istodja Karakdan ni nangka ama Inpalting ko di istodja	I came from Kabayan Where I listened to stories In a place where old folks gathered I put the stories in my bag

With reference to the latter, Ibalois have high regard for their elders. This is expounded by de los Reyes (1987) when he wrote:

In cañaos and other festivities, for example, the elders are considered to have exclusive authority.

Singing of the ba'diw is one proof of respect for those belonging to the older generation. The ba'diw leader and singer should be above 60 years old, and well respected in the society. Younger men cannot lead the ba'diw singing. Other Ibaloi ba'diw chanted in connection with rituals necessitate the leading of elders in the community (Valdez, 1993). It is to be remembered however, that as long as the individual has the competence, passion, and a considerable state of mental alertness to do so, it's possible.

Pinatjan Ba'diw

The importance of the spirit of the deceased member as a means by which the living asks for guidance, blessing, and fortune is forwarded. This is shown in the following lines from the pinatjan ba'diw, "Manshadsak kayo Ama nen Ina" (Be happy father and mother) and "Ayshi ka ma da Ama" (Gone are you now Father).

Ishawa-shawat mi et mango	Though we strongly ask
Pangi-os-oshong kayo ni	For your guidance over
Sikhamin	Us
Anak jo tan sajay era apo jo	Your children and grandchildren
Tep iten akiriyos kayo	Since you are now in God's midst
Si-kham may on sigunsha	Now you are next
Ja shiyos min nga-nga	Our young God
On sigunsha son Shiyos amarsowa	Second to God, our creator

The Ibalois believe in the "Adiya" or spirit of the deceased. According to Pungayan (1985), these spirits have the power to hear, digest, or transmit messages of the living to the gods and goddesses or even to God himself-Kabunian, the lord of all. This power of the Adiya, he gains by virtue of his death in which case, to some degree, he acquires Godhood.

This belief is reflected in the pinatjan ba'diw specified. The chanter specifically asks the deceased to watch over his relatives on earth and reciprocate through blessings the offering they were accorded.

Note that the respect accorded to the dead, demonstrated through rituals and animal offerings, is coupled with a prayer of acceptance of the spirit asked by the living to God.

In a similar study, Sabaoan (1992) states that the Karaos honor their dead by performing appropriate rituals for the repose of the soul of the departed, they believe that when a person dies, he goes to the region of his ancestors but he is only accepted by his ancestors if the appropriate death rituals are performed; thus the advice of the mambunong. Otherwise, the souls of the dead will come back to bother the living by causing sickness or misfortune to any member of his family. I-karaos may not be Ibalois, yet some of the parts of their individual belief system allow both to meet halfway.

An account of burial customs was observed by the researcher. First, no children are allowed to go near during the bathing of the dead as well as the burial for caution that they might sneeze. For the latter, sneezing is indicative that the deceased does not approve of the burial site. Second, the Ibalois do not give much to those who died due to accidents and suicides. In terms of the latter, fewer pigs are butchered.

Ngilin Ba'diw

The emphasis of this ba'diw is on the importance of the marital union started; it is accented with prayers of guidance and gift of prophecy the newlyweds are accorded and prayers of wisdom coupled with prayers of blessings in the form of children, health, and strength. It may be derived that the group offers great account as to the sacredness of the ceremony.

Social gatherings such as wedding feasts may also manifest the Ibalois' love for music. Very often, a program is held during these events (reception).

Adadkos Ba'diw

Each ba'diw collected under such classification expressed the following as insights: patience and industry; animals serving well in farming; and, preservation of culture and practice. Anchored on the idea that such are known to be "others" in ba'diw classifications, this may picture the group's social or light side with the inclusion of humor.

Sabaoan (1992) added that Ibalois are humorous people. They have a new way of handling things graciously even if it takes to challenging their understanding, patience, and broad-mindedness.

If there is anything the Ibalois are not, it is being a loner. Ba'diw singing is group singing. Delos Reyes, as cited by Valdez (1993) noted that the singing goes on as long as there are people willing to sing. Generally, those listening also answer the ideas of the singer or may give additional thought expressed in the ba'diw chant. In some cases, the women only echo what has been chanted by the male singers.

Conclusions and Recommendations

Bokod Ibaloi ba'diw is accented with literary conventions. Each type has a distinct use of figurative language and themes. With regard to the rhyme scheme, each has no fixed pattern observed. Meanwhile, the insights contained in the pieces are reflective of the norms in Ibaloi societies.

The findings of this study necessitate further research in the same field. It is recommended that audio-visual documentation on the ba'diw may be designed purposely for information, persuasion, and entertainment; studies may be conducted to determine the foreign influence, whether or not local, on Ibaloi ba'diw; studies may be conducted in pursuit of discovering the Ibaloi poetics; a center on Ibaloi language may be established; and, further research like ways of documenting oral literature, in general, may be further explored.

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