



ILOKANO FOLK SONGS COLLECTION, TRANSLATION AND TEXTUAL ANALYSES

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ABSTRACT

The purpose of this study was to collect, categorize, translate and analyze the Ilokano folksongs in select municipalities of the Provinces of Cagayan and Ilocos Norte, Philippines. It made- use of the qualitative research design because the researcher textually analysed the data gathered.

The data were gathered from the respondents and from the internet through the use of a questionnaire that was constructed and personally floated via a field work approach by the researcher were analyzed through the use of textual analyses such as thoughts and folkways. There are five types among the sixteen Ilokano folksongs collected and it revealed in this study that they are love songs, children's song, death song, work song and lullaby.

Thoughts, and folkways that were embodied in these folksongs were similarly discovered.

On the other hand, this collection of Ilokano folksongs was conducted so as to contribute to the preservation, conservation and propagation of the Ilokanos way of life as well as their culture and traditions. Specifically, these literay pieces can also be integrated in the educational arena by enriching the school's curricula through the inclusion of these collected folksongs thereby offering the learners with additional reading materials.

KEYWORDS: collection, Ilokano folksongs, textual analyses, thoughts, folkways

INTRODUCTION

The beginnings of written literature in Sumer and Egypt 5,000 or 6,000 years ago took place in a world that knew only folk literature.

During the millennia since then, written literature has been surrounded and sometimes all but overwhelmed by the humbler activity of the unlettered. The emergence of the [author](#) and his carefully preserved manuscript came about slowly and uncertainly, and only in a few places initially—the literary authorship that flourished in the Athens of



Pericles or the Jerusalem of the [Old Testament](#) represented only a very small part of the world of their time. Nearly everywhere else the oral storyteller or [epic](#) singer was dominant, and all of what is called literary expression was carried in the memory of the folk, and especially of gifted narrators. Until about 4000 BCE, all literature was oral, but, beginning in the years between 4000 and 3000 BCE, writing developed both in Egypt and in the Mesopotamian civilization at Sumer. From that time on, there are records not only of practical matters such as law and business but increasingly of written literature (Thompson, 2018).

Additionally, Thompson argued that the area in which the habitual use of writing extended over Asia, North Africa, and the Mediterranean lands and eventually over much of the whole world, a rapid growth in the composition of written literature occurred, so that in certain parts of the world, literature in writing has to a large extent become the normal form of expression for storytellers and poets.

Nevertheless, during all the centuries in which the world has learned to use writing, there has existed, side by side with the growing written record, a large and important activity carried on by those actually unlettered, and those not much accustomed to reading and writing.

In the Philippines, Filipino Literature has long been a part of Philippine History. It is a major branch in molding their history that would somehow signify the Filipino essence.

Reducing to its most basic elements, "What is literature?" as a traditional stratagem in classroom discussions of literature is as notoriously difficult to answer as Pilate's "What is truth?" Like many good things in life, such as truth and beauty, literature cannot be conveniently caught in a pat definition. Often, it is only when we come face to face with truth and beauty that we get to know them. So is it with literature: we understand the meaning of literature only by coming face to face with literature itself and taking its measure (Tomeldan, et. al., 2006).

Studies on the folk literature of the different provinces in the Philippines had been undergone, however, in Northern Philippines particularly in Cagayan Valley and Ilocos Norte, their oral genre specifically those that have not yet been recorded were not yet conducted and analyzed.



Thus, this study came up with a collection of Ilokano folksongs which is intended by the present researcher to include it in the course subject Literatures of the Philippines particularly in the Ilokano speaking schools.

STATEMENT OF THE PROBLEM

Generally, this study focused on the collection, categorization, translation and analyses of Ilokano folksongs.

Specifically, it sought answers to the following questions:

1. What types of folksongs exist in Ilokano folk literature?
2. What are the English translations of the collected Ilokano folksongs?
3. What are the thoughts, and folkways reflected in each collection?

SCOPE AND DELIMITATION OF THE STUDY

This study was limited to the types of folk literature and their textual analyses in terms of thought, and folkways as they were embodied in the collection.

Some Ilokano folksongs which had been translated into English and published in books and those that can already be accessed in the internet websites were likewise included in this study.

The collected literary pieces from the respondents were translated to their English equivalents for better understanding of the text by both the researcher and evaluators and eventually the teachers and learners.

Moreover, only the Ilokano speaking communities in the Province of Cagayan, like Ballesteros, Sanchez Mira, Claveria and Sta. Praxedes and the municipalities of Dingras, Paoay, Sarrat and the City of Batac were taken as locale of the study.

Furthermore, only the folksongs that were narrated by the respondents were the ones that were collected, categorized, analyzed and translated.



RESEARCH DESIGN

This study made use of the qualitative research design because the researcher collected, categorized, translated and analyzed the collected Ilokano folksongs.

Particularly, textual analyses were likewise employed in terms of thought or belief and folkways.

Textual Analysis concept was adapted from the study of Guzman, 2013 titled “Kalinga Folk Literature as Materials for Literatures of the Philippines”.

DATA GATHERING PROCEDURE

A field work approach was employed by the researcher in gathering the data needed. This was done in order to have a personal communication and interview with the local folks on the different folk literature existing in their localities. And for the study to be fulfilled, the researcher with the student research assistants and colleagues stayed with the people in the towns of Paoay, Batac, Sarrat and Dingras in Ilocos Norte and Sanchez Mira, Claveria, Sta. Praxedes and Ballesteros in Northern Cagayan. These towns are predominantly Ilokano Speaking communities.

An interview guide questions with translation in vernacular was also utilized so that the local folks would understand better the questions.

All of these were done after seeking permission from the Municipal Mayors of the identified municipalities and the Barangay Captains of the different barangays to conduct the study.

Three months and twenty-five days were spent in gathering the data. The researcher interviewed and requested respondents to write down and dictate the literary pieces such as folks speech, and folksongs they are familiar with.

Since, some local folks can no longer write legibly, the researcher volunteered himself to took down notes and even used cel lphones to record the data.



ANALYSIS OF DATA

The qualitative research design was used to process the data collected. The researcher classified the materials according to types and translated them to English language. In the process of the translation of the materials, chosen knowledgeable literature teachers and professors in Cagayan and Ilocos Norte were requested to evaluate the accuracy of the translations of each literary piece.

A rubric was used in checking the correctness of the collected and translated folk literature. The rubric was composed of three indicators. These are content, organization and mechanics. The rating scales were from 1 to 3 points. For the descriptive interpretation, Poor is equivalent to 1 point, Fair for 2 points and 3 points for Good.

Textual analyses were used in analyzing the Ilokano folksongs specifically in revealing the categories or types of the folksongs. They were likewise analyzed in terms of thought or belief, and folkways.

Lastly, the translations and analyses that were made by the researcher which was validated by a group of Iloko and English grammar experts were asked to give their suggestions by writing or commenting it in the copies that were furnished to them. Some translations contain erroneous words, thus, they were improved by the researcher according to the suggestions of the evaluators.

DISCUSSION OF FINDINGS

Types of Ilokano Folk Songs collected

Folk music is probably as old as spoken language and is an extension of folk stories. There is no nameable origin. The typical are stories of the working class that speak about individuals, community and life. The lyrics are easily understood and lend them self to participation. Folk music has a community root where people would gather together listen and sing the stories of their lives (Backman, 2016).



Additionally, folk songs do exist in many countries and cultures around the globe. English speaking countries in the western world like the United States, Great Britain and Canada have strong folk traditions.

In the Philippines particularly in Cagayan and Ilocos Norte, folksongs are likewise existing.

The Ilokano folksongs collected in select municipalities of Cagayan and Ilocos Norte vary. They are categorized as love song, children's song, death song, work song and lullaby.

English Translations of Ilokano Folksongs

There are sixteen (16) folksongs collected by the researcher and they are as follows along with their English translations.

Table 1. Ilokano Folksongs collected and their English Translations.

Kankanta Ilokano Version	Folksongs English Translation
1. Dikan Agsang-sangit I. Dikan agsang-sangit ta kailala dayta luam Nga umararubos kadagita nay matam Punasem kad' dagitoy panyo'k nga awan rugit na Bareng sumubli pay ti ayat a simmina. II. Ti ayat a simmina agsubli pay ngata Amin a pigsak inubos kon amin ida Inton sikan tay matay gaburan kanto ti luluak Sadiay tanem mo aldaw rabii a banbantayan ka.	Cry No More I. Cry no more so as not to waste the tears That flows down from your eyes Wipe from this handkerchief that is clean Hoping that the love that banished will come back II. Will the love that was gone still come back? All my strength, I have given all If you will die, I will bathe you with my tears In your grave, I will stay with you day and night.
2. Abong Ko'd Diay Bantay	My little hut in the mountain



Adda abong ko'd diay bantay Pagmulaan ti pagay Naminsan nagnaedan ni apo lakay Sio-sio billit kunana tapnon umadayo da Pagay ko ibusenda awan to't matda	I have a little hut in the mountain Where I plant palay Where an old man once live Hey, hey, birds so that they will go away My palays will be all eaten by them and nothing will be left
3. Dikanton Malipatan I. Dikanton malipatan kuna toy pusok Uray nu awanak dennam ti tunggal aldaw Uray pay nu tawenen iti naglabasen Dimonton kunaen a malipatan ka ingga't tungpal tanem II. Kanayon nga adda kanyak di impaidulin mo nga ayat Isu nga impaay mo a pagbiagak Uray nu maysaak to payen a nalamiis a bangkay Dimonto kunaen a malipatan ka ingga't tungpal tanem.	I will never forget you I. My heart says, I will never forget you Though I am not by your side everyday Even though years have passed Don't ever tell me I've forgotten you until death II. The love that you told me to keep is always with me A love that you told me to keep is always with me A love that you gave me makes me live Even though I will be a close corpse Don't ever tell me that I've forgotten you until such time that I die
4. O Naraniag a Bulan I. O naraniag a bulan Un-unnoyko't indengam Dayta naslag a silaw mo Dika kad ipaidam O naraniag a bulan Sangsangitko indengam Toy nasipnget a lubongko Inka kad silawan Tapno diak mayaw-awan	O Bright Moon O bright moon My requests hear them Your bright light Don't hide it from me O bright moon My cries hear them My very dark world Please light it up So I will not be lost



II. No inka nanglipaten Karim kaniak naumagen Sam-samitek ni patay O bulan ket aklunem Nanglaylay toy ayatkon Inka kadi palasbangan Un-unnoyko, danasem nga ikeddeng	II. If you have forgotten Your promise to me have ended I'll take a sweet death O moon accept it My love has withered Please make it live and fresh My requests, grant them quick
5. Ti Ayat ti Maysa nga Ubing I. Ti ayat ti maysa nga ubing Nasamsam-it ngem hasmin Kasla sabong nga apgukrad Iti bukan ti Abril II. Ti ayat ti maysa nga lakay Aglalo no agkabaw Napait, napait Napait nga makasubkar III. Bay-amon ta ubing lelong Sumapol ka tay balo A kapad pada ta uban mo Ken dayta tuppol mo IV. Ta bay-am a panunuten Ti ayat ti maysa nga ubing Aglalo, aglalo Nu addan makin-aywanen	The Love of an Innocent Child I. For the love of an innocent child Is sweeter than the Jasmine Just like a flower that is newly bloomed In the month of April II. For the love of an old man Especially in his doting Is bitter, so bitter So bitter and nauseating III. Never mind the love of a young grandfather Look for a widow One who has the same white hair And having no teeth like you IV. Forget and do not think anymore The love of a young Especially, more than ever If someone now owns her love.
6. No Duaduaem Pay I. No duaduaem pay laeng ti pegges ni ayat	If You Still Doubt I.If you still doubt the power of love



<p>Nalawag unayen a ranggas mo kaniak Ala man biagko, saw-em ti pamuspusak Tapno mabalinka a lipaten o imnas</p> <p>II. Lipatenkanton wen ngem addaakton ti tanem Ngem no itan, saanen a mabalinen Ay, itdem ni ayat, dinak kad pagtuoken Yantangay siksika ti innak ay-ayaten</p>	<p>It's clear that you're so mean to me Oh my life, tell me what should I do So I can now forget you, my lady</p> <p>I only can forget you when I'm already in my grave But right now, I can't Oh this love, please don't make me wait It's only you that I love.</p>
<p>7. Bannatiran</p> <p>I. Bannatiran Ta dutdotmo't kalilibnosan Ta panggepmo dika patuluyan Suminakan sadino aya't papanam?</p> <p>II. Sadino, bannatiran, ania nga kayo ti inka pagdissuan? Daydiay kayo nga agsabong ken ayat panawam man, Ay babawyem ton kamaudianan No ni liday ti matumpungan</p> <p>III. Ania nga sabong ti kayatmo bannatiran, Ta uray awan pilit nga inka isapulan. Ta sika ti sarming nga paganninawan Iti raniag da init ken bulan.</p>	<p>Bannatiran Bird</p> <p>I. Bannatiran Your feather is the loveliest of all Don't continue what you desire for You're going, where are you heading to?</p> <p>II. Oh bannatiran! What tree shall you perch into? Leave the tree that has flower and love You will regret it soon If sorrow will come</p> <p>III. What flower do you want Bannatiran So I will find it for you 'cause you are the mirror to reflect on By the light of sun and moon</p>
<p>8. Duayya ni Ayat (Dungdunguenkanto)</p> <p>I. Dungdunguenkanto unay unay, Indayonenkanto't sinamay Tultuluden kanto't naalumamay</p>	<p>I Will Love You</p> <p>I. I will love and cherish you always I will cradle you in a soft-cloth swing I will swing you ever so gently</p>



Pagammuanen inkanto mailibay	And soon you will be asleep.
II. Apaman nga inkanto makaturog Iyabbongkonto ta rupam daytoy paniok. Tapnon dinakanto kagaten ti lamok Ken maimasmonto't maturog.	II. As soon as you have fallen asleep I will cover your face with my handkerchief, So no mosquitoes can bite you And you can enjoy a good slumber.
III. Annay, puso, annay, annay, Nasaem, naut-ut la unay. ItDEM kaniak ta pannaranay Ta kaasiak a maidasay.	III. O, my aching heart, it aches, it aches, It hurts so badly, it hurts to the core. So, please, please give your nurture For it would be a pity if I should die.
9. Saguday I. Ta nagsaway a pintasmo awan umasping No maraniagan ta lumabbaga a pingping Nga nakaitangpakan ti kallidmo a kasla bituen Awan ngatan ti kas kenkan Nga imparabur ti Dios nga inka kaasping Ta binukbukudam aminen a talugading Ta uray no agmisuotka, napintaska laeng II. No bingiem dayta bibigmo saka umisem Agparang a dagus dayta kas marfil a ngipen Daegen met ta buok mo pangulkuloten Ket ta kidaymo kas bullalayaw iti malem	Precious Gift I. Nothing can equalize your beauty The moonlight touches your red cheeks Where you can see your deep dimples I guess no one is like you That the Lord has made 'cause you just have it all You are still beautiful even if you pout II. If you open a bit your lips and then smile Your perfect white teeth would appear immediately Together with your slightly curly hair And your eyebrow is like a rainbow in the afternoon
10. Pakada I. Adios, salda toy riknak. Kalapati a naimnas Biagko, panawanka, Sayamusom a liwliwa	Farewell I. Farewell, my feelings Precious dove My love, I'm leaving you



II. Daytoy retratok ipenpenmo Ita let-ang ta barukongmo, Ta isunto't murmuraymo No sumken ta ladingitmo.	My happiness II. Compile my pictures To the bottom of your heart It will be your happiness When you are sad.
11. Panawankan Biagko Itan ket umasideg ket umadani Ti ipupusayko dita arpadmo Biagko, agsingpetka. Ta no itan ket panawankan. Luluak agarubos punasem ida.	Farewell, My Love Now the time is fast approaching My death is coming My love, behave If I will leave you now My tears, wipe them up.
12. Mannamili I.Tag-a-awaykami nga agdamdamili Naragsak ti biagmi Awan dukdukotmi Nupay aduda't manglalais kadakami Ta napanglawkam laeng nga mannamili II.Toy napigket nga daga Pitpipitpitenmi a umuna Dangga yanmi't kankanta Takkiagmi a napigsa Kettang ken bannogmi dikam igingina Aglalo no adda ni Manong ditoy denna III.Sakamto sukogen Banga, dalikan, damilien Linisen, pasilengen	Potters I. We are potters from the farm Our life is happy We do not bother Although others criticize us Because we are only poor potters II. This sticky soil We flatten it first And we sing Our strong arm We don't mind our tiredness Especially when my brother is beside me III. And we shape it Pots, and others Clean and shiny



<p>Pitpitenanalaing</p> <p>Tapno maayo, magargari kay amin</p> <p>Ket madardarasdanto nga lakuen</p> <p>IV.Lalaki:</p> <p>Adingko, maluksawak</p> <p>Ta nabuong tay banga</p> <p>Babai:</p> <p>Maisublim pay ita</p> <p>tay patgek nga banga?</p> <p>No dimo tinippay saan a nabuong</p> <p>Agaluadka ta ipulongka ken Nanang</p> <p>Lalaki:</p> <p>Mano, ading ti bayadna</p> <p>tay damili nga banga?</p> <p>Nangina ken nalaka, ituredko latta</p> <p>Babai:</p> <p>Nalaka, ading</p> <p>Dios unay ti agngina</p>	<p>Flatten it thoroughly</p> <p>So you will be amazed</p> <p>And they will be sold fast</p> <p>IV. Boy:</p> <p>I'm sad</p> <p>Because the pot was broken</p> <p>Girl:</p> <p>Can you still return</p> <p>My precious pot?</p> <p>If you didn't touch it, it won't get broken</p> <p>Beware, I will tell it to my mom</p> <p>Boy:</p> <p>How much is that pot?</p> <p>Either expensive or not</p> <p>I will bravely pay for it</p> <p>Girl:</p> <p>It's cheap</p> <p>Thank you very much</p>
<p>13. Duayya</p> <p>Maturog, duayya</p> <p>Maturogkad tay bunga</p> <p>Tay lalaki a napigsa</p> <p>Ta inton dumakkel tay bunga,</p> <p>isunto aya tay mammati</p> <p>Tay amin a ibagami.</p> <p>Ay duayya, maturog man tay</p> <p>binonga lalaki a napigsa</p> <p>Anakka a binonga</p> <p>lalaki a napigsa</p>	<p>Lullaby</p> <p>Sleep, lullaby</p> <p>Do the fruits sleep?</p> <p>The strong man</p> <p>And when the fruit grows</p> <p>Will he become the believer</p> <p>For all we will say</p> <p>Oh lullaby</p> <p>The strong man will sleep again</p> <p>You are my child, our fruit</p> <p>Boy that is strong</p>



<p>Ta no dumakkel ket sanggirkonto a napigsa Ket sarukodkonto a napigsa No kunkunak la ket tay binonga Ta bareng dumakkel ket nalaka Sikanto ti yan ti namnama No maibuston daytoy pigsa. Maturog aya ti lalaki Nga arkos bakodtot' ili Ta inton mapadakkelmi Ket mapatan-aymin lalaki Ta mapanto aya agbiahe Tay ad-adayo nga ili. Ngem ti kad ibilinko nay Ket mangalakanto kadi Tay manto kad a tamburi Ken singsingko a diamanti Ken tay aritosko a birilyanti Ta addanto inta pangririri Tay napintas a babai.</p>	<p>And when he grows I will lean on him He will be my strong crutch If I kid about the fruit And it easily grows You are the hope When my strength exhaust Will the boy sleep Fence of the town And when we make him grow And make him a strong boy And he will travel To the farther town But what I will tell you is, Please go and get A veil And a diamond ring And my brilliant earrings So that we will have something For the beautiful lady</p>
<p>14. Denggem, Ading I. Denggem, ading Anian a nagpintas kan Maguyugoy riknak No isem mo't maimatangak Rigat, tuok Toy pusok ket maawan Sika awan sabali Ti innak pagraywan II. Dimo kunaen</p>	<p>Listen, My Dear I.Listen, my dear How beautiful are you My feelings are stirred up If I see your smile Hardship, weariness My heart will be gone You are and no one else Whom I adore. II. Do not tell me</p>



<p>A toy ayat maikulbo Siksika't pagduyosan Daytoy riknak ken pusok Toy ayat ko a napateg Agnanayon ingga't tanem Saan a bareng-bareng Natalingenngen.</p>	<p>That this love is rejected For you alone flow My feelings and my heart This precious love It is everlasting until death It is not a tell-tale It is sincere.</p>
<p>15. Diro ni Ayat</p> <p>I. Nagrigaten biagko ti agmaymaysa Kankanayon laeng a si-iliwak kenka Ala ngaruden biag ko dinak kad' baybay-an Ta nalpas kun nga inkari nga dikan lipatan.</p> <p>II. Maasi ka biagko ket ipangag nak Ulilan toy pusok, ta ginura ni ayat Init bulan diay ngato isudat't saksi ta Ay wen, biag ko di nak kad ikawa</p> <p>III. Naminsan pay biag ko nagdardarepdepak Nagparang a dagus ta ladawam kaniak Ibukbuk mo ngaruden ti diro ni ayat Ta nanamek maminsan pay ti sam-it ni ayat</p>	<p>Sweetness of Love</p> <p>I. It is hard, my love, to be alone I am always missing you My dear, do not desert me For I have pledged not to forget you.</p> <p>II. Have pity, my dear, and listen to me My heart was in despair since you hated me The sun and moon in the sky are the witnesses Oh, my dear, do not let me miss you.</p> <p>III. One time, my dear, I dream of you I have seen your lovely image Now, pour unto me the savor of your love To feel once more the sweetness of your love.</p>
<p>16. Inton Agkasarak</p> <p>I. Diakto kayat a pagkasaran Tay sibil a mapirmaan Kaykayat konto idia y simbaan Ta no magna marupikaran</p>	<p>When I Get Married</p> <p>I. I do not like to get married In a civil marriage I would prefer it to be done in church That when I walk, a music comes along</p>



II. No siakto ti agasawa Pilieik to tay adu't kwarta na Tapno'n makadomingo iti padaya Maawis to amin a karruba	II. When I get married I will choose someone that is rich To have a whole week party All neighbors shall be invited
III. Ket inton no agkasarak Balbaliwak to toy posturak Agkuti-kutin to ti abagak Agkinni-kinnin to pay ti pannagnak	III. And when I get married I will change my carriage I will be moving my shoulders I will be moving my hips as I walk
IV. Inton no agawidakon Kakuyog kunto't pito ken tambor Agpalig-palig to a kas dalluyon Ikinnik daytoy nay patong.	IV. And when I shall go home Whistle and drums shall accompany me It will be rolling like the waves I will be swaying these hips.

Types, thoughts, and folkways of Ilokano Folksongs

The collected Ilokano folksongs in Northern Philippines were likewise analyzed as to types, thoughts and folkways as postulated in Table 2. There are five types. These are love songs, children's song, death song, work song and lullaby.

As to thoughts; Dikan Aagsangangit (*Cry no More*), Dikanton Malipatan (*I will never forget you*), O Naraniag a Bulan (*O Bright Moon*), Ti Ayat ti Maysa nga Ubing (*The Love of an Innocent Child*), No Duduaem Pay (*If You Still Doubt*), Bannatiran (*Bannatiran/Bird*), Dungdungwen Kanto (*I Will Love You*), Saguday (*Precious Gift*), Pakada (*Farewell*), Denggem Ading (*Listen my Dear*), Diro ni Ayat (*Sweetness of Love*), Inton Agkasarak (*When I get Married*) are all love, courtship and marriage songs whose central thoughts communicate on promises, hopefulneses, deep love, and admiration of a lover to his ladylove.

The most exposed folkways exhibited are courtship among Ilokanos, farming in the hills and valleys, giving pieces of advise before someone is gone, pottery as a way of life among Ilokanos and preference of church wedding than a civil one.



Abong ko'd diay Bantay (*My Little hut in the Mountain*) however falls under children's song and it conveys industriousness and farming in the hills and valleys as well as simplicity and contentment of life.

Panawankan Biagko (*Farewell, My Love*) connotes bidding farewell to the people we love most and giving pieces of advise.

Mannamili (*Potters*) tells about industry and camaraderie among Ilokanos and pottery as a way of life and part of the very rich culture of the Ilokanos.

Duayya (*Lullaby*) reflects Ilokano parents who usually raise their children to the best possible they could and wishing them to bring them luck and fortune when they grow. The folkway specified in this folksong is the ultimate responsibility and sacrifice of an Ilokano mother to raise up their children.

These discoveries and analyses are in consonance to the findings of De La Cruz (2017) in his study titled "Kankanta:Ilokano Folksongs' Content and Structural Analyses and Translations" that folksongs of the Ilokanos are primarily for entertainment as they reflect beliefs, values in life and expression of the people's emotions as shown in the songs of love, courtship, love for mother, farewell, appreciation of nature, worksong and for recreations.

Furthermore, De La Cruz (2017) penned that the songs are either sung in unison without accompaniment or in harmony accompanied with a guitar or sung with a videoke or CD.

Hence, these folksongs are truly imperative to be collected, categorized and eventually analyzed as they are a part of the very rich and genuine culture of the Ilokanos before they shall be long forgotten.

Table 2. Summary of Folksongs collected and their types, thoughts and folkways.

Title of the Folksong	Type	Thought	Folkways
1.Dikan Agsangsangit (<i>Cry no More</i>)		Hopefulness of a lover who lost the love of somebody	Unending love of an Ilokano suitor/lover
(3) Dikanton Malipatan		Deep love and	Courtship among Ilokanos



(I will never forget you)		admiration of a lover	Courtship among
(4) O Naraniag a Bulan (O Bright Moon)	Love song	Hopefulness of the suitor to his ladylove	Ilokano/Loving someone that suits your age
(5) Ti Ayat ti Maysa nga Ubing (The Love of an Innocent Child)		Love knows no age and no reason	Courtship among Ilokano
(6)No Duduaem Pay (If You Still Doubt)		Courting someone with all the promises	The practice of Ilokano of being meticulous
(7) Bannatiran (Bannatiran/Bird)		Freedom to choose the person we want/wish to love	Courtship among Ilokano
(8) Dungdungwen Kanto (I Will Love You)	Love song	Promises of a man to his ladylove in order to win her	Appreciation of a beauty of an Ilokano
(9) Saguday (Precious Gift)		The beauty of an Ilokano is incomparable	Ilokano hardworking and they sacrifice being away from their loved ones just to make a living.
(10) Pakada (Farewell)		Long distance relationship	Courtship among Ilokano
(14)Denggem Ading (Listen my Dear)		An Ilokano lover who is	Ilokano stick to each other's side no matter what the predicament is.



(15) Diro ni Ayat (Sweetness of Love)		madly and deeply in- loved to his ladylove.	It is customary to Ilokanos to invite all relatives and friends when someone is getting married.
(16) Inton Agkasarak (When I get Married)		Ilokanos need someone to lean on. They cannot live on their own.	Ladies prefer church than civil wedding
		Traditional church wedding is very important to an Ilokana	
(2) Abong ko'd diay Bantay (My Little hut in the Mountain)	Children's Song	Industriousness of the Ilokanos	Farming in the hills and valleys
(11)Panawankan Biagko (Farewell, My Love)	Death Song	Farewell to the people we love most	Giving pieces of advise before someone is gone.
(12)Mannamili (Potters)	Work Song	There is an evident camaraderie and industry among Ilokanos	Pottery as a way living of the Ilokanos
13. Duayya (Lullaby)	Lullaby	Ilokano parents raise up their children wishing to bring them luck and fortune .	Ilokanos are known to be responsible in raising up well their children especially mothers

CONCLUSIONS

Based on the findings of the study, it can be concluded that the Ilokano folksongs in
Select Municipalities of Cagayan and Ilocos Norte are very rich and genuine. Henceforth,



these literary pieces should be conserved, preserved, recorded and propagated so as to enhance the thoughts, emotions, behaviors and folkways of the people.

Importantly, learning and appreciating folk literature can contribute to the improvement of one's life particularly his ideals, beliefs, aspirations, and eventually his principles.

Accordingly, Ilokano Folk literature specifically folksongs must be continually cultivated, conserved and preserved since they can be a supplementary material in the study of Philippine Literature and even in the fields of Humanities such as Anthropology and Sociology.

Thus, teachers of literature particularly in the Ilokano speaking communities should familiarize themselves with the materials and integrate them in their teachings for the enhancement of their learning. The researcher believes that not only the content of these literary pieces but also the values, skills and moral uprightness of the students will be further enhanced if the materials presented to them are suitable to their interest and awareness.

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