

STYLISTIC EXPLORATION AND PERSPECTIVES OF THE TUWALI IFUGAO YOUTH IN WESTERN LAGAWÉ ON HUDHUD

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| ABSTRACT

Hudhud is one of the traditions of the Ifugao that is passed down from generation to generation. An ancient and culturally significant ritual among the Ifugao people is the chanting of the Hudhud, which is a rhythmic and melodic recital of the epic poems. Using a descriptive-qualitative design the researcher interviewed 48 students from the Western part of Lagawe who can perform the hudhud. Despite the archaic language that was used in hudhud, it still turns out that there are students of Western Lagawe who are still aware of the theme of the hudhud. Though the student feel so much nervousness especially to those who performs the hudhud for the first time. It can indeed provide one with a strong sensation of immersion and historical connection.

| KEYWORDS

hudhud, melodic, munhaw-e, mun-abbuy, hurdles, IPED, Kulpi, Gotad

| ARTICLE DOI:

1. Introduction

The preservation of a society's history and culture finds its roots in oral tradition and written literature, employing recognized forms of writing to represent the past within the present cultural context shared by its inhabitants (Dubey, 2013). Literature recording is imperative for cultural preservation and maintenance, guiding the path towards safeguarding a society's distinct culture, as emphasized by Kuli (2012). Contemporary written literature plays a pivotal role in enabling readers to comprehend the actions of past generations, offering insight into its creation and evolution (Ogdoc-Gascon, 2015). Simultaneously, storytelling functions as a crucial mechanism, transmitting cultural elements across generations, spanning centuries or even millennia, including symbols, conventions, values, and language. Oral literature, encompassing tales and folklore, provides a reliable method of conveying historical narratives even before the concept of literacy is grasped (Nash, 2018).

Every culture, regardless of its scale, traces its origins to folklore, which forms the foundation for its growth, occasionally merging with it in certain areas, but never devoid of it (Hornedo, 2000). In ancient times, folklore served as the oral documentation of a community's culture and history. Cultures worldwide, shaped by unique ways of life, differ not merely due to biological-genetic factors but predominantly due to their distinct cultures. Each nation boasts its socio-cultural identity, fostering a sense of superiority or distinctiveness. In the northern countryside of Luzon, indigenous-populated regions, notably Ifugao province, are renowned for their traditional wisdom. The creation of rice terraces and literature by the residents of Ifugao has garnered international recognition, with their unique rice terrace architecture designated as a UNESCO World Heritage Site in 1995 (UNESCO World Heritage Centre, 2009). Ifugao's

cultural practices, such as headhunting, have been extensively documented in anthropological monographs (e.g., Barton 1919, 1946; Conklin 1980; Dulawan 1985; Dumia 1979), revealing the intricate diversity within the region.

Ifugao mythology falls under the narrative literature genre, a subset of the tribe's oral tradition. It plays a vital sociological role by providing context and explanations for the origins of Ifugao deities and peoples, as well as religious ceremonies, influencing the tribe's objectives. Among Ifugao's oral traditions, the Hudhud stands out as the oldest and most renowned. Originating from a single chant, this collection of over 200 chants narrates the story of a cultural hero named Aliguyun, repeated annually during harvest on the rice terraces (Lambrecht, 1960). The term "Hudhud" refers to a "non-ritual oral narrative" and "a manner of chanting an epical romance" within the Ifugao ethnolinguistic group (Peralta, 2007). This tradition, primarily carried out by women, occurs during specific occasions, including rice field activities, funeral wakes, and bone-washing rites for the deceased.

Due to its pleonastic nuances, the ancient language of Hudhud chants remains challenging to translate accurately. Despite this challenge, Hudhud chanting serves as a form of entertainment, breaking the monotony of wakes and laborious fieldwork, while preserving the rich history and culture of the Ifugao people. However, the decline of oral literature within the Ifugao tribe, spurred by historical events, modernization, and religious conversions since the colonial era in the Philippines, poses a threat to the transmission of this valuable cultural heritage to future generations. Therefore, this study aims to explore the differences in theme, tone, and style within the epic Hudhud.

This descriptive-qualitative research aims to explore the knowledge of Ifugao youth regarding Hudhud, with the purpose of developing a guide to address the declining oral literature. Specifically, this research accomplished the following objectives:

1. Investigate the literary structure of Hudhud as perceived by JHS and SHS Ifugao Tawali youth, focusing on:
 - a. Theme
 - b. Tone
 - c. Style
2. Assess the level of awareness among Ifugao Tawali youth regarding Hudhud.

2. Literature Review

It is not surprising that there are various cultural practices, customs, and groupings in the Philippines given that the nation is made up of over a thousand of islands and three major island groups. Despite the marginalization and lack of acknowledgment they experience, several indigenous groups inside the archipelago have been able to maintain their traditional identity. A group called the Ifugao inhabits the hilly area of north-central Luzon near the town of Banaue. They are former headhunters also known as the Ifugaw, Ipugao, and Yfugao and are well-known for their stunning rice terraces that cling to the mountains. Like other tribes in the mountainous areas of northern Luzon, the Ifugao were once dreaded headhunters (Reference: philippines.hvu.nl). They are famed for their Banaue Rice Terraces, which have become one of the primary tourist attractions in the nation. Ifugao farming is typified by wet rice terraces, complemented by slash-and-burn farming of camote. In terms of agriculture, the Ifugaos and Bontocs share many similarities, although the Ifugaos have more dispersed communities and prioritize recognizing their kinship with those who live closest to their farms.

Ifugao priests oversee rituals and are thought to have the ability to persuade the gods to carry out human tasks. There isn't a formal priesthood. Any tribesman with a good memory is thought to be able to carry out the rituals. Priests complete an apprenticeship before being elected to their position. Although they typically hold other occupations, they get paid in some way for their labor. Their main responsibility is to call upon the spirits of gods and deceased ancestors. According to Ifugao belief, diseases are brought on by deities stealing souls in concert with ancestors. Priests use divination and healing rituals to treat ailments. To persuade the deity to give the souls back. The Ifugao believe that if the priests fail, the person will die. Ifugao culture values kinship, familial relationships, religious and cultural beliefs, and is unaffected by Spanish colonialism. They stand out among the other ethnic groups in the mountain province not only for their fascinating customs and traditions but also for their narrative literature like the *hudhud*, a poem-sung epic about heroic ancestors. In the prehispanic Philippines, tribes practiced different ways of preserving and passing down culture, and it may be either oral or written or both. Other tribes from the prehispanic Philippines were able to create a writing system as early as the 15th century, such as Baybayin reaching from Luzon, Mindoro, Palawan, Panay, and Leyte (Mallari, 2006; De Los Santos, 2015; Kawahara, 2016). All cultures, great and small, began with folklore and then developed not apart but coexisting with it, sometimes fusing in parts with it, but never without it (Hornedo, 2000:51). The culture and history of a particular group of people in the ancient times were recorded and passed on by word of mouth through folklore.

However, as for the Ifugao tribe of the Cordillera Region in the Philippines, they kept oral literature as their main culture propagator. The *Hudhud* (chant) is folklore that records the great history and culture provides an explanation on their practices and beliefs observed up to this period. Respect for the customary laws is still observed, although these have already been modified by Christianization and modernization. The Ifugao *uyauy* (traditional prestigious marriage rite) and the *hagabi* (lounging wooden bench) that symbolizes the *kadangyan's* (wealthy Ifugao people) self-actualization depicted in the Ifugao folklore manifest the unique culture of the indigenous people in the highlands. On 18 March 2001, United Nations, Educational, Scientific and Cultural Organization (UNESCO) for the first time awarded the title of "Masterpieces of the Oral and Intangible Heritage of Humanity" to 19 outstanding cultural spaces or forms of expression from the different regions of the world. In Asia, UNESCO honored six masterpieces, among them, the *Hudhud* chants of the Ifugao of northern Luzon. The *Hudhud* is recited and chanted among the Ifugao only during four occasions: the harvesting and weeding of rice, funeral wakes, and bone-washing (*bogwa*) rituals. Estimated to have originated before the 7th century, the *Hudhud* - comprised of over 200 stories with about 40 episodes each. The language of the chants, almost impossible to transcribe, is full of repetitions, synonyms, figurative terms and metaphors.

Performed in a leader/chorus style, the lead chanter, *munhaw-e* - often an elderly woman - recites an introductory line to set the tone, and then this is taken up by a chorus of women - the *mun'abbuy*, to the end of the phrase. This cycle is repeated until the end of the episode. It may take days to complete a story, depending on the situation. It is common for much work in stylistics and narratology to make a primary distinction between two basic components of narrative: narrative *plot* and narrative *discourse*. The term *plot* is generally understood to refer to the abstract storyline of a narrative; that is, to the sequence of elemental, chronologically ordered events which create the 'inner core' of a narrative. Narrative *discourse*, by contrast, encompasses the manner or means by which that plot is narrated. Narrative discourse, for example, is often characterised by the use of stylistic devices such as flashback, prevision and repetition - all of which serve to disrupt the basic chronology of the narrative's plot. Thus, narrative discourse represents the realised text, the palpable piece of language which is produced by a story-teller in a given interactive context (*Routledge English Language Introductions, Stylistics, Paul Simpson 2004*).

If one would really listen and understand, any *Hudhud* listener would be enthralled by the romance and adventures. The *Hudhud* stories are more poetic and romantic than Romeo and Juliet; More magical than Harry Potter. The stories are better than all of the Hans Andersen's fairytales. The chanting of these romances has long been very popular and relatively understandable, for it gives the Ifugao women who sing a chance to satisfy their innate desire to praise Ifugao wealth and valor. Besides, it has a practical value in that it breaks both the monotony of women's tedious work during the long days of the harvest season, and the oppressing silence of the night during their funeral wakes. Over the years, various superstitions have been attached to the reciting of the *Hudhud*, foremost of which is some people's beliefs that it drives away death. It is also a way of asking the rice fields' fertility, with the *Hudhud* chanting as some form of an offering to the gods.

Hudhud is a rich source of values (physical, intellectual, moral, spiritual, economic and political). These are: Social responsibility (mutual love/respect fidelity, responsible parenthood, concern for others/common good, freedom/equality, social justice, peace/active non-violence and popular participation); Love (integrity/honesty self-worth/self-esteem, personal discipline); Spirituality (faith); Health/harmony with nature (physical fitness, cleanliness, beauty and art); Nationalism and patriotism (common identity, esteem of our national heroes, collective commitment, civic consciousness, pride in one's country, bayanihan, interpersonal understanding, cooperation and amity); Economic self-sufficiency (work ethic, self-reliance, productivity, vocational efficiency, and entrepreneurship); Knowledge/truth (Creative & Critical Thinking). Social responsibility is the dominant core value among the Ifugaos as reflected in the *Hudhud* and the least emphasized is spirituality. Many of these are worth emulating and worth keeping.

Presently, each valley or group of villages has their own version of the epic, but each versions resembles the others closely in form, theme, characters, and vocabulary. Style, is indeed a distinctive way of using language for some purpose and to some effect (*Oxford Introduction to Language Study, Peter Verdonk*). Not only is the venue and manner in which the *hudhud* are chanted the same from town to town, but so are the words used to describe common features of the chants. In each epic, feasts and battles are described extensively, and are illustrated by the same vocabulary. In the book of Stylistics by Paul Simpson he stated that in narrative stylistics, narrative discourse provides a way of recapitulating felt experience by matching up patterns of language to a connected series of events. In its most minimal form, a narrative comprises two clauses which are temporally ordered, such that a change in their order will result in a change in the way we interpret the assumed chronology of the narrative events. In addition, the melody used to chant these stories remains constant, both within the chant and across different versions of the song (Lambrecht 1960). The chants differ only minimally, and when these differences occur, they can be found mainly in the order of plot elements and in the emphasis placed on the importance of specific characters.

The *Hudhud* is chanted by no fewer than five women (Echols 1968). One woman acts as the chant leader, or narrator. She recites the bulk to the chant and is rejoined in her verses by a larger chorus. These women add mainly formulaic responses, noting when or where an event occurred, or commenting on the genealogy of a main character. It is the narrator who moves the action of the story along; she is responsible for the unfolding action of the epic (Lambrecht, 1960). Besides the original rice-harvesting chants, the *hudhud* have inspired a variety of other ritual narratives whose structure and themes closely resemble those of the epic chants. There is the *hudhud di kolot*, or the 'hudhud of the haircut,' the *hudhud di nate*, or the 'funeral hudhud,' and the less used wedding *hudhud*. These narratives use the *hudhud* form, vocabulary, and performance style, but are sung primarily about members of the Ifugao community to whom the chants are dedicated. The true *hudhud* only references long-dead the hero-ancestors who act as cultural heroes and mythological figures in Ifugao society (Stanyukovich 2006). Recent years have seen an explosion of these *hudhud*-esque narratives and chants. In 2001, UNESCO designated the chants a Masterpiece of Oral and Intangible Heritage of Humanity. Since then, the recitation of non-traditional chants has increased in

frequency, so the distinction between the true *hudhud* and other similar chants is difficult, yet one of extreme importance (Stanyukovich 2006). Interestingly, it is the performance of the *hudhud di nate* that requires the most skillful singer, as this chanter is thought to be knowledgeable in all forms of *hudhud*. A soloist who can only perform the heroic epic is considered subordinate. In Ifugao society, it is assumed that “such a singer might acquire the sacred knowledge that will enable her to sing *hudhud di nate* only if the spirits would choose her. In that case she will be promoted to the highest level of proficiency. If not, she will remain ‘a professional of a lower qualification’” (Stanyukovich 2006).

Hudhud is mostly known in Tuwali Ifugao and Amganad Ifugao [Stanyukovich 2013: 170]—Central Cordilleran languages of Northern Luzon branch of the Philippine group spoken in some of the municipalities of Ifugao province. All the published texts — [Daguio 1983], [Lambrech 1957; 1960; 1961; 1967], as well as those archived in Ateneo Epic Archive [Dulawan, Revel 1993, 1997a, 1997b], were recorded in Tuwali-speaking areas — Kiangan and Lagawe, two municipalities of Ifugao province, except for the three hudhud texts in Yattuka that appeared in pre-print without line breaks and translation.

However, there have been numerous claims that the Ifugao ritual literature to a certain extent relies on lexis from some other language, which is sometimes labelled as “the secret language of Lagawe” and it is noted that this language is spoken south of Kiangan, that is in the municipality of Asipulo, sometimes it is directly pointed out that the language is “Kalanguya”. It is one of the languages discussed here or the language which is extinct now, as suggested by Himes. As for Kalanguya, which some of the works quoted above refer to, there is a question what speech variety exactly is meant by this term in the mentioned works? It has already been mentioned above that hudhud is best known as sung in Tuwali. However, it is also sung in Yattuka [Stanyukovich 2013: 170; Stanyukovich 2014: 192, 197]. Two interesting points are worth noting in regard to this fact. First, residents and singers from Asipulo (Keley-I and Yattuka) claim that hudhud originated from their area and were borrowed into the Tuwali culture. Second, Asipulo singers who are native Keley-i speakers perform hudhud only in Yattuka, but never in Keley-i. As of now there have been no records of hudhud in Keley-i and we have never heard of it from anybody. In fact, its existence is normally denied by the local residents.

These studies prove the existence and continued preservation of the above-mentioned oral traditions, whether sung or cited as a poem. In this study, most of the studies particularly focus on the oral tradition of Ifugao, originally from the province of Ifugao in the Cordillera highlands. Ifugao province is composed of 11 municipalities: Banaue, Hingyon, Hungduan, Kiangan, Tinoc, Asipulo, Lamut, Mayoyao, Aguinardo, Alfonso Lista, and Lagawe, which is also the capital of the province. Ifugao is derived from the word ‘Ipugo’, literally means ‘from the mountain’, or ‘mountain people’, i.e., people dwelling in the highland of the Cordillera region, where in the past—even to this day—the main source of living is farming, similar to other indigenous people in the neighboring provinces.

It is mentioned that one of the most important oral traditions practiced to this date in this province and among its people is the singing (chanting) of Hudhud, which is also one of the oldest in the Philippines. Although there have been many studies about this, the experience and understanding in witnessing a Hudhud performance and being a resident of the Cordillera region are not the same from reading it in books. The oldest Hudhud pieces were said to be traced in Kiangan and, therefore, presumed to have originated in Kiangan, Ifugao (Lambrech, 1967). Hudhud is a long composition performed either for entertainment or for wakes and vigils, weeding, and during good harvest. Hudhud are tales produced centuries ago, when Ifugaos established themselves in their present habitat. There was also a myth mentioned in the article of Dulawan (2000) regarding how exactly.

Hudhud started and a proof of its inception. The UNESCO proclaimed Hudhud as an Intangible Cultural Heritage in 2001. It was confirmed that Hudhud consists of narrative chants traditionally performed by the Ifugao community, which is well-known for its rice terraces extending over the highlands of the northern island of the Philippine archipelago. It is practised during the rice sowing season, at harvest time,

and at funeral wakes and rituals. Thought to have originated before the seventh century, the Hudhud comprises more than 200 chants, each divided into 40 episodes. A complete recitation may last several days (Verora, 2001).

3. Methodology

3.1. Design

The study employed a descriptive-qualitative design. According to Kumar (2011), a study that primarily emphasizes description, as opposed to exploring relationships or associations, falls under the category of descriptive research. Descriptive studies systematically aim to depict a situation, problem, phenomenon, service, or program. They provide comprehensive information about various aspects such as the living conditions of a community or attitudes towards a specific issue.

This study aims to document not only the Hudhud epic itself but also the youth's participation in preserving this tradition. In order to ensure its continuity across generations, this research seeks to understand and address the challenges faced by the Hudhud tradition amidst the changing socio-economic landscape and technological advancements.

3.2. Respondents of the Study

The research focused on the Tawali Ifugao elders and Ifugao JHS and SHS Tawali youth residing in the Western part of Lagawe, Ifugao, located within the mountain province, who possess the knowledge and ability to perform the epic Hudhud on various occasions.

Lagawe, officially the municipality of Lagawe, is the capital town within the province of Ifugao. According to Ethnologue reports, the Ifugao people exhibit highly positive language attitudes. Individuals proficient in the Ifugao language take pride in it, utilizing it in all aspects of their lives. This positive language attitude is evident in neighboring language groups, who learn Ifugao for business transactions within the province or when marrying into an Ifugao family. Purposive sampling, on the other hand, is a judgmental sampling method where the researcher personally selects the samples based on their knowledge and credibility. The respondents chosen for data collection are considered suitable participants for the research. The following inclusion-exclusion criteria outline the qualifications for the Ifugao elders.

3.3. Materials and Procedure

Prior to engaging with the participants, the researcher seeks approval from the panel before conducting the study, ensuring that the objectives and planned procedures align with the study's execution.

Accordingly, the researcher had undergone to the Free and Prior Informed Consent (FPIC) pursuant to NCIP Administrative Order No.1, Series of 2012, otherwise known as the Indigenous Knowledge System and Practices (IKSPs) and Customary Laws (CLs) research and Documentation Guidelines of 2012. This is one of the programs of the NATIONAL COMMISSION ON INDIGENOUS PEOPLES (NCIP) to ensure that any documentation and or research about cultures, traditions, customs, practices, beliefs and other indigenous knowledge of the Indigenous Peoples must done/performed correctly and genuinely.

As advance information, the above-mentioned guidelines provide for four (4) major activities that must be performed requiring the attendance and or participation of the Indigenous Cultural community owning the subject indigenous knowledge. They are the following:

1. Conference and Disclosure where the researcher and any person documenting will present the subject of the research/documentation, the methods to be used in gathering data and others. Based from this, the concerned Indigenous Cultural Community will decide whether to allow the research or documentation;
2. Consensus Building and Decision making;
3. MOA Drafting, Negotiation and Signing; and
4. Validation of the Research or output of the the documentation.

Based from this, and after coordinating to the NCIP, it was agreed that a conference and disclosure for the aforesaid research was held. The researcher requests the presence of the elders and active participation for the said conference being one of the owners or the subject research and at the same time identifies as an ELDER/LEADER of the affected Cultural Community.

After the said conference, the researcher was given the CERTIFICATION PRECONDITION stating that the researcher has already complied with the procedural and documentary requirements and is given the rights to conduct her study.

The researcher creates a conducive environment for the respondents, allowing them to feel comfortable before initiating the interviews. A set of guide questions has been prepared for the interview process, covering aspects such as their residency, awareness of the Hudhud epic, ability to perform the epic, years spent learning the epic, and challenges faced during learning and performance

These in-depth interviews provided insights into how the contemporary Ifugao generation perceives the epic, their understanding, and the barriers preventing their participation in cultural customs. Unlike a survey questionnaire, in-depth interviews allow for unrestricted responses based on personal experiences. The interviews, whether conducted face-to-face or through the Internet, will be tailored to participants who meet the specified criteria outlined in the Participants section. The results of the analysis undergone through evaluation and validation, with transcription conducted by the researcher. The cross-validation process will involve reviewing the answers given by the Tuwali youth and elders in the initial and post-interview.

The answers were thematically grouped and coded. The answers concerning the theme of Hudhud shall be evaluated with reference to the analysis of the “Teaching Guide for Students: Hudhud Schools for Living Tradition”, published by National Commission for Culture and the Arts (2005).

4. Results and Discussion

The Ifugao people chant the Hudhud, a rhythmic and melodic recitation of the epic poetry, as part of an age-old and culturally significant rite. Chanting the Hudhud often follows a call-and-response format. In this scenario, other participants (mun abbuy) respond in synchrony or in a coordinated manner after the main chanter (mun haw-e) begins a verse or line. As a result, the chanting gets more animated and participatory. Depending on a variety of factors, such as their exposure to traditional rituals, their level of connection with Ifugao culture, and their personal opinions and interests, young Ifugao people may have quite different opinions about the Hudhud. It can be challenging for certain Ifugao children to engage with

the Hudhud, though. This could be caused by a variety of factors, including language barriers, a lack of experience and learning opportunities, or competing interests like career or educational objectives. They could feel alienated from customs if they are not actively encouraged or supported in their cultural traditions. They could feel alienated from customs if they are not given the encouragement or assistance they need to conduct cultural inquiry. 48 students from the various Western Lagawe schools participated in an in-depth interview with the researcher to learn more about their perspectives, awareness, and comprehension of the epic Hudhud. In order to compare the elders of Western Lagawe's impressions of Hudhud's theme, tone, and style with those of the Tuwali youth and to find commonalities and discrepancies, the researcher also conducted an extensive interview with the seniors.

LITERARY STRUCTURE OF HUDHUD

The Ifugao epical romance is known as the hudhud. The word literary simply means "story," but it also refers to a way of repeating a narrative rather than just a story itself. The only times the hudhud is chanted are at funeral wakes and during rice field harvest and weeding seasons. Chanting the hudhud is mostly done for amusement, as well as to break up the monotony of wakes and the arduous labor in the field. Chanting on the hudhud was originally exclusive to women. Men gradually began to join the mun-abbuy, or chorus, and recite the hudhud during wakes and rice harvests. This change gave the chanting a fresh sound. Men now even fill the position of lead chanter, or munhaw-e. Love, marriage, money, and status are the main themes of hudhud tales. Though idealized in the stories, manly courage, strength, and feminine beauty as well as the virtue of work are actually secondary themes. This explains why the principal characters reside in the village's center and are members of the nobility. (Hudhud Schools for Living Tradition: Teaching Guide for Students). The epic is broken up into episodes, each of which tells a distinct portion of the main plot. These short stories can be read separately or combined to create a longer story. The main plot frequently centers on Aliguyon, the protagonist, and his valiant actions in conflicts, travels, and interpersonal interactions. It is mostly written in the style of narrative verse.

Being an oral tradition, it is not written down; instead, it is chanted or recited. An important component is repetition, which promotes retention and strengthens important themes and motifs. The chanter highlights a name or location's significance to the story by saying it aloud several times. The chant may have greater rhythm and flow as a result of the repetition, which enhances listening enjoyment. Throughout the chant, the names of the villains and protagonists are frequently repeated. This makes it easier to follow the characters' journeys. Important events usually occur in locations that are repeated. This aids in mentally mapping out the location of the story. The chant becomes more melodic as a result of the repetition of the "ohem." It contributes to the chant's continuous cadence and rhythm, which makes it more lyrical and captivating. The chant has a musical quality since it follows a particular rhythmic pattern that fits the hudhud's chanting style.

ALIGUYON NAK AMTALAO

Ohem... Nat-ong nanay-yongtong---boy algod na ya tialgodna an nangimbukihig
(One afternoon on a fine weather)

Pantalan kadakalan ya agapawwanda ya nan wangwang da, tun ad Gonhadan nema, ohem.
(Aliguyon was sitting in front of their house looking at their rice feilds at Gonhadan)

An peman moy Aliguyon, Aliguyona ya o...ya, o an hi nak Amtalao...ohem...
(Aliguyon Amtalao's son)

An den limmigwat da mo, pantalan kadaklan ya agapawwanda ya nan wangwang da tun ad Gonhadan
nema, ohem...
(Aliguon stood up from his seat.)

An den limmigwat day kinuyog dat inlad-ang dad punbannagan nan banana agapawwanda o...ya tun ad Gonhadan nema, ohem...

(He stood up from his seat, picked up his things.)

I-noy an den munbanbaong dat bahhelon day atul yun bimmoblen bullalakin wada ngilig na oya giddena ad Makaway...an

(Called his comrades to prepare their things as they will go to Makawayan)

I-noy an gimmanawwa-gawwa dad kagaw-an tun gawwana ya gawwanad na ad Makawaya...an

(They are walking through the fields, until they reach the open fields of Makawayan.)

Di et deyyan dimmatong dad olhadan ya aldattana ya li'taangan da ad Makawayaan nema ohem...

(So they arrived at the riverbank of Makawayan, they all gathered, and they rested.)

Ne an inpoltanay balangbang na a-ammod nan linalalakin wada ngilig na o ya giddeba ab kinuyug na...a

(He gave his gongs to one of his comrades and prepared to dance.)

An den himmalhadot nan balangbang dad olhadan ya aldattanda lita'angan da, ad Makawaya...an

(Now the sound of gongs echoes at the riverbank as they gather and rest in Makawayan.)

Inoy-an deyyan padinallanon Aliguyon Aliguyon ya o...ya. O an hi nak Amtalao

(And so Aliguyon started to dance, Aliguyon, o...ya. Oh, the son of Amtalao.)

Padinallanonay tinagtaggam na olhadan ya aldattana ya lita'anganda, ad makawaya...an

(As he enjoyed dancing in Makawayan)

An den humanalhalli da mon Buga...aki Buggana ya o...ya. O an nak Pangaiwan, ohem

(He spotted Bugan, the daughter of Pangaiwan.)

Nakkayang an nato'ol day gintad di binoykat dan nun-hanal-o ya linnal-o hi kabobboble...e

(The people who attended the feast focus their eyes to the man and woman dancing.)

Di et itig-tigging day tinagtaggam da olhaddan ya aldattanda lita'angand da, panaggamanda ad Makawaya-an

(They are dancing gracefully like a bird in the yard of Makawayan.)

An kay punkilkiliban nan bulliklik bulbulikyayo na o...ya, ad lagulagud dayya ohem...

(They are dancing like

I-noy an ptlun di ballikkuhon di tagtaggam dad olhaddan ya aldattana ya lita'angan da, ad Makawaya...an

(While they are dancing around the yard.)

Impumbagtunay galaygay na altugan mo Buga-aki Bugana ya o...ya. O an nak Pangaiwan, ohem..

(He put his arms on top of Bugan's head, the daughter of Pangaiwan.)

Dayya di linongdanan kay dulnun inpul mo Buga-aki Bugana ya hay ngadana. O an nak Pangaiwa...an

(Aliguyon grab Bugan's inipul on his head.)

I-noy an innay-unan inuhbung nah li-dingngan nan ambayug nan di o...ya, ad Dinalingdingading, ohem...

Innay-un dan inhallilit di tagtaggan dad olhaddan ya aldattanda ya lita'anganda, ad Makawaya...an

Inoyan uddi ngadan mun kalyon Buga-aki Bugayan o...ya O an nakPangaiwan, ohem...

(And then Bugan, the daughter of Pangaiwan asked his name.)

On dan mibagbaga hi Aliguyon-Aliguyon ya hay ngdana. O an hi nak Amtala...o

(My name is Aliguyon, the son of Amtalao.)

An nundiyya dalin dad kamalig da o...ya, ad kabullawan nema ohem...

1. THEME

The interview shows that most of the students from the Western part of Lagawe are aware of the themes of the hudhud. The interview shows how the themes and messages of traditional epics like the hudhud continue to resonate across generations.

P1: "nan maalala mo ma'am ya about nan love da Aliguyon ay Bugan." (Its about the love of Aliguyon and Bugn.) P2: "Tungkol po ito sa pagmamahalan nina Bugan at Aliguyon." (Its about the love of Aliguyon and Bugan). P3: "Hay inilah ngay ma'am ya nan love da Bugan ay Aliguyon, na nen dea ah nun hummangan da." (The love and marriage of Aliguyon and Bugan) P4: "ot nan love da mo da Bugan ay Aliguyon." (Its about the love of Aliguyon and Bugan.)

P5: So the theme of Lagawe hudhud is about love, mostly courtship, marriage and adventure. (So the theme ma'am of Lagawe hudhud is about love, mostly courtship, marriage and adventure)

As mentioned by the students, Hudhud is indeed composed of a long story with two main characters Aliguyon and Bugan, so if we truly comprehend the hudhud, the plot revolves around love, marriage, prosperity, and prestige (Peralta, Pichace, Lunag, Dulawan 2005). Although romanticized in the stories, masculine bravery, strength, and feminine beauty and the viture business are essentially secondary concerns. This explains why the main characters reside in the major village's center as members of the nobility.

In some instances there are students who are most aware of the epic and they even know the reason of performing hudhud.

P7: " Nan hudhud e ya nu munpage da ya oggana nan ikankanta da athidi. Nan word an hudhud an inila mi ya oha na hamuti kapyahon da hi kanta so nu ume da ay munpagpage, mun gapgapas ya ahi da kantaon hidiye." (The hudhud is chanted when they are harvesting rice.) P8: Hidiyen hudhud o ya kankantan din tatagu din handi, gapu di a dah at aton da din handi munpaypayo, oya nu munkasar da athidi." (The hudhud is chanted by the ifugao people when they are harvesting rice.) P9: The hudhud is a chant used while harvesting palays, and it is sung in thanksgiving and request for favors. (Nan hudhud ya, nan inila ay ney ya o ya nan harvest. Nan harvest an hudhud oya ikankanta da an hudhud an pang harvest tapnu kay goppo ma blessan o ya mun pasalamat da neh gods way nan na harvest da.)

According to Michelle J. Dulay (2015), reciting the Hudhud has been associated with several superstitions over time, the most prominent being the notion held by some that it wards off death. In addition, it serves as a means of requesting fertility from the rice fields, with the Hudhud chanting as a kind of sacrifice to the gods.

Meanwhile, in the schools of Western Lagawe, sadly to say that some students were not even aware of hudhud due to the fact that they only performed during their elementary time and no more. Students may not have enough repetition and practice to remember the complex nuances and rhythmic patterns of the Hudhud chant if they are only exposed to it briefly or seldom.

P10: " Toan man ma'am te nan inhudhud mi ya nan storyan da Bugan ay Aliguyon." (I really dont know, the hudhud that we chanted is about the story of Bugan and Aliguyon.) P11: "I am not very familiar with it ma'am, hanan nen inila lang para i haon a nan importansiyan di mun harvest da." (I am not really familiar with it, all I know is the importance of hudhud which is during harvesting season.) P12: "Agge ngay inila ma'am te nakikanta ak lang met, ya inistorya da lang ay

haon di elementary ot nalenglang moh. Basta nan hudhud ya istoryan da Aliguyon ay Bugan. ” (I had already forgotten about it and had no knowledge of it because I was only in elementary school at the time. They simply allowed us to learn this hudhud and sing.)

The progressive loss of an important part of the Ifugao cultural legacy is one of the possible outcomes of irregular hudhud practice. The knowledge and abilities needed to recite the hudhud may disappear without frequent practice, which could result in a deterioration of cultural identity. Younger generations risk losing this link to their forebears and cultural heritage if the hudhud is not regularly performed.

2. TONE

This sequence is similar to when the narrator introduces the two main characters—Aliguyon, the son of Amtalao, and Bugan, the daughter of Pangaiwan—by stating their parents' names several times. In some hudhud, Pangaiwan (a respected warrior and leader from the village of Daligidigan, who shares Amtalao's status as a prominent figure in his community and who is known for his strength and leadership) and Amtalao (a respected warrior and leader from the village of Hannanga, whose role as a prominent figure in the community reflects his wisdom, bravery, and leadership skills) play important roles in shaping Aliguyon's character and preparing him for his future challenges. Like Amtalao, Pangaiwan guides his son Pumbakhayon, getting him ready for life's obstacles. Through his influence and lessons, Pumbakhayon develops into a brave and accomplished warrior.)

“Inoy-an deyyan padinallanon Aliguyon Aliguyon ya o...ya. O an hi nak Amtalao” (And so Aliguyon started to dance, Aliguyon, o...ya. Oh, the son of Amtalao.) “An den humanalhalli da mon Buga...aki Buggana ya o...ya. O an nak Pangaiwan, ohem” (He spotted Bugan, the daughter of Pangaiwan.)

The parents of the two main characters has conflict sets the stage for Aliguyon's quest for vengeance and eventual reconciliation. Amtalao and Pangaiwan mentors their sons, teaching him them skills of warfare, wisdom, and the values of their culture. The guidance of the parents are instrumental in their sons development as a skilled and honorable warrior. (*Ifugaw Hu'dhud: Francis Lambrecht, Folklore Studies, 1960, Vol. 19 (1960), pp. 1-173*)

When learning the hudhud, young people could worry about whether they would live up to the standards set by their elders and community. It is undoubtedly awful to perform in front of an audience for the first time. However, feeling anxious is common, particularly in the lead-up to our debut performance. The artists are speaking to and entertaining the audiences in this way. According to Paul Simpson (2004), the most nonverbal ways we might show our disapproval are through our body language and facial expressions.

P1: “I feel nervous te kay first time mu lang an aton ya talagan mun nervious ah karu nu dakol di mumbuya. O ya nu mang mang ngoy hanan den story ya na kay goppo hanan nenden makilkiligah mo.” (I feel nervous since it was my first time performing it in front of a crowd. But as the chant goes, I feel the kilig.) P2: “Mejo mun nerbiyos ma’am te dakol di tagu an mumbuya oya happy and proud ma’am te ikankanta mi hanan ne hudhud an parten din kinaipugaw tau.” (I feel a bit nervous because of the audiences watching us, and I feel happy and proud also since I am presenting our traditions as an ifugao.) P3: “Mun nerbiyos te dakol di tagu an munbuybuya, ya adiyah gamin nahilig an munperform hi sangun di dakol an tatagu. Ya ma en enjoy umet te mapmaphod hi kankantaon.” (I feel nervous since it was my first time performing, but i somehow enjoyed it as it is really good to chant.) P4: “kay mostly ma’am ay nu ume ami makicontest ya wada nan nervous, oh ngem nu ketdi um umme an i haw haw e ya makaan, inggana mo nalpas ya nen

enjoy uh moh.” (Mostly, when we joined competitions, I feel so much nervous, but me as a lead chanter, I need to go on and as the hudhud goes, I came to enjoyed it.)

In this sense, audiences are really captives, and it is the responsibility of speakers to justify the captivity. Despite the youth's anxiety, Hudhud performances in front of an audience can be immensely gratifying and encouraging. It displays their cultural heritage and connects them to their forefathers and traditions. Because it holds centuries of wisdom, history, and ideals, the hudhud is a powerful emblem of Ifugao identity and pride. Performers of the hudhud often feel a deep connection to their cultural heritage and traditions (Ifugaw Hu'dhud: Francis Lambrecht, *Folklore Studies*, 1960, Vol. 19 (1960), pp. 1-173)

We can explore the narrative and emotional depths that this particular moment reveals. Looking out over the rice fields, Aliguyon might be reflecting on life's cycles, the vitality of the soil, and the labor that keeps their society going.

“Pantalan kadakalan ya agapawwanda ya nan wangwang da, tun ad Gonhadan nema, ohem.” (Aliguyon was sitting in front of their house looking at their rice fields at Gonhadan). *“I-noy an den munbanbaong dat bahhelon day atul yun bimmoblen bullalakin wada ngilig na oya giddena ad Makaway...an”* (Called his comrades to prepare their things as they will go to Makawayan)

The scene is contemplative by nature, implying that Aliguyon is having some alone time. A character pausing to sit and gaze out over the rice fields might signal a change in action and give the audience and the character a chance to consider what has happened, where they are now, and what lies ahead. A sense of peace and tranquility is suggested by the idea of just sitting and taking in the rice fields. This tranquil moment highlights the balance and beauty of the Ifugao way of life and their connection to nature, providing a break from the activities.

P5: Masaya ako, kasi siyempre te nen maipatigo hanan den ngadan tun kad an mi. Oya happy yah way the way da an ikankanta oya mapmaphod hanan hapit na an nausar.” (Since we're introducing our place of residence, I'm glad, and I appreciate the Ifugao terms we used throughout the Hudhud.) *P6: “happy te ikankanti mi hanan den kakantan di Ifugao.”* (I am so much happy as we are chanting our identity as an ifugao.) *P7: “ happy te maikankanta hanan kina ipugaw tau ya nainnila hanan nen istorya tau handin kanaman.”* (I am so much happy, since we are chanting our pride and I am so much happy to know the stories from the past.) *P8: “ot happy ma'am, yes ma'am, siyempre naawatan mi nan ne story na atidi o ya siyempre nan kuwan ma'am an i feel mi na den mun kankanta te ma feel gon nan audience an mun dong dongol metlang. O ya wada latta nan makilkilig ma'am te love story met gamin hidiye.”* (I am so much happy of course as I understand and feel the story and we want also the audience to enjoy. I feel the kilig since it is a love story.)

It is true that hudhud chanting can give one a powerful sense of immersion and historical connection. The epic's story, characters, and themes regularly make references to eras-gone beliefs, ways of life, and customs, creating the feeling that the reader is traveling back in time. It can be fascinating and illuminating to be able to travel back in time and experience the legacy and wisdom that have been passed down through the years. This is a unique opportunity to bridge the knowledge gap between the past and present and gain deeper insight into your cultural background.

P9: “Am, parang I feel parang naibabalik yung past ganun. I feel happy, kase parang ano parang na iperform namin yung past and then preserve” (Chanting the hudhud makes me joyful because it seems as though we are reenacting historical events) P10: “happy, te dongdongloh ya kay te kay mumbang ngad nan ney nah naat din handi.” (I feel so much happy as I heard it, It feels like we are living in the past.)

In her study *Telling Tales: Memory, Culture, and the Hudhud Chants*, (Tiana Pyer-Pereira) claims that reading not only makes it possible to engage in day-to-day cultural activities but also provides access to our culture's past and a sense of accumulated history, a history preserved in books. Since they were the educated minority who decided what facts should be preserved and given priority, this history is primarily that of the affluent and powerful.

The history of the underprivileged has just lately been documented in print. Regarding the younger people doing the hudhud. It's wonderful to hear that older people are impressed with the younger generation's Hudhud performance. This kind of acknowledgement and assistance from the more seasoned members of the community could be quite meaningful and motivating for the younger performers. It not only validates their efforts but also emphasizes how important it is to maintain and pass on cultural traditions.

It must be quite the hudhud to bring back memories of our grandparents. By connecting your current experiences to their past, it becomes more than just a performance and a means of honoring and remembering their legacy.

P11: “Adi ngay ma explain nan rikna basta kay o an mailiw, waday rikna an mailiw, agge inila nu katnay tawon handiye, wahna goppo nan lola mi.” (I have no idea how I feel about it; I honestly can't recall how old I was at the time. I get a little sad whenever I hear the hudhud because it reminds me of my grandmother.)

The beautiful aspect of hudhud chanting is also seen by the students. Performers who would not typically engage with one another but who appreciate upholding customs and have a common cultural background that crosses time and space can unite through Hudhud. This shared experience may contribute to a feeling of community and connection among those interested in keeping the hudhud.

P12: “Am happy, kasi kasama ko yung mga ate ko, and am te wada goppoy time mi an munsama again and its like a bonding.” (I'm glad I got to perform with my sisters since it's our only chance to get back together and it seems like a bonding experience.)

It's obvious that some students are not interested in chanting the hudhud. They are forced to perform hudhud just because it is a part of requirements,

*P13: I feel so much happy for my grade of course.
(I feel happy para sa grades.)*

They just need to recite the hudhud in order to get their grades. Relying solely on the hudhud for marks or other academic objectives may lead to a disregard for its deeper significance and cultural value. Classic epics such as the hudhud can be studied and performed with significant educational value, but it's also critical to treat them properly and with an awareness of their cultural context. The hudhud is a cultural

relic and a way to stay connected to your ancestry; using it only for academic purposes may diminish these uses.

3. STYLE

As describe by the writer, the scene of the first meeting has a lot of tension where Aliguyon about to meet the most beautiful woman in the feast who is Bugan.

“Padinallanonay tinagtaggam na olhadan ya aldattana ya lita’anganda, ad makawaya..an” (As he enjoyed dancing in Makawayan). *“An den humanalhalli da mon Buga...aki Buggana ya o...ya. O an nak Pangaiwan, ohem”* (He spotted Bugan, the daughter of Pangaiwan.)

Aliguyon is astounded by Bugan's grace and beauty when he first sees her. Aliguyon is drawn in and impressed by the detailed description of Bugan's looks, which accentuates her grace and beauty. This imagery aids in the spectator's ability to picture the action and experience the characters' feelings. This scene emphasizes the notion of "love at first sight," which appears frequently in epic stories. Even though he is in his enemy's country, Aliguyon treats Bugan with decency and respect. This embodies the honor and correct behavior—especially toward women—that are valued by the Ifugao people. His manner establishes the tone for their conversation and demonstrates his great character. Both characters sense a mixture of adoration, curiosity, and the arousal of deeper emotions in this emotionally charged scenario.

Together, these components form an iconic and important scene in the epic that embodies the beliefs and customs of the Ifugao people.

P1: “Nan part way nundammuwan da Bugan ay Aliguyon way ohan feast.” (The part where Bugan and Aliguyon meet for the first time.) *P2: “hanan nen den nuntiggawan i da Bugan ay Aliguyon.”* (The scene where Aliguyon and Bugan met). *P3: “So nan timmatak i haon ya nan rugin nan idi mun meet da Bugan ay Aliguyon.”* (The first part where Aliguyon and Bugan met for the first time.)

It's a potent metaphor to compare Aliguyon and Bugan's dance to the elegant motions of birds. This contrast highlights their harmony and connection while assisting the reader in visualizing the grace and fluidity of their dance. In addition to being purely physical, Aliguyon and Bugan's dance is also deeply symbolic and emotional. The joy, connection, and celebration that the dance symbolizes are expressed by the author.

“Di et itig-tigging day tinagtaggam da olhaddan ya aldattanda lita’angand da, panaggamanda ad Makawaya-an”(They are dancing gracefully like a bird in the yard of Makawayan.) *“An kay punkilkiliban nan bulliklik bulbulikyayo na o...ya, ad lagulagud dayya ohem”* (They are dancing like a bird flying in the sky) *“I-noy an ptlun di ballikkuhon di tagtaggam dad olhaddan ya aldattana ya lita’angan da, ad Makawaya...an”*(While they are dancing around the yard of makawayan.)

In many cultures, especially Ifugao culture, dancing is an integral part of courtship since it allows individuals to express themselves, showcase their skills, and build relationships with potential spouses. The adolescents adored the Hudhud epic's moment when Aliguyon and Bugan dance at the feast because it is detailed in great cultural depth with vivid imagery and symbolic aspects.

P4: “*oh on that certain event ma’am don sa part na na ano, nung nandun sila sa isang place then yung sabi ni Aliguyon na, hawakan ng mga kasama niya yung gongs para maisayaw niya si Bugan.*” (In the feast where Aliguyon tried to dance with Bugan.) P5: “*hidiye nan eh moh ipatigon Aliguyon nan effort na gamin an aton nan ne I approach hi Bugan ta am basta hidiye nan atonna mun approach kasi siyempre din handi gamin ya naligat an munligaw so hidiye palang nan effort neh Aliguyon ya valid moh diye para I Bugan.*” (it is where Aliguyon put so much his efforts to court Bugan. Back from the past it is really hard to court a woman, so Aliguyon in order to win Bugan’s heart, he did everything to win her.)

Aliguyon's persistence in pursuing Bugan despite the obstacles is evocative of the determination and fortitude often associated with courtship in traditional societies. He undoubtedly sought to showcase his qualities as a potential mate—bravery, honor, and respect for traditions—in an effort to win Bugan's loyalty. Honor and respect are constant themes. According to Dulawan (2005) and Dumia (1979), Ifugao society places a great importance on these moral principles. One of the main objectives of an Ifugao person's life is to achieve social prestige, which is commonly mistaken for honor (Dulawan, 2001).

LEVEL OF AWARENESS

Given the extensive cultural and historical background that the hudhud holds, it is sense that younger people could find it difficult to connect with the stories and meanings inside it. It is evident that newer generations are not interested in reciting the hudhud anymore.

P1: “*toan ma’am, nun alengleng mo.*” (I don't know, I forgot all the stories.)

One respondent, P2, shared a story that she can relate to the hudhud but could not give the exact kind and name as she is not familiar with it. It is obvious that under certain conditions, pupils have a tendency to forget the stories they've been told.

P2: “*Wada da met latta nan common stories, ngem nun alengleng mo, karu way nan nen nun areman Aliguyon ay Bugan way nan practices taun iipugaw. Wada da met latta uray kasksanu an mun prac practice way tuwen courship tau.*” (There are still common stories but I already forgot. I can relate those stories to some of our practices as an Ifugao especially about the love story of Bugan and Aliguyon especially on how Aliguyon courted Bugan.)

If the stories don't seem to be relevant to the interests or lives of the students, they might not stick in their memory. They are more likely to remember things that truly speak to them or that they can identify with. If childhood memories are not reinforced or connected to current events or interests, they may eventually vanish. Two essential elements of memory retention are reinforcement and repetition. Less attention and focus may have led to less memory storage in students who were not fully absorbed or engaged in the stories when they were younger. Narratives that are learnt or heard infrequently or only once are more likely to be forgotten.

It's amazing how the younger generations understand how vital it is to preserve the Hudhud as a priceless cultural legacy, despite the difficulties the students encounter. They usually take an active part in the study and performance of the epic, guaranteeing its survival and safeguarding it for future generations.

P1: “*Importante te part di culture*” (It is important as it is a part of our culture.) P2: *nan pinaka main reason nu nape ipopromote tauy hudhud ad uwani an generation, especially that the am, na wada moy technology athidiya, with the new emergence of technology among the youth oya makalkal iwan hituwen hudhud ya adi da madattan hi importansiya nan preservation hi culture so hidiye di main part, hidiye di main reason nu nape kailangan tun*

ipreserve nan heritage nan ifugao people.”(The main reason why do we need to promote hudhud especially today's generation, with the emergence of the new technology, they do not give importance to our hudhud. We need to preserve this hudhud since it was our heritage.) P3: *“ah Importante ma'am ya, de ah tapnu inilahon tau nan culture handi o ya ngande ba nanne mah ma at handi nga mabalin tau nga i adopt ma'am ta usaron taud uwani an mun handle hi stutations tau hamon di biyag ya, siymepre kailangan tau gon ipa innila youths nan ne kik kitay anne de ah o ta maawatan da po ya ipasa da udum an generations hi pidwana.*”(It is important for us to know our culture from the past and what are the lessons from the past that we may adopt so we can use it for our situations today, and of course their lives from the past we need to teach to the younger ones so they can understand what are the possible lessons they can adopt to Hudhud.) P4: *“Ta inilaon kuma nan culture tau hitu ad ifugao o ya mainnilaan hanan stories idid handi o ya ngay di biyag da.”* (For us to know our culture here in Ifugao and the stories that happened in the past.) P5: *“ Parang chanting of hudhud ma'am its about ah embracing your culture, tapos ah, you are telling more ,you are telling more about your culture and you are being proud of your culture and its also a preserving of your culture itself. ”* (Chanting the hudhud is about embracing our culture and you are telling more about your culture, and chanting the hudhud is a way of preserving it.)

Naturally, we want the younger generation to cherish the traditions of the past and consider us as the guardians of our cultures, passing them on to the next generation. Jocson (2018). Strong cultural identity makes it easier to interact peacefully with people from different cultures while still respecting the differences between them. These (Hudhud) tales are treasures of significant linguistic peculiarities, and they are excellent examples of primitive literature, memorials to an ancient culture that has survived for ages, according to Lambrecht (1957). Although Hudhud teaches a variety of virtues, the youngster can learn the most about loving and being proud of his own culture and race.

In fact, the Hudhud embodies cultural norms and beliefs pertaining to deference to women, their parents, and the art of wooing. It is a reflection of conventional wisdom that highlights the need of civility and appropriate behavior in interpersonal interactions.

Hudhud is completed through competition every IPED day. The Indigenous Peoples Education Day, or IPED, is observed in the Philippine province of Ifugao. This momentous celebration honors the customs, knowledge, and culture of the indigenous people in the area, especially the Ifugao people. The festival typically include cultural performances, displays of indigenous arts and crafts, traditional ceremonies, and talks about indigenous knowledge systems and practices. It encourages understanding, respect, and admiration for indigenous cultures and the contributions they make to humankind.

P1: *“ twice ngay ma'am, nande goppo nan nu waday IPED mi ya ya Gotad maiperperform met latta.* (We are only performing Hudhud twice a year every IPED day and Gotad.) P2: *“ kay lang once a year din wahna lang di program o ya way IPED mi athidi.”* (as long as we are celebrating our IPED day we perform hudhud.) P3: *“agge ngay inila ma'am ngem kay during events ganun like Kulpi ya Gotad.”* (I remember we perform the hudhud during events such as Kulpi and Gotad.)

The choice to limit it to fiestas can indicate changes in societal standards or the strategies used to preserve and advance specific traditions. Jocson (2018) claims that despite these demands and the understanding of the significance of culture in development, especially in the development of children,

many countries still fail to convert policies into appropriate delivery systems and other components. Because indigenous people are being encouraged to accept these values and institutions by forces like migration, social development, and modernization, there are still challenges to the preservation of culture.

P4: “*Basta nu wada moy competition ya ahi am lang mo munhudhud.*”(as long as we have competitions we recite hudhud.) P5: “*Siguro nu ano lang, during nu waday mun ayag way grupo tau ya ahi ta imme. ngem ad uwani ya amid met mo ha mun ay ayag gamin so toan mo.*”(As long as we are called to perform then we just go.)

Many participants may find great motivation in the possibility of winning a large prize when they perform the hudhud at cultural events. By integrating newer generations and larger audiences, these competitions serve as a means of preserving the tradition in addition to provide an incentive to practice and refine the chanting. The prize may take the form of a material object that elevates the occasion and draws attention to it, inspiring more people to learn about and value this significant cultural legacy.

Unfortunately, though, there's a chance that the big prize will eventually become more of a motivator for the kids. Performers may emphasize the competitive element over the cultural and spiritual significance of the hudhud, diminishing its role as a cultural practice and legacy, when motivation turns into the prize.

5. Conclusion

Based on respondents' feedback regarding the availability of additional resources about Ifugao hudhud for consumption by the Ifugao youth (and future generations), it is possible that there will be a revitalization and increase in the knowledge of the Ifugao youth in hudhud if there is a resource that will pique their interest and motivate them to keep passing this knowledge on to younger generations.

Funding: This study is not funded by any organization or institution.

Conflicts of Interest: The authors declare no conflict of interest.

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