

CULTURAL ANALYSIS OF THE IBANAG PRAYERS: BASES FOR DEVELOPMENT OF LOCALIZE INSTRUCTIONAL MATERIAL

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Abstract

Ibanag prayers are beautifully crafted form of devotion that conveys a real meaning of how one can uplift his/her spiritual upbringing. These are the forms of prayers wherein it was inscribed by the folks using their dialect to understand well by the one reading or using it. Ibanag prayers usually derived and are accounted for from a tradition being done by the people in a certain place. It captures their habitual way of portraying their beliefs through forms of prayer.

Generally, this study aimed to analyze the Ibanag prayers that can be heard in the province of Cagayan which can serve as bases in developing instructional material for literature in educational institutions. Specifically, it aimed to find out the themes embedded in the following prayers, types and methods of rendition of the prayers. The development of instructional materials in local literature and proposed in the educational institutions would help improve and enrich curriculum particularly in contextualization and indigenization of curriculum.

This study focused on the analyzation of the hispanized Ibanag prayers sung and heard in the Province of Cagayan particularly in Tuguegarao City and Solana where Ibanag communities can be found. Thematic analysis was employed to the translated Ibanag prayers to extract the themes embedded to it.

The four Ibanag prayers were identified based on the following criteria (a) They should be unpopular and not frequently sung in church; (b) No musical notation done with them; (c) Copies of the prayers were obtained from the elders and Minakkantorit or chanters, and (d) The community members should be familiar that the prayers exist.

The study employed a qualitative type of research, the translation of the Ibanag prayers was done by a native Ibanag who is an English language and it was validated by another native Ibanag and English language expert.

Result of the study showed that the four translated Ibanag prayers namely; Acquimallo, Afu Dios Ama, Dasalat Tam Y Santo Rosario, and Gozos ni San Roque reflected themes of forgiveness, request, invitation, and empathy respectively.

The Ibanag prayers are rich repository of the Ibanag culture. They articulate the Ibanag minds – how they see life and death; their social values, consciousness and relationships as well as their hope of redemption from everyday struggles. Hence, parallel studies must be conducted not only along with Ibanag prayers but also in other contemporary Ibanag cultural practices to ascertain emerging discourses and narratives about Ibanag identity and cultural integrity.

Keywords: Ibanag, Prayers, Instructional Materials

INTRODUCTION

Culture plays a vital role in the development of a certain society. It is defined as the whole complex of distinctive spiritual, intellectual, emotional and material features that characterize a society or social groups (ASEAN Declaration of Cultural Heritage, 2002). According to Pertierra (2002), culture is an invisible lens through which one sees reality.

It sets pre-given language, notions of identity, gender, nature, and religion. It can also be a set of ideas, values, and practices as well as orientation and predisposition towards the world. The Philippines is a developing country in South East Asia and it is considered a culturally diverse nation due to the presence of many indigenous peoples groups.

Moreover, according to Castells (2010) as cited by Cabalza (2016), there is a process of construction of meaning on the basis of a cultural attribute, or a related set of cultural attributes, that is given priority over other sources of meaning. For a given individual, or for a collective actor, there may be a plurality of identities. Yet such as plurality is a course of stress and contradiction in both self- representation and social action. Cabalza (2016) claimed that anthropologist and sociologist trace back ethnicity from its ancient origins which means ethnos, referring to a range of situations in which collectivity of humans lived and acted together, hitherto, typically translated as people or nation.

One of the primary means in which people, ethnic groups and religions, express their origins of destiny, of identity, and of communal belonging, is through the description of their history. It is with this that they associate numerous of their rituals and symbolic expressions and hopes for the future and one of the elements that is important in understanding one's culture is the presence of indigenous chants or prayers.

Prayers encompass everything. According to Mcmanaman (2015), life is about learning how to pray. If the very purpose of human life is to know God and love God in eternity, then the purpose of life is prayer. He also added that the more people pray, the less anxious they become, and they are filled with greater peace of mind and heart. The more people pray, the more they understand themselves, for people come to know God more intimately by experience and people only know themselves to the degree that they know God personally.

Complex culture and moralistic religion in the human species is no coincidence.

Cagayan Valley is one of the oldest inhabitants in Northern Luzon, the Ibanag can be found in provinces of Cagayan and Isabela. The name Ibanag comes from the prefix "I" which means "people of, and "bannag", meaning river. According to the National Commission for Culture and the Arts (NCCA) (2010), Ibanag is closely related to Itawes, Gaddang, Agta, and Malaweg. They also added that Ibanags adapt and assimilate easily and this is often evident in elements of their culture. Based on the beliefs of elderly Ibanags, the bannag (river) is sacred to them because their daily dose of activities revolves around the Cagayan River.

According to some indigenous people of North Luzon (2016), Ibanag people are the most adaptable among groups of Filipino because they can easily be influenced by people around them. In addition, Ibanags are reputed to be the tallest of all the ethno-linguistic groups in the Philippines and often distinguish themselves by the color of their elbow. Culture of Ibanag people is very rich and is evident in their food, music, dance, and proverbs. Based on Lasam (1966), Ibanag songs, proverbs, and poems are still present today, alongside the instruments kuribaw, tulali and the kurintang produced by Ibanags. These instruments produce warlike or sad music.

Ibanags do not believe in the dualism of the sacred and the profane. Religion is so integrated with the Ibanag life that peering into it, one would find no distinction between his agricultural activities, social life, and religious experiences. All the important aspects of their lives are related to otherness or the Other World. The Ibanag religious system of beliefs is considered as life itself for them. The Ibanag relationship with the Other World is so inseparable from life itself. The Ibanag comprehends the world around them as very real. In fact, they are more concerned with trying to unravel the world more than studying about them.

However, during the colonization of Spanish people, Christianization of all Filipinos is the main goal of the Spanish expedition. Spanish missionaries asked different priests that they need to learn Ibanag and use it for evangelization. During this time, they wrote cartillas, catechisms, and prayer books in this dialect. Meanwhile, other missionaries were sent to the non-Ibanag speaking communities, to teach the dialect far and wide. Anent this, present religious system of beliefs of Ibanag people is not totally indigenized rather it is hispanized because of the influences of the Spanish people and these are reflected to their undocumented prayers.

Nowadays, it is believed that the Ibanag culture is dwindling because Ibanag people are not like other minorities that they are being easily influenced by other culture around them that makes their own culture deteriorating. Therefore, it is interesting to note that there is a need to preserve that culture. Preservation of Ibanag culture gives people a connection to certain social values, beliefs, and customs. In addition, cultural preservation provides automatic sense of unity and belongingness within a group and allows us to better understand previous generations and the history of where we come from.

According to Article XIV, Section 14 of the 1987 Philippine Constitution which states that, "The state shall foster the preservation, enrichment, and dynamic evolution of Filipino national cultures based on the principle of unity in diversity in a climate of free artistic and intellectual expression." In addition, article XIV, Sec. 5. (1) Also explicates that, "the state shall take into account regional sector and sectoral needs and conditions and shall encourage local planning in the development of educational policies and programs."

In relation to this, one of the implementing rules and regulations of the Enhanced Basic Education Act of 2013 (RA No. 10533) is that, "the curriculum shall be contextualized and global (SEC 10.2). The curriculum shall be flexible enough to enable and allow schools to localize, indigenize, and enhance based on their respective educational and social context.

The promotion of localized curricula is a way of encouraging such relevance in a very different local, cultural, and socio-economic context. It is an important component of the decentralization of education governance and management. According to Garin (2017), contextualization is a prerequisite in addressing the content and organization of activities to be undertaken in the classroom. Students' engagement in their schoolwork increases significantly when they in a real-world context.

In the advent of the K-12, there is a call to contextualize and indigenize the curriculum where the mother tongue is used in basic education. However, at present according to Lartec (2014), there is scarcity in instructional materials written in the mother tongue due to the lack of interest of some scholars to conduct such related studies. However, at present, Cagayan is now developing its research capabilities especially when anthropologists discovered the extinct species of archaic humans, the "Homo Luzonensis" at Callao Cave in Peñablanca, Cagayan. Although there are no data at all linking the Ibanag to that society, the Ibanag nonetheless is tickled with the idea. One of the best studies to be done is to analyze their culture and religious beliefs through their prayers.

To delve into the Ibanag religious beliefs is to fathom the Ibanag mind, the Ibanag lifestyle, the Ibanag life. The researcher personally wanted to get a clearer picture of the Ibanag prayers. With the above premise, unraveling Ibanag cultural identity through their prayer is imperative as the basis for developing instructional materials for music in educational institutions.

This qualitative study documented the Ibanag prayers with the end in view of developing contextualized instructional materials for Indigenous Literature. Specifically, it sought to identify the different themes embedded in the following prayers the four prayers namely: Acqimallo, Afu Dios Ama, Dasalat tam Y Santa Rosario and Gozos ni San Roque. Also, this study identifies the classification of each of the Ibanag prayers in terms of types of prayer and methods of rendition.

METHODOLOGY

RESEARCH DESIGN

This study is a qualitative research that focused on the translation of the Ibanag prayers. In-depth interviews were used to uncover the Ibanag prayers in terms of their threats and challenges of their enrichment and preservation. Moreover, the translated Ibanag prayers were utilized to identify the themes embedded to each prayer.

LOCALE OF THE STUDY

The study was conducted in the province of Cagayan particularly in Tuguegarao City and Municipality of Solana which are primarily Ibanag communities.

Tuguegarao is the lone city in the province of Cagayan. It serves as the provincial capital as well as the regional center of Cagayan Valley. The city has a land area of 144.80 square meters and 407 kilometres or 55.91 square miles which constitutes 1.56% of Cagayan's total area. Its population as determined by the 2015 Census was 153,502. This represented 12.80% of the total population of Cagayan province or 4.45% of the overall population of the Cagayan Valley region (PhilAtlas, 2015).

According to PhilAtlas (2015), people of Tuguegarao were taught the Ibanag dialect by the Spaniards as the medium of Christianization and trading during the Tobacco

Monopoly, which explains why several Spanish words are combined in the local dialect. The means of livelihood of the natives were fishing, hunting, farming, and livestock raising.

Meanwhile, the Municipality of Solana has a land area of 234.60 square kilometers or 90.58 square miles which constitutes 2.52% of Cagayan's total area. Its population as determined by the 2015 Census is 82,502. This represented 6.88% of the total population of Cagayan province, or 2.39% of the overall population of the Cagayan Valley region. Based on these figures, the population density is computed at 352 inhabitants per square kilometer or 911 inhabitants per square mile (PhilAtlas, 2015).

STUDY PARTICIPANTS AND SAMPLING PROCEDURE

Purposive sampling and Linear Snowball sampling were utilized in the identification of the study participants. The Ibanag chanters (Minakkantorit) were the key informants of the study. However, additional data were elicited from the parish priests and elders from the community who are singing and have been witnessing the renditions of the Ibanag prayers.

Elders interviewed were selected with the use of the principle of inclusion and exclusion with the following criteria: (a) they must be original Ibanag; (b) they must have been residing in the community for 40 years and above; (c) they must have been participants in the conduct of the Ibanag prayers; (d) they must be Roman Catholic or Aglipayan considering that the identified Ibanag prayers are recited by these religious groups.

Research Instrument

In gathering data and analyzing the Ibanag prayers, the researcher used an interview guide that elicited in-depth information on the threats and challenges of the Ibanag prayers. The instrument (in English version) was content validated by Ibanag language experts. Interview questions that are general, vague and not responsive to the research objectives were changed or modified. Thereafter, the instrument was tried out to ten (10) Ibanag elders who were not informants of the study to examine its clarity, comprehensibility and time requirement for interview. The interview guide was translated in Ibanag with the assistance of Ibanag language experts ready for the data gathering process.

The four (4) identified Ibanag prayers were chosen using the following criteria: (a) They should be unpopular and not frequently sung in church; (b) No musical notation done with them; (c) Copies of the prayers were obtained from the elders and Minakkantorit or chanters, and (d) The community members should be familiar that the prayers exist.

Data Gathering Procedure

A letter was forwarded to the Barangay officials seeking their permission to conduct the study in the community. The assistance of the Barangay officials was also sought in determining key informants and community members who shall be interviewed.

In-depth interview was conducted to the key informants by first seeking their free and prior informed consent. As soon as their consent was given, the interview was scheduled and conducted in their most convenient time and space. Video and audio recording were used upon the approval of the informants. Moreover, direct observation was conducted on the actual occasion in the community when and how the prayers are recited to document their methods of rendition. The direct observation has been recorded upon the permission of the key informant and the household head where the prayer is recited.

The context translations of the Ibanag prayers were done by a native Ibanag and an English language expert. Then another expert provided technical expertise and validation on the result of the translation.

After which was the development of the proposed instructional material for indigenous literature which was contextualized in the light of the findings of the study.

Data Analysis

The translation of the Ibanag prayers was made by a native Ibanag and an expert of English language and it was validated by another expert who is also a native Ibanag and an English language expert.

Meanwhile, the recorded responses of the informants were transcribed, coded and thematized. Codes were examined based on their divergence and convergence at they serve as the basis for coming up with general themes related to the objectives of the study. Before the data were analyzed, themes were presented to the study participants to validate whether the themes generated were accurate or whether they represented the ideas they have shared during the data gathering process.

RESULT AND DISCUSSION

Figure 1 below provides the theme embedded in the four Ibanag prayers namely; Acquimallo, Afu Dios Ama, Dasalat Tam Y Santo Rosario and Gozos ni San Roque. For Acquimallo Ibanag prayer based on the informants, the theme of this prayer is atonement or forgiveness from the Lord. This can be seen in its lines **“Have mercy on me Lord God”** (Ikallo ma Afu Dios), **“For you are really forgiving”** (Ta negagange nikaw i magallo gafu ta), **“In your mercy and in your love”** (inaggallallo mu anna iddu mu), **“You have forgiven all my faults and sins”** i (pangawammu ta katagarulyakku), **“It is not only the forgiveness of my sins that I ask of you”** Accan na ya lara kiddawakku nikaw, and **“ But wash too the terror in me”** (I pangawammu ta katagarulyakku Ta ariammu pa niakan i pore).

The informant expressed based on the theme, that this prayer shows, that Ibanags admit themselves as sinners and sinning is against the will of God. It can also be observed from the theme of the prayer that Ibanags recognize that God sees all their actions and that they cannot conceal anything from Him. Furthermore, the theme also shows that Ibanags plead to the Lord for forgiveness and to cleanse their heart and mind to have a brand new start. Forgiveness is cardinal teaching of Jesus and that He is always willing to forgive. This prayer is similar to Psalm 51 which is a prayer showing the tragic context for David's

plea. David had sinned because he committed murder and adultery and for this, he was seeking repentance. Like David, Ibanags may see themselves in great honesty and brokenness before God. They consider themselves to be imperfect capable of committing mistakes.

For Afu Dios Ama, the informants revealed that this prayer is recited for the soul of the dead loved ones. It is a prayer requesting for a dead love one to enter the gates of heaven through God's eternal forgiveness. This is shown in its lines "**If he/she is in purgatory** (Nu egga sangaw ta purgatorio)", "**So he/she will live with you in heaven**" (Tape matolay a lan nikaw ta langui), "**May all his/her shortcomings when he turned his back on you due to the frailty of his being a man**" (Ay nu y adde na naliwatan na Tu inipallikug na nikaw Ta gafu ta laray), and "**Forgive him, I beg you Lord**". (Na katole na tolay Awanam mu kari na Afu).

With this theme, the informants expressed that the Ibanags believe that they can save the soul of their beloved ones from hell or purgatory once this prayer is recited. With such prayer, the Ibanags believe that the soul of their beloved dead reaches heaven more easily. Praying for the dead might not make sense to nonbelievers but for Ibanag Catholics, this makes a lot of sense. It can be inferred that when Ibanags recite this prayer, they continuously pray for their betterment even on the other side of the world. This tradition of faith among Ibanags is rooted in the Old Testament readings and supported by the Catechism and the Church's funeral liturgy (Christianity.com).

According to the Catholic Encyclopedia (2015), the clearest Bible reference about prayers for the dead is from the Second Book of Maccabees. When soldiers were preparing the bodies of their slain comrades for burial, they discovered amulets from them which were taken from a pagan temple. In those times, wearing amulets was a violation of the law of Deuteronomy so they prayed to God that they will be forgiven. Prayer for the dead is also echoed in the New Testament in the second letter of Timothy when Paul prays for someone who died named Onesiphorus, saying: "May the Lord grant him to find mercy from the Lord on that day."

Meanwhile, an analysis of the theme of Dasalat Tam Y Santo Rosario prayer it is considered as an invitation for others to pray the Holy Rosary. This is based on its lines "**Let us pray the holy rosary**" (Dasallattam y santo Rosario), "**We, the devotees**" (Sittam nga devotos), "**Of the mother of God**" (Na yena na Dios), "**With it comes repentance**" (Ay mevulun sa y abbabawi), "**For our sins**" (Taliwa liwa tam) and **Wholeheartedly** (Ta napafutu).

For the informants, the existence of this prayer suggests that Ibanags are devotees of Mother Mary and they recognize her significant intercession in the realization of what they seek from the Lord. By praying the Holy Rosary, their requests and wishes are granted more easily through the intercession of Mary, the Mother of God. With this belief, they encourage family members and everyone in the community to pray the Holy Rosary.

The foundations of Ibanag Catholic devotion to Mary can be found in both Scripture and Tradition. The rosary is just one of the beautiful devotions to Mary that Ibanag Catholics

and Aglipayans practice. Although such devotion is conceived as a form of idolatry among protestant brothers and sisters, the Ibanags believe that it is still an essential part of their personal and direct relationship with God. For them, reciting this prayer cultivates their mental peace and interior space for meditation. They also believe that praying the rosary is being in union with the life of Christ since the Holy Rosary encapsulates the mystery of the Incarnation, the person of Christ, and the beautiful relationship that has been built between God and his creation. Although the prayers of the rosary are Marian, the Ibanags believe that devotion is very Christocentric because it nourishes their interior and spiritual life.

Lastly for Gozos ni San Roque, based on the informants' interview, the prayer is a prayer narrating the life and sacrifices of Saint Roch, the patron saint of the sick who showed empathy for the poor and the sick as he has given up a luxurious life to serve the people. Among the participants, this theme is embedded in the lines of the prayer as follows: **“You turned away from worldly pleasure”** (Linikuram mu y pagayaya), **“And faced drudgery and suffering”** (Inarubang mu y ziga-riga), **“You cherished abstinence”** (Iniddu mu y pagayunal), and **“In your heart because of faith”** (Ta futum ta paddevotom).

The recitation of this prayer among the Ibanags is a sheer reflection of their belief that a saint is always there in times of poverty and sickness. Praying to St. Roch provides them the strength and hopes to hurdle these challenges in life. When a member of the Ibanag family is sick, this prayer is recited. The same is recited when plagues and pestilence exist in the community. As a matter of fact, this prayer is now recited in Ibanag communities due to COVID-19 Pandemic. Specifically, it is used as an introductory prayer during the nine-day novena in chapels and churches.

This is also synonymous with the gospel account of John particularly in the passage of raising Lazarus from the dead (John 11:1). This chapter is the most dramatic and powerful miracle Jesus did in his entire ministry. Like St. Roch's story, Jesus also showed His intimate relationship to His cousins (Mary, Martha and Lazarus) that we should give hope and glorify God. The strong emotions brought by sorrow for their brother Lazarus reciprocated when Jesus did a miracle in raising him from the dead. The stone rolled showing that the tomb is empty highlights Jesus' ministry in healing.

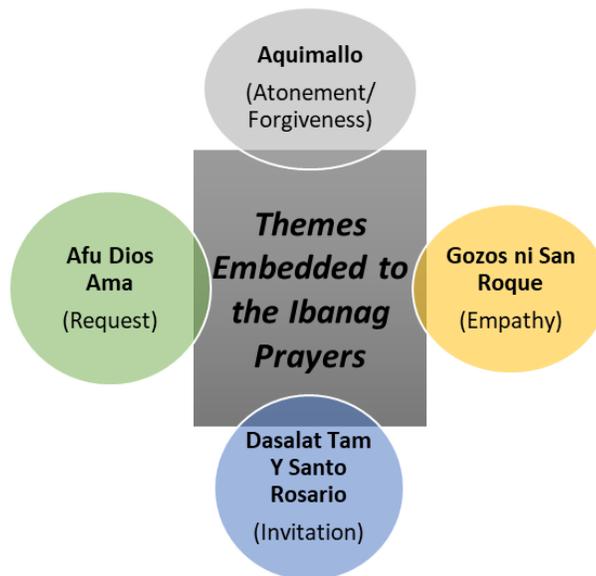


Fig 1. Summary of themes embedded in the Ibanag prayers.

Figure 2 illustrates the type of prayers reflected in the four (4) Ibanag prayers. The first prayer, Acquimallo, is a petition prayer. This implies that Ibanags are sorrowful when they commit sin and they fear damnation for their sins. According to Elwell (1996) prayers expressing sorrow for our sins and fear of damnation are considered a petition prayer. The Confiteor or Penitential Rite at the beginning of Mass, and the Agnus Dei or Lamb of God before communion, are an example of prayers of expiation or petition. In addition, according to Cobbey (2019), prayer for petition is a type of prayer also that ask something from God and a prayer that the people turn to, even they have no deep relationship with God.

Like the Confiteor prayer, an example of prayer for petition given by Elwell, (1996), the said prayer has a line showing acknowledgment of the sins of the sinner like the Acquimallo. The said lines are, "I confess", "I have greatly sinned", and "through my fault", the following lines have the same meaning to the line of the Acquimallo which is "Palyaramma Afu ta nattagaruli - save me Oh Lord for I have sinned. A line showing deep acknowledgment of the mistakes or sins they committed.

For the second prayer **Afu Dios Ama**, prayer for intercession is highly reflected. It shows how Ibanag people show compassion to others. Besides, this also reveals how Ibanags obey one of the Lord's commandments "Love your neighbor as yourself." According to Elwell (1996), the prayer of intercession is a prayer not concerned with personal needs but with the needs of others. He also added that prayer asking God to shower His mercy on them and prayer for faithful departed is an example of a prayer of intercession. This was supported by Bennett (2019) that "God gives us instructions to pray for others in several places in the Bible. The apostles James tell us "to pray for one another, that you may be healed"(James 5:16),

Prayer for the dead is well documented within early Christianity, both among prominent Church Fathers and the Christian community in general. In Eastern Orthodoxy Christians pray for "such souls as having departed with faith, but without having had time to bring forth fruits worthy of repentance". In the Catholic Church, the assistance that the dead receive by prayer on their behalf is linked with the process of purification known as purgatory. While prayer for the dead continues in both these traditions and those of Oriental Orthodoxy and of the Assyrian Church of the East, many Protestant groups reject the practice (Christianity.com).

However, for the Ibanag prayers **Dasalat Tam Y Santo Rosario, and Gozos ni San Roque**, it is classified as a prayer for adoration.

In the following lines of the said prayers, Ibanags show how they exalt, esteem, bless, and honor Lord and its other representations. Moreover, it can be seen in the lines of their love, and devotion to their god and some deity. According to Fisher (2016), "the prayer of adoration allows us to express our love and devotion to the Lord." This prayer is not a petition prayer to God but is a simple act of faith expressed in adoration.



Fig 2. Types of prayer of the four (4) Ibanag prayers.

The table 1 below shows **when** the following Ibanag prayers were being sung. The first prayer titled **Acquimallo** is a prayer delivered by a knowledgeable person called minakkanta. Usually, at present, this prayer was delivered during the last night of funeral services of a deceased individual but in the past, it is delivered anytime at night during funeral services or in the Ibanag term during tarag which means the act of lying down (Gatan, 1981). This prayer was also recited by Ibanag people during the nine days (9) lubena a term used by Ibanag people for the novena for the soul of a departed Ibanag people before its death anniversary or in Ibanag term kompleanyo. The ninth day celebration would not be complete without the guests and relatives joining together in prayer showing how Ibanag people support the bereaved family to move on from sorrow. Also, this prayer is sung during Lenten season especially during Good Friday after singing the Ibanag version of Pasyon, a narrative song about the passion, death, and resurrection of Christ.

Meanwhile, the second prayer titled **Afu Dios Ama**, is a prayer for intercession and considered a prayer for petition address also to our Almighty God. It is a prayer delivered by a minakkantorit and likewise, to the Acquimallo, the minatkantorit who are known to this prayer was chosen to lead the prayer. This prayer was delivered after singing Greek prayer called Kyrie Eleison it means “Lord have Mercy” a very important prayer of Christian liturgy. This prayer can be also sung during tarag and during nine days novena or lubena for the departed Ibanag love ones. Sometimes this prayer is usually sung if there are souls who were not yet rested in peace or during some Ibanag ancestors requesting for something to their living relatives. This is very common in Ibanag people when an ancestral house needs to be blessed again because the ancestors need to be prayed over or in Ibanag term makitarug. This Ibanag practice needs to make some small celebration to the house or sometimes they will do the mattunak, an Ibanag practice to offer some foods, liquor, and water to the soul of their departed love ones. This practice is considered as a ritual practice that is part of the prayer. In addition, the said prayer is also sung during the opening of the coffin of the dead Ibanag person before they will be going to burry.

The third prayer is the **Dasalat Tam Y Santo Rosario**, a prayer for adoration to St. Mary. A prayer delivered by a minaddasal, it is usually sung as an opening song before reciting the Holy Rosary especially during Block Rosary every month of October, All Saints Day, and All Soul's day during November. However, this prayer is also sung during tarag or when a family member of a certain Ibanag family encountered any illness without any clear diagnosis made by any physician, then padasal will be conducted, and Ibanag practice to pray over the souls of the departed love ones.

On the other hand, **Gozos ni San Roque** a prayer giving exaltation, esteem, and honor to St. Roch, the patron saint for plagues pestilence, and AIDS of Gosi, Tuguegaro City, Cagayan. This prayer is a narration of the life of San Roque during his days here on earth until he dies. It is usually sung when there is a pandemic or in Ibanag term during tulagan, and during its feast celebration during 16th day of August. The said prayer is sung, nine (9) days before its feast, and nine (9) days after its feast celebration. During the day of its feasts, the image and statue of Saint Roch will undergo communal procession around the barangay while singing the said prayer.

TABLE 1
TIME WHEN THE PRAYERS ARE RECITED.

Ibanag Prayer	When the prayers are recited?
Acquimallo	<ul style="list-style-type: none"> • During death (tarag) • During nine days novena (lubena) • During death anniversary (kompleanyo) • During Good Friday
Afu Dios Ama	<ul style="list-style-type: none"> • During death (tarag) • During nine days novena (lubena) • Sung if there are souls who were not yet rested in peace • Sung during the opening of coffin of the dead Ibanag person • During performing the Ibanag practice MAKITARUG
Dasalat Tam Y Santo Rosario	<ul style="list-style-type: none"> • Sung during Block Rosary every month of October, • During All Saints Day and All Soul's day during November • During <i>padasal</i> an Ibanag practice to pray over the souls of the departed love ones • During death
Gozos ni San Roque	<ul style="list-style-type: none"> • Sung when there is pandemic or in Ibanag term during <i>tulagan</i> • During its feast celebration every 16th day of August.

Based on the in-depth observation made by the researcher during the data gathering, table 2 shows **how** the five Ibanag prayers were being delivered. The five hispanized Ibanag prayers are sung in a Capela and it can be sung in solo or duet. Besides, candle, holy rosary, and crucifix if available are the essential materials needed in delivering these prayers. For them, candles are used to signify an intention to pray for them, as one of the informant states that "I cannot pray without candle because this serves as light for me to see God in my prayers." This was affirmed by Hook, (2017) that candle are used as part of prayer rituals, or to honor God as a sign of religious fervor or joy. A rosary with complete beads is essential also with them because it serves as a guide for them in delivering and praying the different mysteries of the Holy Rosary.

For the first prayer, **Acquimallo** is sung after reciting one Lord's Prayer and one Hail Mary in the Ibanag version and end by reciting again one Lord's Prayer and one Hail Mary. After singing this Acquimallo they will start singing the Spanish prayer called Llave- the Key. Meanwhile, the second prayer titled **Afu Dios Ama** is a prayer considered as the second part of Ibanag prayers for departed love ones. It is sung after singing and reciting the Greek prayer called Kyrie Eleison (Lord Have Mercy) a prayer sung part of Llave- the Key.

In singing the **Dasalat tam Y Santo Rosario** the manakkantorit will start the prayer by kissing the crucifix (if available) and make the sign of the cross. After making the sign of the cross recite three Lord's Prayer and three Hail Mary in Ibanag version as starting the prayer. After singing this prayer it will end by reciting again three Lord's Prayer, three Hail Mary and one Mangurug na ta Dios, or the Apostles Creed. This prayer is sung as an opening song before reciting the Holy Rosary with four mysteries namely; Joyful, Sorrowful, Glorious, and Luminous. For **Gozos ni San Roque** this prayer is sung as part of their novena to Saint Roch. In singing this prayer, first, they will do the sign of the cross, recite the Mangurug na ta Dios once, recite three Lord's prayer, three Hail Mary, and three Hail Holy Queen as opening prayers before singing this prayer. After singing the Gozos ni San Roque they will recite once the Acquimallo Kanni San Roque, three Hail Mary and lastly do the sign of the cross again.

TABLE 2
HOW THE PRAYERS ARE RECITED?

Ibanag Prayer	How the prayers are recited?
Acquimallo	<ul style="list-style-type: none"> Sung in a Capela. It can be sung in solo or duet. Before singing this prayer recite one Lord's prayer and one Hail Mary in Ibanag Version then sing this prayer. After singing this Acquimallo recite again one Lord's prayer and one Hail Mary in Ibanag Version. After this, they will start singing the Spanish prayer called <i>Llave- the Key</i> Sung while holding a Holy Rosary and with a lighted candle.
Afu Dios Ama	<ul style="list-style-type: none"> Sung in a Capela. It can be sung in solo or duet. It can be sung after singing the Greek prayer called <i>Kyrie Eleison</i>. Sung while holding a Holy Rosary and with a lighted candle.
Dasalat Tam Y Santo Rosario	<ul style="list-style-type: none"> Sung in a Capela. Start the prayer by kissing the crucifix (if available) and make the sign of the cross. After making the sign of the cross recite three Lord's Prayer and three Hail Mary in Ibanag version as starting the prayer. Sing this prayer. After singing this prayer it will end by reciting again three Lord's Prayer, three Hail Mary and one <i>Mangurug na ta Dios</i>, or the Apostles Creed. This prayer is sung as an opening song before reciting the Holy Rosary with four mysteries namely; Joyful, Sorrowful, Glorious, and Luminous. Sung while holding a Holy Rosary and with a lighted candle
Gozos ni San Roque	<ul style="list-style-type: none"> First, they will do the sign of the cross. Recite the Mangurug na ta Dios once, three Lord's prayer, three Hail Mary, and three Hail Holy Queen. Sing the Gozos ni San Roque. After singing the Gozos ni San Roque they will recite once the Acquimallo Kanni San Roque, three Hail Mary and lastly do the sign of the cross again. Sung in a Capela. Sung while holding a Holy Rosary and with a lighted candle Sung in front the statue or image of St. Roch.

CONCLUSIONS

The Ibanag prayers are rich repository of the Ibanag culture. They articulate the Ibanag minds – how they see life and death; their social values, consciousness and relationships as well as their hope of redemption from everyday struggles. To learn the Ibanag prayers and its rituals is to understand the Ibanag world and the Ibanag's participation in it.

Unfortunately, these Ibanag prayers are at the risk of extinction if there is no strong preservation and mechanism on their transmission to the younger generations.

Thus, the call and challenge to preserve and enrich these Ibanag prayers is essential as this is the gateway to know their heart and soul.

RECOMMENDATIONS

In the light of the results and conclusions of the study, the following are hereby recommended:

1. The result of the study can be submitted to the National Commission for Culture and the Art as well as the National Commission of Indigenous People for proper dissemination and documentation of Ibanag prayers.
2. A cultural forum may be arranged for educators in Region 2 to disseminate the results of the study for better appreciation and determination on the richness of Ibanag identity and prayers.
3. Parallel studies must be conducted not only along with Ibanag prayers but also in other contemporary Ibanag cultural practices to ascertain emerging discourses and narratives about Ibanag identity and cultural integrity.
4. There is a need to link with relevant agencies and educational institutions to establish School of Living Traditions that exhibit and transmit Ibanag prayers for the next generation to know and adopt as a way of life.

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