

## BIBLIOGRAPHY

BACAGAN, CHRSTINA F. APRIL 2011. Communication Strategies on the Practice of Chono, a Traditional Wedding of Sadanga, Mt. Province. Benguet State University, La Trinidad, Benguet.

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## ABSTRACT

The study was conducted to document the communication strategies on the practice of *Chono*, a traditional wedding of Sadanga, Mt. Province. Five key informants were personally interviewed by the researcher.

The objectives of the study were to determine the processes being done during the practice of *Chono*; determine the communication strategies being used in the practice of *Chono*; and determine the communication strategies being done to pass down the practice from one generation to another.

The *Chono* involved many processes. These processes were *Te-er* (rest), *Kedag*, *Dekat*, *Among*, *Dawis*, *Piswid* or *Luwad*, and another *Te-er*. There were many different communication strategies used in the practice. These included communication strategies in communicating the *Chono* within and outside the community; communication among the families of the couple to wed; communication with the unseen spirits; and the use of symbolic materials for communication. There were no deliberate ways being done to pass down the practice from one generation to another but the practice could be learned through observation and participating in the practice.

Communication strategies used in the practice of *Chono* should be continued and maintained. A video documentation of the practice should be made to help the community preserve their culture so that the younger generation and people not from the community could watch it. Further studies must also be conducted to support and validate the findings of this study.



## INTRODUCTION

### Rationale

Communication is the transmitting of information, ideas, values, beliefs and attitudes from one person to another. It is the cement that holds society together. Without it, society would fall apart. This social process includes all the ways by which man shares with fellow man what are in his mind and heart (Maslog, 1988). Thus, without communication, it would be impossible to pass along the elements of a culture from one generation to next and from one place to another (Ruben, 1988).

Everything that had been known and discovered way back times would have been forgotten long and would have never thought to exist if it was not for communication. Living forever is not such to humans, thus, he has to relay or pass on whatever he had acquired to his children who would otherwise do it to his children for knowledge of one generation need not die with its creators.

Although cultures change and disappear over time, there are those societies who were able to survive. There are a lot of tribal groups found in the Philippines which were able to preserve their own culture that until to this time, they are practicing. These were maybe tribes who had better communication strategies though it had been through oral communication only.

The people of Sadanga in Mountain Province are one ethnic group that still has many of their traditions and practices being done this time. One of which is the practice of *Chono*. *Chono* is the grandest of the marriage rituals and is led by the *kadangyan* (wealthy) people of the community. It is the most expensive feast of the people as it



involves the butchering of many carabaos. Those participating in Chono must have to finish the *karang* and *ropis* (Makchong, 2010). According to Pog-ok (2010), the minimum number of carabao that a leader of *Chono* would butcher is seven carabaos and this could go higher as ten carabaos. On the other hand, the second to the leader would butcher a minimum of six carabaos while the participants other than the leader and the second to the leader would butcher a minimum of one carabao.

Some economists term this mass celebration as an “economic suicide” but to the community folks “it is the realization of their grandest dreams akin to a graduation” (Barangay Profile, 2010). According to Guinaowa (2010), *Chono* is a “*ragragsak di kakadangyan*” (merriment of the wealthy/ rich people of the community). Pog-ok (2010) said that *Chono* is a form to show and know who has savings and this is also the time to call the relatives. Nawey-wey (2010) supported this when he said that the community does the *Chono* to gather their relatives and to get to know each other. This was somewhat also a family reunion.

At this time that the people are in the generation of modernization and technology, there is a chance that these rich cultures may be forgotten and disregarded though not at once but little by little. Moreover, despite the richness of our cultures, many are still ignorant on such practices and traditions which every ethnic group or tribe performs. Awas (2009) cited that lack of standardization and documentation of indigenous technologies and practices hinders the transmission of indigenous knowledge to the next generation within the community.

There are literatures about Chono that could be found but not studies on communication strategies used in Chono, thus, this study has float up.



### Statement of the Problem

Generally, the study aimed to identify the communication strategies being used in the practice of *Chono*.

Specifically, it aimed to answer the following questions:

1. What are the processes being done in the practice of *Chono*?
2. What are the communication strategies being used in the practice of *Chono*?
3. What are the communication strategies being done to pass down the practice from one generation to another?

### Objectives of the Study

The study tried to identify the communication strategies being used in the practice of *Chono*.

It specifically intended to:

1. determine the processes being done during the practice of *Chono*;
  2. determine the communication strategies being used in the practice of *Chono*;
- and
3. determine the communication strategies being done to pass down the practice from one generation to another.

### Importance of the Study

The major purpose of this study was to provide insights and documents for the people of the community with regards to the practice of *Chono*. Moreover, this study aimed to provide information which will be available not only to the people of the



community where it is being practiced but also to any interested individual or group from other communities who wish to understand the said practice.

Furthermore, this study may serve as instruments for the IPs and as guidelines to those who will conduct a study of the same scope and other related fields.

### Scope and Limitations of the Study

The study focused on the communication strategies used in the practice of *Chono* in Sadanga, Mountain Province. Other practices were not included. Also, the community people's perceptions were not tackled.



## REVIEW OF LITERATURE

### The Bontoks

Mountain Province is home to different groups that include the *Kankana-eyes* in the west and south and the Bontoks who are found in the central and eastern portions of the province, particularly in the municipalities of Bontoc, Barlig and Sadanga (Cordillera Schools Group, Inc., 2003).

Based on their mythology, according to Jenks (1905) as cited by the Cordillera Schools Group, Inc. (2003), the Bontoks were said to have descended from a brother and sister who survived a great flood during the mythical period. Historians and anthropologists, however, believe the Bontoks are descendants of Indonesian and Malay immigrants who landed in the Easter coast of Northern Luzon and moved to the hinterlands of the cordillera before finding themselves in the areas occupied by the present-day Bontoks. The Bontoks, however, have no memory of such invasion and migration. They claim to have lived in their present dwelling place since time immemorial and they have always called themselves the *ipukao*- the people.

### Courtship, Marriage and Wedding Rituals

Bontok courtship and marriage involve round of activities which are to be followed by the couple for a successful marriage (Cordillera Schools Group, Inc., 2003).

According to Botengan (1976) as cited by the Cordillera Schools Group, Inc. (2003), courtships usually take place in the *olog* that is visited by the boys, bachelors and widowers. Generally, young boys do the courting but a girl who fancies a boy is allowed



to initiate. She sends a *ganta* of dried black beans (*faratong*) to the house of the boy through an old woman. If the boy is agreeable, he accepts the dried beans. However, he may send back the dried beans if he does not like the idea but he has to pay back the old woman with a bundle of firewood.

The boys and girls freely mix in the *olog* and build friendships. Initially, there are no serious involvements; the meetings are fun-filled evenings where the boys begin to fancy certain girls whom they visit regularly. As a sign of his affection, the young man also visits the home of the girl's parents to help in the household chores (Cordillera Schools Group, Inc., 2003).

If the feelings are mutual, the couple informs their respective parents and they are betrothed. Even before the actual nuptial rites, the betrothed couple can sleep together in the *olog* before they move to the house of either party or stay there, the woman performing their duties as a wife (Cordillera Schools Group, Inc., 2003).

Whether the proposal of marriage is initiated by the man or by the woman, the sending of the black beans is considered the first step in the formal marriage procedure. After the delivery of the black beans by a woman messenger, the parents of the woman send another elderly woman messenger to inform the parents of the man that the slabs of salted pork of about one kilogram (*khaku*) will be sent. Upon receipt of a positive response, the girl's parents inform their immediate relatives who gather the next day to send off the salted meat. Meanwhile, the bachelor's relatives also gather at the man's house to welcome the meat that is carried from the woman's house by a man of good standing in the community. The salted meat is either cooked and partaken of by the gathered people or distributed to relatives. If the meat is to be distributed, it has to be





cooked and cut in chunks to be distributed that same evening by eight male friends of the groom who go in pairs to deliver the chunks of meat to the relatives of both the bride and groom. In exchange for the meat, the groom's parents take cooked glutinous rice (*sapa*) to the woman's house. The bride's parents and relatives also pound and cooked glutinous rice to be added to the *sapa* from the man's house and distributed also to their relatives (Cordillera Schools Group, Inc., 2003).

While the messengers are distributing the glutinous rice, both the families of the bride and groom butcher a chicken for the *manmanok* (a ceremony involving the butchering of only a chicken) to celebrate their exchange of food (*insukatan nan makan*), a ritual that is prerequisite for each family's partaking of each other's food according to Botengan (1976) as cited by the Cordillera Schools Group, Inc. (2003). After the exchange ritual, the *farey* may be started right that evening. A bundle of pitch wood is sent by the groom's parents to the *olog* of the bride through an elderly woman neighbor. This is a message that tells the bride (accompanied by a girl's friend) to go down to the house of the groom. The groom's parents must wake up early to wait for the bride and her friend who upon their arrival sit down for a minute or two and then immediately depart to their *olog* where they are not to sleep but sit around the fire until morning (Cordillera Schools Group, Inc., 2003).

The following day is called *kamat*, (to sew tight) where the parents of the bride go to the groom's house bringing with them a basket of rice and some salted meat. The *kaulog* of the bride are also invited to the house of the groom to pound enough *palay* for the *karang* (the formal declaration of a couple as man and wife) to be celebrated in the evening of *kamat*. It is considered the man marriage rite and is the last stage of the ritual



for most people unless they can continue with the *lopis*, a bigger and more elaborate marriage ritual (Cordillera Schools Group, Inc., 2003).

Preparations for the *karang* start at dusk of the day of the *kamat* when the bride's parents bring salted pork to the groom's house. The groom's parents must also have an available equivalent of the salted pork. The salted pork meat is cooked and one relative each from the two households butcher the two chickens supplied by the bride and the groom's parents to be used for the prayer or invocation (*kapyá*). The biggest feathers of the chickens are stuck into the *karang*, the main implement used by the old man who prays for a good, prosperous and healthy life for the new couple. After the meat is cooked, each of the two female parents prepare two plates containing rice, one leg of chicken and the upper half of the chicken from the head down the back to the pomade tank (*tuwid*). These are used for the *kapyá* prayer to be said by the members of the couple. Food is then served to the gathered relatives after this ceremony according to Botengan (1976) as cited by the Cordillera Schools Group, Inc. (2003).

The following day is called *putut* (to half) so named because only the immediate relatives, the parents, the siblings, and the first cousins of the couple are invited to get together for breakfast as an indication that the marriage ritual is nearing the end. At this stage, all those that participated in the marriage rituals must observe the restrictions with the family members. They are to abstain from doing activities such as going to work out in the fields, eating fresh foods or attending funeral rites until the prohibition period is over (Cordillera Schools Group, Inc., 2003).

The *ngilin* period provides time for the observance of signs whether the marriage should go on to be consummated, postponed or the occurrence of thunder and lighting,



the newlyweds can now live formally as husband and wife but they are not allowed to consummate the union at least after five days more. Older men give their blessings to the couple during the *manmanok* performed by the bride's parents. After this, the *karob* rituals follow. This is the final rite performed before the new couples are allowed to sleep together (Cordillera Schools Group, Inc., 2003).

### The Chono

The *Chono* is one of the most important of all wedding ceremonies. Only the rich families with the hereditary right to practice it in the social ability perform such an expensive ceremony participate in it. This involves an elaborate round of rituals and activities that lasts for more than a month and entails the butchering of several caraboas, pigs and chickens to be partaken of by the invited guests and members of the village. According to Reid (1961) as cited by the Cordillera Schools Group, Inc. (2003), the *Chono* should be participated in on three separate occasions for a "successful marriage".

During the days preceding the actual starting date of *chono*, the participating families begin making preliminary arrangements. They store large quantities of rice, *fayas* or rice wine (*tapey*) and salt to preserve the meat to be butchered during the following days. A ceremonial leader (*pomango*) is also selected to assume the responsibilities of leadership for the occasion (Cordillera Schools Group, Inc., 2003).

The first day of *chono* feast is *siwag*, a ceremony performed to officially begin the restrictions for the villagers. During the three days of *siwag*, the old men chosen to perform the ceremony (*maniwag*) watch out for omens and initiate the restrictions (*afig*) that must be adhered to by the villagers and the *chono* participants (*chomno*). This is



followed by *koskos* (lit., stripping of bark) where the *pomango* and a group of young kinsmen helpers go to the mountain and cut pine trees that they take back to the village. The timber is used for hanging carabao heads killed for the *chono*. The first carabao killed is called the *salag*, said “to have particular value in producing fruitful and successful marriages”, according to Reid (1961) as cited by the Cordillera Schools Group, Inc. (2003).

Following the sacrifice of the *salag* is the *kedkechag* (lit., to chase), where able-bodied men let loose a carabao in the mountain, chase it and kill it with spears. This is done every day for four days. The meat of the carabaos killed is salted for the big day. After the *kedkechag*, the *pomango* leads the other men to the mountains where they cut timber for the vat stands (*challatey*) and gather a thin straight branch to serve as the *sanchag*. The *sanchag* is a symbol of fertility that is erected together with the *sagkipik*, a frame where the *sanchag* is tied in position. A day before the wedding proper, the participating families are expected to kill a large pig, the head of which is placed on the shelf of the *sagkipik*. This starts the merry making that continues through the day and into the night.

Invited visitors and guest arrive the following day and join the celebration characterized by much dancing and drinking of sugarcane wine (*fayas*). The guests disperse the next day carrying with them share of uncooked salted wine meat. This does not, however, end the *chono*. Feasting and other ceremonies continue for several days. Chickens are butchered and the animal heads are taken down from *sagkipik* and cooked for the villagers to eat (Cordillera Schools Group, Inc., 2003).



Culminating the entire *chono* period is the *sakap-ot*. This involves the butchering of a final pig sacrifice. This also ends the *afig* restrictions put on all the villagers who may now return to work in their rice fields and start their normal village activities that were put to a stop for nearly two months (Cordillera Schools Group, Inc., 2003).

### Importance of Cultural Practices in Promoting Community Development

According to Alvarez as cited by Esplanada (2009), culture is an engine for economic growth, a building block of our social creation, an asset of our national pride and a force for education and social transformation, as well as an effective tool for cultural diplomacy.

Also, celebrations of festivals such as the Dayaw Festival which has the primary purpose to: provide venue for indigenous peoples (IP) to celebrate the richness of their cultures; allow cultural exchanges that will foster deeper cultural understanding to sustain a culture of peace; provide opportunity to discuss IP rights; give students and other people a chance to deepen their awareness and appreciation of indigenous cultures; recognize the expertise and contributions of indigenous communities; and advocate for the preservation as well as integration of traditional culture into the national cultural mainstream (NCCA, 2010).

According to the NCCA-Intangible Heritage Committee, the role of the *darangen* (comes from the Maranao word “*darang*,” which means “to narrate, in the form of a song or chant.”) in Maranao offers valuable clues into how the Maranao people relied on oral traditions to provide societal norms and solutions to certain economic, cultural and historical issues in their society. The *darangen* remains an important source of



information regarding the Maranao value system, social etiquette, mythology and marriage customs and traditions. Ancient Maranao society was highly structured, and prescribed a strict code of behavior. In addition, the *darangen* explores the relationship between the earth-bound society and the more mythical sky kingdoms. More importantly, the *darangen* contains the Maranao theories of governance and strategies for war and combat. The epic is a story of how communities struggled to maintain peace and defended their territories from invaders. It is inevitable that the epic would be filled with advice for the warrior, such as how to handle a sword, how to declare war, and enter into treaties (NCCA, 2001).

In the study of Nuval (2010) he cited that *Ba'diw* (oldest way of storytelling in the form of chants among Ibalois) practice gives impact and significance to the societal development of the community like agriculture, politics, community relations, family ties, health, and education.

According to Cotde, as cited by Nuval (2010), their success was brought about by these cultural practices.

### Challenges in the Preservation and Transmission of Indigenous Practices

In the study of Dayao (2010), she cited some constrains in the transmission of Bugkalot cultural practice such as story telling of local folklores as follows: death of elders and stories, negative notion on folk stories, cultural ethnocide, lack of time and interest, uncooperative interest among youth, and poor orientation of children on orality as their indigenous culture and advancement of technology.



In addition, the challenge lies on the prevailing factors in the modern society such as influences of religious beliefs, economic migration, education, and cultural deterioration (Nuval, 2010).

The conversion of the Ifugao who practices Hudhud (a chant recited during harvesting and weeding of rice, funeral wakes, and bone-washing (*bogwa*) rituals) to Christianity weakened their traditional culture. The few people who know all the epics are now old, and young people are not inclined toward the practice of this tradition (NCCA, 2001).

### Definitions of Terms

The following terms are herein conceptually defined to give a clearer understanding of the study.

*Bontoks*. Used to refer to the ethnolinguistic group while the term Bontoc is used to refer to the central Bontoc town or municipality.



## METHODOLOGY

### Locale and Time of the Study

The study was conducted in Sadanga, Mountain Province (Figure 1). Sadanga is a 5th class municipality in the province of Mountain Province, Philippines. According to the 2007 Philippine Census Information, it has a population of 9,706 people in 1,628 households. It has an area of 32.2 sq mi. It has eight (8) barangays namely Anabel, Betwagan, Belwang, Bekigan, Poblacion, Sacasacan, Saclit, and Demang.

Sadanga, Mountain Province was chosen as the locale of the study because they practice *Chono* in their community.

The study was conducted February-March 2011.

### Respondents of the Study

There were five key informants who were interviewed about the practice of *Chono*. Their ages range from 60 to 80 years old.

The youngest among them was Jose Bannagao who is 62 years old and hails from Barangay Belwang. Other key informants were Inver Pog-ok who was from Barangay Belwang and Fassong Guinaowa who was from Barangay Bekigan and both were 65 years old. Older key informant was George Makchong with the age of 71 and was from Barangay Betwagan. The oldest of them was Kayat Nawey-wey who was 80 years old and was from Barangay Poblacion.

Four of the key informants were male while only one is a female, Inver Pog-ok.





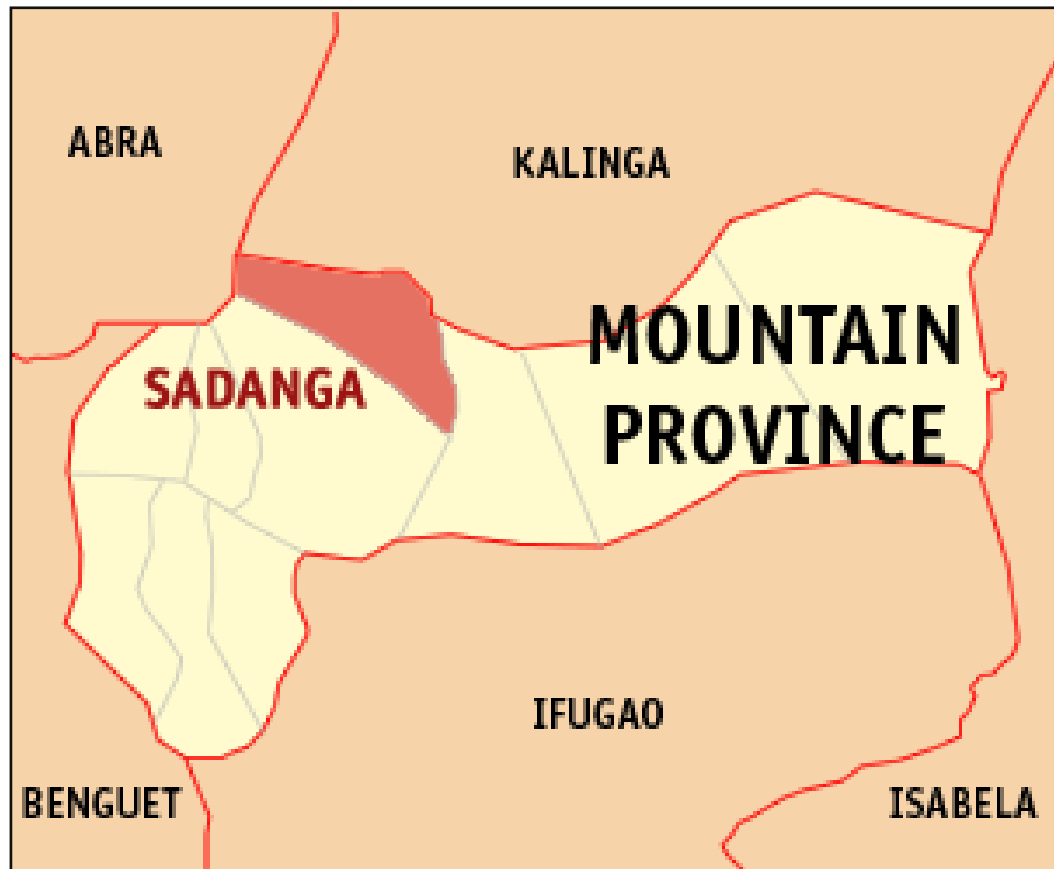


Figure 1. Map of Mountain Province showing the locale of the study

The key informants were participants of *Chono* in the past. They were considered as elders in the community and they were trusted to be knowledgeable with regards to the practice.

#### Data Collection

This study collected data from five key informants through an interview schedule. Guide questions were used to gather the data. The medium of language used during the interview was the dialect of Belwang, Sadanga, Mountain Province. This was then translated to English.



### Data Gathered

The data gathered included: the processes being done during the practice of *Chono*; the communication strategies used in the practice of *Chono*; and, the communication strategies being done to pass down the practice from one generation to another.

### Data Analysis

The data gathered were consolidated, tabulated, and were presented through a narrative form.



## RESULTS AND DISCUSSION

### Processes Involved in the Practice of *Chono*

*Te-er* (rest day for the whole community). According to the key informants, a *Chono* would start and end with a *te-er*. The first *te-er* would last for a day. During this day, no guests or outsiders were allowed to enter the community. During the *te-er*, the oldest man in the community would get a chicken from the house of the *sumikchat* (leader of *Chono*) and would go and butcher it at the *Papatay*. The following day, the first carabao called *sarag* would be butchered by men sent by the *sumikchat* (leader of *Chono*). The meat of the *sarag* will be eaten by the *umili* during the evening and the morning of the following day.

*Kedag* (to chase). The day after the killing of the *sarag* was called the *Kedag*. *Kedag* would take as long as five days. On the first day, men would butcher a carabao owned by the *sumikchat*. On the second day, the *kumadwa* (second to *sumikchat*) would have a carabao of his be butchered. On the third day, the third carabao of the *sumikchat* would be butchered. Both the *sumikchat* and the *kumadwa* would have two of their carabaos be butchered on the fourth day. On the last day of *Kedag*, all the participants of the *Chono* would have their carabaos be butchered.

*Dawis*. Next to *Kedag* was the *Dawis*. *Dawis* lasted for two days. Early morning of the first day, men would continue to butcher the carabaos if any left. Invitations would be sent also. Moreover, men who are present at the house of the *sumikchat* (leader of *Chono*) and the *kumadwa* (second to *sumikchat*) would put up the *fansar*, an elevated platform or tower made of pine tree wood. This *fansar* was where the heads of the



carabaos were hung for the guests to see. The next day, the other participants will have their *fansar* be put up.

*Among* (merriment day). After the *Dawis* was the *Among*. Guests would go and eat at their respective co-clan members who invited them and give also their *surpon/supon* (gifts) which may be in terms of cash or kind. The *ragragsak* (merriment) would include the playing of *patpong* (gongs) by the men and the dancing of *sagni* (native dance) by the women. Group of men led by the elders would sing also the *ayyeng* while a group of women sing their *serwe-ey*. This would last overnight. The following day of the *Among*, the guests would go home.

*Piswid*. One week after the *Among* was the *Piswid* or *Luwad*. The *sumikchat* (leader of *Chono*) and the *kumadwa* (second to *sumikchat*) would each butcher a pig and cook together with any left meat of the carabaos to be eaten by the *umili* (whole community people). They would put up a *fansar* on the same day. The following day, the common participants would do the same, butcher a pig and put up a *fansar*, cook any left meat of the carabaos together with the meat of the pig and would be eaten by the *umili*.

*Te-er*. After the *Piswid*, the *umili* would remove the *fansar* and then they would have *te-er* (rest) for two to three days.

### Communication Strategies Involved in the Practice

*Communication within and outside the Community*. According to Bannagao, *Chono* would start when one of the *kadangyans* in the community thought of wanting his children to have *Chono*. He would call his co-*kadangyans* in the community to come and



join him drink *fayash* in his *agamang* (rice granary). While they drink *fayash*, he would then mention that he thought of having *Chono* and that his children would be the leader.

Bannagao added that this news would spread in the community through those people present in the *agamang*. This happens when they go home, tell their family about it until it spreads from house to house and the whole community. This is still a story by word of mouth but is expected to really happen. According to him, it was believed that once someone said that he would have *Chono* and this did not happen, he would die.

When the person who thought of having *Chono* is ready for the *Chono*, he would do the *senga*. He would have a pig be butchered and the *umili* would go and eat in his home. After everyone had eaten, he would then formally announce that he would let his children have *Chono* and that they would lead the *Chono*. He would display a *ligao* (winnowing basket) filled with chunks of meat of which one has the biggest slice. Those who would join the *Chono* would get a piece of meat from the *ligao*. The person who picked the biggest slice would mean that he would be second to the *sumikchat* (leader of *Chono*) and would be called *kumadwa* (second). It is here that they would know the temporary number of those who would join the *Chono*.

According to Bannagao, the participating families, especially those who have thought late of joining the *Chono* would be given at least a week to gather and prepare the necessary materials needed for the upcoming *Chono*. When the leader have seen that everybody has returned wherever they went to get their materials, he would tell that they would have *te-er* in the community to the *panglakayen* of the *ili* responsible in disseminating information in the community. The *panglakayen* would then shout during



the evening when everybody is in the community that they would have *te-er* the following day to start the *Chono*.

The *te-er* would mean that everybody in the community was restricted to go to their fields and work. It was believed that when someone had insisted of going to the fields and he/she heard a frog croaked, he/she would die. Moreover, the *te-er* would also mean that no outsider was allowed to enter the community. If an outsider has entered the community, the essence of the *te-er* would be lost and they would have to reschedule another *te-er*.

Bannagao said that the spreading of news in the community happen in the *Ator*, at the fields when people would work together or walk together wherever they go, at the *agamang* when men gather and drink the *fayash* of whoever had invited, and at homes when family talk about it.

According to Bannagao, home visit was necessary when inviting a guest. The person assigned to invite the guests from a certain place need to go personally to the house of the invitee. Inviting the guests personally show that the person inviting is sincere.

According to Bannagao, the people chosen to invite the guests are the relatives of both the couple's family. This is because they know whom to invite and where to find the people to be invited. The people assigned to invite the guests would be paid with kinds such as meat and rice when they arrive together with the guests during the *Among*. The kinds given would be a means of appreciation and thanking for the effort of the person.

*Communication within the Families of the Chomno*. According to Bannagao, someone among the parents of the couple would have to think of having the couple have



*Chono* first. The head of the family usually does this. When both parents have agreed that they will let their children have *Chono*, they would go and talk with the parents of their child's groom or bride in their house. They would have to agree both before they discuss and plan what to do.

Among the most discussed topic was who would provide the materials needed during the *Chono*. If the parents of the groom said that they would provide five carabaos and the parents of the bride said that they would provide three carabaos, and then they would agree to butcher eight carabaos during the *Chono*. This would likewise happen on the providing of the rice, *fayash*, and other materials. It is not necessary that the groom's parents would provide the higher number but this would depend on who is able to provide.

If both families of the couple agreed on such matters, they would then start to prepare or gather the materials needed.

*Communication with the Unseen Spirits.* According to Bannagao, offering a prayer to Kabunian usually happens when they butcher an animal. It also happens when men chant the *ayyeng* and the women chant the *serwe-ey* and when *kapya/kapia* is done.

Bannagao said that the men who butchered the chicken at the *Papatay* would say a prayer first before killing it. The *Papatay* is a sacred place where a sacred tree is found. It is a place where offerings and prayers for the *umili* are being done. The content of the prayer usually would be asking Kabunian to let all the *chomno* live long and that the *Chono* would go well.

When the *sarag* was to be butchered, the prayer would be to ask Kabunian to bless the meat so that it would be enough for everybody in the community. The



butchering of *sarag*, the first carabao to be butchered would mean that butchering of carabaos needed would be done simultaneously according to the sequence of who would have his carabao be butchered.

Bannagao said that prayers were said every time an animal was to be butchered during the *kedag*. The prayer would be asking Kabunian to bless the meat so that it would be enough to feed all the guests and the *umili*. Prayers are also being said when rice were to be cooked. The prayer would usually be asking Kabunian to bless the rice so that it would be in excess so that it would be enough to feed everybody.

According to Bannagao, the *kapyra/kapia* is done when guests arrive in the community during the *Among*. The guests usually arrive by group according to the place where they came from. These guests would be met by group of men sent by the *sumikchat*. These men would bring with them gongs and would play it wherever they would meet the guests. After playing the gongs, the leader of the men who was usually the eldest would say a prayer. The prayer usually was to ask Kabunian to make every guest be safe and in peace and be in good health while they were in the community.

As the guests play the gongs and dance the *sagni* during the night of the *Among*, group of men and women usually the old folks would chant the *ayyeng* and the *serwe-ey* on different rooms of the house of the *chomno*. The *ayyeng* of the men and the *serwe-ey* of the women usually talk about the couple to have many children, especially sons. The chant would also ask Kabunian to bless their marriage life and the couple's *taraken* to become abundant and so with their *pagey* and crops. The chant starts by chanting the word *ayyeng* and *serwe-ey* first then the prayer or favor asked then ends it with the word *ayyeng* or *serwe-ey*. This happens every time a new favor/prayer is said. Among the





group, there is one who would lead the chant by chanting first the words then it would be repeated by the others. The leader is usually someone who is good in composing a chant and a prayer. This was according to Bannagao.

These prayers are being done by the elders of the community. It maybe the eldest present or whoever was asked to do so.

*Symbolic Materials for Communication.* According to the key informant, a *podong* (Figure 2) was used to give a sign that the community was having *te-er*. This was made of the young leaves of the reeds. This was tied like a knot and be placed standing firm on all entrance to the community. An elder from the community would go and offer a prayer at the *Papatay* together with the *podong* made before it would be distributed on all the entrance into the community. The prayer usually would ask Kabunian to bless the *chomno* and that their family would be always in good health.

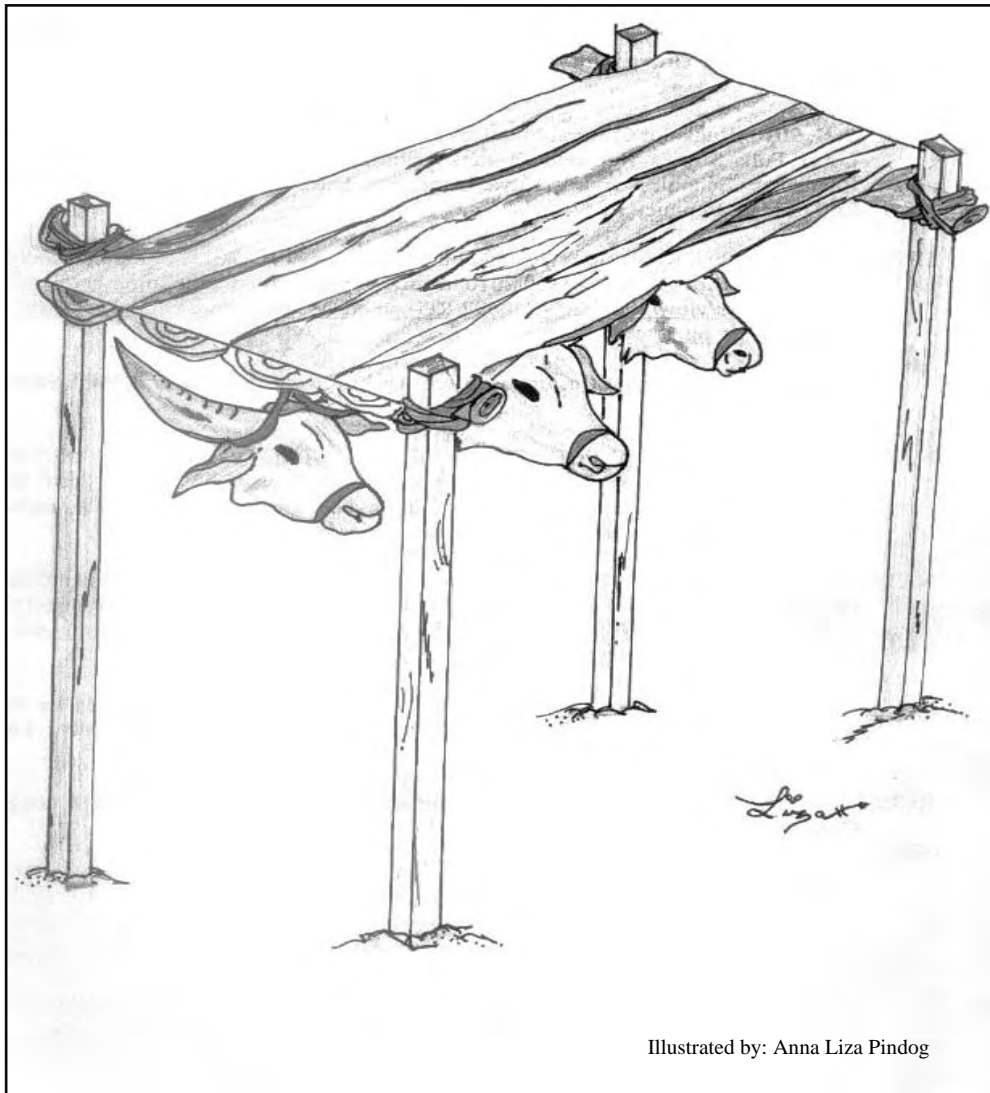
The *tapey* (rice wine) must always be brought when going to the *Papatay*. This was being offered to Kabunian. The men would call for Kabunian and the spirits to join them for drink and would ask them to bless the couple so that they would live long. According to Bannagao, it was believed that when you go do the prayers at the *Papatay* without *tapey*, the person/s would be whipped by the unseen spirits and they will become sick.

The *fansar* (Figure 3) was made up of pine tree wood. It was a structure made of four posts in pairs and is paired diagonally by two woods and has a flat wood on top. This is being put up just in front of the *chomno*'s house. This was where the heads of the carabaos butchered were hung for show off and for everybody to see. The more carabao heads hung, the wealthier the *chomno*.





Figure 2. Pictures of *Podong*



Illustrated by: Anna Liza Pindog

Figure 3. Illustration of *fansar*



Photo by: Salvador Guingar

Figure 4. Picture of carabao heads hung

## Passing Down the Practice from One Generation to Another

The key informants learned how the *Chono* was being done by witnessing it from their parents and because they needed to know. According to Pog-ok, she had to know because she was one of the participants in the past. Moreover, she added that as they perform the *Chono* during the times they had participated, they have learned the process.

According to Bannagao, he had learned how the practice was being done through observing it as it was being done. He said that he believes that that was how the others learned about it because accordingly, the how's of *Chono* are not really being taught like in school. Instead, it was more on self learning. Moreover, he said that some may have also learned about *Chono* in the *Ator* especially when the event has occurred during the time because it was also being discussed there. Furthermore, he added that like him, most of those who really know how *Chono* was being done have been participants before and have gone through the process.



## SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

### Summary

The study was conducted to determine the communication strategies being used in the practice of *Chono*. Specifically, it aimed to determine the processes being done in the practice of *Chono* and to determine the communication strategies used in the practice.

The data were gathered through an interview schedule with the key informant. The data gathering was conducted on March 2011.

According to Bannagao, a key informant, *Chono* was being led by a *kadangyan* from the community. He said that the processes of *Chono* would start with a *te-er* of one day followed by *kedag*, *Among*, *Piswid*, and then another *te-er* which would end the *Chono*.

Bannagao said that *Chono* would come out when someone among the *kadangyans* thought of having so. *Senga* was being done to inform this to the *umili* and to know who would join the upcoming *Chono*. The spreading of news in the community happens in the *Ator*, at home, and wherever people are gathered to talk about it.

According to Bannagao, prayers were being said every time an animal was to be butchered and rice was to be cooked, during *kapia/kapya*, and during the singing of the *ayyeng* and the *serwe-ey* during the night time of the *Among*. This prayer was offered to *Kabunian*, the name of the god of the *umili* and was done by the elders of the community.

He also said that the very symbolic material needed during the *Chono* would be the *tapey*, butchering of the *sarag*, the *Papatay*, and the *fansar*. Without the *tapey*, the person offering at the *Papatay* could become sick. *Kedag* would not be possible without



butchering first the *sarag* which was believed to bring prosperity to the family involved in the *Chono*. On the other hand, without the *fansar*, the *chomno* would not be able to tell the people how many carabaos they have butchered.

According to Bannagao, certain relatives of the couple were assigned to do the *dekat/chekat* or the invitation of the guests for the upcoming *Chono*. They were being paid with kinds such as meat and rice as a sign of appreciation and thanking after they have returned from wherever they were assigned to invite.

According to the key informants, *Chono* was not being taught. Instead, it was a self learned process through observation or being a participant in the practice.

## Conclusions

Based on the findings of the study, the following conclusions were drawn:

1. The *Chono* involves many processes and requires butchering of carabaos. It is a celebration which involves the whole community.
2. There are many different communication strategies involved in the practice of *Chono* specifically in communicating the *Chono* within and outside the community, communicating with the unseen spirit, passing down the practice from one generation to another, and through the use of the different symbolic materials.
3. There are no deliberate ways being done to pass down the practice but the practice could be learned through observation and participating in the practice.

## Recommendations

Based on the results of the study, the following recommendations were derived:



1. The communication strategies applied in the practice of *Chono* should be continued and maintained.

2. Further studies must be conducted to support and validate the findings of this study. Studies on the traditional practices of Mountain Province and the Cordillera must also be done.

3. A video documentation on the practice of *Chono* should be made to help the community preserve their culture and so that the younger generation and people not from the community could watch it.



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**APPENDICES**

**APPENDIX A**

Communication Letter



Benguet State University  
**DEPARTMENT OF DEVELOPMENT COMMUNICATION**  
College of Agriculture



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Sir/Madame,

Warm greetings!

I am a senior student of Bachelor of Science in Development Communication major in Community Broadcasting of Benguet State University. At present, I am conducting my undergraduate thesis entitled “Communication Strategies on the Practice of *Chono*, a Traditional Wedding of Sadanga, Mountain Province”.

In this regard, please allow me to gather important information that will answer the objectives of my study from the concerned people in your community. Rest assured that all information that will be gathered is for academic purposes only.

Your approval to this request will be very much appreciated. Thank you and God bless.

Respectfully yours,

**CHRISTINA F. BACAGAN**  
Student Researcher



Noted:

ANNA LIZA B. WAKAT  
Research Adviser

## APPENDIX B

### Guide Questions for the Key Informants

#### I. Socio-Demographic Profile of the Key Informants

Name: \_\_\_\_\_

Sex: \_\_\_Male \_\_\_Female

Age: \_\_\_\_\_

Place of Origin: \_\_\_\_\_

#### II: Processes Involved in the Practice

1. What are the processes being done in the practice of *Chono*?

\_\_\_\_\_  
\_\_\_\_\_

#### III: Communication Strategies Being Used in the Practice

1. What are the communication strategies you are using in the practice?

\_\_\_\_\_  
\_\_\_\_\_

#### IV: Passing of Practice from One Generation to Another

1. What are the communication strategies you do in passing down the practice from one generation to another?

\_\_\_\_\_  
\_\_\_\_\_

#### V: Methods of Disseminating Information and Invitations



1. Who are the persons responsible in disseminating information and invitations?

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2. What are your methods in disseminating information and invitations? Please check.

Home visit

Through cell phone/telephone/walkie-talkie calls

Announcing it on radio

Publishing it on newspapers

Advertising it on TV

Distribution of invitation cards

Others (please specify)

