Results and Discussion

This chapter presents the results and discussion based from the findings of the study.

According to the people interviewed, the designs of Gaboy here in Tadian is namely tiktiko, matmata, sopo, and kulibangbang produce the Kankana-ey patterns on the fabrics which we will analyze. As explained in [5], these design patterns and motifs are festive expressions in the celebration of life (the joys, the revelryattendant to fertility and abundance/boundtiful harvest) and also the Kankana-ey reverence towards their natural surroundings and their harmonious relations with the environment. The illustrates show the designs and variations. Their villages, which are on mountain crests and deep valleys, have zigzag designs of *tiktiko* and these zigzag designs have been perceived to depict mountains and forests where their rice fields and located. The X’s *tiktiko* and ◊’s *matmata* imply abundance, reverence, awe, and high regard to whatever the X’s and ◊’s stand for. These X’s *tiktiko* represent rice mortars because they resemble the shape of their rice mortars whether carved in stone or wood. Rice gives their body nourishment and so they admire and revered it like a god that is everywhere and all-seeing, hence the double-lined ◊’s *matmata* are perceived to represent rice grains and the eyes. The combination of X’s *tiktiko* and ◊’s *matmata* are expressive of wealth and abundance hence these are designs used exclusively for the clothing material of the rich. Abundance, fertility, and wealth are emphasized on their depiction of flora and fauna where the *sopo* represents a flower and the *kulibangbang* represents butterfly.

 According to the people interviewed, the designs of gabey symbolize or mean according to the beliefs o Tadian is *Ules* and *Tapis*, the ules are used to cover the upper bodies of the Kankana-ey as a protection against the cold. The blanket is incorporates red and blue panels of varying widths, with figures of mortars, or some anthropomorphic figures. Children are first given the ules for covering when they start wearing their own wanes or tapis, at age six or seven. Ules and Tapis is made up of three panels of woven clothing material, namely two identical side panels and middle panel.

 According to the people interviewed, the occasions should we use the different designs of gaboy, for the happy occasions is wedding celebrations, birthday celebrations when you reach the age of (90 & 100). For the sad occasions only dead person can use because it is already past through the generations when you have this if you die, our ancestors can recognize you. And other occasions like reunion, church, rituals, “begans”, and festivals

Interview Guide Questions:

1. What are the different designs of Gabey here in Tadian?
2. What do the designs of gabey symbolize or mean according to the beliefs of Tadian?
3. When or what occasions should we use the different designs of gabey?
4. What is the most significant design of Gabey in Tadian and its meaning according to the culture of Tadian?

CONCLUSION

Tapis is a Tagalog word. As assumed it was an Iloko word given that it is a generic term that has long been in use across the Northern Luzon Cordillera for “wrap-around skirt”. It was linguist/ anthropologist PATRICIA OKUBO AFABLE who shared with key references that showed “tapi”, “bahagi”, and “tapis“, first appeared in VOCABULARIO DE LA LENGUA TAGALA, 1613 written by Franciscan friar PEDRO DE SAN BUENAVENTURA.

States that wearing was purposely done to make clothes for ceremonial and everyday attire. Examples are the gabey or rules (blankets), the getap or tapis (women’s skirt), and the wakes or bakgets ( waistband that holds the tapis in place). The bakgets also serves as a back support especially when during heavy work. For men’s clothing, there is the wanes (g-string) paired with the bedbed (headcloth). The bedbed, in traditional times, is also a status symbol as not just male in the community can wear such.

 This paper will analyze the different common kankana-ey designs such as tiktiko, matmata, sopo and kulibangbang. These designs sprung from the deeply rooted consciousness of the kankana-ey towards the interconnectedness of their life and nature. The tiktiko, a zigzag pattern, represents the mountains and valleys which serve as the habitat and source of life of the kankana-eys. The matmata, on the other hand, represents the gains of rice which is the kankana-ey’s staple food. A combination of tiktiko and matmata is representative of wealth and abundance, thus, the design is often found among the clothing of the rich. The sopo, representing a flower, and the kulibangbang, representing a butterfly, symbolize abundance, fertility and wealth.

Recommendation

In weaving there is no better teacher other than experience. Knowing how long and meticulous too make one item, you’ll understand that quality has truly a cost. The experience of troubleshooting, and knowing the excruciating backpain from the saudan and backstrap weaving makes me amazed of the strength and patience of our old folks who practiced weaving. Inabe maybe pricey but considering the price of the thread, the time and their patience to make one item the price does not make a huge profit but just enough. The grandmothers and youth who weave are weaving because they love doing not for money.

To the future researcher who want to conduct the same study like this, it is better if you have many participants to be interviewed so that you’re knowledge will be enhanced.

For the readers, the main goal of writer in conducting this study is to give some information about gabey.

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