INTRODUCTION

Background of the Study

1. **Origin of Weaving In Tadian**

The first historical traces of weaving in the Philippines was found in a cave in Cagayan Province and Palawan Island dated 1255-605 BCE. Archaeologists found a store tool (Bark – Cloth Beater) used for the preparation of bark cloth that was used to pound the bark to loosen the pulp from the fibre to use for weaving textiles.

Panay Island in the Philippines is considered the heart of the Philippines textiles. According to the legends that were passed on our generations, a few Datus (chief) from Borneo including the art of weaving. (Tristram, 2021)

Handloom weaving is the traditional way of creating beautiful and colorful Philippine textiles. The traditional weaving loom is made from bamboo and string. It is actually fascinating to see them in action and make beautiful fabrics out of it. (Tristram, 2021)

Piña, a fabric that’s made out of pineapple fiber, has often been regarded for its beauty and delicate nature. Greatly prized since the 1860s, it was a choice gift for European royalties.

Sadly, the production of pineapple fiber has decreased in the recent years as demand declined.

Legarda sees the problem coming from dwindling awareness of this aspect of Filipino culture and called for efforts to help and promote the industry.

“It takes several people, numerous hands to create textile. From the farmer to the harvester, to the weaver, the thread maker, the sewer, the laborious process must be understood and appreciated,” said Legarda, highlighting the fact that supporting locally-made traditional textiles provide livelihood for several families.

However globally, internalization has led to the loss of culture and traditions, because the economic market supports that of the western market for its popularized economic value. It is evident that youths leave for bigger cities and pop culture clashing with traditional culture, but it is a need to equally understand global competency and evaluate the best methods to counteract the threats to culture. If these oppressive cultures are not countered, then traditions will just end up disappearing as nothing more than history. Thus, if traditions were to manifest itself in a new light that preserves it as well as modern society recognizes it, then it has the chance to live on while sustaining traditional values. (Pendleton, 2016).

Research Questions

1. What are the meanings of the different designs of gabey in Poblacion, Tadian Mountain Province?
2. What are the different designs of gabey in Poblacion, Tadian Mountain Province?
3. What are the specific usage and purpose of the different gabey designs of Poblacion, Tadian Mountain Province?

Review of Related Literature

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. It is produced in original wooden movable-type printed pages with only a few surviving rare copies today. Afable further cited another reference VOCABULARIO TAGALO by FRANCISCO DE SAN ANTONIO, where these same words appear: Tapis—” A cloth worn by women”, Tapi--“A cloth (manta) used by men (see bahag) Bahag—“ A small, long, narrow cloth, used to cover the body, worn in place of trousers.”

In TEXTILES IN THE PHILIPPINE LANDSCAPE: A LEXICON AND HISTORICAL SURVEY (2018) SANDRA CASTRO-BRAKER cites “tapis” described by JEAN MALLAT\* in 1846 an “a piece of striped silk or cotton of narrative manufacture and whose stripes of one-inch wide are always in dark colors.” Overall (Alcantara, 2021)

In the Northern Kankana-ey, Baylas IV (2012) 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.