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GIN, PRACTICE AND PROMOTION OF KARAKOL

THESIS

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# ✓ ORIGIN, PRACTICE AND PROMOTION OF KARAKOL

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Title:  
**ORIGIN AND SURVIVAL OF KARAKOL**


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## ABSTRACT

**ANGCO, ABIGAEL C. and CASTILAR, LEA A. Origin, Practice and Promotion of Karakol.** An undergraduate thesis in Bachelor of Arts and Mass Communication major in Journalism, Cavite State University, Indang, Cavite. April 2006. Adviser: Ms. Bettina Joyce P. Ilagan.

This study is anchored upon the research and extension thrusts of the University, under the cultural heritage preservation that aims to focus on the protection, conservation, promotion of tangible and intangible cultural heritage.

The study employed historical and descriptive method to determine the origin, practice and promotion of Karakol.

Moreover, this study involved the use of two methods: employment survey questionnaires and personal interviews. The survey questionnaires were used to collect valuable information pertaining to the origin of Karakol, its practice and promotion. Likewise, interviews were conducted to gather first hand data that would support the survival of Karakol through tradition, practice and promotion by the town people, local government and church people.

The findings show that majority of the respondents didn't know the origin of the Karakol tradition. However, some believed that Karakol was a long time tradition in their parish and have even witnessed the same practice done at nearby municipalities. It was also concluded that the nature of participation in Karakol is mostly by joining the procession of the patron saint, while the practice of Karakol in four selected towns is regularly a procession on the street.

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## INTRODUCTION

Karakol is a procession, where the image of the patron saint is borne on a boat festooned with colorful decoration. It is escorted by devotees and band following as it sails back to church. It is also celebrated on the principal streets of the town with devotees dancing with the tune of any “balitaw” being played by the band while patron saint is also borne on the shoulders of male devotees. This is their way of showing their gratitude for their bountiful harvests, good catch among the fishermen and a good life (Unabia, 2002).

It is popular in almost every town of Cavite and nearby provinces, however, Ternate claim that their town is the first to show Karakol (Nigoza, 1993).

According to Mr. Enjoe Nigoza, historian from Ternate, the Mardicas brought the Holy Image of Santo Niño when they came over to their town in 1663. When they had good catch of fish, they used to have a procession in their village and performed a dance on the street called “Sakalele Dance” which is now the Karakol.

Many people from different towns and provinces came to know about the many miracles of the Santo Niño. These people joined the Karakol and brought it to their place. Hence, the Karakol in Ternate became popular and more and more people come to join the streetdancing. The municipality preserved this tradition by having a Karakol on the 5<sup>th</sup> of January by the Roman Catholics and on the 6<sup>th</sup> day of January by the Philippine Independent Church (Aglipayano).