

BIBLIOGRAPHY

MANG-OSAN, OFELIA C. APRIL 2012. Chanting Memories: Bangil as a Communication Practice in Karao, Bokod. Benguet State University, La Trinidad, Benguet.

Adviser: Christine Grace B. Sidchogan, Ms.C

ABSTRACT

The study was conducted to produce document showing the practice on *bangil*, a chant being done during wake by the Karao tribe of Bokod, Benguet. Specifically, it aimed to identify the characteristics of *bangil* as a communication practice, identify the communication processes in *bangil* in terms of the people involved in *bangil*; the steps in *bangil* and the material used during *bangil*, identify the content of *bangil* as documented during the study and to determine the challenges in sustaining the *bangil*.

The study was conducted from January to March 2012.

Five key informants were interviewed using interview schedule employing interview questionnaire. Additional eleven tribe members were interviewed to give information on the messages delivered in *bangil* (messages addressed to the dead, family and the general public).

Bangil is a chant that is sacred because it involves the elders and it has restrictions for practicing it. It is a communal practice where the elders, the bereaved family, and the general public are involved. Unlike other chants in the Cordillera, the *bangil* is only done by the inducted elders. There are beliefs attached to the practice of *bangil*.

Tobacco is distributed twice during *bangil*. It is done to recognize the presence of the unseen spirits or *ka-apuan* (forefathers) of the wake attendees.

The challenges encountered in sustaining *bangil* are: drunkenness of elders, disinterestedness to learn among young people, death of elders and infrequent practice of *bangil*.

It is then recommended that video documentation be done on *bangil*. Karao tribe should also continue practicing *bangil* to sustain it.



TABLE OF CONTENTS

	Page
Bibliography.....	i
Abstract.....	i
Table of Contents.....	ii
INTRODUCTION.....	1
Rationale.....	1
Statement of the Problem.....	2
Objectives of the Study.....	3
Importance of the Study.....	3
Scope and Limitation of the Study.....	4
REVIEW OF LITERATURE.....	5
Communication as a Practice.....	5
Oral Traditions.....	5
Chants and its Characteristics.....	6
The Karao Tribe.....	8
The <i>Bangil</i>	8
Legend of <i>Bangil</i>	9
Challenges in Conserving Oral Traditions.....	10
Operational Definition of Terms.....	11
METHODOLOGY.....	12

Locale and Time of the Study.....	12
Respondents of the Study.....	12
Data Collection.....	15
Data Gathered.....	15
Data Analysis.....	15
RESULTS AND DISCUSSION.....	16
<i>Bangilas</i> a Communication Practice	16
Processes of <i>Bangil</i>	19
Messages in <i>Bangil</i>	29
Challenges in Sustaining <i>Bangil</i>	34
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....	36
Summary.....	36
Conclusions.....	37
Recommendations.....	38
LITERATURE CITED.....	39



INTRODUCTION

Rationale

The Philippine society is composed of many tribes with diverse culture and. This diversity creates their distinction from each other in way of life and daily activities.

In Benguet alone, there are seven known tribes existing, they are the Ibaloi, Kankana-ey, Kalangoya, Karao, Kalahan, Iowak and the Katavan (Benguet Socio-Economic Profile, 2007). Each of the tribes has their own unique dialect and own practices but they share similarities in beliefs like recognizing the unseen spirits and worshipping their gods.

Culture, as defined by Li and Karakowsky (2001), is symbolic communication. Some of its symbols include a group's skills, knowledge, attitudes, values, and motives. The meanings of the symbols are learned and deliberately perpetuated in a society through its institutions. Inherent to any human activity, communication is always present in any culture.

One of the tribes in Benguet as stated earlier is the Karao tribe.

According to Atos (1982), the Karao community is surrounded by the Ibaloi community. However, in spite of the integration of certain customs and practices through social intercourse, the Karao tribe has retained its own dialect, customs and traditions, life ways and mores that are unique.

The sustainability of their uniqueness was confirmed during a preliminary interview of the researcher with Catalina Wayang, a key informant from Karao.

In Bag-ayan's study (2010), she mentioned several cultural practices still practiced at Karao and one of it is the *bangil*.

This is a burial rite through chants unique to the *Ikarao*, which are done during a wake. It is a three-pronged extemporaneous talk addressed to the deceased, to the bereaved family and to the general public in attendance. The *bangil* is initiated by an elder, followed by the response of the *iyanka-ama* (male tribal elders), then echoed by the *iyankaba'kol* (female tribal elders).

With the onset of factors that are contributing to the disappearance of cultural practices, it would be no wonder if one day, *bangil* may possibly vanish more so that it is an oral tradition.

Akulloet *al.* (2007) also noted that a lot of indigenous knowledge has been lost through deaths of elderly people since there is no formal documentation of such knowledge. Since oral communication is how this indigenous knowledge is being passed to the younger generations before, written documents are lacking that also contributes in the slow vanishing of a culture.

Given this present situation, this is where knowledge management plays its role in addressing the factors mentioned above. Capturing and storing this cultural practice for the consumption of the succeeding generations are deemed necessary, hence this study.

Statement of the Problem

The study specifically answered the following questions:

1. What are the characteristics of *bangil* as a communication practice?
2. What are the communication processes of *bangil*?

3. What are the messages of *bangilin* terms of:
 - a. Message addressed to the dead;
 - b. Message addressed to the bereaved family and;
 - c. Message addressed to the general public
4. What are the challenges in sustaining the *bangil*?

Objectives of the Study

With the general aim to capture *bangilas* a communication practice, the study:

1. Identified the characteristics of *bangilas* a communication practice;
2. Identified the communication processes of *bangil*;
3. Identified the messages of *bangilin* terms of:
 - a. Message addressed to the dead;
 - b. Message addressed to the bereaved family and;
 - c. Message addressed to the general public
4. Determined the challenges in sustaining *bangil*.

Importance of the Study

A culture of a community is one of the valuable treasures that the folks can give to the next generations through oral communication. Written documents about indigenous practices are lacking since others just rely on oral transmission of the said practices. In this point, there is a threat of the eradication of such cultures because of the factors that hindrance the transmission of these traditional communication practices.

In this regard, the study aimed to produce document showing the practice of *Bangil* among the Karao tribe of Bokod, Benguet. Moreover, this study intended to identify the characteristics of *bangil* as a communication practice, identify the communication processes of *bangil*, identify the messages of *bangil* as documented during the study and to determine the challenges in sustaining the *bangil*.

This research may also provide important information that will enrich the history of the Karao tribe and at the same time revive the deteriorating cultural values of the tribe. The main purpose of this study is for the youth of Karao to have reference with regards to their tribe's rich culture.

In addition, the study may be used by organizations concerned in disseminating cultural information in maintaining and protecting traditional practices. It can also serve as a reference for researchers of the same field or other field who are likely to conduct the same scope of study.

Scope and Limitations

The research work was primarily concerned in identifying the characteristics of *bangil* as a communication in practice, identifying the communication processes of *bangil*, identifying the messages of *bangil* as documented during the study and to determine the challenges in sustaining the *bangil*.

Tribe members who are knowledgeable enough about the *bangil* were the key informants of the study. The study was conducted at Barangay Karao, Bokod, Benguet from January to March 2012.

REVIEW OF LITERATURE

Communication as a Practice

Craig (2004) said that in the modern culture, communication is a practice. In that culture, the term communication is used to refer to a range of activities or communication practices that involve talking and listening, writing and reading, performing and witnessing or, more generally, doing anything that involves messages in any medium or situation. Coffee shop conversation, he said is a communication practice, and so is mobile text messaging. Employee appraisal interviews are a communication practice, and so are community public participation meetings. Reality TV, letters to the editor, pop-up ads, political campaign rallies, praying, talking to kids about drugs, and calling home on weekends, all are communication practices.

Communication practices as said by the same author are not necessarily good ways of communicating, although, as practices, they must be recognizable activities and topics of critical discourse as ways of communicating. Political terrorism is a communication practice (a way of sending a message). The ethical legitimacy of these forms of communication can be debated, but they are clearly communication practices, recognizable as such in culture (Craig, 2004).

Oral Tradition and Communication

Oral tradition. Oral tradition is the manner in which information is passed from one generation to the next in the absence of writing or a recording medium. In the days before near-universal literacy, poets would chant their people's stories. They employed

various (mnemonic) techniques to aid in their own memory and to help their listeners keep track of the story. This oral tradition was a way to keep the history or culture of the people alive, and since it was a form of story-telling, it was a popular entertainment (Gill, 2011).

According to Aryal (n.d.) oral tradition has a huge scope for the discipline of communication too. Every literate or illiterate people have a certain kind of oral practice. For illiterate ones, oral communication becomes crucial and even most of the people who are literate do not write. Thus, it is a primary means of communication and a practice of daily life. People can remember and transmit many oral traditions, which they have or which they listened from their ancestor, irrespective of whether they have written practice or not.

Chants and its Characteristics

Native songs and chants. The Benguet inhabitants call their native songs as *Ba-diw*, *Day-engorDayeo*, and the rhymes are called *Ta-mia* or *Tamtami*. When rhymes are expressed in monologue, they are considered *Ta-tamia*. Most often, the tribes expressed or ask their riddles in rhymes. Native travelers expressed rhymes when travelling alone (Baucas, 2003).

It was discovered that each prayer each prayer formula is applied only to certain ritual. It is very rare to apply a certain prayer on two rituals even if rituals have the same purpose or purposes (Baucas, 2003).

Native chants are expressed or said during most big rituals. Rituals have their respective chants. The ritual *Pechit* or *pedit* has its own *Ba'diw* or *Day-eng* and so with

other rituals. It will mean that the chants for *pedit* cannot or should not be said in the wedding or *ngilin* ritual (Baucas, 2003).

In Nuval's study (2010), he noted that the *ba'diw*, which is a native chant done by the Ibalois, does not only reflect on the tune of the chant but also on the meanings and lessons being adopted, learned and gained by the younger generations as they hear these chants. The following are the characteristics of the *ba'diw* as mentioned by Nuval (2010):

Specific rituals where ba'diw is performed. The rituals where *ba'diw* is performed are a) *sebsebot*, a ritual wherein the native priest redeems a captured soul by a malevolent spirit, b) *Bakak and DiyawniMula*, it is ritual performed to ask a blessing of the *Kabunyan* for bountiful harvest, c) *Mansingpet*, a ritual performed by the native priest in celebration of the reconciliation of a husband and wife who must have been separated due to misunderstanding, d) *Sabosab*, a ritual performed to seal the reconciliation of broken relationships among kins/ relatives, e) *Sukdut*, it is a ritual performed for the following: for a bountiful harvest, for protection against the strike of lightning, to heal a skin disease or lung disease, f) *DiyawniBaley*, this ritual is performed as a house warming, g) *Chaw-es*, a ritual performed simultaneously with the *tomo/temmoso* that the warriors who just came home from the battle will maintain his physical and mental ability, h) *Temmo*, it is ritual performed by the native priest for a warrior who just returned from the battlefield as a protection against affliction or being haunted by the spirits of those victim wars. Other rituals are the *Tanong*, *Dangtey*, *Begnas*, *Kedot*, *Sangbo*, *Ngilin*, and *Kafe*.

Occasions where ba'diw is performed. The occasions where *ba'diw* is performed are a) wedding wherein it is intended to give advice to the couple, b) community meetings

wherein *ba'diw* is used to discuss community issues like leadership, projects, agriculture, and relationship, c) offering to the dead (*atang*) wherein *ba'diw* is used to request the spirit of the dead person to leave the good lucks and blessings to his/ her family.

People performing ba'diw. Nuval noted that *ba'diw* is commonly practiced by elders. The *mambunong* will serve as the leader of the chant being followed by the rest of the elders gathered in the area.

The Karao Tribe

The Ikaraos are indigenous peasants who have their own indigenous knowledge, systems, and practices. They depend on farming for livelihood. They live on the Southern foothill of Mount Pulag particularly in Barangay Karao, and some in Barangay Ekip, Bokod, Benguet. Historically, the Karao people are believed to have settled at the place within the 18th century and were included as Ibaloi due to the ethnic boundary. However, in the year 1969, the Barangay Council imbued with the desire for a faster community development, passed a resolution requesting for the partition of the two barangays (Ayochoket *al.*, 2006). The Karao has their own dialect and together with this, they also have some unique traditions and practices. In religious aspect, Atos' mentioned that while they pray to God, they also worship their pagan god.

The Bangil

Bangil is a chant being done when a member of the Karao community dies. It is done during the night usually after the prayer service or the *ba'diw*. The normal wake only lasts for three days and two nights (for 18 years old and above) while those who

died below 18 years old have shorter number of wake. According to Wayang, it talks of the deeds of the person, may it be good or bad for the people to learn from it. It is also done to strengthen the faith of the family members who were left.

It is also done during the second night but the message or content talks mostly about what the family of the dead person will do next like who among the children of the dead will do the butchering of pig for the *kawedo* or the third day after burial. *Kawedo* is being done for the family to have good luck.

Legend of Bangil

The legend of *bangil* was narrated by AgdonaChaong. Long time ago, there was an old man who planted crops in the mountain. He was so industrious that every day he would visit whatever he has planted like sweet potato, sugarcane and banana. One day, he got tired and fell asleep. While he was asleep, a group of monkeys passed by. Thinking that the old man was dead, they carried him to where they were staying. They tied him to a wooden chair and covered his eyes. On the first night, the monkeys chanted for the old man. The next morning, they assigned one of the monkeys to look over the man while the rest of them went to the river to get some crabs for food. When they left, the old man woke up and freed himself from the rope. He grabbed the monkey and put it at the pot which the monkey had prepared for cooking. He went home and told other people in their tribe of his experience with the monkeys. Upon hearing his stories, the tribe members decided to adopt the chant of the monkeys whenever a member of their tribe dies. This legend subsists up to this moment.

On the other hand, Atos (1982) in his study, *The Culture of the Karao Tribe*, narrated the story of *bangil* this way: There was an old woman who was taken by the monkeys to the forest. Thinking that the woman was dead, the monkeys let her lie down in a slanting position. The monkeys, who were said to have been endowed by God with the power of speech, rendered a song (*adem*) singing: “Oh! You are now dead, Mother. Watch over your children and grandchildren so that they will learn to live long. When the woman opens her eyes, the monkeys dispersed. She related her story to her folks. Since then, the forebears of Karao, the *Panuypuy*, adopted the *bangil*.

Challenges in conserving oral traditions

Nuval (2010) enumerated the perceived challenges and reasons behind for the conservation of *Ba-diw* (chant of the Ibalois in Topdac, Atok). They are as follows:

Economic migration. Some of the people in Atok said that in search for better living, opportunities and employment, natives aptly transfer from rural to urban area like to the adjacent municipality of La Trinidad or cities like Baguio and Manila.

They consider this as motives for migrations seen to be entirely due to push factors. And this instance contributes to the extinction of cultural practices such as *ba-diw* because there are less number of children or adults who are capable of learning and appreciating their ethnicity (Nuval, 2010).

Education. The transfer of the children to the urban areas is also a threat in the passing of the *ba-diw* practice. Accordingly, elders would not deny the fact that the children need education for their future career; however, some of the elders of

Atok claimed that their children's minds are being influenced by the modernization set in the city.

Technological advancement. The people's usage of cellphones, mp3's computers, social networking system and gadgets were equally a great factor in the disappearance of *ba-diw* and other forms of cultural activities.

Operational Definition of Terms

The following terms are defined as used in the study:

Agkalon. An inducted elder who does the arrange marriage. He/She is responsible for the marriage of the arranged persons.

Induction. It is a practice of the Karao tribe during wake of a dead elder wherein elders are introduced with new and bigger roles in the community.

Initiator. *Aniyanka-ama* who gives messages during *bangil*.

Iyanka-ama. They are the group of *awas* or male tribal elders who are involved in *bangil*. Anyone from them can give messages during *bangil*.

Iyankaba'kol. They are the *i-inas* or female tribal elders who are also key players of the *bangil*.

Pedpedor Carabao's teats. It is a kind of leaves being mixed with tobacco when person wants to smoke.

METHODOLOGY

Locale and Time of the Study

The study was conducted at a Karao tribe in Barangay Karao, Bokod, Benguet on January to March 2012.

The municipality of Bokod is the second largest municipality of Benguet with a land area of 396.40 square kilometer or 13.40% of the Benguet's total land area. It is bounded on the north by Kabayan, on the south by Itogon, on the west by Atok, and on the east by Kayapa, Nueva Vizcaya. It is inhabited by Ibaloi, Kalanguya and Karao tribes. One of its ten (10) barangays is Karao.

Barangay Karao is located on the northern part of Bokod. It is 60 kilometers away from the city of Baguio. Barangay Ekip bounds on the north, Barangay Poblacion on the west and east by the province of Nueva Viscaya. At present, Karao has eight (8) sitios.

The study was conducted in this place because they are still actively inclined to their culture by following their traditions and cultural practices like the *bangil*.

Respondents of the Study

There were five key informants who were interviewed about the practice of *bangil*. They were chosen through purposive sampling with the criteria of: they should be members of the Karao tribe; and should have participated in *bangil*. The key informants were suggested by Karao Barangay Captain Pelaez Mayo and other community leaders of the said tribe. Table 1 shows their profile.



Figure1. Map of Barangay Karao showing the locale of the study

Table 1. Profile of the key informants

NAME	PLACE/SITIO	AGE	YEARS OF PRACTICING <i>BANGIL</i>
Catalina Wayang	Coral, Karao	100	32
Stanley Atiwag	Peday, Ekip	80	22
Frank Palcay	Pital, Ekip	80	20
AgdonaChaong	Coral, Karao	91	19
*CesarioChaong	Coral, Karao	60	5

*He is a tribal elder but is not yet inducted to be part of the inducted tribal elders but has been an active participant of the first group in doing the response.

Two of them were female, Catalina Wayang and AgdonaChaong and the rest were male. They have been practicing *bangil* for not less than five years.

All of the key informants were *agbangil* except for CesarioChaong. However, he was still a key informant of the study because he had been actively participating in *bangil* as member of the first group who gives response after the initiator speaks.

Further, another five respondents were interviewed. They are members of the tribe who experienced death of a family member and *bangil* was done. They provided the information about the messages being communicated in *bangil*.

Additional six respondents were also interviewed. They were members of the tribe who attended the *bangil*. They were able to give additional information about the things they learned from *bangil*.

Data Collection

This study collected data from the five key informants through an interview schedule. Guide questions were used to gather the data. The same instrument was used to gather data from the additional respondents through the use of guide questions.

The questions were translated into Highland Iloco to facilitate data gathering.

Video and photo documentation were also employed to have concrete evidence and to come up with reliable information.

Data Gathered

The data gathered were the characteristics of *bangil* as a communication practice, the communication processes of *bangil* in terms of the people involved, the steps and the material used. The content of *bangil* as documented during the study were also gathered. The challenges in sustaining the practice were also taken.

Data Analysis

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

RESULTS AND DISCUSSION

Characteristics of *Bangil* as a Communication Practice

As noted by Craig (2004), communication as a practice refers to a range of activities or communication practices that involve talking and listening, writing and reading, performing and witnessing or more generally, doing anything that involves messages in any medium or situation.

Bangil as a chant is a form of a communication practice being observed at Karao, Bokod. It involves talking and listening and performing and witnessing.

As practiced today, *bangil* is a chant being done during the first and second night of the wake. The Karao tribe has the tradition that wakes should only last for three days. The *bangil* usually starts at 10:00 in the evening, when the night attendees had the evening meal, and *ba'diw* was done (Figure 2).

The inducted tribal elders. They are the key players of *bangil*. The initiator who is from the group of the *iyanka-ama* is the one who starts giving messages. The group of the *iyanka-ama* gives response to the message while the *iyankaba'kol* echoes the response of the *iyanka-ama*.

As noted by Lunas (2009) cited by Nuval (2010), the role of the elders in the chant is significant enough to draw the trend of the chant.

Other wake attendees can listen to *bangil* but cannot deliver the message because only the inducted tribal elders are allowed to do it.

Messages in bangil. On the first, content of the messages usually talks about the dead person's life and personality when he was still alive. It can also be messages addressed to the general public.

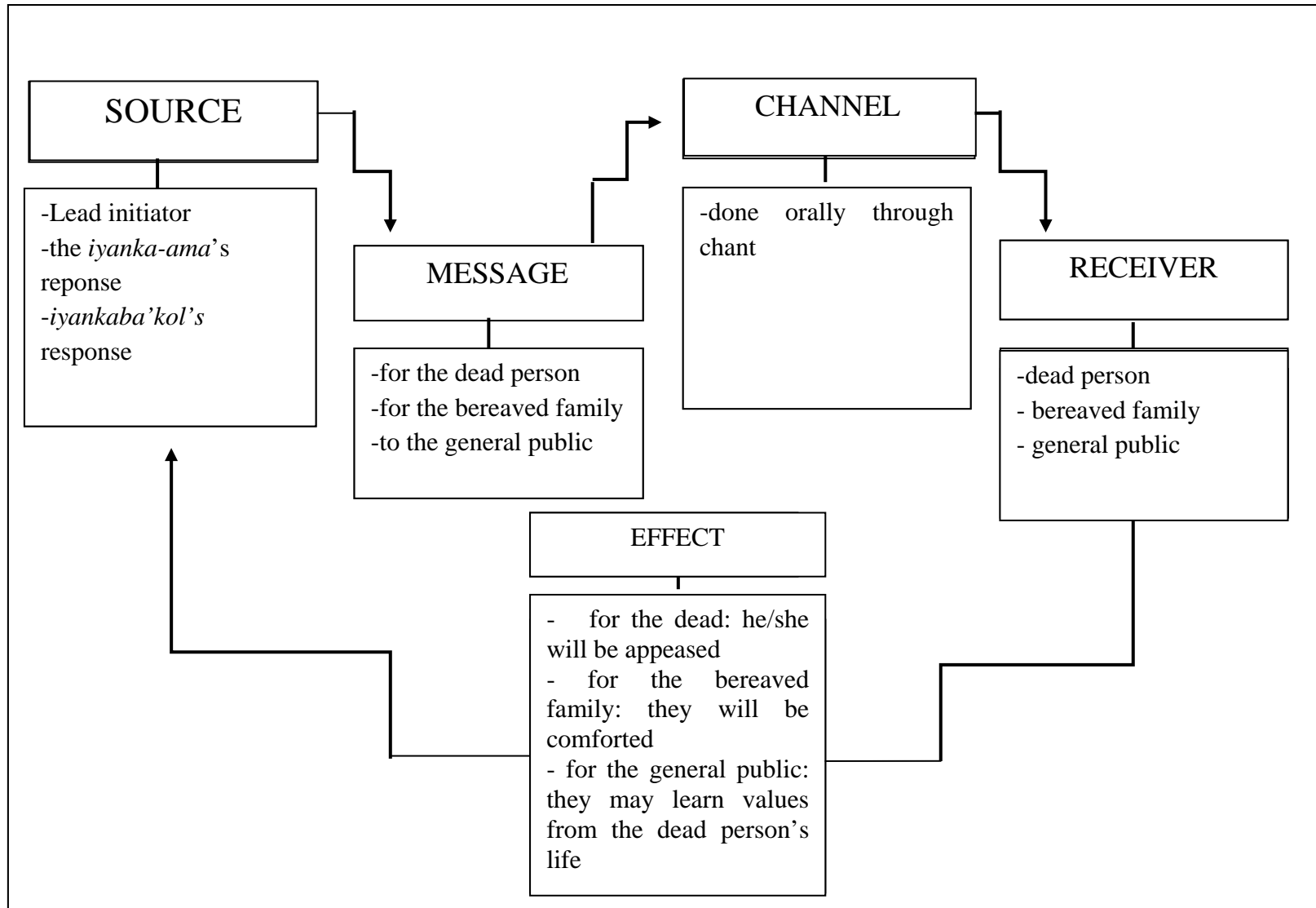


Figure 2. *Bangil* as a communication practice.

On the second night, the messages often contains advises addressed to the family. The usual content of the message addressed to the dead is to take care of the family he/she left and never give them misfortunes. The content of the messages addressed to the bereaved family is to take care of one another while the message addressed to the general public is to learn from the dead's stories when he/she was still alive.

This coincides with the study of Wailan (2006) about the Baliwon tribe's *binunga*. A mournful song which is performed to let other people know the departed's life story especially the good deeds that may serve as learning for those who are still living.

Chanting. The Karao tribe practices *bangil* to deliver the messages about the dead's life stories so that people can learn from it.

The recipient of the messages. The dead, the bereaved family and the general public are the recipient of the messages addressed in *bangil*. Certain messages are exclusively addressed to each of them.

Result of the bangil. For the dead, he/she will be appeased because of the messages addressed to him/her.

For the bereaved family, the messages addressed to them in *bangil* will comfort them.

For the general public, they learn from the dead's experiences when he was still alive. Messages that are often addressed to them is to follow the good deeds and not to follow the bad deeds of the dead when he was alive.

Processes of Bangil

People Involved in Bangil. The *bangil* cannot start without the presence of the respected tribal elders of the Karao tribe. They are considered as the key players of *bangil*. There are two groups involved in *bangil*. The first is the group of the *iyanka-ama* (male tribal elders) where the initiator of the *bangil* will come from and the *iyankaba'kol* (female tribal elders).

The iyanka-ama or male tribal elders. They are the members of the inducted tribal elders who does the response after the message delivery of the initiator. The initiator comes from the *iyanka-ama*. He is the one to give messages addressed to the dead, the bereaved family and the general public in attendance.

The iyankaba'kolor female tribal elders. They are the group of the inducted tribal elders who does the echo of the response coming from the *iyanka-ama*.

Steps involved in Bangil. Before the *bangil*, induction happens during the *pilmironpangan* or first meal but only if the dead was an elder aging from 40 years old and/or above. *Bangil* can be done to any dead tribe members but the family can still decide whether to perform *bangil* or not.

Selection and Induction. Selection and induction of an inductee can only be done when an elder dies. If the dead was a younger member of the tribe, *bangil* is done but induction cannot push through. Cesario Chaong said that the induction process happens at the first night during the *pilmironpangan* or first meal.

Figure 2 shows the process of selection and induction.

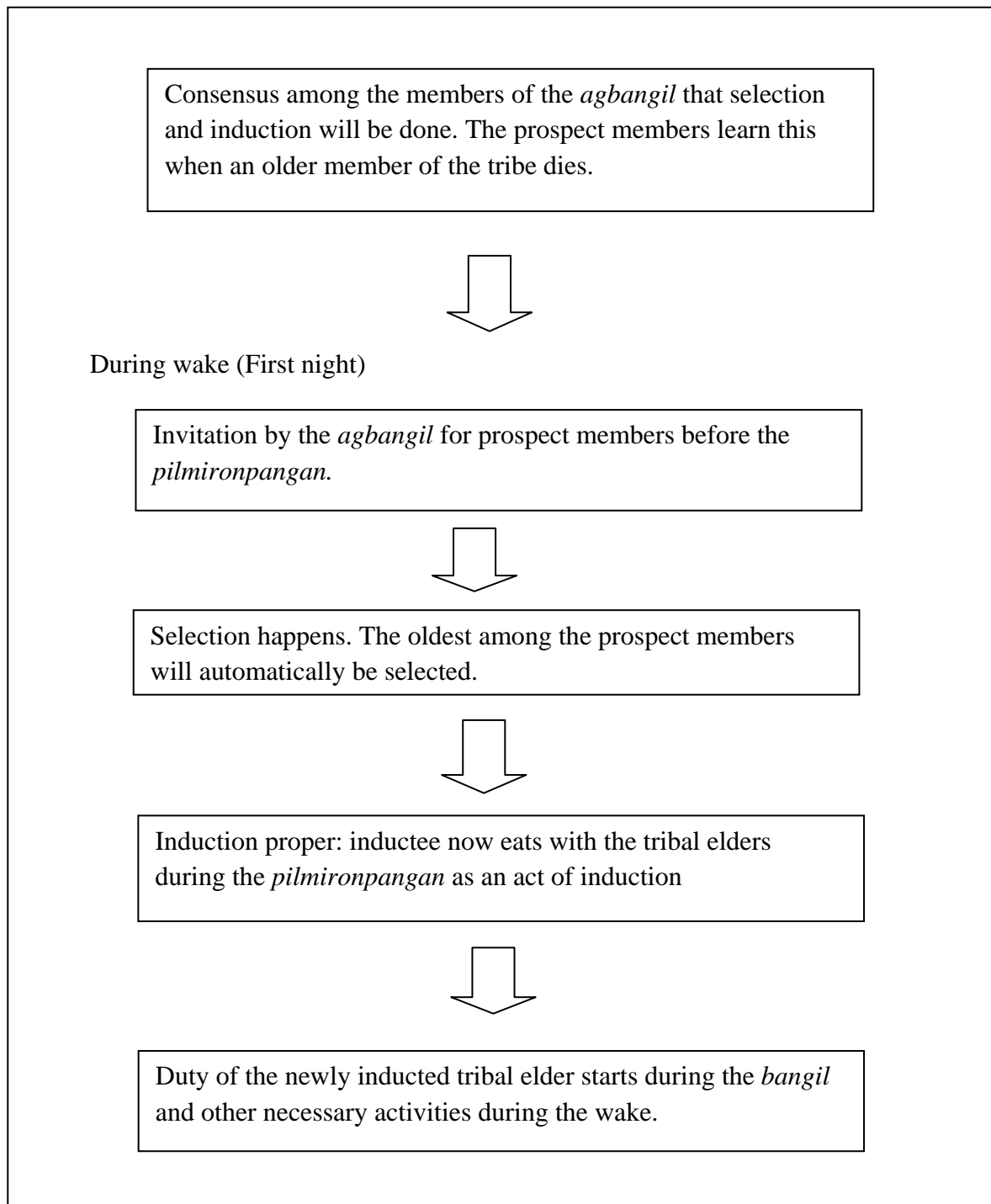


Figure 3. The induction process

Prospect members of tribal elders. The inducted tribal leader will invite the prospect members who should be a member of the Karao tribe and is knowledgeable with the tribe's customs and traditions.

In addition, Catalina Wayang, one of the key informants, said that it is not the good communication skills that count when choosing among the prospect members. What is important is the knowledge of the inductee about *bangil* and other practices of the Karao tribe as well as the willingness to accept duties and responsibilities as an inducted member of the tribal elders.

There are no specific materials involved in this step.

Selection. This is done by the inducted tribal leaders. Their basis is the knowledge of the prospect member. Aside from that, the age of the prospect member is also considered. In the process, the oldest gets the highest chance of inducted.

There are no materials required in this step.

Induction proper. The induction is officially done by letting the inductee join the inducted tribal elders with the *pilmironpangan* or first meal.

There are no required materials in this step.

The induction can only be official if within a year no other elder dies. But if there was death within a year then the induction that just happened is invalidated.

After the induction during the meal, the duties and respect from other people for the newly inducted member are already observed. During the wake, he/she will just sit down with the rest of the inducted tribal elders. He/She is not obliged to do other activities during wake such as slicing of the meat and serving food.

Just like how the inducted tribal elders were treated, the newly inducted tribal elder will be prioritized when foods, drinks, and other things are served. He/She also has a greater chance of bringing home more *watwat*. On some occasions during meals, other people cannot start eating unless the inducted tribal elders start eating. Other responsibilities of an inducted member aside from joining the *bangil* are: to act as mediator between two opposing parties, *agkalon*, counselor, genealogist like the case of AgdonaChaong of whom some of the tribe members asked which ancestral line they belong and other responsibilities and duties according to their expertise. During the *bangil*, one also of their duty is to talk about the *kawedo* wherein they will talk out who among the children of the house is obliged to butcher pig. They will also talk out who among the children will take over the house that the dead has left.

Assembly of the inducted tribal elders. The *bangil* usually starts at 10:00 in the evening but still it depends on the decision of the tribal elders on what time it will start. It is done after any religious services or *ba'diw*. Before the *bangil* starts, the inducted tribal elders (Figure 4 and 5) and the general public will have to wait for other elders to come. The *iyankaba'kol* are seated inside the house where the dead person is situated while the *iyanka-ama* and other men are seated outside or at the *bo-day* or yard of the house.

Bag-ayan (2010) said that the position of the *iyankaba'kol* being inside the house signifies their roles as caretakers of fire because it symbolizes good health.

Agreement among the iyanka-ama. The *iyanka-ama* will have to decide who among them will initiate the *bangil*. The initiator should know something about the dead

so that he knows what message to deliver. On the other hand, the *iyankaba'kol* shall wait for their turn to give the echo.

There are no specific materials needed in this step.

Table 2. The processes of *bangil*

Steps	Materials	People involved	Qualifications of people involved
1. Selection and induction	-no materials required	-inducted tribal elders -prospect member	-should be knowledgeable of the tribe's customs and traditions.
2. Assembly of the inducted tribal elders. The <i>iyanka-ama</i> stays outside the house while the <i>iyankaba'kol</i> stays inside the house.	-no materials required	-inducted tribal elders -general public	
3. Agreement among the <i>iyanka-ama</i> .	-no materials required	- <i>iyanka-ama</i> -general public	
4. Message delivery of the initiator.	Tobacco and <i>pedped</i> or guava leaves are offered twice to the wake attendees	- <i>iyanka-ama</i> -general public	-should know something about the dead person
5. Response of the <i>iyanka-ama</i> .		- <i>iyanka-ama</i> -other interested males -general public	} should know the process of <i>bangil</i>
6. Echo of the <i>iyankaba'kol</i> .		- <i>iyankaba'kol</i> -other interested females -general public	

*The induction process only happens if an elder dies.



Figure 4. The *iyankaba'kol* sharing stories while waiting for others



Figure 5. The *iyanka-ama* sharing stories while waiting for other elders as other people listen

Message delivery of the initiator. According to Stanley Atiwag, like the *ba'diw*, the *bangil* is initiated by a male tribal elder (Figure 6). The initiator is the one who gives the message. The first message to be delivered is about the dead person's life story and personalities. On the other hand, the chant does not have a structure to whom the messages are first to be addressed. Any of the other *iyanka-ama* can give their message if the initiator runs out of message.

The initiator never mentions the name of the dead instead he would say *aral*(referring to the dead).

The general public can listen to the *bangil* but cannot give messages because only the *agbangil* can do it. Meanwhile, any interested males and females can do the respond or re-echo considering that he/she is knowledgeable with the process of *bangil*.

Response of the iyanka-ama. After the initiator's message, the group of *iyanka-ama* and other men present in the wake will deliver their response (Figure 7). Bag-ayan (2010) mentioned in her study that the *iyanka-ama's* response is called *seba*. The *iyanka-ama* can give their response or *seba* after the initiator will say *maptengmaniornga-aw mani*. The word *mani* is chanted in a prolonged manner by the *iyanka-ama* and is being re-echoed by the *iyankaba'kol*.

During the wake of Nestor Quiandao Joseph last March 6, 2012, there were just two *iyanka-ama* present to do the *bangil*, Pacito Fermin, Sinas Wakit, and Bernardo Chaong, who were not also part of the inducted tribal elders but knowledgeable about it. They sat with the *iyanka-ama* and joined the response of the *iyanka-ama* during the *bangil*.



Figure 6. Frank Palcay delivering a message

Echo of the iyankaba'kol. In Bag-ayan's study (2010), the echo of the *iyankaba'kol* is termed by the Karao as *owa*. The first echo of the *aba'kol* and other women (Figure 8) is the same with the *iyanka-ama* which is the prolonged word *mani*. After it, the next word they prolong is *o-ogwa*.

Florita Bolide, who is not yet an inducted tribal elder joined the *iyankaba'kol* during the *bangilon* the wake of Nestor Quiandao Joseph. She is knowledgeable with the process of *bangil* and had been joining the *owa* or echo for some years.

After the echo of the *iyankaba'kol*, another advice or message will be given by the initiator and the same process will be done until the *iyanka-ama* finishes the message.

The length of the *bangil* depends on how long the messages are. According to the key informants, the chant usually lasts about three hours unlike what Atos' (1982) describe in his study that *bangil* starts from night and lasts until morning.



Figure 7. The *iyanka-ama* delivering their response during the *bangil*



Figure 8. The *iyankaba'kol* echoing the response

While the *bangilis* being done, no other men except the family members are allowed to go inside the house. They can only enter if they will get something important.

Below are examples of the messages being delivered in *bangil* during the first night and second night.

The message in Table 3 is about the initiator inviting prospect members who want to join the group of inducted tribal elders. He is inviting them reflecting in a way that old men and women are dying that someone should replace them.

Table 3. Example of message being chanted during the first night as delivered by Isabelo Alberto

<i>Oy.....Ano-en.... (3x)</i>
<i>1. Sikayonbimoltong no piyancho,</i>
<i>Kay teb-ok kayo cha afay, teysikathoyugadi</i>
<i>Emme-in a pimosay a iyanka-ama, onnoiyankaba'kol</i>
<i>Meseppol a guarey may teb-ok, tepsikathoyugadi</i>
<i>Maptengmani.</i>

The message in Table 4 asks God to give the tribe members unity and peace so that even if they experience trials and challenges, they may be able to help each other. It also asks God to bless the soul of the dead so that he may help intercede their prayers.

Material used. During the *bangil*, a single piece of tobacco and *pedped* (Carabao's teats) is distributed by a member of the bereaved family to the wake attendees (Figure 9 and 10). According to Benjamin Bunggal, the tobacco is offered to acknowledge the unseen spirits or *ka-apuan* (forefathers) of those who attended the wake.

Table 4. Example of message being chanted during the second night as delivered by Juliano “Asibaw” Balnges

Oy....Ano-en...(3x)

1. No pay koma, a Kaapuan, ekkanmoyditheng

say no guareydidat, pendaan nay tulong

Nemniman, niyanangoyempasing o a et-etey e too

No mapteng say guarey penda-an

Salamatmani.

It is being distributed two times while *bangilis* being done. This coincides with Sacla’s (1987) description of materials saying that the absence of materials render the ritual unacceptable to the spirits in whom it is offered. A ritual that is not accepted is ineffective.

A past experience was shared by Benjamin Bunggal wherein a family did not offer tobacco during the wake. A member of the tribe was possessed by a spirit asking why no tobacco was offered. It is as if the tribe forgot their presence. Learning from that, when someone dies, the Karao tribe members always see to it that tobacco is present during the whole duration of the wake.

This corroborates with Sacla (1987) in his book stating that the Benguet elders believe that the spirits of the ancestors can communicate with man through dreams and through a medium.



Figure 9. The tobacco and *pedped* being distributed to the wake attendees



Figure 10. A family member of the dead distributing tobacco during the *bangil*

Messages in Bangil

The content of *bangil* was divided into three: messages delivered for the dead person, for the bereaved family, and for the public. The messages vary from initiator to initiator.

Messages delivered to the dead. According to MarcianaDayotao, when her sister died, the message addressed to her sister is to take care of the family members whom she left. PascualaBencio also said that when her husband died, the message in *bangil* delivered to his husband is for him not to give problems to the family. They told him also to take care of the family like what he is doing when he was still alive.

Messages delivered to the dead. According to MarcianaDayotao, when her sister died, the message addressed to her sister is to take care of the family members whom she left. PascualaBencio also said that when her husband died, the message in *bangil* delivered to his husband is for him not to give problems to the family. They told him also to take care of the family like what he is doing when he was still alive.

During the wake of Nestor Quiandao Joseph, as attended by the researcher, the messages addressed to him are to take care of the family and to help the tribe members by interceding their prayers to God. Things about him were learned through *bangil*. As stated at one of the messages delivered by Julianio “Asibaw” Balnges, Joseph did not stay at Karao. He lived in different places until he suffered from an illness that caused his death. Below are examples of messages addressed to the dead.

In Table 5, the first verse addressed to the dead says that he should bring what is best for his family. He should not give problems and misfortunes to the family so that they may live well.

The second verse or stanza talks about the whatabouts of the dead. It says that the cause of his death is being sought. It was also learned that the dead had stayed away from Karao.

The last verse addressed to the dead says that he should take care of his bereaved wife. He should give her peace, good health and peace of mind so that she may live longer.

Messages delivered to the bereaved family. It is usually done on the second night of the wake. According to Stella Bolide, when her husband died, the message addressed to her is not to find for a replacement and to take care of their children. They also advised her to respect her husband and their children and she should not do bad things. MarcianaDayotao also said that when her sister died, the elders advised her and the family to love

Table 5. Example of *bangil*'s message meant for the dead person (as delivered by Juliano "Asibaw" Balnges and Isabelo Alberto)

Oy...Ano-en...(3x)

1. *Sikam a pimmosay, safaykoma
eseppam e panmeptangan, napamiljam a en-payasmo
Chiyay a balay
Isungaepa-nosmokoma e mapteng, nu edmopa'nosen
Nga-aw mani.*

Oy....Ano-en... (3x)

2. *Sikamkoma, no pay koma, ma'manapete-yanmo
Egkakomainmaragwe e chiyaykomangodKarao
Ma'manap e kagulnaeteyanmo
No edmokoma in-ahad-ahad.
Say maptengmani.*

one another and obey what the elders will tell them. They also told them to be respectful.

Below is an example of the message addressed to the bereaved family.

The verse in Table 6 says that the family should first offer or butcher what is owned by the dead. If it is not enough then that is the time that they will use donations from other people.

Messages addressed to the general public. According to Patricio Sanoy, when he listens to *bangil*, he is learning from the way of life of the dead person. He said he follows the good deeds of the person but does not follow his bad examples like being boastful. According to Gabuyo, the values she learned in listening to *bangilis* to be respectful and to love other people. Roque Bolide added that the message he learned from *bangil* is to comfort the bereaved family financially and spiritually.

During the wake of Nestor Quiandao Joseph, one of the messages (included below) is directly for the youth. Frank Palcay advised that instead of going anywhere, young people should stay inside and listen to the stories of the elders. In this way, they may be able to learn more about their tribe's cultures and traditions.

Table 6. Example of *bangil*'s message meant for the bereaved family (as delivered by Isabelo Alberto)

Oy....Anoen... (3x)

1. *Say pilmiron ma-guekhetta-a kameng to et netta*
Wa e-ten simek no pompon to.
Maptengmani.

The message in Table 7 is addressed to the general public particularly the youth. It says that when the elders are telling stories, they should listen to it so that they will learn more about their culture so that they will also know what they will do. They should listen to their advices so that wherever they may be, the principles will be with them always.

Table 7. Example of *bangil*'s message meant for the public (as delivered by Frank Palcay)

<i>Oy....Ano-en...(3x)</i>
<i>1. Sikayon a-anak</i>
<i>Nu guareymaese storya</i>
<i>Ekket kayo, panke-ngel kayo ketdi</i>
<i>Ngoypissengjonmengde</i>
<i>Na mapteng a bilin</i>
<i>Say maptengmani.</i>

Challenges in Sustaining Bangil

The key informants enumerated the following as challenges in sustaining *bangil*.

Drunkenness of tribal elders while they conduct bangil. According to some wake attendees, sometimes the tribal elders are drunk that the integrity of what they are saying is gone. They also speak irrelevant topics sometimes.

Disinterestedness to learn among young people. The key informants also said that only few young people are observing when *bangil* is being done. Chaong would recall that when they were young, they are afraid to go home from the wake because he

said the *bangilis* raising their “goosebumps” that is why they do not listen to it. But now that he now understands the message being delivered in *bangil*, he said it is not scary after all.

Further, as observed by the researcher during the wake of Nestor Quiandao Joseph, being not involved in *bangil*, there are just few of the young people who listen to *bangildone* by the elders.

Migration. The key informants said that a familiar scenario in most of the indigenous communities is that most of the young people from the tribe are studying in nearby cities. Because of their stay in the city, they are not able to observe how *bangil* is done or what the messages of the chant are. This coincides with the study of Nuval (2010) wherein it states that elders would not deny the fact that the value of education for the young people’s career; however, some elders claimed that their children’s mind are being influenced by the modernization set in the city.

IDRC (1998) also noted in their article that since indigenous knowledge are transmitted orally, it is vulnerable to rapid change especially when people are displaced or when young people acquire values and lifestyles different from those of the ancestors.

Death of elders. Since the elders are the key players of *bangil*, the practice is slowly diminishing because of the elders’ death. Their knowledge about *bangil* and other cultures and traditions of their tribe has a slim chance of being passed to the next generation.

It is done during wakes only. The transmission of the practice is difficult because it is just practiced during wakes. There is no other avenue of learning it.

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The study was conducted to identify the characteristics of *bangilas* a communication practice, identify the communication processes of *bangil*, identify the content of *bangilas* documented during the study and to determine the challenges in sustaining the *bangil*.

Interview schedules were employed to gather the needed data from the five key informants and additional respondents. The data gathering was conducted from January to March 2012.

Bangil is a chant done to honor the dead. It speaks about the good and bad deeds of the dead person in which other people learn from it. The messages are addressed to the dead, bereaved family and the general public.

According to the key informants, the people involved in *bangil* are the inducted tribal elders called the *iyanka-ama* or the male tribal elders and the *iyankaba'kol* or the female tribal elders. They are called as the key players of *bangil*.

Induction of the tribal elders happens during the first night of the wake of a dead elder. The criteria for the induction are as follows: should be knowledgeable with the customs and traditions of the tribe. There is no age limit set for choosing but the practice of the tribal leaders is to choose the oldest among the inductees.

The *bangil* is initiated by an inducted *iyanka-ama*. He will give the first message about the dead. The response of the *iyanka-ama* follows. The echo is then delivered by the *iyankaba'kol*. After the echo of the *iyankaba'kol*, another message will be delivered by

the same person who initiated the *bangil* other elders will do. After every message, the response of the *iyanka-ama* is delivered followed by the echo of the *iyankaba'kol*. Anyone among the *iyanka-ama* can give his advices after the initiator has run out of message.

The length of the *bangil* depends on the messages being delivered by the *iyanka-ama*.

Tobacco is distributed twice during *bangil*. It is done to recognize the presence of the unseen spirits or *ka-apuan* (forefathers) of the wake attendees.

The challenges encountered in sustaining *bangil* are: drunkenness of elders, disinterestedness to learn among young people, death of elders and infrequent practice of *bangil*.

Conclusions

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

1. *Bangil* is a chant that is sacred because it involves the elders and it has restrictions for practicing it.
2. *Bangil* is a communal practice where the elders, the bereaved family, and the general public are involved.
3. Unlike other chants in the Cordillera, the *bangil* is only done by the inducted elders.

4. Like most of the cultural practices, the threats to *bangil's* sustainability are migration, death of elders, lack of appreciation among the younger generations and it is not practice regularly.
5. There are beliefs attached to the practice of *bangil*.
6. *Bangil* is a very important avenue for new members of tribal elders.

Recommendations

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

1. Further validation of the history of *bangil* may be done.
2. Other kinds of documentation, such as video documentation, may be considered by other researchers to dwell on.
3. The Karao should continue practicing *bangil* to sustain it.
4. Another study may also be done on *bangilas* a process for maintaining tribal council.

LITERATURE CITED

- AKULLO, D., R. KANZIKWERA, P. BIRUNGI, W. ALUM, L. ALIGUMA and M. BARWOGIZA 2007. Indigenous Knowledge in Agriculture: A Case Study of the Challenges in Sharing Knowledge of Past Generations in a Globalized Context in Uganda. Retrieved November 22, 2011 from <http://www.ifla.org/iv/ifla73/index.htm>.
- ARYAL, D. n.d. Oral Tradition and Communication. Retrieved December 15, 2011 http://www.ku.edu.np/bodhi/vol3_no1/07.%20Deepak%20Aryal.%20Oral%20tradition%20and%20communication.pdf.
- ATIWAG, S. 2012. The Process of Bangil (Personal Interview).
- ATOS, M.D. 1982. The Culture of the Karao Tribe. PhD Thesis. University of Baguio. Baguio City. Pp. 69-74.
- AYOCHOK, A., J. BANWAGEN, A. LAWANGEN, B. NGALATAN and M. SANTOS. 2006. The traditional rice-based ecosystem of the Karaos in Bokod, Benguet: agro- biodiversity and sustainability evaluation. BS Thesis. BSU, La Trinidad, Benguet. Pp. 2-3.
- BENGUET SOCIO-ECONOMIC PROFILE. 2007. La Trinidad, Benguet. Pp iii-32.
- BAG-AYAN, F. D. 2010. Communication strategies in transmitting cultural practices among the Karao tribe of Bokod, Benguet. BS Thesis. BSU, La Trinidad, Pp. 6, 24-26.
- BAUCAS, B.C. 2003. Traditional Beliefs, Cultural Practices in Benguet. New Baguio Offset Press. Km.5, La Trinidad, Benguet. Pp. 24-25.
- BUNGGAL, B. 2012. Material Used in *Bangil*. (Personal Interview).
- CHAONG, A. 2012. History of *Bangil*. (Personal Interview).
- CHAONG, C. 2012. The Process of *Bangil*. (Personal Interview).

CRAIG, R. T. 2004. Communication as a Practice. Retrieved December 17, 2011 from spot.colorado.edu/.../Stances%20Practice-comm practice.

GILL, N.S. 2011. Oral Tradition. Retrieved December 15, 2011 from <http://ancienthistory.about.com/od/homer/f/OralTradition.htm>

IRDC. 1998. Working with Indigenous Knowledge: A guide for researchers. IRDC. Ottawa, Canada. P.7.

LI, J. and KARAKOWSKY, L. 2001. Do We See Eye-to-Eye? Implications of Cultural Differences For Cross-Cultural Management Research and Practice. *The Journal of Psychology*, 135(5), 501-517.] Retrieved November 22, 2011 from <http://www.tamu.edu/faculty/choudhury/culture.html>.

NUVAL, P. J. A. 2010. Ba'diw as a Communication Tool for Community Development in Topdac, Atok, Benguet. BS Thesis. BSU, La Trinidad, Benguet. Pp. 43-57.

PALCAY, F. 2012. Bangil as a Communication Practice. (Personal Interview).

WAILAN, A.T. 2006. Documentation of the Traditional Communication Practices of the Baliwon Tribe in Barangay Bantay, Paracelis, Mountain Province. BS Thesis. BSU, La Trinidad, Benguet. P.30

WAYANG, C. 2012. Traditional Practices of Karao (Personal Interview).

APPENDIX A

Interview Questionnaire

(For elders)

PROFILE OF THE RESPONDENT

- a. Name: _____
- b. Age: _____
- c. Sex: _____
- d. Residence/Sitio: _____
- e. Civil Status: _____
- f. Occupation: _____
- g. Educational Attainment: _____

I. CHARACTERISTICS OF *BANGIL* AS A COMMUNICATION PRACTICE

- a. tribal elders
- b. chant
- c. message/content

II. COMMUNICATION PROCESSES OF *BANGIL*

A. People involved in *bangil*

- a. What are the qualifications of those who can do the *bangil* in terms of:

	age	sex	Level of expertise
Initiator			
Iyanka-ama			
Iyankaba'kol			

--	--	--	--

- b. Who are allowed to listen to the *bangil* aside from the bereaved family in terms of:

(Sino timabalinngaagdenggentibangilmalibankadagitipamilya jay natay?)

1. Age:

2. Sex:

B. STEPS INVOLVED IN BANGIL

Steps	Materials	People Involved	Qualifications Of The People Involved
1.			
2.			
3.			

--	--	--	--

C. MATERIALS USED IN *BANGIL*

	MATERIALS	SYMBOL/PURPOSE
a. Before the <i>bangil</i>		
b. During the <i>bangil</i>		
c. After the <i>bangil</i>		

III. CONTENT OF THE *BANGIL*

What are the messages delivered during the *bangil* addressed to the:
(Anya timensahengamaipaaykadagitisumaruno:

- Dead person
- Family
- General public in attendance

IV. CHALLENGES IN SUSTAINING *BANGIL*

- What are the challenges you encounter in sustaining *bangil*?
(Anya dagitipannubokngamapadpadasanyutapnomamintinaryutipanagbangil?)

APPENDIX B

Interview Schedule

(For members of tribe who experienced death of a family member)

PROFILE OF THE RESPONDENT

- a. Name: _____
- b. Age: _____
- c. Sex: _____
- d. Residence/ Sitio: _____
- e. Civil Status: _____
- f. Occupation: _____
- g. Educational Attainment: _____

I. QUESTIONS

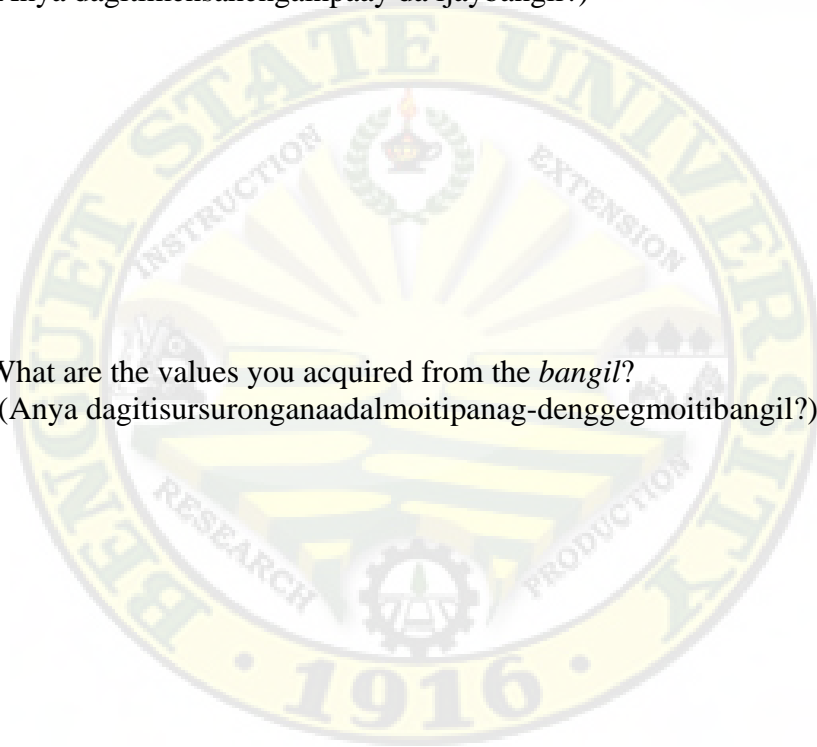
- a. What were the messages addressed to you and your family when the *bangil* was done?
(Anya dagitimensahengainpaay da kenka ken itipamilyamidinagbangil da itibalayyu?)
- b. What was the message delivered in *bangil* addressed to your loved one who passed away?
(Anya timensahengainpaay da itiminatayidinagbangil da itibalayyu?)
- c. What was the message delivered in *bangil* addressed to the other attendees of the wake?
(Anya timensahe da ijaybangilnganaipaayitidaduma a taonganakilamay?)

APPENDIX C

Interview Questionnaire

(For members of the tribe who attended the wake and listened to *bangil*)

1. What are the messages addressed to you?
(Anya dagitimensahengainpaay da ijaybangil?)
2. What are the values you acquired from the *bangil*?
(Anya dagitisursuronganaadalmoitipanag-denggegmoitibangil?)



APPENDIX D



Figure 11. The researcher with the key informants (AgdonaChaong, CesarioChaong and Catalina Wayang



Figure 12. The researcher with the wake attendees and some of the *iyankaba'kol*