

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.



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.



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'kol or 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 *pilmiron pangan* 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 *pilmiron pangan* or first meal.

Figure 2 shows the process of selection and induction.



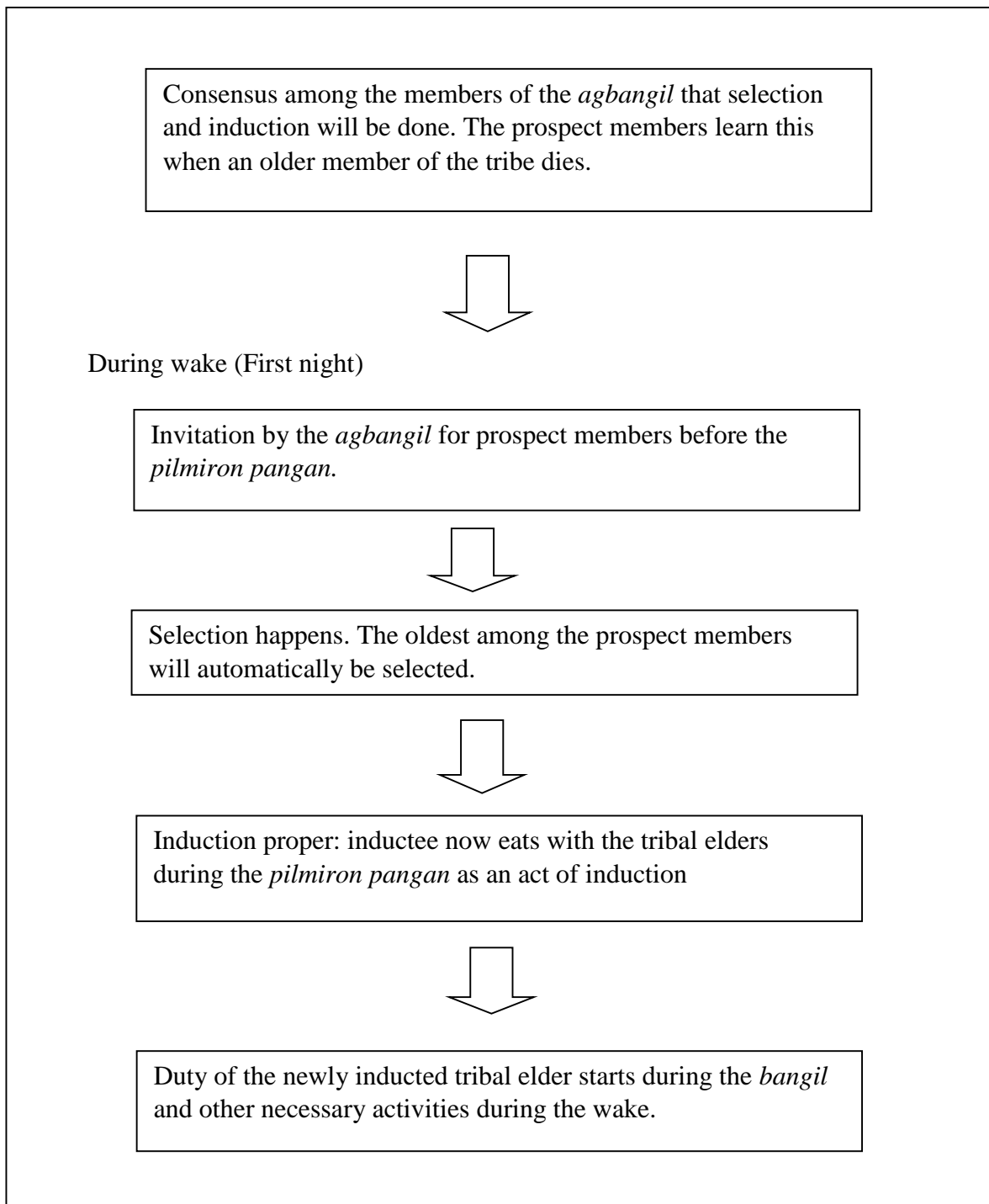


Figure 3. The induction process

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 *pilmiron pangan* 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 Agdona Chaong 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	should know the process of <i>bangil</i>

*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 *mapteng mani* or *nga-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 *bangil* on 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 *bangil* is 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

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

*1. Sikayon bimoltong no piyancho,
Kay teb-ok kayo cha afay, tey sikathoy ugadi
Emme-in a pimosay a iyanka-ama,onno iyankaba'kol
Meseppol a guarey may teb-ok, tep sikathoy ugadi
Mapteng mani.*

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, ekkam moy ditheng
say no guarey digat, pendaan nay tulong
Nem niman, niyana ngoy empasing o a et-etey e too*

*No mapteng say guarey penda-an
Salamat mani.*

It is being distributed two times while *bangil* is 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 Marciana Dayotao, when her sister died, the message addressed to her sister is to take care of the family members whom she left. Pascuala Bencio 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 Marciana Dayotao, when her sister died, the message addressed to her sister is to take care of the family members whom she left. Pascuala Bencio 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 Juliano “*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 what abouts 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. Marciana Dayotao 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, safay koma
eseppam e panmeptangan, na pamiljam a en-payas mo
Chiyay a balay
Isu nga epa-nos mo koma e mapteng, nu edmo pa'nosen
Nga-aw mani.*

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

2. *Sikam koma, no pay koma, ma'manap ete-yan mo
Egka koma inmaragwe e chiyay koma ngod Karao
Ma'manap e kagul na eteyan mo
No edmo koma in-ahad-ahad.
Say mapteng mani.*



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 *bangil* is 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-guek hetta-a kameng to et netta
Wa e-ten simek no pompon to.
Mapteng mani.*



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)

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

*1. Sikayon a-anak
Nu guarey maesestorya
Ekket kayo, panke-ngel kayo ketdi
Ngoy pisseng jon mengde
Na mapteng a bilin
Say mapteng mani.*

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 *bangil* is 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 *bangil* done 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 *bangil* as a communication practice, identify the communication processes of *bangil*, identify the content of *bangil* as 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* or 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 *bangil* as a process for maintaining tribal council.



LITERATURE CITED

- AKULLO, D., R. KANZIKWERA, P. BIRUNGI, W. ALUM, L. ALIGUMA and M. BARWOGENZA 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).

