ETHNOGRAPHY OF DEATH RITUALS AND PRACTICES OF THE MANGALI SUB-TRIBE, TANUDAN, KALINGA

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Abstract: The study dealt on the ethnography of death rituals and practices of the Mangali Sub-Tribe in Tanudan, Kalinga. It aims to document, identify and describe the rituals and practices along death and to determine the implications to education and the socio-economic of the Mangali Sub-Tribe in Tanudan, Kalinga. Qualitative, descriptive, documentary methods of research were used to gather data. Historical method was also used to trace the rituals and cultural practices. The findings revealed that there are lot of undocumented rituals and practices on death of the Imangali, it was also found out that there are implications to education and socio-economic in the rituals and practices such as cooperation, close bonding of the community, oneness and the like.

Keywords: Ethnography, Death rituals, practices, Mangali, Tanudan, socio-economic

INTRODUCTION

Most societies have their own distinct rituals and practices which make them unique. As the way of life of the people are best expressed in many ways. These beliefs and practices that were handed down from generation to generation are better remembered if written and recorded.

Today, there are trends to undervalue these rituals and practices which threaten their extinction as testimonies of living traditions. In fact, the vanishing rituals and practices of ancient societies has led to the demise of their precious rituals and practices heritage and identities. (Tobinhttp;www.pecerajournal.com/pecera-journal-2011-files/5-1-1.pdf)

The rituals and practices of man are manifested through his experiences, ideals, sentiments, aspirations, thought, and emotions. These reflect the depth of man’s rituals and practices that molds the truly creative person of a tribe and tells profound truths about life in various ways. It is when one found some role models of behaviors and values which are all embodied in the act and thought of a person.

Furthermore, there is a need to add to the scarcity of documentation on the rich culture of the kalingas that need to be integrated in the existing education curriculum. Recreating this
indigenous knowledge, system and practices will help enhance the values and moral practices towards promoting the social order among the kalingas. Moreover, the results of this study may be used as an input to legislative and policy development formulation (Bangsara, 2012).

In the cultural history of the people of Kalinga, the existing (indigenous knowledge, system and practices) IKSP have been observed to have greatly influenced by the way of life of these people. These IKSP’s still pervade today because they embody desirable values that are worth cherishing in showcasing the cultural identity of the kalinga people.

It is saddening, however to see that some of the IKSPs are slowly losing the desirability and practical relevance in nurturing to the indigenous culture of kalinga. There are cultural issues and concern that threaten the imminent extinction of these IKSP’s that they will eventually lead to the vanishing of the rich traditional culture of highland people. At the forefront is the strong influence of modern education with its western based curricular programs. This situation aggravated with inadequate documentation of IKSPs that may be used in schools in the province of Kalinga. There is also the added anxiety on the first demise of local resource person whose wisdom on indigenous and traditional can be credibly tapped as valuable sources of data and information. (chac-ip,2014)

The study is a response to the call of the modern tied of education with geared towards developing a curriculum which is culturally responsive education for indigenous children and youths. Search pedagogy is liberating, patriotic and genuinely indigenous in nature. (Sumanal,2008)

CONCEPTUAL FRAMEWORK

In recognition of the right of indigenous peoples to culturally rooted and responsive basic education, the Department of Education (DepEd) adopted the Indigenous Peoples Education Curriculum Framework (DepEd Order No. 32, s. 2015) which aims to provide guidance to schools and other education programs as they engage with indigenous communities in contextualizing the K to 12 Curriculum based on their respective educational and social contexts.

The said framework is a fruit of a series of consultations with community elders, leaders and implementers of community-based Indigenous Peoples Education (IPEd) initiatives. As a major milestone in the enhancement of the IPEd Program, it will benefit more than 1.19-
million IP learners enrolled in public schools, as well learners enrolled in community and civil society organization-run schools. In line with this, DepEd has started a training program for teachers and school heads in schools serving indigenous communities.

The design of a culturally-appropriate and responsive curriculum is anchored on the defining features of indigenous communities: the ancestral domain, the community’s worldview, and its indigenous cultural institutions. It includes and respects the community’s expression of spirituality and strengthens indigenous cultural identity. DepEd values indigenous languages in the implementation of a Mother Tongue-based Multilingual Education (MTB-MLE) among indigenous learners in order to regenerate and enrich the community’s Indigenous Knowledge Systems and Practices (IKSPs) and Indigenous Learning Systems (ILS). The curriculum is designed to enable indigenous learners to be future culture-bearers, capable of exercising their right to self-

The IPEd curriculum framework is guided by the principles of inclusion, participation, and empowerment as provided by DepEd’s National IPEd Policy Framework (DepEd Order No. 62, s. 2011 or “DO62”) and is consistent with the Indigenous Peoples Rights Act (IPRA) of 1997 and the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP) which specify the right of IPs to “establish and control their educational systems and institutions”. http://www.deped.gov.ph/press-releases/deped-issues-iped-curriculum-framework

The call for commitment to consider the importance of Indigenous culture in molding the way of life of people is consistent with the Philippine Constitution, Article XV, section 14 which states that:

“It shall conserve, promote, and popularize the nation’s historical and cultural heritage, and resources as well as artistic creation and shall encourage researches and studies on arts and culture.”

Thus the practice and belief which facilitate the growth and development of the people should be preserve, passed on to generations and be utilized as a springboard for individuals and group progress. Culture values and beliefs should be explored if only to give meaning and appreciation of culture. Possibilities could also be explored for highlighting cultural values to the formation of the child that will be able to create more culturally responsive learning environment (Ngao-I, 2002.)
Henceforth, the researcher then took the challenge of studying the rituals and practices on death that are tied up with the cultural practices and beliefs of the Imangali so that positive values will be integrated in the curriculum. The researcher believed that she can contribute to the preservation of the Imangali culture.

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<th>INDEPENDENT VARIABLE</th>
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<td>2. Implications of the rituals and practices to education and socio-economic development.</td>
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**Paradigm of the Study**

**OBJECTIVES**

The study looks into the rituals and practices along death of the Mangali Sub-Tribe of Tanudan, Kalinga. Specifically, it sought to answer the following:

1. To document identify and describe the rituals and practices of the Mangali Sub-Tribe along death.
2. To determine the implications of these rituals and practices to education and socio-economic development of the Mangali Sub-Tribe.

**HYPOTHESES OF THE STUDY**

1. There is a need to document, identify and describe the rituals and practices of the Mangali Sub-Tribe along death.
2. There is a need to determine the implications of these selected rituals and practices to education and socio-economic development of the Mangali Tribe.

**METHODOLOGY**

This chapter presents the research design, locale and population of the study, data gathering instrument, validity and reliability of the research instrument, and the data gathering procedures.
Research Design
Qualitative, descriptive, documentary methods of research are utilized by the researchers. They also used the historical method and traced the old rituals and practices that are currently done by the Imangali.
Moreover, the ethnographic method of participant observation is primarily used since the researcher herself is a native of Mangali.

Locale and Population of the study
The respondents of the study are the Imangali natives residing in Tabuk City, Kalinga whose age ranges from 50 and above. Their ideas, thoughts and experiences were used to collaborate, validate, and clarify and support the readings and information that the researcher will gather.

The key informants were selected based on their criteria of age, length of stay in the municipality, actual involvement in the performance of customs and traditions, their rich knowledge and wisdom on the Mangali cultures as well as their position in the community.

Purposive sampling was used in determining the total number of respondents.
This study covers the selected rituals and practices of the Mangali Sub-Tribe in Tanudan, Kalinga. It was however limited only to the rituals and practices on death and their implications to education and socio-economic development.

Data Gathering Instrument
The researcher used a combination of documentary analysis, observation, and interview guide of key informants as the techniques of gathering information needed in the study.
In order to validate the result of the interview, the researcher used the participation and observation approach.

Validity and Reliability of the Research Instrument
The questions in the interview guide used by Suma-al (2008) whose study dealt on the language expressions in the selected rituals and practices of the Ilubo Tribe in Tanudan, Kalinga was adopted in answering the objective posed in the study. Thus, the instrument is valid and reliable.
RESULTS AND DISCUSSION

This chapter presents the analysis of the findings of the study on the rituals and practices of the Mangali Sub-Tribe along death.

Death Ritual

There are various rituals on dead person in accordance to age or life stage from day old to old age. Although there common rituals are performed to specific life stage, manner, condition and causes of death. (Suma-al 2008).

It is a practice of the tribe that even one of their tribes mate died in any part of the country, it is customary that the cadaver will have to be brought at home.

On baby’s death

1. Angaan-Aborted baby

When a fetus below nine months died in the womb of a mother, they will wrap the baby in a clean cloth and bury it below the house stair. In cases like this they will not butcher any animal.

2. Nangaw-as

This refers to a 9 months baby who was born yet lifeless. They will wrap the baby with a clean cloth and bury it anywhere. They will butcher a pig.

3. 5 months baby below died

When a baby died, the community build a “bawi” an extended shed at the yards where the people attending the vigil stay. A mournful chant otherwise known as “ibil” is chanted by the family and relatives of the baby. The ibil is a lamentation or a cry as a sign of sorrow and grief. “Amoson da” means they will bath the baby with luke warm water and spread a “lana”/ coconut oil overall the body of the dead. The leftover of the oil used in the corpse is used as a medicine in curing gaddil/gagatol of those people with skin allergies.

A “panay” or a porcelain bowl is placed on the top of the abdomen of the corpse. The left and right hand of the dead baby is placed at the center of the panay. A “Lubay” is placed at the forehead of the baby.
A lubay can be in burawan or “dalisdis”. “Burawan” means a gold necklace and dalisdis is a type of kalinga precious beads. They will slay an “issiw” or a chick put it in a stick and burn it. The Imangali believed that the spirit of the issiw will accompany the “kadodwa” or soul of the baby while it is “pumiliplik”.

Another person will make a “wissiwis” a piece of paper cut into smaller pieces to drive off the flies.

Lanus- means the first to be butchered is dog so that the spirit will accompany the soul of the baby. The spirit of the dog will guard the soul of the baby and bark against the bad spirit that dares to follow. In the ancient times, there is no caffeine. The people make use of a bamboo chair where the dead person sits. On a baby’s death, they will make a small and temporary bamboo chair otherwise known as the small “sangadii”. They will butcher a pig but during the vigil only the lallakay / old men are allowed to partake in the meat. The children, women, ladies, and gentlemen are not allowed to eat because it is paniyaw.

Adang-it is a financial donations written in a registry book to help defray the funeral and burial cost. The mutual aid system where close relatives up to the third cousins are morally obliged to help one another financially and share their goods. It can be money, wine, rice
grains, or anything given by those people who attended the bagungon as their support to the grieved family.

The mourning will last for three nights and three days. On the second day, they will do the “Utung” by slaughtering a carabao to be distributed only to the men who are present in the bagungon that time. While butchering a carabao, they will separate small pieces of the meat to be given to all those people who gave their adang for them to know that their adang was accepted. The third day is the internment. “Lobon or tomb” Some men will measure the place where they will bury the corpse. They will dig it about 5 meters below the ground and put stones like a bed on the surface where they will lay the corpse. The will build a small “tuping” on waist level. Before going to the lobon, they will wrap the baby’s corpse with a new “ulos”/ blanket and tie the blanket above the head and foot of the corpse. They will also tie the waist and lay it on the surface of the bed out of stone. They will use big flat stones to cover the lobon.

“Atur” is clay is used to seal the spaces between the flat big stones to prevent the soil from entering.

“SONGOT”- it will serve as “balun or pack lunch of the dead”

“Kadamal” if the dead baby is a girl, they will cook “pinantolok” and “ugadiw” and put it in a coconut shell as her kadamal. Pinantolok is a glutinous rice cake and “bangsulo” is a small fish taken at the river. When the dead baby is a boy, they will cook “niludag” and “bangsulo” put it in a coconut shell as his kadamal. Niludag is a glutinous rice cake cooked inside a medium sized bamboo stick.
Death of the aged “nalakay”

In the ancient times, when an old man or old woman died, they will put it in a “sangadil”. A sangadil is an elevated bamboo chair where they let the dead person sit on it. The dead is adorned with antique heirlooms.

A “gusi” an antique jar is used to support the feet of the corpse. “Sinlakon e pagoy” will be put below the sangadil. They will tie a chicken beside the palay and allow it to eat the palay. The chicken will serve as songot of the dead when they will bury her/him. They will let the chicken cry first. For women, a tinali is placed on her wrists. If the dead belongs to a rich family they will put “binalikawog” a gold bracelet in her wrists. “SIPUR” or bogas is placed on her forehead as her head bond.

“DALISDIS” will serve as herb ballong. Ballong means necklace. Strands of antique beads were placed on her neck as her necklace. A “ginamat” will serve as her skirt. “Gakos” is serve as her belt. Among men, he was adorned with kattagang, “duraw” headgears and arm gears in addition to same antique heirlooms. Even men they will put a ballong or necklace (dalisdis).

On the entombment of the dead person, the people will join the procession for the funeral march, one will pakipak a kawayan and the people will follow in the bereavement. They will pakipak the kawayan so that they cannot hear any sneeze or idaw sounds because it is
paniyaw. After the lobon, they will get the chicken let it cry and cut one of its feet. They will wipe the blood of the chicken on the feet of those who put the corpse in the lobon. “anbulo/washing of hands” the residence, they will cook water filled with parukuk or grape fruit/pomelo leaves. All those people who attended the bereavement will come back to the residence to wash their hands.

The rituals performed for dead aged men and women are almost similar but the manner of vigil is not as mournful as the death of the children and teenagers. A “dandannag” is a chant sang by a group of people attending the vigil. Example “Ama e summina, pugsatom de ullatoy ta iyagay da matoy” means “Beloved Father who just passed away, kindly cut the bridge of death so that nobody will die”

**BALO**- refers to a widow or an woman whose husband died.

**PANGIS**- refers to a widower or a man whose husband died. Among couples, when a husband or a wife died, they will make a wider “sangadil” enough for two persons. They will put a blanket on the other side of the sangadil where they will lay the corpse. The spouse of the dead person will sit beside the corpse veiled with an “ulos” or blanket. The ceremonial attire of the balo is black clothings as a sign of mourning and grief. If they have a lot of children he/she will cover the veil on her/his body not necessarily covering it to his/her head or “kagoy”. She/ he will embrace the died spouse when he/she cries otherwise known as the “Tagimbaro”. A tagimbaro is almost similar to the “ibil” only that they term used in the mournful cry of the husband or wife to his/her partner is tagimbaro. If the died person is a man, one balo from his clan will accompany the new widow likewise when the died person is the woman, one of her clan who is also a pangis will stay beside the new pangis to accompany him for three nights and three days. When the “umibil” means the one who cries is from the side of the woman, he/she will cry on the side of the woman likewise when the “umubil” is from the side of the man, he/she will cry on the side where the man sited. When the “umibil” is both a relative of the couple, they will cry in the center of the sangadil. The “umibil” must avoid to bow and cry on the balo/pangis so that he/she will not be “nadagson”/ heavily burden otherwise known as the mawagwagan. On the second day of the wake, They will perform the “Tolyag”. Outside the house or in the paway of the natoyan, the people will put a small piece of wood in the center of a table. Somebody will kick the right side of the tip of the table and said “Oh yan si Ina” and another person will kick the left
side tip of the table and said “Oh yan si Ama”. This is done so that the grieved family will be “anlangpaw”. The pangis/balo will not get sick due to sorrow and grief.

“AL-LOBON” Before the corpse is carried away to the grave, they will give for the widow/widower a time to express her/his sorrowful cry in losing his/her partner otherwise known as “Tagimbalo”. After that, her/his “bulun” will hide her/him in a room so that she/he will not see his/her spouse taken away. After hiding the balo’pangis, the people will carry the corpse to the lobon or the place where they will bury the dead. They will wrap the corpse with a blanket and tie the excess above the head and below the feet. They will also tie the waist of the corpse. During the three days and three nights mourning, the spouse of the dead person is not allowed to eat any food served in the bagungun/vigil. They will cook separate food for her/him. She/he is only allowed to eat rice, coffee, and ginger’laya. This is done to avoid her/him from gamulo. A “gamulo” is any abnormal feelings that might happen in the body of the balo/pangis. For example, those who eat in the carabao meat served in the vigil of their spouse will suffer from gargling.”angag-a-gad-al” means they cannot control their mouth from gargling.

After the entombment, the new balo/pangis will cover his/her head with “ana-aw” accompanied by his/her bulun in getting off the house to wash his/her feet with water. This ritual is done so that the new widow/widower will be free in taking a bath it means no need for someone to accompany her. The new balo/pangis will heartfully give any amount to her/his bulun as thanksgiving for caring and guiding her/him. After three days another balo/pangis will take the new balo/pangis to the pappayaw otherwise known as “sipsipput”. The will put an “ana-aw” over her/his head used as coverings to protect her/him from any sharp words on those “an-uyaw”/ridiculous person. They will also bring “landok” that the new balo/pangis will use in working. This sipsipput ritual is done so that the balo/pangis will be free to work again. When it is her/his first time to “makibulbulun” she/he will go first to the house of another balo/pangis before going to other houses.

NGILIN NI MABALO KAN MAPANGIS/ PROHIBITIONS THAT A WIDOW AND A WIDOWER MUST OBSERVE

These are not only beliefs, it is also based on experience and observations.
1. The balo/pangis must not eat viand made of LIDOY or taro for one year. It is believed that the lidoy will make involuntary movement of the head otherwise known as “anwigwiggiiwig”.

2. Do not eat a carabao for one year. The imangali believed that it will cause the tooth of the balo/pangis to be gargling “gumag-agag-al”.

3. Do not eat gasselang or camote root crops and “kurbasa” squash for one year so that the body will not be heavy.
4. Do not eat “amti” or deadly night shade so that you will not “anlupupanti” or greenish in color.

“andumdom” – when a balo/ pangis will go to siputan he/she will “annuwoy” cry in sorrow even when he/she arrives at home. This is done as a sign of his/her lament for losing his/her spouse.

**REMOVAL OF THE PANGIS/BALO**

It is a customary practice that the pangis or widower will not cut his hair and beard for one year. This is done as a sign of mourning so that when somebody saw him, they will notice that he is a widow. After one year, another pangis will go and remove his kinapangis/widower. They will cook together a chicken in front of the house of the pangis at cut his hair. Once his hair and beard was cut it means his mourning moment lasted. He has now the freedom to marry. The side of his late wife will not prohibit him if ever he wishes to marry another woman.

It is a customary practice of the Imangali that a balo or widow will wear pure black clothes for one year. Her black garments will signify that she is a widow. It is a sign of lamentation. After that duration, another balo will go and cook a chicken in front the house of the balo and change her black dress with any color. This signifies that her mourning lasted and she can let go of her sorrow. This means that she has the freedom to marry. The side of her late husband will not get angry if she wishes to marry any man of her choice.

**MAMMAD-AN DEATH**

When a mammad-an dies, someone will mapanakuy or shout three times. When the people hear the bogga they know that someone died. The men will do the bawi. The women will bath the dead body with lukewarm water and oil her with lana/coconut oil. They will change her cloth with ginamat as her skirt and gakos or belt her. The lallakay will do the sangdil. The sangdil refers to the first pig butchered in the bagungun. Only the lallakay will do and partake in the meat. The rest will do the sangadil. They will put blanket in the sangadil where the dead person lay. When the dead person sits on the sangadil, they will decorate her with kalinga antique heirlooms.
They will put “Sinlakon e pagoy” will be put below the sangadil. They will tie a chicken beside the pagoy and allow it to eat the pagoy. The manuk will serve as songot of the dead when they will bury her/him. They will let the chicken cry first. For women, a tinali is placed on her wrists. If the dead belongs to a rich family they will put “binalikawog” a gold bracelet in her wrists. “SIPUR” or bogas is placed on her forehead as her head bond.

“DALISDIS” will serve as herb ballong. Ballong means necklace. Strands of antique beads were placed on her neck as her necklace.

A “ginamat” will serve as her skirt. “Gakos” is serve as her belt.

The women in the village will go to the bagungon to pound rice “anbayo”. Two pairs of women will do the “it-it-ung”. It means they will pound and pound the binayu until all the binayu in the mortar and pestle will go out. They will not pick up the grains so that it will be the billay or share of the natoy. The chicken and pigs will eat the grains. If the children of the dead is reach or bummanyaga or progressive they will do the dinongdong. It means every
night they will slaughter a carabao. In the day, they can butcher a pig to be served to the people attending the vigil. “Dandannag” it is a chant done by all the people in the vigil. Example ”Ak ina e ummoyon, pugsatom de ullaotoy ta iyagay da matoy”.

**Men:** “Nassuwoy de allagoy, natooy de amappagoy” it means the person who dies was a good farmer.

**Women:** amman aka yak ulligay, wad ay umiba-ibay bagoyboyon di sigay”.

**Men:** “siay asik bayyudung, lalaki ye an-udung”

**Women:** “innilam de innilak, ippun angipaniyak, galliyak ad ampatak” “attulas iyambindong, nanlanglangbis si ballong”

“attulas iyumbai, dallimog di tungngali”

**“Ulayan”**: the courtship between a lady and a man. The people can make the man and woman marry due to ulayan. Example;

**Women group:** “tuwak kad de balliga, idatong nu pammoma”

**Men Group:** “Tuwak kad de tunggayu, iddatong nu tubbaku”

If the crowd wants the woman and a man marry the will do the ulayan.

While the others are doing the ullayan and dandannag, the others are beating the gong. There is a short program in which a moderator will manage, he will assign people to beat the gong after that he will give time to the dandannag and ulayan. This is the way how the Imangali performs the Ulayan.

According to the Kalinga old folks, there are men and women that could possibly get married due to ulayan.

**IMPLICATIONS**

- Strong bonding among the people in the community
- Social involvement is a social obligation
- Empathy to the bereaved family is very evident thru the ff:
  - Their presence during the whole duration of the funeral
  - Financial and in kind support
  - Extending services during the funeral
- Too expensive on the part of the bereaved family
- Some practices like the sangadil is not advisable particularly for health aspect
CONCLUSION

Based from the findings, the following conclusions were drawn:

1. There are unique rituals and practices of the Imangali along death. It was found out that despite the penetration of advance technology, still the Imangali are doing such rituals and practices during the funeral of their love ones.

2. Every ritual and practice that the Imangali do has good implications however, there are also rituals and practices that are no longer applicable to the present generation and may not be practical at present.

RECOMMENDATIONS

1. The development of these documented rituals and practices to be used for classroom instruction in order to develop children’s appreciation and preservation of these rituals and practices of their own tribe.

2. The proper preservation of these rituals and practices through proper documentation for further references.

3. The eradication of some of the rituals and practices that require too much time, effort, and financial.

4. The rituals and practices where values are reflected be preserved and continued as an identity of the Mangali people.

Informants:

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