A SURVEY OF PHILIPPINE FOLK EPICS

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CONTENTS

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SYMPOSIUM on Asian Folk Literature

The papers by E. Arsenio Manuel and Toichi Mabuchi (Vol. XXIII) where first presented at the opening session of the Third Conference on Oriental-Western Literary and Cultural Relations, held at Indiana University June 20, 1962. This special session was held in conjunction with the Sixth Folklore Institute of Indiana University, which ran from June 13 to August 10.

The papers are now printed in revised and expanded form.

I. Introduction

The main task of this paper, in general, is to survey the scattered materials, references and information on long heroic narratives found in the Philippines and to determine their folk provenience and epic character. Our intention, in particular, is first, to review and evaluate the data from both written and oral sources; second, to discover the features that are common to these oral epics; third, to determine their number and show the extent of knowledge about them; fourth, to indicate the nature and availability of such materials bibliographically and otherwise; fifth, to give summaries of those available in English and Spanish translation; sixth, to describe their structure in general terms; seventh, to speculate as to their age; and lastly, to suggest certain steps that might be taken with respect to these oral epics. Time and space limitations[1] have necessarily circumscribed a fuller development of this study which the subject demands; as a consequence this attempt should be regarded mainly as exploratory.

The data that we intend to handle are contained in printed sources, unpublished records, taped materials which have not as yet been transcribed, and such raw notes which have been gathered in the field but of which there is no textual record whatsoever. The tasks set forth above and the nature of the data necessarily require familiarity not only with the literature, but also acquaintance with the work done by field workers, and knowledge obtained by actual field work. The author will appreciate being informed of new or additional data.

To accomplish the aims of this paper the substance is presented in the following parts: I Introduction, II The Folk Epic

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1. This paper was originally prepared at the Philippine Studies Program, University of Chicago, away from a number of important sources available to the author in his personal collection at Diliman, Quezon City, and in the Beyer Collection, Museum and Institute of Archaeology and Ethnology, University of the Philippines, Manila; the original paper as presented and read before the Third Conference on Oriental-Western Literary and Cultural Relations, Indiana University, Bloomington, June 20-23, 1962, had to be revised in parts as materials became available after the Conference.

Among Christian Peoples, III The Folk Epic Among Pagan Groups, IV The Folk Epic Among Muslim Filipinos, V Notes on Other Folk Epics, VI Discussion, VII Summary and VIII Suggestions. All known facts for each ethnoepic are given in the form of bibliographic or other notes and an indication of availability of sources or material added whenever known. Undocumented data are given separate treatment. Documentation is used here to mean that the epic is recorded in a text of the original language in which the epic is chanted or sung, that the text is available in tapes, that the epic is known only in translation without supporting textual basis, that the epic is known in the form of literary adaptation, or that the epic is available in a composite rendition. There is only one example known, the Bikol epic *Handiong*, which falls under the third designation, and one example, the Magindanaw *Indarapatra and Sulayman*, which belongs to the fourth category. These two connotations and the fifth would involve questions of folkloricity, which cannot be properly discussed in this paper. I can only say that such matters as internal and external evidence, oral attestation, library documentation, confirmation by field work, and existence of variants are some of the determining criteria. The bibliographic or other notes are immediately followed by summaries, but only those available in Spanish or English translation have been synopsized. Textual materials refer only to the original language of the epics and no other. Speculative or interpretative ideas are reserved in Part VI.

In a work of this nature it becomes necessary to formulate a working definition of what a folk epic is to establish the criteria for determining the accommodation and inclusion or exclusion of material. This was not done *a priori* in practice, however. What happened actually, after an examination of the materials, was that certain common features of the folk epics stood out; and these gave definition to Philippine folk epics. These characteristics show that these ethnoepics are (a) narratives of sustained length, (b) based on oral tradition, (c) revolving around supernatural events or heroic deeds, (d) in the form of verse, (e) which is either chanted or sung, (f) with a certain seriousness of purpose, embodying or validating the beliefs, customs, ideals, or life-values of the people. An attempt will be made to discuss these points in another part of the paper. These features as pointed out above define the Filipino folk epic and as a consequence exclude from consideration prose narratives such as

the *Maragtas*,[2] although this narrative recites heroic incidents in places;[3] also, the great body of tales which the Tinggian have in their folklore,[4] "the longest and finest" of which "can only be described as romances of battle, love, magic, hidden births, intrigue, and other adventure cast in the heroic mould" as A. L. Kroeber phrased it.[5]

Historically some of these epics must have been known to the early Spanish chroniclers who noted them in passing in their accounts. For instance Miguel de Loarca, writing at Arevalo, Panay Island, in June 1582, observed:

> ...The inhabitants of the mountains cannot live without the fish, salt, and other articles of food, and the jars and dishes, of other districts; nor, on the other hand, can those of the coast live without the rice and cotton of the mountaineers. In like manner they have two different beliefs concerning the beginning of the world; and since these natives are not acquainted with the art of writing, they preserve their ancient lore through songs, which they sing in a very pleasing manner—commonly while plying their oars, as they are island-dwellers.
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> Also, during their revelries, the singers who have good voices recite the exploits of olden times; thus they always possess a knowledge of past events. The people of the coast, who are called the Yligueynes, believe that heaven and earth had no beginning,

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2. Appearing under this title for the first time and known as the Monteclaro version (Pedro A. Monteclaro: *Maragtás* [Iloilo: El Tiempo, 1907; 51 pp.]). Subsequent editions appeared, one in 1929 (see "Bibliography" appended to Rebecca P. Ignacio, *An Annotated Translation of the Povedano Manuscript* [1758], M.A. thesis, Far Eastern University, Manila, December 1951); another edition edited by Ramon L. Munzones serialized in *Hiligaynon*, I (Oct. 10) - XI (Dec. 19513; and a third copyrighted by Juanito L. Monteclaro, Manila [Sol H. Gwekoh Printing], 1957, 61 pp.

3. Rendered recently into epic form by Ricaredo Demetillo, Filipino poet, in English (see his *Barter in Panay* [University of the Philippines, Office of Research Coordination, Diliman, Q.C., 1961]; vii, 132 pp.). In his "Foreword" Demetillo confessed: "I have used the materials from the Maragtas with poetic license to suit my own epic purpose—which is to project the racial usages and desires for freedom, righteousness, and justice of our people."

4. Referring to Fay-Cooper Cole, *Traditions of the Tinguian, a Study in Philippine Folklore* (Field Museum of Natural History, Anthropological Series, v. 14, no. 1; Chicago, 1915).

5. *Peoples of the Philippines* (American Museum of Natural History, Handbook Series No. 8, 2nd & rev. ed., 1928), p. 206.

> and there were two gods, one called Captan and the other Maguayan. The Iguines (another subdivision of that people) believed that the god Maguayan carried the souls of his disciples, in his boat, to another life.[6]

To be noted are the preservation of ancient traditions through songs which recount the exploits of gods or heroes in olden times. In particular attention should be drawn to the transport of souls of followers by Maguayan in his boat, a motif which has survived in the ethnoepics of the Bukidnon and Bagobo people to be touched elsewhere in this paper.[7]

Another indication that these oral heroic narratives were not unknown to the Spaniards is the following observation by a missionary, Fr. Andres de San Nicolas, who wrote in 1624 on the traditions of the Zambal people:

> Besides that adoration which they gave to the devil, they revered several false gods—one, in especial, called *Bathala may capal,* whose false genealogies and fabulous deeds they celebrated in certain tunes and verses like hymns. Their whole religion was based on these songs, and they were passed on from generation to generation, and were sung in their feasts and most solemn assemblies.[8]

And in a like manner the cleric historian Fr. Francisco Colin, in his *Labor Evangelica* (Madrid, 1663), wrote:

> It is not found that these nations had anything written about their religion or about their government, or of their old-time history. All that we have been able to learn has been handed down from father to son in tradition, and is preserved in their customs; and in some songs that they retain in their memory and repeat when they go on the sea, sung to the time of their rowing, and in their merrymakings, feasts, and funerals, and even in their work, when many of them work together. In those songs are recounted the fabulous genealogies and vain deeds of their gods....[9]

These quotations can be multiplied, but it is not necessary

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6. "Relacion de las Islas Filipinas," in Blair and Robertson, *The Philippine Islands,* vol. 5, p. 121.

7. And possibly other peoples in Mindanaw, for instance, expected to be present in the Tahavawa? *Sambila* and Subanun *Guman* (see Part V).

8. "Historia General de los Religiosos Descalzos del Orden de... San Agustin," in Blair & Robertson, *op. cit.,* vol. 21, p. 138.

9. In Blair & Robertson, *op. cit.,* vol. 40, p. 69.

to do so. What is remarkable about these accounts is the meagerness of the information and the lack of appreciation on the part of the Spanish historians and missionaries for the pagan creations of the folk. Throughout three and one-third centuries of Spanish domination, it was only in the last quarter of the nineteenth century that some attention was given to Filipino folk epics.

The first ethnoepic to be recorded was *Biag ni Lam-ang* (Life of Lam-ang), published serially in *El Ilocano*, 1889-1890. The honor goes to Fr. Gerardo Blanco, parochial priest of Bangar who transmitted the text to Isabelo de los Reyes[10] who shares the credit for translating it into Spanish prose and publishing it in his periodical and later including it in the second volume of his *El Folk-lore Filipino* (1890). This work was followed by the Bikol epic *Handiong*, recorded and translated into Spanish by the Spanish priest, Fr. Jose Castaño, and published for the first time by the Spanish scholar, Wenceslao E. Retana, in his *Archivo del Bibliófilo Filipino* (volume I, Madrid, 1895).

Biag ni Lam-ang and *Handiong* were the only folk epics ever recorded during the Spanish period, a good index indeed of the lack of attention given the study of Filipino culture during that long time. The fact that these specimens of folklore were current among Christianized groups reveals how much knowledge and understanding Catholic Spain had of the pagan peoples and their lifeways. It was not until the following century that some interest was aroused in folkloristic studies. In his anthropology courses in the University of the Philippines, begun in 1914, Professor H. Otley Beyer tried to create interest from the start. The result was a collection of some 150 volumes of ethnographic materials,[11] out of which he has edited *Philippine Folklore, Customs and Beliefs* in twenty volumes.[12] It was Professor Beyer who paved the way for a more intensive and

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10. *El Folk-lore Filipino*, vol. 2 (Manila: Imprenta de Santa Cruz, 1890), p. 235. Isabelo de los Reyes did not state whether Fr. Gerardo Blanco recorded the text.

11. See my description of this collection in "The Beyer Collection of Original Sources in Philippine Ethnography," *Association of Special Libraries of the Philippines Bulletin*, vol. 4, nos. 3-4 (Sept.-Dec. 1958), 46-66.

12. For a breakdown of the contents, see my *Survey of Philippine Folklore* (1962).

systematic collecting of data and who indicated the places where to look for epic poetry, since it appeared that there was nothing more to be done among the Christian peoples after *Lam-ang* and *Handiong* had been recorded, whether fully or partially. He wrote:

> True epic poetry is today found chiefly among the pagan groups and the Moros; but fragments of pre-Spanish epics have been recovered among the Christian Ilokos, Bikols, and Leyte Visayans. The Ifugao *Hudhud* and *Alim,* some lengthy tales among the Igorots and Tinggians of Lepanto and Abra and the Sulu Moro *Parang-Sabir,* for example, are true epics. So also is the Iloko *Biag ni Lam-ang*—although some modifications have crept in, in early Spanish days. Fr. Castaño recorded an important fragment of a true pre-Spanish Bikol epic; while Miss Eulalia Brillo has recovered some highly interesting epic fragments from eastern Leyte. Some versions of the Christian *Pasión* may be regarded as religious epics. The oldest is in the Iloko language.[13]

While epic poetry may embrace a wider field than folk epic, only five of the epic poems Beyer mentions (the *Hudhud, Alim, Lam-ang, Parang Sabir,* and the Bikol epic *Handiong*) can pass the criteria set forth previously. On the other hand, the others could be excluded from the category of folk epic because the *Pasión,* which recounts the life of Christ (with allusions to some narratives in Genesis and other Old Testament books for background) in verse form and chanted or sung during Lent, has no basis in Filipino folk tradition. As Beyer does not specify the "highly interesting epic fragments from eastern Leyte", we can take this up at some other time; so also the "lengthy tales among the Igorots and Tinggians of Lepanto and Abra" to which he refers.

After I published my "Notes,"[14] Dr. Jose Villa Panganiban, Director of the Philippine Institute of National Language, came out with an enumeration of Philippine folk epics reaching to twenty-four titles.[15] As Panganiban did not offer any definition of epic nor any tests for determining one, his effort suffers. Half

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13. H. Otley Beyer and Jaime C. de Veyra, *The Philippine Saga* (Manila: Published by the Evening News, 1947), p. 111.

14. "Notes on Philippine Folk Literature," *University of Manila Journal of East Asiatic Studies,* vol. 4, no. 2 (Apr. 1955), 137-153.

15. *The Literature of the Filipinos*: Part One, Pre-Spanish (Mimeographed, 1957), pp. 22-44.

of the so-called epics he identified could be disregarded for such reasons as lack of documentation, or insufficient textual or attested evidence; for instance, *Haraya* and *Seleh,* in support of which he fails to adduce any source. In other cases Panganiban does not bother identifying the material to which he refers. For these reasons the *Kumintang* (a narrative song),[16] *Maragtas* (an ethnohistorical work in prose),[17] the *Lagda* (a book of manners),[18] *Hari sa Bukid* (a folktale),[19] *Ronsay,*[20] and *Sudsud*[21] are not folk epics and to say so reveals plain ignorance. Panganiban also includes *Ulagingen* which I suspect to be a cognate of the Bukidnon *olaging,* "a bed-time chant in which a story teller sings about Aguio and other folk tale beings."[22] In Matigsalug, *ulahing* means any narrative song which may include epic singing and *wahingon* "is the equivalent in Bagobo of song."[23] Panganiban fractures the Bikol *Handiong* into two epics which he calls *Ibalon*

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16. Epifanio de los Santos Cristobal, humanist and scholar, identifies this as one of the types of love song (see his "Short History of Tagalog Literature," in M. M. Norton, *Builders of a Nation* [Manila, 1914], p. 63, and a "purely musical air" (*id.,* p. 65).

17. See E. D. Hester's "Bibliographical Note" to *Bisayan Accounts of Early Bornean Settlements in the Philippines Recorded by Father Santaren* (Philippine Studies Program, University of Chicago, Transcript No. 4, 1954) for the use of the term ethnohistorical.

18. See Jaime C. de Veyra's introduction to Rosalina Barrera's translation of the *Lagda* in "The Lagda," *Philippine Social Sciences and Humanities Review,* vol. 18, no. 3 (Sept. 1953), 287-326, wherein the *Lagda* is described as a "compilation of maxims".

19. A myth recorded by Jose Maria Pavón; see *The Robertson Translations of the Pavon Manuscripts of 1838-1839* (Philippine Studies Program, Univ. of Chicago, Transcript No. 5-A), pp. 16-19.

20. One of the rituals among the Tagbanwa people of Palawan performed once a year to protect people from the spirits of epidemic disease according to Robert B. Fox, *Religion and Society Among the Tagbanuwa of Palawan Island, Philippines* (Ph.D. dissertation, Univ. of Chicago, August 1954), p. 357 *et seq.*

21. Harold C. Conklin identifies this as follows: "...The exceptionally rich unwritten Tagbánuwá literature, especially of narrative. antiphonal songs, has never been recorded, nor have their lengthy poems, *dagói* and *sudsód.*" See his "Preliminary Report on Field Work on the Islands of Mindoro and Palawan, Philippines," *American Anthropologist,* vol. 51, no. 2 (Ap.-Je 1949), p. 273.

22. Fay-Cooper Cole, *The Bukidnon of Mindanao* (Chicago Natural History Museum, 1956), p. 122.

23. See my *The Maiden of the Buhong Sky* (Quezon City: Univ. of the Philippines Press, 1958), p. 7.

and *Aslon* for no known reason. There is no need for reiteration here that, while there is nothing inherently objectionable in employing dragnet methods, recognition and acceptance can only proceed from proper identification, documentation, or textual evidence.

II. The Folk Epic among Christian Peoples

It is remarkable to note that there are but two folk epics found among the Christian peoples who constitute the great bulk of the population. Also, both the Iloko *Lam-ang* and the Bikol *Handiong* were recorded in the last quarter of the nineteenth century in areas where church influence had not reached saturation points. When one looks at a map of the Philippines, one sees that the peoples possessing these epics are farthest from Manila, the center which had received the brunt of Spanish acculturative forces. The people found in and around the capital city and neighboring provinces, the Tagalog and Kapampangan for example, have not preserved any epic at all. Although this is so, there is some indication that the Tagalog had it until the early part of the eighteenth century, as I suggested in a previous paper.[24]

"True epic poetry is today found chiefly among the Pagan groups and the Moros," Beyer has said, and this appears to be a true appraisal of the situation.[25] Why this is so is not difficult to explain; the Pagan and Muslim groups were really never put under subjective pressures nor tutelary rule, and were thus able to sing their songs unmolested by missionaries and evangelists. This state of affairs was the result, in other words, of the zealous treatment that Christianized peoples received at the hands of their ethnocentric mentors. But the fire of Spanish missionary zeal had almost spent itself by the nineteenth century, and the change brought in by the twentieth century ushered in a brighter outlook for an understanding of native culture and values.

On the other hand, after the metrical romances were introduced during the early period of Spanish rule, this form

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24. "Tayabas Tagalog Awit Fragments from Quezon Province," *Folklore Studies* [Japan], vol. 17 (1958), 55-97.

25. *The Philippine Saga* (1947), p. 111.

reached a high point of development among the major Christian groups. These were undoubtedly introduced in historic times and contrast markedly with the pre-Hispanic epics of the Pagan and Muslim groups. In the first place, the subject matter and substance of the metrical romances are different, the heroes and heroines bear foreign names, the incidents smack of foreign climes, the scenes are studded with castles and palaces, characters ride in carriages or on horses, and the plots reflect little if any of Filipino life. In fact the stories take place in foreign lands, which are often mentioned in the long titles.

Aside from these obvious features, the verse form of the metrical romances is also strikingly different from that of the folk epics. The poetry has reached a sophistication that is not found in the primitive form, being syllabically metered and regular; it has also stanzaic structure consisting of a regular number of verses, in sharp contrast with the epic forms which are uneven and irregular. Lastly, assonantal rhyming is pretty well understood, adhered to and achieved in the metrical romances, whereas in the folk epics it appears only occasionally, or is rendered by devices such as the addition of meaningless terminal morphs by some Bagobo epic singers.

Tagalog, the language spoken in the national capital and surrounding provinces, has produced the greatest number of metrical romances (calculated by titles). Other languages do not yield as many, and the literary output diminishes as one moves away from Manila, the type disappearing altogether as the inventory is extended to the Pagan and Muslim peoples. This observation is made here because of two possibilities: either there was displacement of the folk epics by the metrical romances in the coastal and lowland areas where Spanish rule and Catholicism were supreme, or the native elements—stories, incidents, or motifs—have become swallowed up. Here is one of the intriguing problems to be encountered in Philippine folklore studies: the identification of native elements of prehistoric provenience. One of the keys to untangling such a knotty problem would be the recording and study of all the folk epics still very much alive among Pagan and Muslim peoples today.

1. The Iloko *Biag ni Lam-ang*

Sources and Material. The earliest known recording of the poem was transmitted by Fr. Gerardo Blanco, in 1889, from

Bangar, La Union province, to Isabelo de los Reyes y Florentino, who published it in *El Ilocano* (Manila), a bimonthly in Iloko and Spanish, from Dec. 1889 to Feb. 1890, with a Spanish translation in prose, and who immediately reprinted it in his *El Folklore Filipino,* vol. 2 (Manila: Imprenta de Santa Cruz, 1890), with the caption "Vida de Lam-ang (antiguo poema popular de Ilocos)," with the Iloko text and prose translation in Spanish. It is not definitely known whether Fr. Blanco was the one who recorded the poem. Juan T. Burgos in his *A Guide to the Ilocano Metrical Romances* (M.A. thesis, Univ. of the Philippines, 1924), credits Epifanio de los Santos Cristobal for the statement that an earlier version of *Lam-ang* was made by Canuto Medina, Iloko poet; but no edition earlier than the I. de los Reyes version could be produced. The Medina edition is available in *Pangruguian a Pacasaritaan ti Panagbiag ni Lam-ang* (Manila: Imprenta Fajardo y Cia., 1906), of which the Newberry Library, Chicago, has a copy; this is, however, rather late, and Leopoldo Y. Yabes did not find an earlier one in 1935 when he published his study, *The Ilocano Epic, a Critical Study of the "Life of Lam-ang", an Ancient Ilocano Popular Poem, with a Translation of the poem into English Prose* (Manila: Printed by Carmelo & Bauermann, 1935; xi, 60 pp.); nor is there an earlier edition registered in W. E. Retana, *Aparato Bibliográfico de la Historial General de Filipinas,* 3 vols. (Madrid, 1906); nor in T. H. Pardo de Tavera, *Biblioteca Filipina* (Washington, 1903); nor in the extensive "An Iloko Bibliography" compiled by L. Y. Yabes and J. R. Calip appended to L. Y. Yabes, *A Brief Survey of Iloko Literature* (Manila, 1936). The Parayno version according to Yabes (1935) has gone into more than three editions and is the most popular; however, *Historia a Pacasaritaan ti Panagbiag ni Lam-ang iti Ili a Nalbuan nga Asaoa ni Doña Ines Cannoyan iti Ili a Calanotian* (Calasiao, Pangasinan: Imprenta Parayno Hermanos, 1927), is the only one recorded apparently *de visu,* for the other editions are not described bibliographically. A fourth version appeared serially in *La Lucha* [Pasay, Rizal province], from Feb 20, 1926 to June 5, 1926. The fifth version is a composite one done by L. Y. Yabes (1935), who relied mainly, however, on the Parayno version. In making his composite version Yabes confessed: "The poem being a popular and not a literary epic or metrical romance, some revision has been necessary in order to make it more readable. Not one of the four versions was carefully organized and to make the present edition more coherent and (we hope)

more substantial, the writer deleted words, phrases, and sometimes verses from the Parayno Hermanos version which he believed could be left out without detracting from the worth of the story, and into their place transposed words, phrases, and verses from the other versions or of his own coinage, which, in his opinion, would make the thought more coherent and the form more beautiful. Then, too, the spelling of many words was changed in order to conform with the new orthography agreed upon by the Ilocano Academy. The editing, however, was not extensive and the poem as revised may still be recognized as essentially the same ancient poem recited centuries ago by the early Ilocanos in their wedding and baptismal festivities" (1935, p. 9).

The English Translations. The first English translation of the poem with the title *The Life of Lam-ang (an Iloko Epic)* was done into verse from the Blanco version by Anastacio B. Gerardo, Mercedes Vega, Andres S. Nicolas, and Mariano L. Mencias, in Sept. 1916, typescript of 115 leaves, with notes, found in H. Otley Beyer (comp. and ed.): *Philippine Ethnographic Series,* Iloko, vol. 4, paper 81; followed by *The Life of Lam-ang* (an Iloko Epic), translated from the Medina version by Cornelio N. Valdez, 1919-1920, in H. Otley Beyer, *op. cit.*, Iloko, vol. 4, paper 82; L. Y. Yabes, *The Ilocano Epic, a Critical Study of the "Life of Lam-ang"* (1935), which the author calls "the first English translation of the poem ever made" (footnote 2, page 2). Amado M. Yuzon, Kapampangan poet, has made an English rendition in verse, *The Life of Lam-ang (Ti Panagbiag ni Lam-ang) a Philippine Epic in Iloko* (Manila: Alip & Sons, Inc., 1955; v, 68 pp.). A second edition of the Yabes version "with slight changes, more stylistic than material" appeared in the *Philippine Social Sciences and Humanities Review,* vol. 23 (1958), 283-337.

Synopsis. Lam-ang is born of his mother with difficulty, but at once endowed with power of speech, asks for his father. When told that he has gone to fight the tattooed Igorots and has not returned, Lam-ang, then but nine months old, begs for permission to look for his father. He provides himself with a number of charmstones, one of which facilitates his trip through the thick brush. Resting himself under a big tree to wait for the tattooed Igorots, he eats from magic pot, and goes to sleep; he dreams that Igorots were feasting on the head of his father. Thereupon he resumes his search and locates the Igorots feast-

ing on his father's head. He challenges the chiefs, but says he would not be satisfied if they didn't call their followers. He is surrounded and speared, but could not be harmed because of his charmstones. He calls on the wind to carry him; he slashes his enemies with his double-edged blade, until but one enemy remained whom he sadistically treats by removing his eyes, cutting off his ears and fingers, and letting him loose. Lam-ang goes home and learns more about his father from his mother. His girl friends are summoned to wash his dirty hair in the river. The fish get poisoned. He dives into the river in search of the crocodile which he kills, tells girls to remove its teeth for talismans on journeys.

Lam-ang asks his mother for his attire, heirlooms and chain of gold with which to leash his rooster, hen, and dog—pets endowed with supernatural powers. He decides to go to Kalanutian to court Kannoyan. Mother dissuades him, but he goes æcourting just the same. On the way he is also dissuaded by Samarang, one of the suitors "whose eyes were as big as a plate and whose nose was of the same size as two feet put together." The two engage themselves in a duel. Lam-ang catches Samarang's spear thrust between the little and ring fingers; Lam-ang now summons the wind to carry Samarang as he spears him, the thrust propelling him over nine hills. He proceeds on his way, refuses to be detained by Saridandan, a woman of easy virtue. He reaches Kalanutian where there is such a thick crowd of suitors that "one could plant rice seeds in the holes made by the spears, and one could plant rice seedlings on their sputum." He sets his rooster in the courtyard; as it flaps its wings the outhouse topples, making Kannoyan look out of the window. As his dog howls, the house rises back to its former position. Lam-ang is now admitted into the house, sits in a gilded chair, is offered food (castrated cock, fish); later chews *buyo*. White yellow-legged rooster speaks on behalf of Lam-ang, states purpose of his coming. Dowry is asked, but before mentioning it, attention is drawn to the figurines, the stones on the pathway, the loom, and so on, all made of gold. If Lam-ang could duplicate all these things, then he could have Kannoyan for a wife. Lam-ang says his worldly possessions would not suffer thereby, speaks of his two gold ships plying the Ilokos coast and China and trading in porcelain. Lam-ang goes home and makes preparation for the wedding celebration—loading his two ships with all the foodstuff and utensils and townspeople. For Kannoyan's bridal

gifts Lam-ang has slippers embroidered with gold, her wedding ring capped with pearl, two combs, two bracelets.

Lam-ang and Kannoyan are wedded in the church. After the ceremony, they go home, exchange pleasantries, Lam-ang and Kannoyan and the two mothers-in-law. Then they go to Nalbuan, Lam-ang's birthplace, resume the festivities and dancing there. After the guests are gone and dispersed, the town chief comes to inform Lam-ang that it is his turn to catch fish, for *rarang.* Lam-ang has premonition that he will be eaten by a big fish, and as a sign among others, the staircase will dance when this tragedy happens. He goes to sea, is eaten by the big fish, and the staircase dances. Kannoyan is perturbed, but finds a diver who retrieves his bones. The rooster directs Kannoyan to cover the bones; after flapping its wings the bones rise to become Lam-ang once more. Seven days having passed, Lam-ang thinks he has been asleep. He embraces his wife for joy and does the same with his pets.

2. The Bikol Epic *Handiong*

Bibliographic notes. No text in the Bikol language is available, the epic being known only in Spanish translation made by Fr. Jose Castaño and found in W. E. Retana (comp. and ed.): *Archivo del Bibliófilo Filipino,* vol. 1 (Madrid: 1895; 57 pp.), as part of "Breve Noticia Acerca del Origen, Religión, Creencias y Supersticiones de los Antiguos Indios del Bicol"; translated into Dutch by Hendrik Kern, "Een Mythologisch Gedicht uit de Filippijnen," *Bijdragen tot de Taal-, Land- en Volkenkunde van Ned. Indië,* 1897; which translation is reprinted in *Verspreide Geschriften,* vol. 11 ('s-Gravenhage, Martinus Nijhoff, 1923), pp. 107-127; and translated into English from the Dutch by A. V. H. Hartendorp, 1920, with revision by H. Otley Beyer, in *Philippine Ethnographic Series,* Bikol, vol. 2, paper 32.

Synopsis. The blackbird *iling* prompts the bard Cadungung to sing of the ancient times of Handiong, of the heroes and their exploits, of the young Masaraga and his deeds, while his audience sits and listens under a tree.

Cadungung now sings of the first man Baltog who was of the aboriginal race, of the gigantic wild boar who destroys the field but is killed by Baltog, its jaws hung up a tree for the folks of Panicuason and Asog to view.

Another group of settlers to Bikol come under Handiong

and clear the country-side. Handiong fights the one-eyed monster who inhabits Ponón, overcoming him in ten moons; fights the winged *tiburon* and wild buffalo; destroys the huge crocodiles, the *baloto,* the fierce monsters called *sarimao* which he drives to Colasi. He sepulchers the serpents in caves. But the snake *oriol* he could not overcome even with his thousand traps; then he tracks him following his seductive voice. But Oriol aids Handiong in vanquishing monsters. He fights more crocodiles and large monkeys, coloring the streams with their blood. After these adventures Handiong and his men settle on a hill and plant rice down the valley, for which he is remembered. He makes the first boat, although Guinantong designs the rudder and sail; invents the plow, the harrow, units of measure, the yoke, and teaches the people how to make bolo and cast iron. The loom is credited as the work of Hablom. The pygmy Dinahon invents the water-container, jar, stove, and pot. Sural designs an alphabet. They build towns and houses which are perched up the trees. Handiong promulgates laws to safeguard the rights of slave and master.

Then a catastrophe comes. Onós brings upon the people a great flood which completely changes the landscape. Three volcanoes—Hantic, Colasi, and Isarog—explode, producing a horrible quake. A portion of the sea dries up producing the Isthmus of Pasacao. Malbogon, an island where witches live, gets separated from the mainland. The Inarihan River changes its course eastwards. A mountain on the site of Bato sinks and a lake is created. One island peopled by Dumagat natives disappears.

The exploits of Bantong, comrade of Handiong, is told next. He leads his men to track down the monster called *Rabot*, half-man and half-beast, who is a witch. Rabot charms people, turning them into stones. Bantong learns of the monster's habits, so it is seized by his men during the day when it is inactive and brought to Handiong, who is amazed to see such a hideous creature.

Bard ends first part of narrative with promise to sing in another occasion.

III. The Folk Epic among Pagan Groups

Pagan peoples have found a haven in mountainous areas of Luzon, on the larger islands of Palawan and the Visayan group and Mindanaw. Folk epics, however, have been reported among certain groups only. The number, length, and structural variety of these epics are notable. From the simplicity of the northern Luzon specimens, the folk epic attains complexicity in Mindanaw. As these points will be taken up at some length in Part VI, we shall discuss first the distribution of the known epics.

The peoples of Mountain Province are the epic singers *par excellence* of Luzon. This is so because of conditions which until recent times have favored the continuance of old traditions and customs. These peoples have lived sedentary ways of existence possibly for millennia and have permanent settlements and a social organization grounded on customary law. They raise enough food on terraces and mountainsides to permit them leisure time for aesthetic pursuits. The most primitive groups, the Negritos and the Ilongots for instance, occupy themselves most of the time in food hunting and food gathering; and these semi-nomads do not possess epic poems.

The Ifugaw people have two epics: the *Hudhud* and the Alim. In this paper the *Hudhud* is represented by four songs. There is no adequate recording of the *Alim* as yet. The two epics appear to be different in substance, structure, and function. The *Hudhud* songs are secular, the *Alim* religious, so there are more singers of the former than the latter. The Ibaloy of Benguet subprovince have also two epics, the *Kabuniyan* and the *Bindian*.[26] The Kalingga have one epic, the *Ullalim,* but a previous recording was lost during World War II, according to Daguio.[27] It is possible that the other ethnic groups of Mountain Province possess long narrative poems of epical character, as

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26. However, due to failure to locate the paper containing the *Kabuniyan* epic, in my home library in Diliman, Quezon City, only a summary of *Bindian* could be offered.

27. Amador T. Daguio, *Hudhud hi Aliguyon, a translation of an Ifugao Harvest Song with Introduction and Notes* (M.A. thesis, Stanford University, August 1952), p. iii.

Beyer has already pointed out; but no records of their existence are available for examination.[28] The Bontok and Kankanay are neighbors to the Ifugaw and Ibaloy and since both have a rich mythology and folklore they should therefore someday be expected to yield folk epics as well. It is also possible that these people have not as yet arrived at a point in their culture when they could combine "into a great coherent cycle" their tales and lore, as Kroeber put it,[29] referring to the Tinggian.

In Central Philippines an epic has been discovered in recent times only in Panay. That this would happen sooner or later could have been foretold from Miguel de Loarca's "Relacion" of 1582 (see foonote 6, *ante*) and from a reading of *Maragtás* (see footnote 2, *ante*). In fact the Panay epic had been discovered earlier, in 1931-1932, by Eugenio Ealdama without his realizing it; he called the songs ballads. Ealdama wrote:

> The most popular songs are the ballads, reciting the deeds of mythical personages in great combats or describing their courtship and marriage. In such songs the tune is monotonous, with long pauses after each stanza. The pauses are filled in with a humming through the nose, with lips closed. The succeeding stanzas are sung in the same high and low pitch and fast and slow time until the whole ballad, which may consist of as many as fifty stanzas, has been sung. The most popular ballad is entitled *Si Labao Dungon*.[30]

Then Ealdama proceeds to reproduce some stanzas in text and translation and a brief synopsis of the story.

What Ealdama termed ballads were really beads of a very long epic. This fact J. Landa Jocano has demonstrated by recording the whole narrative from the lips of a single woman singer. The pagan people possessing the epic are in the mountains of Central Panay, the Sulod people who thrive on slash-and-burn

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28. Following a hint from Professor Beyer I located "The Slaying of Bah-Buey-E-Hass," by E. de Mitkiewicz, *Philippine Education Magazine*, vol. 24, no. 1 (June 1927), pp. 7, 44-49. The author unfortunately did not provide any information as to the source of his poem, which is short of epical for it is just a narrative of how the "Great Pig" was killed. Professor Beyer said in an informal talk that the story originally came from Amburayan (Museum and Institute of Archaeology, Univ. of the Philippines, Manila, August 10, 1957).

29. *Peoples of the Philippines* (1928), p. 206.

30. "The Monteses of Panay," *Philippine Magazine*, vol. 35, no. 359 (March 1938), p. 138.

economy and lead a semi-sedentary existence. To Ealdama the mountain peoples are Monteses.

The recording of *Hinilawod,* the title adopted by Jocano, was an auspicious achievement. I have the feeling that Jocano was introduced to this epic before he became acquainted with the *Maragtás.* The roles of a number of characters in this ethnohistorical account are reflected in *Hinilawod,* and the epic could have stimulated a planned investigation and research.

It is conceivable that there were folk epics among other peoples of the Visayan Islands, but much havoc had been done before appreciative hands could commit them to writing. There is some indication on Palawan, for instance, that the Tagbanwa have lengthy poems, called *dagóy* and *sudsod* according to Conklin.[31] So far it is the Panay epic which remains the only representative specimen from Central Philippines. Although this is so, *Hinilawod* is the longest and most coherently complete folk epic yet recorded.

In Mindanaw the Spanish rule never got beyond the coastal areas, save in spots, and this fact enabled the strong native states and societies to resist acculturative inroads. As this island is the second largest in the archipelago the weaker groups found accommodation in the hinterland; geographical factors thus helped them maintain their independence for a long time. And then the Spanish rulers and missionaries were too few to cover the territory effectively if at all. So the Mindanaw peoples have been able to preserve their culture up to recent times in the same manner and to the same extent that the peoples of Mountain Province have maintained theirs.

It is therefore not surprising to find Mindanaw and the Sulu Archipelago as the great repositories, like Mountain Province, of a rich mythology and folklore. The folk epics of the Pagan and Muslim groups are but partly known. The pioneer American workers hardly recognized them at all. Ralph S. Porter did not know that he was recording a folk epic when he made a prose translation of *Bantugan*[32] and Laura Watson Benedict was not

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31. *Loc. cit.*

32. See Ralph S. Porter, "The Story of Bantugan," *Journal of American Folklore,* vol. 15, no. 58 (Jl.-Sept. 1902), 143-161.

sure whether the songs she was hearing were parts of an epic.[33] It took a generation later before another student identified the *Bantugan* as an epic[34] and two generations later after Benedict had left the field for another one to get interested in the subject. The present writer not only found Benedict's songs to constitute parts of an epic cycle, but discovered three others. These are the Bagobo *Tuwaang,* the Matigsalug *Ulod,* and the Bukidnon *Banlakon.* However, nothing has been recorded of *Banlakon* and only one fragment of *Ulod* is known. Of *Tuwaang* but one complete song has been published[35] of the forty-seven recorded or taped. Among the Subanun of Zamboanga del Norte, Charles O. Frake has recorded the *Guman* epic, which is not yet available in translation.[36]

3. The Ifugaw *Hudhud*

Sources and Materials. The earliest recorded text of the Ifugaw epic is *Munhudhud,* transcribed by a Christianized Gaddang whose name is no longer remembered, in 1902, from the lips of Leon of Kutug, a village of Bayombong, Nueva Vizcaya province. Prof. H. Otley Beyer states that Leon of Kutug was an Ifugaw from Kiangan and hence it can be inferred that this native informant was a settler or newcomer in Kutug. This earliest text is still unpublished and is found in the *Philippine Ethnographic Series, Ifugao,* vol. 9, paper 19.

Fr. Francis Lambrecht, who is the most competent and assiduous scholar of the *Hudhud,* discusses this epic in general terms in his "The Ifugao Sagas or Hudhud," *The Little Apostle of Mountain Province,* vol. 7, no. 7 (Dec. 1930), as a preface to three songs, viz.: "The Saga of Pumbakhayon," *ibid.,* vol. 7, no. 9 (Feb. 1931) - vol. 8, no. 11 (Apr. 1932); "The Saga of the Brave

33. See Laura Watson Benedict, "Bagobo Myths," *Journal of American Folklore,* vol. 26 (1913), 13-63; and "A Study of Bagobo Ceremonial, Magic and Myth," *Annals of the New York Academy of Sciences,* vol. 25 (1916), 1-308.

34. See Frank Laubach, "An Odyssey from Lanao," *Philippine Public Schools,* vol. 3, no. 8 (Nov. 1930), 359-373; no. 9 (Dec. 1930), 459-468.

35. See "The Maiden of the Buhong Sky," *Philippine Social Sciences and Humanities Review,* vol. 22, no. 4 (Dec. 1957), 435-497; revised and provided with an analytical index in a second edition (Quezon City: University of the Philippines Press, 1958; 70 pp.).

36. Letter to the writer dated from Stanford University, California, Feb. 23, 1962.

Aginaya," *ibid.*, vol. 9 (1932-33) - vol. 10 (1933-34); and "The Saga of Guminigin and Bugan, His Sister," *ibid.*, vol. 10 (June 1933 - May 1934). All these renditions are in English prose.

Amador T. Daguio, Filipino poet and writer in English, wrote *Hudhud hi Aliguyon, a Translation of an Ifugao Harvest Song with Introduction and Notes* (M.A. thesis, Stanford University, August 1952; mimeog., v+121 leaves). Daguio states that the version was sung by Hinayup Bantayan of Burnay and transcribed in Ifugaw by Pio B. Abul, *ca.* 1937; he reproduces the text and a line by line translation of the same in verse. His "Introduction" covers (1) The Land (2) The People (3) Some Ifugao Beliefs and Practices, and (4) The *Hudhud,* in preparation for understanding the epic.

In his paper *The Ifugao Hudhud* (1950, unpublished), Rufino Chungalao reproduces one song entitled "Bugan Inaliguyon" in the Kiangan dialect, the text being furnished by Ernesto Allaga who recorded it originally from the lips of his mother-in-law (TS. in the writer's collection); Chungalao has translated this song with a line by line rendition and a title "Bugan, Wife of Aliguyon".

William Beyer, son of Professor Beyer, recorded in 1954 about 40 songs and fragments of the *Hudhud* epic on 20 reels from one Pugung Malayyu, male singer, and five others, in Amganad, Banaue, Central Ifugaw, Mountain Province; however, these taped recordings have never been transcribed.

After World War II Fr. Lambrecht resumed his interest in the *Hudhud* and has published the following songs with excellent introductory studies: "Ifugao Epic Story: *Hudhud* of Aliguyon at Hananga," *University of Manila Journal of East Asiatic Studies,* vol. 6, nos. 3-4 (July-Oct. 1957), 1-203; "Ifugaw Hu'dhud," *Folklore Studies* [Japan], vol. 19 (1960), 1-173, which reproduces "Hudhud of Aliguyon Who Was Bored by the Rustle of the Palm Tree at Aladugen; and "Hudhud of Bugan with whom the Ravens Flew Away, at Gonhadan," *Folklore Studies* [Japan], vol. 20 (1961), 136-273. All these songs have texts and are provided with parallel word-sequential translation.

A. *Hudhud hi Aliguyon*

Synopsis. After playing tops with his comrades, Aliguyon asks his rooster to give him assurance of victory in battle. The sign is good and he gets his spear and shield and camps out with

his comrades. He further watches for any good omens from the *idao* bird. His father comes to test his skill by throwing a spear at him but Aliguyon catches it. They go towards Daligdigan and Aliguyon shouts a challenge upon arrival. Understanding that he has come with a hostile purpose, Pumbakhayon tells him to wait for he has not eaten yet and Aliguyon's coming was unexpected. Pumbakhayon offers a prayer before sacrificing a rooster, asks for signs, and cuts open the chicken, and the bile sac is good; he takes his father's spear, tells Aliguyon to fight in the river bed below as the rice plants would be trodden. Aliguyon refuses.

Aliguyon throws his spear first, but Pumbakhayon catches it, hurls it back, and it is caught. They hurl spears back and forth at each other. Girls encourage Pumbakhayon to take the enemy's head. Dangunay, Aliguyon's mother, picks up her baby and fastens her on her back, goes to the battlefield, and tells the two warriors there is no use fighting as they are equally invincible. Then she tells Aliguyon to go to his camp for Pumbakhayon has to eat. Soon they renew the fight, Aliguyon gains ground pushing Pumbakhayon into retreat; then Pumbakhayon in turn regains strength and forces Aliguyon to fall back to the river bed; and once more Aliguyon gains ground. They rest for the evening. The fight continues for one and a half years until the rice fields become overgrown with trees and bamboo. Then Aliguyon says he is going home. The village of Hananga feasts.

Pumbakhayon and his mates arrive to renew the fight in Hananga; he finds Aliguyon in the river bed, hurls his spear with hate, but Aliguyon catches it; he sees folks harvesting in the field, makes reed spears and throws them at the harvesters, dispersing them, and throws the harvested rice into the river. Then the two warriors fight once more. Dumalao, Pumbakhayon's mother, picks up her babe and fastens her on her back, goes to the field and shouts it is time to eat. They renew battle after eating, driving each other back and forth, up and down the embankments, fighting for a year and a half, until bamboos and trees grow in the rice fields.

Aliguyon follows the next morning and carries the battle once more into the village of Daligdigan. News spreads that Pumbakhayon has been killed without mercy, and this arouses Daulayan to inquire about its truth. He arrives at the battlefield, talks to Pumbakhayon, saying they are going to be brothers-

in-law, their mothers having exchanged beads. But Pumbakhayon thinks that Aliguyon would not agree to such an arrangement. Daulayan proposes to fight Aliguyon. The second spear thrown hits Daulayan in the leg. Aliguyon spares him, however, but pulls off Daulayan's beads. Magappid comes to see her son, blaming him for not listening to her words.

Aliguyon goes home and takes a rest, but returns later to Daligdigan with his comrades. They stack their spears instead and Pumbakhayon thinks it is time to end the feud, tells his father to bring down the wine jars. Father Pangaiwan divides a betel-nut for the two warriors, and a cup of wine is shared by both. Aliguyon orders his hip bag brought over as a sign of his proposal of marriage to Pumbakhayon's sister. Then he is allowed to cut and bring in firewood, symbolic of personal service to the bride's parents before marriage. Then he takes Bugan home. Dumalao greets Bugan, now a grown woman. Wine jars are opened up. Pumbakhayon and companions channel a watercourse to Bugan's bathing place to surprise Aliguyon; Pumbakhayon then offers sacrificial prayer for the couple and sings love songs. In response the women sing to Pumbakhayon.

Pumbakhayon brings home Aliguyon's sister, Aginaya, as he returns to Daligdigan; the spouses become well known in Daligdigan.

B. *Aliguyon at Hananga*

Synopsis. Aliguyon, spinning his top, is reminded by his mother that he might bring destruction to the jewels with which he is bedecked at marriage; but he thinks otherwise, deciding to go head-hunting. He makes preparation, performs augury and the bile-sac is good; his father tries his skill by throwing a reed at him which he catches. Aliguyon and his comrades now follow the path to Bilibil, where he revives the feud between his father and Dinoyagan, who asks him to wait to give him time to prepare and consult his augury and perform a rite.

After preliminaries, Aliguyon hurls his spear first and Dinoyagan catches it; then Dinoyagan hurls his and Aliguyon catches it. The two next fight and they crush the growing rice plants; girls come to encourage Dinoyagan. By noon the big terrace gets destroyed; then comrades participate in the battle. Two months pass without any one party gaining ground. Aliguyon and his age mates return home, expecting Dinoyagan

to come. Dinoyagan and his companions come to Hananga and fight Aliguyon in the same manner, with the village girls cheering up Aliguyon. Nothing eventful happens, and Dinoyagan and his comrades go home.

In another village Guminigin is preparing gifts (meat and glutinous rice) to take to his prospective parents-in-law. He goes to Bilibil, to which place Dinoyagan has returned. Aliguyon makes a second engagement with Dinoyagan at Bilibil, but without success. He decides to go home, tells his mates to proceed while he remains in one place, his intention being to catch Guminigin. At this time Guminigin has Bugan, his child wife, with him as he was taking her home, and Aliguyon seeing Bugan snatches her and runs for home. Guminigin follows him, but upon reaching home Aliguyon gives his baby sister, Aginaya, to his pursuer, in exchange. Dinoyagan in turn snatches Aginaya from Guminigin's arms, but is caught on the way by nets.

The third part of the story tells how Aliguyon makes bride-gifts for Bugan, how he fixes the bathing place for her, and her sitting place too. Dinoyagan in turn gathers his gifts and delivers them at Hananga. Dinoyagan and Aliguyon perform a dance, and mother Indumulaw participates. Aliguyon prefers to go home instead of staying. In turn Dinoyagan takes his jar of wine and gifts to Hananga and the two brothers-in-law also perform a dance there after chewing betel together.

Then Aliguyon and Bugan go visiting relatives in Hananga; they go to Bilibil too, are served rice-wine by Dinoyagan until the companions get drunk. Aliguyon and Bugan leave them behind when they head for home.

C. *Hudhud of Aliguyon Who Was Bored by the Rustle of the Palm Tree at Aladugen*

Synopsis. Aliguyon, fatherless, is bored by the rustle of the leaves of the palm tree in the center of their yard; so he bids farewell to his mother, saying he will journey to neighboring villages. He sees folks bathing and swimming in the river; then he talks to an old man fishing with a hook who offers him betel to chew and asks to be slain. Aliguyon does so, dries up the old man's skin in the sun, and this done, he puts it on, and lo he becomes an old man. Aliguyon, disguised in the old skin of the old man, reaches Tulaling, a village of Bugan, the beautiful

maiden, who takes pity on him and feeds him with warm cooked rice. Bugan bejewels herself, goes visiting to Makawayan village, where she is well received, dances with Dadyaahon, and the two partners drink rice-wine together. Bugan departs for home rather tipsy, glad Dadyaahon could carry gifts she received, but latter soon takes another way to his home. Bugan thinks much of Dadyaahon, refuses to eat, and pines for him.

One and a half months pass and Bugan goes visiting to Olnabon village, putting on her jewelry. Old man Aliguyon disguises himself as Intuliktik, wife of Dadyaahon, a charming woman. The two girls dance, drink rice-wine. Bugan and companions go home at sundown with Intuliktik, who separates herself from the group at a forked path. Bugan upon reaching home cannot forget Dadyaahon, refuses to eat much, and becomes thin like a twig. Old man Aliguyon proposes to Bugan's mother to console Bugan and celebrate a feast to attract handsome boys from neighboring villages. Old man persuades one Pinayudan to come to feast to become Bugan's partner and husband. Pinayudan refuses, is ashamed, but old man tells him it is just a make-believe, and old man would be the one to marry Bugan. During the feast Bugan and Pinayudan chew and eat together and sit side by side. Old man and Pinayudan perform a wrestling match, but the event tears off old man's skin and he becomes revealed as Aliguyon. Bugan looks intently at Aliguyon and discovers the deception. Pinayudan goes home after Aliguyon explains things. Ten days are spent in feasting to confirm Bugan and Aliguyon as man and wife.

Aliguyon after the feast thinks of his mother, and the spouses prepare to leave for Aladugen. Mother sees her "rice-ear-sprout" [offspring] and Aliguyon's sister welcomes them. In her wrath mother had felled the palm tree in the yard some time ago.

D. *Hudhud of Bugan*

Synopsis. After feeding the chickens and pigs Indangunay puts Bugan in a blanket and carries her on her back, gets her sifting basket, follows the paddy embankments until she reaches the granaries. She opens the tenth granary, detaches a blanket and lets Bugan down; she grabs bananas, and mother and child eat rice and fruit. Ravens see Bugan, dive down and snatch her up, fly away and drop her on the crest of a mountain at Habungan. Bugan wakes up finding herself in a different place

and thinks that her mother has done away with her.

An older girl Indamolnay discovers Bugan; the two live on guava fruits and berries. The two girls grow up without rice; they look down at Hananga, at the rice fields, and get hungry for rice. Indamolnay tells Bugan to bolt herself in the house, as the mountain top is frequented by wild carabaos, while she goes down to participate in the rice harvest below. At noon the harvesters are told to carry bundles of rice to the granary pavement and to eat; Indamolnay eats but little, hiding in her sleeve part of her share of the meat and rice ration for her "younger sister." Malinayu, when she divides the shares at the close of the working day, gives but two bundles to Indamolnay, who carries the rice up to the mountain crest. Chickens and pigs meet her, peck at the rice-ears.

Indamolnay the following day continues harvesting; is fed at noon, but keeps aside part of the meat and rice for Bugan; is given but two bundles at the end of the working day which she takes to the top of their mountain abode. On the third day she goes out again, receives at noon two slices of meat and cooked rice, a part of which she takes home, together with two bundles of rice, at the end of the day. The following morning Bugan wishes to go with her sister to the field, but Indamolnay thinks otherwise, and Bugan once more is left in the house. Later Bugan goes out and picks up droppings of rice-ears, is seen by rice carriers and other boys who kick her gleanings; they report a pretty girl to Aliguyon who goes up and down mountains in search for her. Aliguyon finds her and speaks to her softly; Bugan refuses at first to go with him, but she finally consents. At the end of the day she points to her sister. Aliguyon tells boys to roast young rice for Bugan.

Aliguyon tells his wife she can take her belongings and go, thus disposing of her. Aliguyon keeps the two young girls at home. He calls boys to pound rice, make rice-wine; he tells them to catch the chickens and pigs on the mountain crest. And an *uyauy* feast is celebrated for Aliguyon and Bugan. *Holyat* feast is also performed, and there is sipping of rice-wine and dancing. Indangunay meanwhile is informed of Bugan's *uyauy* feast and she comes to see whether Bugan is her lost daughter. She selects her fine skirt and belt, her necklaces, jewels, and hairstring of beads, wears them and goes to visit Hananga where she sees Bugan and Aliguyon dancing; she joins them. She recounts the incident of the loss of her daughter and she goes back to fetch

her husband, Pangaiwan, who was thinning. The story ends with an *uyauy* feast at the house of Indanganay and Pangaiwan for Aliguyon and Bugan. At the same time Indamolnay is married to Daulayan, Bugan's brother.

4. The Ibaloy *Bindian*

Source. Magdalena Busoy, *Notes on the Literature of the* Ibaloys (MS, 102 leaves, 1948; in the collection of the author); Ibaloy text with a line by line English translation in verse.

Synopsis. Bindian, the hero, is urged by a voice to save goddess Bugan from the cruel hands of Kabuniyan, god of the sky world. He seeks him in many lands until Kabuniyan appears and fights Bindian, both combatants using blades. Hero loses his head which rolls into Bugan's hands; he pleads for his life; the goddess promises to restore him on condition that he strike her with his blade; he does so and she dies. Kabuniyan of the sky world gets mad and hurls fire, stones, boiling water and ashes down to the earth. The couple tries to escape but is pursued by Kabuniyan. Bindian asks for forgiveness and the two are spared; but Bugan flees and becomes a waterfall. Bindian, grieving, is followed by a snake which turns into a woman and carries the hero to a cave. He marries the strange woman, but still longs for Bugan. Bindian offers sacrifices with the hope that Bugan will some day return.

5. The Sulod *Hinilawod*

Bibliographic note and textual material. There are two related epics of the *Hinilawod.* The first is the *Epic of Labaw Dənggən* recorded in 1956 by F. Landa Jocano and appearing in part under the title "Hinilawod—Epic of Panay," *The Sunday Times Magazine,* vol. 12, no. 43 (June 9, 1957), 16-19; this, however, is but a small portion of the text which is now available in a semi-edited typescript containing 3822 lines. This song was recorded in the lowlands, in the barrio of Misi, municipality of Lambunao, Iloilo province, from the lips of Ulang Udig, an old shaman who learned the story from his grandfather and uncle. Examination discloses that this song has a number of fragmented cantos which appear to have missing episodes, sometimes rendering the story incoherent or the incidents inconsistent; at other times some characters seem to play double roles, not warranted

by the story, unless the cantos are treated as separate songs not constituting an epic cycle. The Epic of *Humadapnən* is many times longer than the first and runs to about 53,000 lines. This song was recorded in the highlands of Central Panay, among a pagan people called Sulod by Jocano. Jocano has taped both songs, the first on five reels, single track; the second on thirteen reels, double track. Of the two songs there is no doubt that the second is more successfully sustained, consistent, and coherent. Both songs are abstracted below.

a. The Epic of Labaw Dənggən

Synopsis. The main hero, Labaw Dənggən, succeeds in wooing Abyang Ginbinitan and having her as his first wife; then in having Anggəy Durunun of the underworld as second wife. In courting a third woman, Malitung Yawa?, he encounters hostile opposition from the woman's husband, Buyung Saragnayan. The hero and Saragnayan fight. Labaw Dənggən dips Saragnayan under water for seven years, beats him, hurls him up the sky until he gets weakened thus enabling Saragnayan to take his vengeance, tying him up and corralling him in a pigpen below his kitchen.

Years pass and Aso Mangga, the hero's son by Ginbinitan, and Buyung Baranogon, another son by Durunun, wonder where their father has been all this time. The two sons arm themselves with bows and arrows, able to pierce through seven bodies at one release, and with poisoned daggers; they man a boat in search of their father. They locate the place and Baranogon puts to death the guards, Aso Mangga blows up the iron bars, and they rescue Labaw Dənggən.

Once back in their boat the two sons decide to challenge Saragnayan, their voice reverberating around the world ten times and making such a deadening roar that it frightened Saragnayan, who calls for help from the underworld, but men are shot and decimated. The two sons engage Saragnayan in combat, but they cannot overcome him. They send Taghoy and Duwindi, messenger-spirits, to Abyang Alunsina? for the secret of his strength; they are informed Saragnayan's life is kept in the wild boar Tigmaula? which roams the mountains. The two half-brothers are given a *lumay* or disabling mana, to charm the hog, which they locate and shoot to death. They roast and eat the hog's heart and return to fight Saragnayan once

more, but the latter begs for time to bid farewell to his wife, Malitung Yawaʔ. Saragnayan cuddles his wife, kisses her, and rocks her to sleep. Then Baranugon dares Saragnayan in a person-to-person combat without the benefit of charms. The earth is shaken as Saragnayan falls to his death, an arrow piercing his eye.

In the second part of the epic Labaw Dənggən disappears and becomes the object of a search by his two brothers. One Buyong Humadapnen goes inland, Buyong Dumalapdap ventures seaward. Labaw Dənggən is found and the three brothers go to the underworld, but the hero has become deaf. The brothers see three sisters, the hero choosing the youngest. The first two wives object saying they would not restore him to his former self and handsome figure if he took for a third wife Nagmalitong Diwataʔ. But upon explaining that he must have heirs, the two women condescend.

Meanwhile Humadapnən is taken by the vampire, Burigadang Pada, to her room and transformed into a witch with the face of a fiend. But he is rescued by Matan-ayon who breaks the charm. Humadapnən is made to jump over seven spears and is caught with seven dishes; then his body is thrown into the sea and out of his blood he is restored to his former self. The goddess Abyang Alunsinaʔ selects a woman for Humadapnən by proposing to Buyong Makabagting, who asks for a big house with ten rooftops and one hundred doors as bridewealth. Humadapnən, after his first marriage, seeks the hand of another woman, daughter of Buyong Balahidyong. He becomes the chief and takes over the place and powers of Datu Makabagting and Buyong Balahidyong. Later he proposes to abduct Burigadang Pada.

Labaw Dənggən looks for his brothers, taking along one of his wives, Malitong Yawaʔ. He rejoins his brothers and they decide to court three sisters. Each one asks for a big house with ten rooftops and one hundred doors, and this bridewealth is given to each of them. One asks for wine and all are given wine until they get drunk; the brothers hold and enjoy their women.

Dumalapdap, youngest of the three brothers, is put under a spell by Pinganon Pinyuganon who bolts her house. Malitong Yawaʔ gets her to lower the ladder. Once up the house she discloses her parentage; Malitong Yawaʔ delouses her and removes a strand of hair, putting her under enchantment; then she delivers her to Makabantug, one of the minor heroes. Kins-

men follow her and find her, but they are just interested in having the charm broken.

The three brothers, at the end, confer and decide to go on their way. Labaw Dənggən goes to Handug, to Halawod; Humadapnən, to Taramban, to Korondalan; and Dumalapdap, to Butlakan ka Adlaw, to Kasirisirian. Their mother, goddess Anggey Alusina? feels sad at their parting.

b. The Epic of Humadapnən

This epic narrates of the adventures of Humadapnən, culture hero of the pagan Sulod of Central Panay. Humadapnən is the oldest son of Munsad Burulakaw and Anggəy Ginbitinan who live at the mouth of Pan-ay River. When Humadapnən reaches manhood he sets out on a journey to seek the hand of Nagmalitong Yawa?. Nagmaling Diwata?, only daughter of Buyung Labaw Dənggən and Uwa Matan-ayon of Halawod River. Before he sails, he bleeds his small finger and creates Buyong Dumalapdap who becomes his blood-brother.

On the way Humadapnən's golden boat is driven by an unknown power to a channel where two huge rocks close and part at intervals. The timely arrival of his spirit-friends saves Humadapnən from being crushed. From this channel he drifts onto an unmoving sea whose water is black and sticky. Here he gets stuck for several weeks. The magic power of his *saragudon* (guardian spirits) saves him. Continuing on his journey, Humadapnən passes by an island called Taramban. This place is inhabited by beautiful women headed by the enchantresses Sinagkating Bulawan and Simalubay-Hanginun-Simahubokhubukon. The sweet enchanting calls of these two sisters induce Humadapnən to drop anchor in spite of the warning of his blood-brother, Dumalapdap. Once inside the Taramban, Humadapnən is taken captive and bewitched for seven years. An unknown person appears in the scene and rescues the hero. This man turns out to be Nagmalitong Yawa? Nagmaling Diwata? in disguise. After liberating Humadapnən, Nagmalitong Yawa? disappears.

Humadapnən continues his voyage in search of this lady. Passing through the land of darkness (*banwa nga madyaw*) where he sees the souls of his departed ancestors, he enters a bay into which empty ten rivers. Then he departs by following one of the hundred currents. On the way he encounters,

fights and overcomes Paglambuhan and Sumagulong, two powerful supermen who inhabit the island mountain at the mouth of the stream. Paglambuhan's island fortress is surrounded by a sea whose water looks like blood. From this place the hero is carried by a whirlpool down to the underworld where he fights a monster with eight heads. He goes out of this place by way of a channel inhabited by large snakes.

After a lapse of several years, he reaches Halawod River and marries Nagmalitong Yawaʔ. During the feast an unknown rival swoops down from the sky and carries away Nagmalitong Yawaʔ. Humadapnən, riding on his shield, pursues the stranger, overtaking him near the sky world. They fight for seven years, during which time neither of the two combatants appear to gain any advantage over the other.

At this point Launsinaʔ, goddess of the skyworld, comes down from her abode and intervenes. She explains to Humadapnən that the man is his brother, Amurutha, who was born prematurely and that she had to take the lifeless body to the skyworld to be given life. To settle the dispute between the two, Launsinaʔ divides the body of Nagmalitong Yawaʔ into two, lengthwise. The halves become whole feminine beings. One becomes Humadapnən's wife, the other Amurutha's. Humadapnən and his wife go down to the earthworld and settle there, becoming the ancestors of the Sulod people.

6. The *Tuwaang* Epic of the Upland Bagobo

Material and bibliographic note. The *Tuwaang* folk epic was discovered by the author in 1956 during field work conducted among the Upland Bagobo of Central Mindanaw, at which time he recorded twelve songs by dictation. One of these songs has been translated, annotated and published as *The Maiden of the Buhong Sky* in the *Philippine Social Sciences and Humanities* Review, vol. 22, no. 4, Dec. 1957; a revised edition with an "Analytical Index" was issued in 1958 (Quezon City: University of the Philippines Press; v, 70 pp.). In 1957 one of my informants came to Quezon City and dictated another complete song entitled *Tuwaang Attends a Wedding.* This has been translated into English and annotated and is being readied for publication. These two songs are the ones synopsized below. In my second trip, March-June 1960, thirty-four more songs were recorded; two of these were fully taped.

a. The Maiden of the Buhong Sky

Synopsis. Tuwaang, the hero, is introduced as a craftsman adept at making leglets, engraving finger rings and moulding chains. He calls his sister who hurries out of her room with a box of betel-chew; she walks daintily to her brother, sits at his right side, offers him betel-chew, and hears what he has to say. Tuwaang tells her that the wind has delivered a message informing him that a maiden has come to the country of Batooy, a minor hero, but she would not talk to any of the gallants, and therefore one of them has sent the wind to call for Tuwaang. The sister is fearful of consequences if he makes the journey.

But Tuwaang soon gears and arms himself, takes his shield and spear. He calls on the lightning to transport him to the land of Pinanggayungan; upon arriving there he becomes the object of admiration of the girls. Then he calls at the house of the Young Man of Pangavukad where he is received. The two men start immediately on the journey, arrive at and are received in the house of Batooy. Tuwaang lies down near the Maiden of the Buhong Sky and soon falls asleep and snores. The Maiden talks and uncovers herself meanwhile, and then pulls one hair from Tuwaang's cowlick. They identify themselves and their origin. The Maiden now tells her story, how she is running away from the Young Man of Pangumanon, a giant of a man whose headdress reaches up to the clouds and who wants her hand in marriage. As she has refused him, the Young Man of Pangumanon has brought destruction to her country by burning it; everywhere she went she was tracked and the country of her refuge burned; so she has come to take shelter in the earth world.

No sooner has she finished her story when the Young Man of Pangumanon arrives enveloped in fire, wreaking death to the people of Batooy's country. He starts slaying people in the house and the Young Man of Pangavukad himself is among the last men to be slain. Next he slashes at Tuwaang who remains unscathed. The two warriors fight in the yard with shields, spears, and blades, but no one gains an advantage. Their shields get smashed, except for the handles which are thrown away; their spear-shafts get broken and are cast away; their long blades become shattered and so too their daggers, except the handles which are thrown away—all the fragments growing

into trees. After wrestling, the Young Man of Pangumanon calls on his *patung,* a span-long iron bar, knots it and throws it at Tuwaang, who is ringed by the bar. The *patung* produces flame, but Tuwaang raises his right arm and the fire is put out. It is now Tuwaang's turn to call on his *patung,* a skein of gold. He calls on the wind to fan the flame, which engulfs the Young Man of Pangumanon, who becomes helpless and dies.

Tuwaang revives the people by his spittle. Then he carries the Maiden on his shoulder to his country in Kuaman, riding on the lightning. They are greeted by Tuwaang's sister who offers betel-chew. After resting for five days another stranger brings death to Tuwaang's followers and challenges him. They fight, but the invader is overcome. The hero revives his followers and takes a rest for five days, after which he gathers his people to take them to the country of Katuusan, one of the heavenly worlds. They ride on the *sinalimba,* an airboat. Tuwaang places his sister and the Maiden on his shoulders and follows the airship to the land of Katuusan where there is no death.

b. Tuwaang Attends a Wedding

Tuwaang, finishing one work after another, calls his aunt who responds bringing with her betel-chew. He declines the chew, however, and informs her that the wind has brought a message for him to attend the wedding of the Maiden of Mōnawon. Aunt foresees trouble, but he is determined to go, having given his word. He prepares for the journey; picks up the heart-shaped basket which can activate the lightning; puts on his costume made by goddesses, his headdress; arms himself with a long blade and dagger; takes his shield and spear. Then he starts on his trip by riding on a flash of lightning; arriving at the Kawkawangan grassland, he rests and hears a bird crowing. He decides to catch the fowl, but sees the Gungutan instead with a spear made of a dagger; the Gungutan says he knows of his coming because of a dream. The Gungutan joins the hero and the two shake their shoulders and are carried into space to the wedding celebration.

Tuwaang is admitted into the hall, sits on a golden stool, while the Gungutan perches on a cross-beam. People wonder as they hear enchanting sounds from afar and trees start to flower, events signaling the arrival of the Young Man of Panayangan, who sits on a golden stool. Other gallants arrive: the

Young Man of Liwanon, of the Rising Sun, of Sakadna, who is the groom accompanied by a hundred followers. Groom haughtily asks houseowner to clear house of dirt (meaning of people who do not count), to which Tuwaang answers there are red leaves (meaning heroes) in the house.

Preliminaries of the wedding ceremony start; *savakans* (bride articles and wrapped food to be paid for by the groom's kinsmen) are offered and redeemed until but two, the most costly, remain. One is priced to have the value of one ancient gong with ten bosses and nine relief-rings. The groom confesses his inability to meet its price, but Tuwaang saves him from the embarrassing predicament by taking his place; by his magic breath he produces a more ancient gong which is accepted. The last *savakan* is redeemable only by a golden guitar and a golden flute, which Tuwaang satisfies. The bride is now asked to come out of her room and serve betel-chew. She tells her betel-box to go around; everyone is served, the betel-chew jumping into the mouths of the guests. Two chews leap into the groom's mouth and the betel-box proceeds to move to Tuwaang where it stops altogether although the hero brushes it away. The bride decides to sit beside Tuwaang.

The Young Man of Sakadna blushes red, and fighting starts right away in the house. He goes down and challenges Tuwaang to come down the yard. The bride unrolls Tuwaang's hairdo, combs it, and knots it. The Gungutan meanwhile has been fighting and has slain a number of the groom's party until but six gallants remain. The two friends engage the six gallants until Tuwaang and the Young Man of Sakadna are left moving about. Tuwaang is thrown against a boulder which is turned into dust. [Goddess Mahomanay complains because of the shaking earth.] Trees get bent and topple. Tuwaang gets hold of his foe, throws him so hard that he sinks down to the earth, where he meets one of the caretakers of the underworld. Tuwaang in turn is thrust into the earth and sinks down into the underworld, where he talks to the caretaker who tells him the secret of overcoming his foe. Getting out, he summons the golden flute in which the groom keeps his life. As the groom prefers death to serving as a vassal to the hero, Tuwaang crushes the golden flute, thus ending his protagonist's life. Accompanied by the Gungutan, Tuwaang takes the bride home to Kuaman where he rules forever.

7. The Matigsalug *Ulod*

Material and notes. The Matigsalug live northeast of the Manuvu? or Upland Bagobo in northwestern Davaw province. These people have a folk epic known as the *Ulod,* which is also the name of the chief hero. The epic consists of a number of songs, like the *Tuwaang* epic. The text of one of the songs comprising the epic was recorded from the lips of Abbiyuk Ansavon, a woman born in Simud who grew up there. This informant's father came, however, from Kuaman, which is Tuwaang's domain as narrated in the songs, and her mother was a Matigsalug from Simud. We came to know Abbiyuk Ansavon in Datu Duyan's house in Lumut where she was staying with her husband during our field work in Lumut, April-June 1956, and it was during this time that the story was dictated. As we had but little familiarity with the language, the text was arranged into 416 lines by Saddani Pagayaw and translated into English with the assistance of this gentleman.

It is probable that the Tuwaang epic is related to other folk epics of Mindanaw. From the available evidence one arrives at this impression. See for instance this statement of Gordon Svelmo and Norman Abrams:

> Strikingly reminiscent of the contemporary unfriendliness existing between the Matiglangilans and the Tigwa Manobos, Councilor Ampunan of Upper Tigwa sang one evening the legend of the defeat of the warrior Langilan by the great warrior Tolalang. (Our interpreter, either because the words were vague or were unintelligible myth terms, was not able to give us a translation of the song).[37]

There is no doubt that Tolalang is a cognate of Tuwaang.

The following synopsis is made from the English line by line translation of the text found in the author's *Notes on Matigsalug Folk Literature* (unpublished MS., 1960).

Synopsis. The Maiden of Misimalun Mountain is sent by her father to help in planting the datu's rice field. Ulod, the hero, also arrives to assist, coming via the air. Returning home

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37. In their "A Brief Field Trip Among the Bukidnon Tigwa People and the Davao Salug People," *Philippine Social Sciences and Humanities Review,* vol. 18, no. 2 (June 1953), 141-184.

at the end of the day, he is informed that his sister has been carried away by the Young Man from Buttalakkan. He arms himself and goes immediately after him, locates the abductor and challenges him. The Young Man is slain and Ulod finds his sister with torn clothes. Ulod turns her into a comb which he inserts into his hairdo. He sees the Young Man's sister and puts her inside the lock of his necklace; then he whizzes through the air back home.

Days later he visits the Maiden of Misimalun Mountain, putting on five jackets, a headdress, arming himself with a spear and shield, and providing himself with a knapsack. He is received by the Maiden who asks about his purpose in coming, for no one has ever paid her a visit before. He sojourns for the night, and in the morning the Maiden thinks that she can no longer refuse him and gives herself up to him. Ulod takes her home, assembles his people to ask them if they would join him in heaven. The Maiden distributes betel-chew and entertains with her bamboo guitar, its notes reaching the sky. Soon an airboat called *salimbal* descends and Ulod tells his kinsmen and people to get in for he wants to establish five domains in the land of Katulussan.

IV. The Folk Epic among Muslim Filipinos

It was Frank Laubach, missionary and literacy advocate, who drew the attention of the world to the wealth of Maranaw folk literature, especially the folk epics.[38] But his personal discovery way a cry in the wilderness; it did not evoke any response even long thereafter. As Datu Gumbay Piang aptly put it, "no Moro has yet undertaken the task of preserving in written form the literature of the people,—their mythology, legends, folktales, and poetry."[39] It was also Laubach who introduced to world literature the *darangan* or epic song of the Maranaw people, but no student that I know of has become sufficiently attracted to it. He wrote:

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38. "An Odyssey from Lanao," *Philippine Public Schools*, vol. 3, no. 8 (Nov. 1930), 359-373, no. 9 (Dec. 1930), 459-468.

39. "Notes on Moro Literature," *Philippine Magazine*, vol 28, no. 8 (Jan. 1932), 413.

> This *darangan* and the four others which the Moros sing have great historical importance. In fact they are the only important survivals of the ancient Philippine civilization. The Spanish friars who followed Magellan to the Philippines were so zealous in stamping out paganism that they destroyed every ancient document and even almost succeeded in destroying the ancient alphabets. There is evidence that a large amount of this literature at one time existed. but among the Christian tribes none of it survived.[40]

According to Datu Gumbay Piang[41] there are two types of epics among the Maranaws: one which appears to belong to ancient tradition is the *darangan,* and a more recent type called *Daramoke-a-Babay* recites the more recent exploits of Moro warriors against the Spanish military during the last century as well as against the American soldiery, especially during the Moro pacification campaigns. Of the latter type very little has been recorded. Of the former the most popular hero is Bantugan, about whom many songs have been woven. Emma Marohombsar writes about this epic as follows:

> Of all the epics, the story of Bantugan is the most widely told. It consists of several long narrative poems which treat of the adventures of one legendary hero. All of these poems are arranged in a series, one being a sequence to the other. According to some Maranaw story tellers, there are more than fifteen of these long narrative poems which make up the epic.[42]

Marohombsar mentions particularly the songs that are remembered: *Kapuminangoan, Diwatandaogiban, Kapagandoga and Kabulombayoan, Kapungunsayan, Kambagombayan, Kanggindolongan, Baratamai Lomna, Gandingan, Alongan, Pisuyanan, Kapurinandang,* and *Kapumabaning.* These all belong to ancient tradition, it appears. The recent songs typical of *Daramoke-a-Babay* are sometimes woven with the old thread of mythology and history producing a mosaic of make-believe, such as that exemplified in the prose rendition of Ralph S. Porter in "The Story of Bantugan," which chronicles an episode in the struggle with Spanish arms.[43] Porter, however, did not tell us whether

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40. "An Odyssey from Lanao," *loc. cit.*
41. "Notes on Moro Literature," *loc. cit.*
42. *Maranao Folklore* (unpublished MS., 1957, in the collection of the author).
43. *Journal of American Folklore,* vol. 15, no. 58 (July-Sept. 1902), 143-161.

the narrative was originally told in verse or sung; for singing is an important aspect of Philippine folk epics. Our experience with the Upland Bagobo of Davaw province tends to establish the fact that an epic could be told in prose by a non-singer or a person who does not have a good memory for verse or does not have the training. In substance Porter's story could be classified under *Daramoke-a-Babay.*

8. The Maranaw *Bantugan*

Sources. The Maranaw epics have been partially recorded. It appears that Frank Laubach was instrumental in having *Bantugan* publicized in Maranaw before World War II, but this edition is very rare. Laubach said (1930) that the "poem in Maranaw has been published with Roman letters and has had the most stupendous sale in the record of the language." However, this edition does not appear in Philippine bibliographies; hence, the only sources used in this paper are the following: Frank Laubach, "An Odyssey from Lanao," *Philippine Public Schools*, vol. 3, no. 8 (Nov. 1930), 359-373, no. 9 (Dec. 1930), 459-468; Datu Gumbay Piang, "Notes on Moro Literature," *Philippine Magazine*, vol. 28, no. 8 (Jan. 1932), 413, 422-424; and Emma Marohombsar, *Maranao Folklore* (MS., 1957, 47 leaves, in the author's collection).

a. How Bantugan Died Below the-Mountain-by-the-Sea
b. How Bantugan Came Back from Heaven

Synopsis. Learning that his brother Bantugan has been paying court to Babalai Anonan of All-the-Land-Between-Two-Seas, the King of Bumbaran decrees that no subject should ever talk to him upon his return. When King's council is gathered, some members ask that the decree be reconsidered for it is a cruel one; further, they assert that Bantugan has no peer and that this man is the defender of the King. The King says determinedly that should there be any opposition, he would leave Bumbaran and establish another residence in the hinterland. Some gallants depart, Madali and Mabaning being dissatisfied with the decision.

A bell ringing from his blade is heard announcing the arrival of Bantugan. But no one greets him. The King refuses to answer him, and so with other gallants. He sees his son whom he smothers with kisses; his sister explains that the king is old and

must be excused, combs and oils his hair, ties it into a knot. Bantugan bids farewell to his son, to his sister "until we meet in paradise." Women weep. He is overtaken by rain; crestfallen, he tears off his attire, puts down his blade and rests under a *baliti* tree. He calls on his *diwata*? and *magaw,* spirit protectors, who lift him to a palace where Princess Timbang is sewing. The Princess offers a hammock and betel-chew, touches his feverish forehead, and calls a sorceress to give a remedy to the ailing man.

Bantugan dies and the king of All-the-Land-Between-Two-Seas shows concern, orders the body placed in a royal bed in the center of the hall, decked with flags and flowers. Gongs are beaten to gather subjects to identify the unknown person. Ten thousand come, but no one can tell the dead man's name. Bantugan's parrot comes and swoons beside his master; upon being resuscitated by water poured over its head, the bird identifies his master. The King decides to take the body in state on his fleet. The Princess sends the parrot to Bumbaran to inform people; the message throws them in consternation and grief and the King faints.

Mabaning and Madali, both gallants, ride on magic shields to the sky world; arriving at its portal, they are directed to another gate which they reach in a month. Mabaning transforms himself into a lovely lass so that Angel of the Dead mistakes him and think "perhaps the gods have given me a wife"; he receives a proposal from Angel to be his bride. Mabaning asks where the fruit of heaven, *korna,* may be found, but Angel does not know and says he would go to the fifth heaven to find out. Mabaning shouts where Bantugan is and a "tiny voice as soft as music floating from a flute" answers from a corked bottle, which he grabs. He now rejoins Madali, and the two gallants ride back to Bumbaran where Bantugan lies in state. Mabaning opens the bottle and out comes a soul which rejoins and reincarnates Bantugan to life. There is much rejoicing.

Meanwhile Bumbaran is invaded by enemies upon learning that Bantugan is dead. Hero calls on his *diwata*? and *magaw* for assistance, and he rides on his magic shield cutting down his enemies; but fatigue overtakes him, he is encircled, is shoved down into the water. A crocodile lashes him back onto the deck, and he gets locked up by his enemies. The other warriors, becoming exhausted, go home to rest. Bantugan regains his strength, takes command of a ship, and the fleet moves without oars. Bantugan heads for other lands and takes the fair Maginar

for a wife; sails to Sun Girina Ginar and takes Princess Minoyod for another wife; goes to Bagumbayan Luna and takes Princess Maginawan; to All-the-Land-Between-Two-Seas and takes Princess Timbang; to Solawan a Rogon and takes Bolontai a Pisigi; and forty other women. He sails back and lands at Bumbaran with the princesses and ladies where he is smothered with kisses by the people, but escapes from them by hiding.

c. *Kapungunsayan*

This is the story of the bloody fight in Pungunsayana Rogong between Misoyao, king of Kadaraan and the datus of Bumbaran. Misoyao invades Pungunsayana Rogong to kidnap Malanodilabian, sweetheart of Bantugan and daughter of Panganai-amindato sa Pagunsayana Rogong and Aia Panganai a Bai. The people of Pungunsayana Rogong, being unprepared, suffer devastating defeat. What remains of the once beautiful and happy place are ashes and lifeless bodies. The only living souls left are Malanodilabian and her father. Just as Misoyao and his men were about to leave carrying away Malanodilabian, mighty Bantugan, Mabaning, Madali, and other datus of Bumbaran arrive. These warriors fight the invaders for days, and Misoyao and his few remaining followers retreat.

d. *Kambagombayan*

This story recounts the bloody battle fought in Bagombayana Luna where the bravery of the sons of Bantugan was tested. After the public announcements of the engagement of Bantugan and Boluntai Mingginaon, sister of Ayonan sa Bagombayana Luna and while Bantugan is in Bumbaran, Misoyao, king of Kadaraan and perennial enemy of Bantugan, with all his forces invades Bagumbayan to kidnap Baluntai Mingginaon. After Misoyao has landed his men, Manalang, cousin of Bantugan, tries to stop Misoyao. Manalang explains to him the consequences of such an act, but Misoyao refuses to heed his words.

Meanwhile Bantugan arrives and engages the invaders in combat. The odds are against him for his enemies are numbered in the thousands. Just as he is getting exhausted, his sons—Alongan Pisunyanan, Daidaimairinindo, Watakaiabarat, Barobarosaragat, Ginaasanaorai, Misunaiasasabai and Monasumanpayongan arrive to support their father. After days of fighting,

Misoyao with only five wounded warriors remaining depart in defeat leaving behind the vanquished and the dead.

V. Notes on other Folk Epics

This part of the paper is intended to cover other folk epics which could not be synopsized due to loss of materials, or their unavailability because they have not as yet been transcribed or translated, or could not otherwise be located in the collection of the author in Quezon City, Philippines. Two others are also included in the discussion for they have been fully identified and verified, although no recording is on hand due to exigencies of other occupations during field work and other reasons. An indication of the existence of these folk epics is being made and noted to complete the survey being undertaken and to point out a target for future work.

9. The Kalingga *Ullalim*

The Kalingga people are known to have a rich folk tradition, among which is an epic known as the *Ullalim*. Daguio[44] had a transcription of the *Illalim of Lobo* which he lost during the Japanese occupation of the country. R. F. Barton failed to mention this epic in his *The Kalingas, Their Institutions and Custom Law* (University of Chicago, 1949), but noted in his glossary the term *UnLaLim* which he identified as a folktale.[45] Sometime in 1959 while on a trip to Mountain Province, I happened to meet a Kalingga chief in Bontok town who sang for us a portion of the *Ullalim*; this was the term he used. Apparently *Illalim*, *UnLaLim* and *Ullalim* are dialectal variations of the same term. Although I did not understand my accidental singer, we can rely on the authority of Daguio who calls the *Ullalim* an epic.[46]

10. The Ifugao *Alim*

The only available written literature on the *Alim* is Rufino Chungalao's *The Ifugao Alim* (unpublished MS., 37 leaves, 1949;

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44. *Hudhud hi Aliguyon* (1952), iii.
45. See p. 264.
46. Daguio, *op. cit.*

copy in the author's collection). William Beyer of Banaue, Mountain Province, has one spool of a tape-recording of the *Alim* done in 1954, at Amganad, Banaue, from the lips of Manguhan Gubbayan, chief priest of Kababuyan, Banaue; this recording is still untranscribed. Barton described the *Alim* as "a series of ballads in popular-romantic vein that may properly be chanted only by the wealthy."[47] To which Chungalao agrees in part by classifying the *Alim* as a ballad and disagreeing from Barton by saying that "the Alim is the sole literature of the Ifugao people in their religious rituals."[48] I agree with Beyer that it is an epic.[49]

11. The Ibaloy *Kabuniyan*

The student who discovered and recorded this epic, Magdalena Busoy, was also the one responsible for the first epic synopsized earlier. Unfortunately *Kabuniyan* could not be summarized because the manuscript could not be located in my home at Diliman, Quezon City.

12. The Bukidnon *Agyo?*

The first scholar to note the existence of narrative songs among the Bukidnon was Fay-Cooper Cole in his *The Bukidnon of Mindanao* (1956). He wrote: "The *olaging* is a bed-time chant in which a story teller sings about *Aguio* and other folk tale beings."[50] The tales which are told in prose and reported from page 130 onwards confirm their epic nature. This may be called the *Agyo?* epic.

13. The Bukidnon *Baybayan*

Another epic of the Bukidnon people is *Baybayan*, a fragment of which is told in legendary form by Tranquilino Sitoy

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47. *The Mythology of the Ifugaos* (1955), 3.
48. *The Ifugao Alim* (1949), v.
49. See his "Preface" to Extract from the "Munhudhud" in *The History and Ethnography of the Ifugao People* (ed. by H. Otley Beyer and R. F. Barton), vol. IX (1912); and his "Poetry and Verse" in *Philippine Saga* (1947), 111.
50. *The Bukidnon of Mindanao* (1956), p. 122.

in his "The Bukidnon Ascension to Heaven."[51] According to Sitoy "there are many more stories concerning the hero Baybayan," and the "story of his life in epic form is usually sung at religious ceremonies."[52]

14. The Pulangi? *Banlakon*

The Pulangi? people who live along the Pulangi? River in the provinces of Bukidnon and Cotabato have a long poem known as Banlakon which appears to be related to the Upland Bagobo *Tuwaang*. The chief hero seems to be Banlak, but there are a number of other heroes, among them Agyo?, Lono?, Pamulaw, Sayluon, and others; and included among the heroines is Ikwang.[53]

By way of a terminal note to the *Agyo?*, *Baybayan*, and *Banlakon* folk epics it must be noted that these heroic narrative songs, together with the *Tuwaang* epic, appear to cluster in Central Mindanaw. Their relationships look clear even without textual evidence. Agyo?, for instance, figures in Upland Bagobo folktales[54] and in at least two songs belonging to the Tuwaang epic cycle he plays minor roles. Also, in Upland Bagobo mythology Bayvayan (a cognate of the Bukidnon Baybayan) is identified as one of the primitive ancestors of the hero Tuwaang.[55]

15. The Tahavawa? *Sambila*

The Tahavawa? of western Davaw province who live on the eastern and southeastern slopes of Mount Apo have singers of a narrative song known sometimes as *Sambila*, the hero having a sobriquet Mallakit Uluk Waig or Manlakit Taluk Waig. Laura

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51. *Philippine Magazine*, vol. 34, no. 354 (Oct. 1937), 445-446, 465-466. Sitoy's story has been plagiarized by Maria Caseñas Pajo in "The Ascension into Heaven, a Folktale from Bohol, Philippines," *Anthropos*, vol. 51 (1956), 321-324.

52. From footnote 1, T. Sitoy, *loc. cit.*

53. According to Saddani Pagayaw who heard the song during the Japanese occupation in Bukidnon. This gentleman had been assisting me in all my work both in Davaw province and in Quezon City as acknowledged elsewhere (see *The Maiden of the Buhong Sky*, 1957, 1958).

54. In my *Upland Bagobo Folktales* (unpublished MS., 1958).

55. See my *Upland Bagobo Narratives* (unpublished MS., 1959).

Watson Benedict noted this hero among the characters of this "long, romantic tale relating in highly picturesque language the adventures of the mythical Bagobo."[56] In another work Benedict mentions Manlaki as the moving actor in this epic which she called the *ulit,* "the *Bagobo* mythical romance, the scene of which is laid in prehistoric times; and the characters that figure in the action are the ancient Mona, the Malaki, the Bia and several other well-marked personages."[57] Like the *Tuwaang* folk epic, the Sambila is composed of many songs,[58] none of which has been recorded textually.

16. The Subanun *Guman*

We have suspected that the Subanun of Zamboanga peninsula have an epic poem, from internal evidence in Emerson Brewer Christie's *The Subanuns of Sindangan Bay* (1909). Christie included three stories, in prose, in this work: "A Story of the Widow's Son," "The Story of Punbenua, Who Went to the Navel of the Sea," and "The Story of the Orphan Girl." As these stories are all chanted and revolve around supernatural characters and deeds, the suspicion becomes stronger that they are epical. Christie classified the stories he heard into two categories and described them as follows:

> The Subanuns have a rich fund of stories, which add to the pleasure of their feasts. These stories fall naturally into two classes, those which are merely recounted and those which are sung or chanted. The tales of the first kind are short, often jocose, and frequently of a Rabelaisian flavor; they are not held in honor, and serve merely to start a laugh and pass the time. Unfortunately I could gather but two of them, neither of which would look well in print. On the other hand, the long tales which are sung are always of a serious character. *Diwata,* that is, the gods, commonly figure in them, as well as mythical chiefs and ladies who were on familiar terms with gods, and half divine themselves. These tales are long, and leisurely in their movement; it often takes the greater

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56. "Bagobo Myths," *Journal of American Folklore,* vol. 26 (1913), p. 14.

57. *A Study of Bagobo Ceremonial, Magic and Myth* (1916), p. 72.

58. I owe this information to a group of Tahavawa? visiting Datu Duyan at Lumut in the mountains of northwestern Davao province on June 1, 1960, and to Istibaya Ipal, gong player, who was particularly informative.

> part of a night to finish one of them. Not everyone is capable of singing them; it requires a strong memory and a good voice to do so. The singer is encouraged and sustained by another person who takes no part in the entertainment except that he starts him off by chanting a number of meaningless syllables at the pitch and in the time of the recitative to follow, and whenever he thinks the principal performer may be getting tired, he gives the latter a chance to rest a few moments by taking up the last phrase or sentence sung and repeating it, sometimes twice.[59]

The above description might just as well have been applied to the Upland Bagobo singing of the *Tuwaang* songs.[60] In recent times, our suspicion has been confirmed by the discovery of an epic among the Subanun by Charles O. Frake who recorded a song in January 1958 at Belentinawan, Zamboanga del Norte.[61] However, only a textual transcription has been made so far and no translation has yet been attempted.

17. The Magindanaw *Indarapatra and Sulayman*

A myth of some length recorded by Saleeby recounts the heroic deeds of Sulayman and Indarapatra in the days of Kabunsuwan.[62] This is well known among the Magindanaw of Cotabato province and it has been used as the basis of an epic poem entitled "Indarapatra and Sulayman, an Epic of Magindanao" by Frank Lewis Minton.[63] There is no doubt about the epic qualities of the exploits of the two brothers in the story, but unless other requisites of the folk epic defined in the beginning of this paper are met, it will not be so regarded. Besides, Minton interpolated extraneous matter into his rendition, which he confessed by saying, "Certain imaginary scenes and conversations, and an idealized version of an old Samal protective charm against enemy magic, have been added."[64] Certainly this is a good instance of how a poet can make use of folkloristic material. It is hoped, however, that the Magindanaw text can be recorded

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59. *The Subanuns of Sindangan* Bay (1909), p. 93.
60. See my "Introduction" to *The Maiden of the Buhong Sky* (1958).
61. In a letter to the author from Stanford University, California, dated Feb. 23, 1962.
62. Najeeb M. Saleeby, *Studies in Moro History, Law, and Religion* (1905), pp. 16-20.
63. In *Philippine Magazine*, vol. 26, no. 4 (Sept. 1929), 200-202, 236.
64. *Idem.*

as the "whole narration is native and genuine, and is typical of the Magindanao style and superstitions."[65] It might be appropriate and revealing to point out here that this myth recalls, to a certain extent, the clearing of the country of monstrous and destructive animals which plagued the ancient Bikol people, as recounted in the Bikol epic.

18. The Tawsug *Parang Sabil*

The *Parang Sabil* had been reported by one of Professor H. Otley Beyer's students, but only a fragment giving an account of the adventures of Sali Bangsawan has been recorded and translated into English by Julpa Schuck.[66] This is a popular Tawsug epic, very much alive with the Sulu Moro. Jose F. Rodriguez has described this epic with illustrative stanzas in an article.[67] There is, however, no completely recorded single song known to the author. The epic appears to consist of several songs, each of which is complete by itself. Men and women sing it plaintively, sometimes accompanied by the *gapang,* a bamboo xylophone, either by the singer himself or by some other accompanist. These are sung either in the day or evening.

J. Franklin Ewing, although he did not identify this particular epic, has given us some details which are of particular value. He said:

> The songs in use among the Tawsug seem to be of two kinds, those that are epic in nature and those that treat of love. The epic songs which are largely composed as the singer proceeds, are often concerned with Jekiri or with Panglima Munggona. Jekiri was an outlaw hero. Panglima Munggona was a hero who fought against the Spaniards. Some believe that even now he is not dead, because he was *kublan*; that is, even if his assailants numbered a hundred, he could kill them all. However, informant believed that Munggona was poisoned by his wife.
>
> The love songs have traditional airs but new words are fitted to the tunes as occasion arises.[68]

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65. N. J. Saleeby, *op. cit.*, p. 19.

66. In her "Parang Sabil (a Fragment of Sulu Epic Poetry)," in H. Otley Beyer (ed.), *Moro Ethnography*, vol. 7, paper no. 70 (1919).

67. See his "Parang Sabil, Epic of Moroland," *Saturday Mirror Magazine,* Dec. 11, 1954, pp. 28-30.

68. "Notes on the Tawsug of Siasi in Particular and the Moros of the Southern Philippines in General," in Mindanao Conference, University of Chicago, May 14, 1955, pp. 78-79.

19. The *Silungan* Epic of Siasi

Another Sulu epic known as *Silungan* was reported by Asaad Usman of Siasi, Sulu Archipelago. The original typewritten copy of the song of 789 lines was sent by Usman to the Asia Foundation [Manila] dated at Siasi on August 1, 1953; and it was mimeographed by the Asia Foundation on June 17, 1957, and a copy of the same furnished Prof. H. Otley Beyer, Institute of Archaeology and Ethnology, University of the Philippines. The text is in the dialect of Siasi and no English translation has yet been made. The epic requires more than a week of singing, according to Usman. It can be surmised, therefore, that what has been recorded is probably but a fraction of the epic.

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As a terminal note it is possible that the Manobo, as Garvan knew them, have also an epic, for under the heading "The Subject Matter of Songs" this author observed:

> The subjects of songs are as varied as those of other nations, but legendary songs, in which the valiant deeds of departed warriors are recounted, seem to be the favorite. As far as I know, the songs are always extemporaneous and not composed of any set form of words and verses.[69]

Continuing on "The Music and the Method of Singing," Garvan has this to say:

> One must hear the song in order to get an idea of it. In general it is a declamatory solo. The staccatolike way in which the words are sung, the abrupt endings, and the long slurs covering as much as an octave remind one somewhat of Chinese singing. The singer's voice frequently ascends to its highest natural tone and, after dwelling there for from three to six seconds, suddenly slurs down an octave, where it remains playing around three or four consecutive semitones.[70]
>
> There is no choral singing and no accompaniment. No time is observed, the song having wholly the character of a recitation. Neither are there any attempts at rhyming nor at versification. Recurring intervals are the rule.

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69. John M. Garvan, *The Manóbos of Mindanáo* (1931), p. 134.
70. *Idem.*

> The music is, in general, of minor tonality and, unless the subject of the song is fighting or doing some other thing that demands loudness, rapidity, and animation, it is of a weird, melancholy character. When, however, the subject of the song requires anything of the *spiritoso* or *veloce,* the strain is sung with verve and even furore. It seems to be good etiquette to cover the mouth with the hand when the singer, desiring to add special vigor to the strain, rises to his highest natural pitch and dwells there with an almost deafening prolonged yell.[70]

Panganiban, who does not indicate his source, calls the Manobo epic *Seleh.*[71]

It is also likely that the Cotabato Manobo have a folk epic if we may infer from the meager observation made by Barnard, Lindquist and Forsberg, who remarked: "Night and sleep aren't exactly synonymous in this culture, but night and story telling are. One man declared that to sing a story-song in the daytime would bring sickness."[72]

VI. Discussion

Some Points on the Matter of Definition

Elsewhere in the Introduction an attempt was made to define the features of form and substance that characterize the Philippine folk epic. For our present purposes only such epics on which there is fuller information will be used in this discussion. This approach can be justified in view of the unequal quality of the data gathered.

Length. The Philippine folk epic is a narrative of sustained length sufficient to encompass a story. Length may be determined in several ways: in terms of the number of lines, of the number of hours it would take to chant or sing the narratives or by the complexity of the story. It is obvious that the first criterion is the most accurate; thus the Lambrecht Ifugaw texts are contained in 2163 (1957), 1259 (1960), and 1254 (1961) lines; Hinilawod I and II have 3822 and about 53,000 lines respectively; and *The Maiden of the Buhong Sky* and *Tuwaang Attends a Wedding* are 1417 and 1547 lines respectively.

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71. Jose Villa Panganiban, *The Literature of the Filipinos* (1957), p. 23.

72. Myra Lou Barnard, Alice Lindquist, Vivian Forsberg, "Cotabato Manobo Survey," *Philippine Social Sciences and Humanities Review,* vol. 20, no. 2 (June 1955), p. 127.

While verse-counts can only be made after the material has been recorded, the second method has a more practical application when one is hearing an epic being sung or chanted. While the length of the *Hudhud* songs are not known in terms of hours, the shorter *Hinilawod* took five hours and the longer *Hinilawod* twenty-five hours to chant for purposes of recording,[73] and the two *Tuwaang* songs summarized in this paper would take two evenings each to finish. Usually a *Tuwaang* song would require from three to five hours of singing depending upon the diligence of the singer and the style of singing adopted, but the two songs referred to would need seven to eight hours each to bring to completion. The time measure is certainly deceptive as the tempo of the chant or melody used may not be the same.

From another angle, length might be viewed by a general familiarity with the structure or stylistics of the story. The Ifugaw songs summarized in this paper have simple plots which attain sustained length by duplicate juxtaposed progression, that is, the repetition of similar incidents by actors on the other contending side. The Bagobo songs, on the other hand, are far more complex, and advance by different incidents that are not repeated at all; whereas, the Sulod epic is most complex in its plot and incidents, *Hinilawod* I displaying a composite structure and *Hinilawod* II a series of events that have individual climaxes. That is why the Sulod epic can be chopped and the singer can select a part suitable to the occasion.

Ifugaw chanting appears to be intended for one sitting; so also the Bagobo song involves, generally speaking, one or two sittings; whereas the *Hinilawod* requires more. According to Jocano, in my frequent talks with him, suitable parts of the epic may be chosen and sung at particular occasions—during any life crisis, harvest time, or any ritualistic performance. The complex of incidents tends to group into and form a coherent fragment that can be selected from and chanted to fit the occasion. On the other hand, the Ifugaw and Bagobo songs are complete

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73. From data furnished by F. Landa Jocano to the Guggenheim Foundation, 1960. Under normal conditions of chanting, it may take a longer time, for in another paper Jocano reported: "According to Ulang Udig, this story is sung for approximately three to four weeks at one to two hours a night, depending upon the occasion or its grandeur" (in his letter to the Asia Foundation, Manila, dated at Jaro, Iloilo City, April 29, 1957).

by themselves and therefore facilitate delivery in one or two sittings.

The sustained nature of the Philippine folk epic is therefore achieved in various ways.

Folkloricity. It is not difficult to establish the traditional nature of Philippine epics. In all instances except one the epic could be traced to the past, indeed to a far past, in spite of the absence of ancient records. This lack of documentary evidence is no obstacle to the problem of folkloricity, which can be established in several ways. In the first place, present day singers can tell from whom they learned their songs. Most of the Bagobo songs I recorded could be traced back to three generations of singers. Secondly, variants and versions do tell a story, as European scholars have attempted to demonstrate. In the case of the *Hinilawod* epic, *Hinilawod* I recorded in the lowlands is to a great extent a fractured version of *Hinilawod* II recorded in the highlands, thus confirming the folk character of the epic. Fortunately, in this particular instance, there is better documentary evidence in support[74] which need not detain us here. The Ifugaw epics, on the other hand, have been enumerated earlier although not much is recorded textually; however, the later recordings can be identified with the titles listed earlier. Though not an entirely satisfactory method, certainly, the fact that contemporary chanters could trace them back is sufficiently firm evidence.

The only exception in the total corpus is the Bikol epic. It seems strange that ever since Fr. Castaño recorded it, no one has spoken further about it, as though Fr. Castaño's informant were the last living singer of the epic. Besides, it has no Bikol text and the recorder had interpolated a few extraneous terms that render his translation suspect. Professor Beyer, after his retirement, and I have made attempts to locate singers of *Handiong* without obtaining any result or lead. Yet the only other folk epic found among the Christian peoples, the *Lam-ang,* is as alive with the Ilokano as *Tuwaang* is with the Bagobo uplanders. If Jocano is to be believed, *Hinilawod* II is known only to one singer, in its complete form. If this woman dies, the epic would then

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74. Some characters in the epic are for instance mentioned in earlier collections (see Fr. Jose Maria Pavon y Anguro, *The Robertson Translations of the Pavon Manuscripts of 1838-1839*, 1957; and Pedro A. Monteclaro, *Maragtas,* 1907).

be known only in fragments. But the Bikol epic does not seem to have survived even in fragments. However, most of the mythological figures and terms can be identified, even by the present generation.[75]

Supernaturalism or heroism. Speaking in general terms, supernatural and heroic elements are always present in Philippine folk epics, though in varying degrees. The heroes in the four Ifugaw songs synopsized earlier are local personalities, although it appears that Aliguyon looms large as a tribal hero, the others being minor ones. In Hinilawod I the central figure is Labaw Denggen, it is true, but his two other brothers are as great; whereas in *Hinilawod* II, there is but one heroic figure, Humadapnen. In the Bagobo folk epic, Tuwaang is always the dominant character with whom equally or less powerful warriors become involved.

The manifestation of supernatural power wielded by the personages of the different epics ranges from a mild to an extraordinarily powerful exercise of strength. The heroes in the Ifugaw *Hudhud* appear more like down-to-earth beings than supermen, except for their endurance. The use of magic is not remarkable in the four songs available for examination. On the other hand, the Central and Southern Philippine epic heroes cannot continue in their adventures without *mana,* without some supernatural power aiding them, or without the magic properties of the tools they use in fighting. The Ifugaw heroes act more like human beings; the Sulod and Bagobo heroes perform deeds that do not belong to this world. The Northern epic songs like to depict man to man combats; this is also true with the Southern epic songs, but in the latter the heroes have no compunction in wholesale slaughter of the inhabitants, which does not occur in the Ifugaw epic. Hence, one of the distinctive powers of Tuwaang over Aliguyon, for instance, is the power of revival; he can resuscitate his followers killed in battle, or if unable to do so, he seeks the assistance of a god or goddess. In other words, the Ifugaw songs are minimally concerned with supernatural elements (in so far as the *Hudhud* songs are available), whereas the Sulod and Bagobo epic narratives are far more complex, both in the use of supernatural power and in plot.

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75. Using a few Bikol students, University of the Philippines, for this purpose.

Chanting or singing. Let us first start with a distinction. While chanting and singing involve both musical notes and their arrangement, chanting is simpler and more monotonous than singing. It is not certain that Ifugaw chanting had its beginning in the intonational formulae which Barton observed;[76] however, of the three mediums available to the Ifugaw—intonation, chant, and song—intonation appears to be the simplest, and the song the most complex.[77] In these running notes, the chant must fall between the intonational formulae and song in the complexity and combination of sounds. After hearing the tape-recordings of Jocano (which have not yet been transcribed in musical notation), I regard both *Hinilawod*s as being mainly transmitted through the chant. In a matter of five minutes of listening, one gets the impact of monotony. In singing, the combination of and sequence of notes are more varied. One can stand Bagobo epic singing for hours without feeling satiated or extremely tired for the simple reason that the Bagobo singer has a richer repertoire of melodies. It is probable that the Bagobo epic was also chanted in earlier times, for I had an old informant (died 1960) who chanted his narrative of *Tuwaang.*

The known specimens of folk epics so far assembled do not seem to be too helpful in untangling the problem of the priority of chant to song or *vice versa.* But the more common medium among the three epics is the chant. When one considers the fact that the Ifugaw, Sulod, and Upland Bagobo are now living in the interior of islands, chanting would appear to be the older medium. Among coastal or lowland peoples having epics, the chief medium appears to be singing, with survivals of chanting in evidence. These observations are impressionistic, and hence I shall leave the problem to competent ethnomusicologists to resolve.

The epic in verse. An equally intriguing problem is the resolution of the primordiality of song to verse or *vice versa.* Verse and song appear to be inextricably intertwined in Philippine epics, and it is clear that all the folk epics thus far discussed are sung or chanted.

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76. *The Mythology of the Ifugaos* (1956), p. 12.

77. See F. Lambrecht, "Ifugao Epic Story: Hudhud of Aliguyon at Hananga," *University of Manila Journal of East Asiatic Studies,* vol. 6 (1957); and "Ifugaw Hu'dhud: Hudhud Bugan an Inil-ilyan di Mangayuding ad Gonhadan," *Folklore Studies,* vol. 20 (1961).

Then there is no term for epic in Philippine languages, the nearest approach being the Maranaw term *darangan*, which can be construed as "epic sung"; that is, the term connotes more of a long narrative song than anything else. There is also a Central Mindanaw term which carries the same connotation as the Maranaw *darangan*, and this is *ulahing* and its cognates which are used among the Bukidnon, Pulangi, Kulaman, Upland Bagobo, and Matigsalug peoples. The Ifugaw term *hudhud* seems to be a cognate of the Tagbanwa term *sudsud* which is a generic term for song; but the latter usage means any kind of song, whereas the Ifugaw use *hudhud* with special reference to long narratives about their culture heroes.

Since all these long heroic narratives are chanted or sung in the oral tradition, there is no way of ascertaining whether they are in verse until they are reduced to writing. Verse form emerges only then, a necessary consequence from the fact of recording. The pauses become guideposts to the ends of lines, whether in dictation or singing or chanting. It is likely that long continuous lines without semblance of regular pauses would be in prose; in contrast, lines tend to align themselves, some with more regularity than others. There is much lineal variability in primitive Philippine poetry. Whether regular or variable, there is regularity of the occurrence of a pause at the end of lines; this I regard as the beginning of rhythm.

In Philippine folk epics we are confronted with two yardsticks for measuring verse; one is aural, the other visual. The aural is represented by the melodic length, the visual by the syllabic counts in the lines after the song is reduced to writing. The melodic lines attain almost perfect regularity, but the syllabic counts are sometimes regular, sometimes not. In the Iloko *Lam-ang* and in the Bagobo *Tuwaang*, the lines display irregularity in the recorded form; that is, they are heterometric. In singing, this feature does not disturb the singer at all for the reason that syllables can be prolonged or adjusted at will to the melodic pattern which levels all irregularities.

In some of the Tuwaang songs, syllabic regularity has sometimes been achieved with constancy and persistence of certain well known bards; among other singers less gifted, lineal regularity alternates with irregularity. Even well known singers fall back to irregular lines. The explanation that can be given lies in the training and poetic gift of singers; at least this is true with regard to Bagobo singers. This observation seems to apply

too to the *Hinilawod* epic, for the *Epic of Labaw Dənggən* has irregular lines whereas the *Epic of Humadapnən* has achieved perfect syllabic counts. It would seem that gifted bards are apt to sing their lines in isometric measures whereas the common singers do not have such ability or facility, nor do they bother about the aesthetic consequence, for there is none to them apparently.

Motivation. There is no doubt that the chanting of the Ifugaw and Sulod epics find their justification in deep-seated life-ways and values of the people, in the same manner that the singing of the Bagobo epic songs is an expression of the religious beliefs and ideals of these people. This remark is borne out by the observations of field workers who have worked close to the people.

Lambrecht, for instance, writes as follows about the Hudhud chant and the occasions for singing:

> *Hu'dhud* are sung under three circumstances: in the village on the houseyard of a deceased person of prestige and wealth during funeral wakes; in the rice fields when a group of women clean the fields during weeding time; during the harvest season likewise in the rice fields. Inasmuch as the death of wealthy persons is not a frequent occurrence, and group working during weeding time is not very common, the harvest season is par excellence the time of *hu'dhud* singing. Women sing *hu'dhud* epics; men, as a rule, cannot sing them and many among them do not even understand them well.[78]

In the same vein Chungalao, an educated Kiangan Ifugao, states:

> The *hudhud* if studied closely reflects the life, culture and ideals of the ancient Ifugaos. It glorifies the courage and bravery of the people, their sportsmanship as warriors, their honesty, their love of adventure and their romance. It has different parts or divisions which are sung at different occasions, namely: the entertainment *hudhud,* the planting *hudhud,* the harvest *hudhud,* and the mourning *hudhud* which is sung during the death of one....[79]

It will be noted that particular occasions call for a certain type of song which is suitable to them. Songs are not sung just at random, for the purpose of chanting is bound up with the

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78. "Ifugao Epic Story: Hudhud of Aliguyon at Hananga," *loc. cit.*
79. From *The Ifugao Hudhud* (1949).

course of earthly life, as Chungalao has pointed out. This fact can be understood best when one knows that the Ifugaw people believe in sympathetic magic and practice it in their daily lives, that spirits and deities must be propitiated or coerced to obtain from them favors. In other words the Hudhud songs are used functionally in the culture—to pave the way for these desired ends or to obtain them, on the principle that the successful hero or happy ending of each particular song will propitiously shape the future life of the celebrant or family for whom the song is chanted.

To the Sulod people epic chanting has the same functional uses. Jocano writes, for instance, on the chanting of *Hinilawod* I as follows:

> The epic of Labaw Dənggən is not associated with any specific ceremonies. Portions of it are used in practically all socio-religious gatherings and the chanting of the story occurs when there is a crowd during certain occasions in the community—on the eve of wedding days, after or during the feast following the baptism of any child, wake for the dead, harvest time and so on. The occasion does not matter. What is important is that there is an eager audience to prod the narrator into chanting whichever part of the story is desired. The most frequent time for chanting the epic is during the evening when every one has eaten supper. A bamboo tube of well-fermented *tuba* (*bahal*) is brought in and the older men drink. Jokes, gossip, and conversation take place before the story begins. At the suggestion of anyone the singing of the epic takes place. If it were a woman to whose lot fell the choice of the audience, she repairs into a hammock, swings it back and forth and chants. If it were a man, he does not swing in the hammock but, as Udig frequently did, situates himself near the wall and chants. The audience gathers around him.[80]

This picture depicts the situation in the midland communities which have received their share of acculturative forces from the lowland areas. For the upland Sulod their use of the epic is deeper. This point will be taken up a little later.

Whereas the Tuwaang songs are usually sung during the same occasions mentioned in Ifugaw and Sulod societies, the songs may also be sung for purposes of entertainment and during any other occasion whenever there is a crowd which would initiate it. The only limitation to singing the Tuwaang are two

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80. From *The Epic of Labaw Dənggən* (1961)

traditions: it is sung only in the evening and it can only be done in the house.[81]

While the occasions for singing may demonstrate how the outward manifestations of epic singing in primitive Philippine societies are related to folkways and beliefs, there is not much assurance that the field worker is interpreting the pagan mind accurately. Besides, the motivations may vary in degree from society to society and from culture to culture. However, we said earlier that the Philippine epic charts or validates the beliefs, ideals, or life-values of the people. It is not the intention to demonstrate the validity of this statement here, but it will be enough for our present purpose to quote what students of the epic have found while working with the people, abstracting their general statements from actual observations.

For the Ifugao Fr. Lambrecht states:

> The Ifugaw Epic Stories, called *Hu'dhud,* are remarkable pieces of primitive literature, memorials of an ancient culture which has maintained itself for ages, treasures of linguistic peculiarities. No wonder the people, who love to sing them from morning to evening during harvest season, and from evening to morning during their funeral wakes, attribute to these stories a supernatural origin, not because they believe that the many events narrated by their soloists and commented upon by the whole group of choristers really happened in the distant past, for no one among them admits that, but because they cannot understand how their forbears could ever have invented them....
>
> The myth, which gives evidence to the Ifugaw's beliefs in this connection, is well known throughout the *hu'dhud*-area, i.e., Southwest and Central Ifugaw. Every valley or group of villages has its own version, yet all versions agree in their description of the main features of the myth....[82]

A portion of this observation would seem to cast doubt as to the Ifugaw's implicit belief in the reality of the incidents narrated in the epic, and yet the people sing precisely the pertinent songs because they believe in the ritualistic effect of such singing. Such inference can be made in view of what Fr. Lambrecht says in the following:

> The myth narrator concludes her tale with a sort of appendix. "There can be no doubt about the truth of all that our ancestors told

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81. See my *The Maiden of the Buhong Sky,* esp. the "Introduction".
82. From "Ifugaw *Hu'dhud*" (1960).

us about the origin of our *hu'dhud,* for yonder—and her finger points to a large boulder partly buried in the ground—you can see the stone on which Aligu'yun sat when he taught his *hu'dhud* to our ancestors, it bears the imprint of his feet. Nearby is the little hole made by Aligu'yun's spittle, for he had been chewing all the time, and a little farther another, deeper hole, where he planted his spear."[83]

And further this statement:

Although the Ifugaw believe that their knowledge of *Hu'dhud* Epic Stories is based on some vague revelation, which after all is similar to those vague revelations of their extensive ritual with its invocations and prayers, its peculiar chants and magical tales, the actual chanting of the *hu'dhud* is in no way regarded as some kind of a religious rite, notwithstanding the fact their shamans invoke the many *hu'dhud* characters during their sacrificial performances (see Barton, *The Religion of the Ifugaos*, p. 51).[84]

With regard to the chanting of *Hinilawod* II in the folkways of the upland Sulod, Jocano writes:

....It must be noted that the *Hinilawod* is a living epic employed ritually in the ceremonial life of the Sulod. It embodies their world view, tells of their origin, contains their ceremonial prayers, provides a mythical charter for their religious, political, and social norms; defines their kinship structure; expresses their feelings; and vouchsafes their empirical judgments.[85]

For the Bagobo, I have said elsewhere:

Although this appears to me to be so, epic singing plays a significant role in Bagobo life. The upland people have a high regard for their mythical heroes whose lives and deeds appear real to them. This feeling welds the tribe, making them one people. This unifying force may not be easy of comprehension, but the pagan Bagobos glorify their mythical heroes in the same manner that the Christian Filipinos honor their national heroes. So Tuwaang is their Jose Rizal.

More than that, many Bagobos believe in Tuwaang's coming back to life again. Since the Tuwaang fragments usually end up in the hero ascending heaven together with his followers or comrades, this final episode in the fragments has shaped the Bagobo

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83. *Id.*
84. *Id.*
85. From Statement accompanying application for a Guggenheim fellowship, 1960.

religious ideas intimately and deeply. This is probably the basic reason for the survival of the Tuwaang epic among these people. So Tuwaang is more than a Rizal to these people.[86]

Notes on the Structure of the Epics

While I have the feeling that the time is not yet ripe for an examination of the relationships of the parts of individual epics to one another, for the reason that textual recording of the epics has just begun and it will probably take more than a generation of scholarship before all the constituent songs could be recorded, gathered and collated, our comments will necessarily be limited. This indicates the magnitude of the tasks that await the diligent and scholarly hands of field workers and Filipinists. And then, not until all these textual materials shall have become available in translation will they be ready for further analysis. Remembering the fact that all the epics so far known are in different languages, the future student will have to face a corpus of texts which would almost be an insurmountable obstacle, unless he starts in early mastering all the languages in which the epics are known. Rigorous scholarship will be very demanding and unless one prepares himself quite early, no one would expect to cope fully with the problems of Philippine epic studies, for there will always be shortcomings and difficulties in translations. For these and other reasons, only brief notes could be made, and attention had to be concentrated on the epics whose textual data might lend themselves for comment on epic structure.

At the present time no one knows how long the *Hudhud* epic is. Pio Abul, one time public school teacher who was a native of Burnay, Mountain Province, at the behest of J. Scott McCormick, then chief of the academic division of the Bureau of Education, Manila, undertook a survey of the *Hudhud* songs, which reached to thirty-nine songs by title. These were heard at just four places: Anao (32 songs), Lagawe (1 song), Ningiyon (1 song), Kiangan (5 songs).[87] Pio Abul did not cover the whole of Ifugaw subprovince at all, but reported on four villages only; it is not known, therefore, how exhaustive was this attempt. In frequent talks with Professor Beyer regarding the length of

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86. *The Maiden of the Buhong Sky* (1958), pp. 14-15.

87. From Report, in the Beyer Collection, Institute of Archaeology and Ethnology, University of the Philippines, Manila.

the *Hudhud,* I gathered that he has the hunch that the figure might be between fifty and one hundred songs. Pio Abul in his report indicated the number of days it would take a song to finish, and these add up to 102-1/2 days! This figure might be misleading because Pio Abul did not say how long a day of singing was. A general idea of how long a day of singing is can be gleaned from Lambrecht, however, who says that a song is sung "from morning to evening during the harvest season, and from evening to morning during their funeral wakes," which is about half a day or possibly about ten hours.

The reason for our timidity becomes obvious when we consider the known in its relation to the unknown. However, there is the known fact that a song can be sung in one occasion and in one sitting continuously with allowances for short periods of relaxation. In other words, the *Hudhud* consists of a considerable number of songs which are related to one another with respect to the hero and other minor characters, but each song can be sung independently of the others without mutilating the narrative quality of each song, for each of these songs is complete in itself without its plot depending on any incident in the others. I would not compare the *Hudhud* to a necklace at all, where a bead might be lost and hence lessen the value of the whole ornament. Rather it would be more appropriate to think of the *Hudhud* as a set of jewelry consisting of earrings, necklaces, bracelets, finger rings, and so on, each of which could be worn independently of the other and yet each piece can be appreciated in its own right.

On the other hand *Hinilawod* I, consisting of 3822 lines and *Hinilawod* II consisting of an estimated number of 53,000 lines, are complex stories, the first requiring some five hours to sing and the second some twenty-five hours to finish. The epic has episodes which a singer may select to suit particular occasions, for instance during a wedding celebration or during a wake. The epic, because of its length, therefore, is not usually sung in toto. As Jocano explained in part:

> The Epic of Hinilawod is a ritual epic employed by the Sulod, a group of mountain people inhabiting the interior of mountains of Central Panay, Philippines, and used in various ceremonies such as funerals and religious seances. Sometimes the singing of the epic may become a family affair—but the narration is then limited to such portions as do not touch on the sacred. Other suitable occasions may provide the background for the singing of the *Hinila-*

> *wod.* Before clearing their fields and before harvesting their crops, the Sulod offer sacrifices to the environmental spirits and perform such rites as may 'bribe' the spirits into giving them a good harvest or protection against the evil *diwata* (spirits) whose dwellings were destroyed during the cutting of trees for planting. On these occasions, portions of the epic are chanted. During marriage ceremonies, where there is a greater gathering of people than on ordinary occasions, the chanting of the epic becomes the main feature of the evening.[88]

Hinilawod I differs from *Hinilawod* II structurally. I would look at *Hinilawod* I as a composite necklace consisting of several strands, each one being a real part of the ornament and yet each might be worn alone at one time without one noticing the difference. On the other hand *Hinilawod* II is just a long necklace with many obvious sections, and to sing a part is just like looking at a section. Hence *Hinilawod* I is closer to the *Hudhud* epic than the latter is to *Hinilawod* II.

With respect to the Maranaw epic it would appear to have a feature of the Ifugaw epic, for *Bantugan* consists of many songs too, but with this difference—each song narrates of an episode leading to the next. Marohombsar states that it consists of several long narrative poems which treat of the adventures of one legendary hero and "all of these poems are arranged in a series, one being a sequence to the other."[89]

Laubach once gave a typewriter to a Maranaw singer who started to type the stories he knew of Bantugan and his famous son Lumuna. In the beginning Laubach thought of making a little book out of it, but at the time he was attempting a translation, the typescript had reached 200 pages and he started to wonder "whether or not it will resolve itself into a five-foot shelf."[90] Glimpses of the length of these songs may further on be gleaned from the following observation:

> ...One hears it every night as one passes Moro homes. Women weep at the more pathetic passages. Everybody applauds at the triumph of the heroes. At times the entire household joins in the singing. At large weddings and at various festivals good singers are given as high as one hundred pesos to entertain the assembled

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88. From Statement, 1960, already cited previously.
89. From her *Maranaw Folklore* (unpublished MS., 1958).
90. "An Odyssey from Lanao," *Philippine Public Schools*, vol. 3, no. 8 (Nov. 1930), p. 359.

guests. And they earn it They begin singing at six o'clock in the evening and sing until five the next morning—or rather we should say night.[91]

We learn but little from these descriptions about the structure of the *darangan*. It appears that the songs constituting the epic may be sung independently of one another for the purpose of an evening gathering, but full appreciation comes only after a singing of the full epic. The *Bantugan* epic, therefore, has all the appearances of *Hinilawod* II, structurally speaking.

Measured by the number of evenings of singing, the Tuwaang songs may be grouped into three: songs that can be finished in one evening, those that can be sung in two evenings, and those that take several evenings to bring to a conclusion. Structurally, the first and second groups belong to one class and are similar to the *Hudhud* songs, though the second group is closer yet to *Hinilawod* I. The third group approximates *Hinilawod* II and the *Bantugan* in complexity. All the Tuwaang songs, however, are complete by themselves, and so again are closer to the *Hudhud* songs in the over-all structure, though the individual songs may be grouped differently according to length and complexity.

In summary it can be said that the *Hudhud* is a macroepic consisting of many microepics. *Hinilawod* I and *Hinilawod* II are both macroepics, but the first is different from the second in structure because of its constituent microepics. Bantugan on the other hand is a macroepic, so the available evidence suggests; but Tuwaang is both a macroepic and microepic, since the individual songs can be sung independently of each other, though the corpus of the songs revolve around a central hero,[92] thus forming one heroic cycle.

Dating the Epics

The dating of the epics is as ticklish as it is a slippery subject to discuss, though attractive and provocative for any student

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91. *Id.*

92. I regard a microepic as a heroic song of sufficient length, complete in itself, which may be sung independently of other microepics that may constitute the macroepic. Hence the macroepic is of much greater magnitude and complexity compared with the microepic; it may consist of just one long extended song or of several microepics.

to tinker with. It should be recognized, in the first place, that all these epics have been recorded only during recent historic times, two during the Spanish regime and the rest during the present century. The problem of dating, therefore, offers serious difficulties. In the second place, old accounts by Spanish chroniclers are not very definite about the existence of epics, nor were the chroniclers themselves at all interested in the vernacular folk literature. This lack of understanding and appreciation may be inferred from the end result—the meager information by way of documentary evidence in Spanish writings about native literature.

To cite but one instance, Fr. Francisco Colin mentions in his *Labor Evangelica* (Madrid, 1663) "old-time history" of the native peoples preserved in "some songs that they retain in their memory and repeat when they go on the sea, sung to the time of their rowing, and in their merrymakings, feasts, and funerals, and even in their work, when many of them work together," songs recounting the "fabulous genealogies and vain deeds of their gods."[93] But where are these songs? The best that can be inferred from too general observations like this is that any of these songs could be in the form of epics, for these songs are precisely the types that are likely to be sung during the occasions the epic is most commonly expected to be sung or chanted.

The problem is rendered more difficult by the fact that where the records are bountiful, they are about peoples who have become acculturated easily and therefore have given up their traditional lore earliest. For example, among the Tagalog people we look in vain for any entry in one of the earliest Tagalog dictionaries to be compiled, Fr. Francisco de San Joseph's *Vocabulario de la Lengua Tagala* (1610), regarding matters Fr. Colin described in 1663, just a matter of two generations back; nor is there any mention of such "old-time history" in Fr. Pedro de San Buenaventura's *Vocabulario de la Lengua Tagala* (1613). In a later dictionary by Fr. Juan de Noceda and Fr. Pedro de San Lucar, *Vocabulario de la Lengua Tagala* (1st ed. 1754, 2nd ed. 1832, 3rd ed. 1860), however, there appears the term *pamatbat* which is defined "lo que cantan en sus embarcaciones á manera de historia, ó cuando beben" (those that they sing in their sailing

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93. For a more complete quotation, see material cited above footnote 9.

vessels in the manner of history, or when drinking). Unfortunately, it seems unprofitable to pursue the point any further as the Tagalog people have never been able to preserve any folk epic at all.

In view of these conditions, generalizing statements only can be made with respect to the dating of Philippine ethnoepics. The stimuli and material for these epics appear to be of native and pre-Spanish vintage. The bases for this view are as follows. First, all of these epics have local heroes which are not Iberian nor Anglo-American in derivation. Secondly, the exploits of these heroes are not of the type that could be identified with contaminating cultures. Thirdly, the epic verses, with the exception of *Hinilawod* II, have no regularity, which are unlike the literary creations of the historic period. And fourthly, these epics are mostly to be found among pagan and Muslim peoples who were never in reality brought under complete subjection by either Spanish or American rule, and hence can be expected to be carriers of ancient traditions. These considerations provide the general support for the view that these folk epics were of pre-Spanish date, although some of the individual songs or incidents in them might be of historic accretion.

Let us now examine some individual epics and look for better evidence. Let us take *Lam-ang* first. While all the general tests would not apply, since the Ilokano people are not pagan, it is nevertheless true that the Ilokos region was farther away from the center of Spanish culture at Manila. But it might be argued that there was a subcenter of Spanish culture in Vigan, which was centrally located for purposes of diffusing Spanish traits. However, it can be proved, by other methods, that although the Iloko epic contains Spanish terms, all the other criteria withstand other objections that might be levelled against the dating of the epic as pre-Spanish. There is the internal evidence, for instance, that the hero was plying a trade in Chinese porcelain with the Asiatic mainland, an occupation which could not have been possible during the Spanish rule because all ports except Manila were closed to external traffic until the 19th century. This will militate against any view that the Iloko epic could not have been pre-Spanish.

Besides, external evidence can be adduced. A recent study of the epic has demonstrated that no less than twenty-one salient incidents are duplicated in the Isneg story of *Sillam'ang* and fourteen incidents or features are found in the Tinggian

Agimlang.[94] From the point of view of distribution of the incidents in the folklore of the Ilokano, the Tinggian, and the Isneg, it would appear that the Iloko and the Isneg have the most in common. This fact becomes meaningful as the Isneg are in the interior of Northern Luzon and the Tinggian are in between the Ilokos coast and the Cordillera Range. The Tinggian certainly did have Spanish contact, but the Isneg had received possibly none at all. In view of all these facts taken together, it is very reasonable to incline towards the poem being of pre-Spanish creation. The available texts may not be so, certainly, but that the epic was sung in pre-Spanish times there remains little doubt.

With respect to the *Hudhud* Fr. Lambrecht thinks of its age in the following terms:

> We shall not attempt to explain the origin of the Ifugaw *hu'dhud*: the very fact that a tradition of the same kind as that of the Ifugaw ritual exists, bears witness to their antiquity. This does not mean that no *hu'dhud* have been composed in more recent times, for a few among them occasionally mention the use of a rifle in a battle by one of the heroes, or of tobacco leaves which they add to their ordinary chewing-leaf. Although the *hu'dhud*, which sing about rifles or tobacco, seem to be new, they are not really so, for they are genuine and old like the other ones: those few passages that arouse suspicion merely show that some soloists of more recent times have inserted some peculiar details into an old story.[95]

This is of course opinion based on diachronic considerations.

It is sometimes tempting to associate the age of the rice terraces with the epic for the reason that the incidents always happen in this environment and indubitably mention such related features in the songs. When Beyer, therefore, thinks of the rice terraces as a creation of the Bronze Age,[96] this might be taken to indicate the age of the epic too. This is of course flimsy for it would be difficult to establish the connection; but in a general way it could serve as a point of reference for starting any discussion on the matter of dating.

Since all Philippine languages belong to the same linguistic

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94. Jose R. Calip, *The Iloko Epic* (1958).

95. "Ifugao Epic Story: Hudhud of Aliguyon at Hananga," *University of Manila Journal of East Asiatic Studies*, vol. 6, nos. 3-4 (July-Oct. 1957), p. 3.

96. *Philippine and East Asian Archaeology, and Its Relation to the Origin of the Pacific Islands Population* (1948), p. 55; see also W. S. Boston, "The Banaue Rice Terraces," *Philippine Magazine*, vol. 37, no. 384 (Apr. 1940), 138-139.

family, the existence of *sudsód* in Tagbanwa,[97] meaning lengthy poems, would appear to be a cognate of the Ifugaw *hudhud* which is the term for lengthy chants. As yet there is no attempt to work out the relationship of the two languages, but apparent cognates suggest an older stage that certainly points to prehistoric times, since there was no possibility whatsoever for any trade relations to exist between these widely and water separated peoples. This point is indicative of the age of the *Hudhud* epic.

The number of songs and variants of the *Hudhud* might also be used as a starting point for dating purposes, although this procedure would involve guess-work for the reason that no reliable basis for determining any unit of measure has as yet been devised. Assuming there are, let us say, one hundred songs and variants constituting the *Hudhud,* and assuming further that the epic started from one song as tradition has it,[98] there is no way of ascertaining the number of songs each generation has contributed. Besides an inventory of the songs and variants has never been really completed. But supposing that a song was contributed by each generation, and taking a generation to mean twenty-five years, it would take 2500 years to string a necklace of one hundred songs, or 1250 years to embroider fifty songs, and so on.

With regard to the Mindanaw epics, the following notes may be pertinent. In Mindanaw the folk epic appears to have reached a flowering stage before and after 1900, a convenient date for dividing the present from the last century. But more than that, the preceding century saw the intensification of Spanish arms brought to bear upon the pagan and Muslim peoples of Mindanaw, thereafter succeeded by American military might. In other words these periods were times of great excitement and glory, propitious for heroic deeds to be recited and for the epic songs to flower.[99]

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97. Harold C. Conklin, "Preliminary Report on Field Work on the Islands of Mindoro and Palawan, Philippines," *American Anthropologist,* vol. 51 (1949), p. 273.

98. Fr. Francis Lambrecht (1957).

99. See for instance Ralph S. Porter, "The Story of Bantugan," *Journal of American Folklore,* vol. 15, no. 58 (July-Sept. 1902), 143-161, which reincarnates the culture hero in the Moro's battles against Spanish expeditions; also, Jose F. Rodriguez, "Parang-Sabil, Epic of Moroland: for Allah Almighty," *Saturday Mirror Magazine,* Dec. 11, 1954, pp. 28-30.

It is alluring to regard the facts of history as an indication of age. In writing about Magindanaw mythology, in spite of the presence of Arabic and Muslim names of heroes and places, Saleeby states:

> ...The whole narration is native and genuine, and is typical of the Magindanao style and superstition. Some Arabic and Mohammedan expressions have crept into the story, but they are really foreign and scarcely affect the color of the story.[100]

This statement could just as well apply, generally speaking, to the *Bantugan* epic. The absence, however, of such terminology in the Bagobo epic of *Tuwaang* would indicate the age of these epics. As the Mindanaw epics appear to me related, structurally, to each other, the Bagobo epic would show pre-Muslim and pre-Arabic contacts. This means that the carriers of the Bagobo epic had moved to the interior of Mindanaw before any such contacts could take place. Fortunately the relative chronology for these contacts can be placed from the 14th century onwards.[101]

The only other major traditions that could have influenced Filipino culture were Chinese and Hindu civilizations. But the Chinese provenience of Philippine epics can be disregarded at once. In the first place there are no known Chinese folk epics. Then the Chinese influence has largely been economic[102] and to some extent social;[103] but the impact of this historically deep and massively broad relationship does not penetrate Philippine folk literature.[104]

The only other major civilization that could have diffused and affected Filipino lore was Hindu culture. Why? Simply because India had nurtured an ancient and long epic tradition and still is alive with oral epics.[105] It is doubtful, however,

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100. N. M. Saleeby, *Studies in Moro History, Law, and Religion* (1905), p. 19.

101. N. M. Saleeby, *The History of Sulu* (1908), p. 158 *et seq.*

102. See H. Otley Beyer's "Introduction" to my *Chinese Elements in the Tagalog Language* (1948).

103. See my *Chinese Elements in the Tagalog Language* (1948).

104. For instance, only one folklore term of Chinese derivation has been found in the Tagalog language; see work referred to above.

105. See M. B. Emeneau, "Oral Poets of South India: the Todas," *Journal of American Folklore,* vol. 71, no. 281 (Jl.-Sept. 1958), 312-

whether the influence was a direct one as T. H. Pardo de Tavera would like us to believe, or an indirect one which waded through Malaysia or Southeast Asia first,[106] for monumental structures are totally lacking on the Philippine landscape. In spite of this remarkable absence of material monumentality, to Benedict the Hindu elements in coastal Bagobo culture appear clear. She wrote:

> This unmistakable Hindu tinge to Bagobo mythology seems to imply a rather intimate association with Indian myth at some time in Bagobo history, and suggests that the ancestors of the Bagobo received their mythical impressions through indirect transmission from Hindu religious teachers; and that, while clinging steadfastly to the simple spirit worship or demon worship that probably underlies all Malay religions, they came to borrow, to assimilate and to modify, until the complete fusion of Malay, Hindu and Buddhist elements gave a new religious complex that was not all Malay, and very far from being pure Indian in any phase.[107]

Benedict thought that these elements infiltrated "from Hindu Buddhism, during the long centuries that the great Indian empire flourished in Java, in Sumatra and the adjacent islands"[108], although she believed that in the "mythical romances or epics, that are recited by the Bagobo, there appears a literary quality suggestive of an appreciable Indo-Iranian infusion."[109]

These notes must end here inconclusively with respect to the period in which the Mindanaw epics were created or introduced by sea-moving peoples. The Upland Bagobo appear to have a corpus of folklore that might be the repository of a more ancient or earlier culture. This we cannot discuss until all the epics so far known have been duly recorded, translated, and studied. The question as to whether these epics were pre-Hindu remains an open one. Other possible areas of provenience such as mainland Southeast Asia have never been considered at all in this discussion for the reason that folklore collecting in this culture area has not gone beyond its infancy.

324; and "The Singing Tribe of Todas," *Asia*, vol. 39, no. 8 (Aug. 1939), 461-464.

106. See A. L. Kroeber, *Peoples of the Philippines* (1928), p. 15, 16.

107. "A Study of Bagobo Ceremonial, Magic and Myth," *Annals of the New York Academy of Sciences*, vol. 25 (1961), p. 274.

108. *Id.*, p. 277.

109. *Id.*, p. 278.

VII. Summary

To summarize the materials reviewed in this paper, the following table has been prepared to indicate the number of epics so far known and identified. It will be noted that of the epics discussed, only two (*Lamang* and *Hinilawod*) have been fully recorded in text and translation. The others have been but partially worked out, or are available only in fragments, the great mass of material being still on the hoof so to speak.

Ethnic Group	Title	Number of Songs Recorded	Nature of Documentation
I. Among Christian Peoples			
Iloko	1. Lam-ang	Complete in one song.	Textual & in translation.
Bikol	2. Handiong	Initial song; partial.	In Spanish translation only.
II. Among Pagan Peoples			
Kalingga	3. Ullalim	No information.	Text lost during World War II.
Ifugaw	4. Alim	Fragmentary sample; unpublished.	Textual & in translation.
	5. Hudhud	4 songs published.	Textual & in translation.
		3 songs rendered in prose.	In English, without text.
		Other songs on tape.	Untranscribed.
Ibaloy	6. Bindian	Partial, unpublished.	Textual & in translation.
	7. Kabuniyan	Partial, unpublished.	Textual & in translation.
Sulod	8. Hinilawod I	Largely complete; unpublished.	Textual & in translation.

Ethnic Group	Title
	Hinilawod II
Bukidnon	9. Agyo?
	10. Baybayan
Pulangi?	11. Banlakon
Bagobo	12. Tuwaang
Matigsalug	13. Ulod
Tahavawa?	14. Sambila
Subanun	15. Guman
III. Among Muslim Peoples	
Maranaw	16. Bantugan
Magindanaw	17. Indarapatra and Sulayman
Tawsug	18. Parang-Sabil
Siasi	19. Silungan

Number of Songs Recorded	Nature of Documentation
Complete; unpublished.	Textual & in translation.
Tales in prose.	No text.
One legendary form.	In English prose.
None recorded.	Verified by field work.
1 song published.	Textual & in English transl.
1 song unpublished.	Textual & in English transl.
45 songs untranscribed.	On tapes & field notes.
1 song, unpublished.	Textual & in English transl.
Unrecorded.	Ulit tales recorded by Benedict may be related.
1 song, untranslated.	On tapes & in transcription.
2 songs published.	No texts.
11 others synopsized.	In English; unpublished.

a collection of songs published before World War II, not available for consultation.

Apparently complete.	In English prose, from which verse adaptation in English was made.
Fragmentary.	Textual & in English transl.
One song.	Textual; untranslated.

Of the nineteen folk epics in this inventory, eight (*Hudhud, Agyo*ʔ, *Banlakon, Tuwaang, Ulod, Sambila, Bantugan,* and *Guman*) are definitely cyclical in that these epics consist of a number of songs or cantos which revolve around the exploits of one central culture hero and several minor ones.

By definition ethnohistorical narratives in prose, such as the *Maragtas,* are not regarded as folk epics. Essentially, the Philippine folk epics are (a) a narrative of sustained length, (b) based on oral tradition, (c) revolving around supernatural events or heroic deeds, (d) in the form of verse, (e) which is either chanted or sung, (f) with a certain seriousness of purpose, for they embody or validate the beliefs, customs, ideals, or life-values of the people.

It is my opinion that these epics had their roots in the distant past, or more specifically during protohistoric times, that is during the Christian Era but before Western contact.

VIII. Suggestions

Suggestions may now be in order. From the above summary and inventory, two essential and obvious needs can be seen. First, there is an urgent need for a planned research program to record all the folk epics known. As acculturative forces are fast at work on the heels of these singing peoples, this measure should not be delayed a whit longer. There are many more epics possibly that are not known, but these can only be uncovered by field work. Research can be done by organized groups or piecemeal by individual scholars. Second, after this has been done, such folk epics should be made available to the world in translation. A team of folklorists, ethnomusicologists, and native informants, or individual folklorists, could be supported by endowments or grants with great reward. While group work has advantages, individual research is just as effective, if not sometimes more efficient. Such phases of the study which the folklore scholar cannot tackle might be recommended to others better qualified, for instance musical transcription and melody-typing, after the texts have been transcribed, translated and annotated.

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1954b Alim recorded in 1954, at Amganad, Banawe; consisting of one reel. Singer: Manguhan Gubbayan, chief priest of Kababuyan, Banawe. Gubbayan still living in October 1960.

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