

IFUGAW HU'DHUD

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INTRODUCTION

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 the 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 forebears could ever have invented them. In fact they trace them back, through a long, long line of mothers and grandmothers and great-grandmothers, to a legendary culture hero, called *Aligu'yun* or *Pumbakha'yon*, who told their remote ancestors how the *Aligu'yuns* and *Daula'yans* fought their battles and won or lost their girls, how the pretty *Bugans* courted their boys, how the old *Indumulaws* and *Indangunays* rejoiced in displaying their wealth . . . and many other things that happened in the abodes of the spirits as well as in the region of the *Ipuga'w*.

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: a group of women are harvesting in the rice terraces, a culture hero, suddenly rising out of a nearby paddy, with a long protracted cry, calls the attention of the busy harvesters, squats down on a large stone in the neigh-

borhood whence he teaches his *hu'dhud* lessons and enjoins them to chant, henceforth, all that they have heard. When the sun sinks down behind the mountains of the Upstream Region, he dives into the pool before his stone cathedra; all the women who have seen him collapse on the spot; two girls who heard his narrations but could not see him are the only survivors: these teach the other villagers.

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 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."

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 that their shamans invoke the many *hu'dhud* characters during their sacrificial performances (see Barton, *The Religion of the Ifugaos*, p. 51; *American Anthropologist*, Vol. 48, No. 4, Part 2, October 1946). There is little of importance that the Ifugaw know about, that he has not deified, but this deification of the *hu'dhud* heroes and heroines does not draw the actual *hu'dhud* performances into the cycle of their rites.

We shall not attempt to explain the origin of the *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; in some, the occasional mention of the use of a rifle in battles, or of tobacco leaves, betrays the recentness of their composition; even these are genuine, for the few passages that arouse suspicion merely show that some soloists have inserted new details in an old story.

All *hu'dhud* chanted in Southwest Ifugaw strikingly resemble one another in their mention of sites and regions, their descriptions of feasts and battles (if any); in their style, melody and the way of being chanted the resemblance is still more pro-

nounced. For this reason we can speak of typical *hu'dhud*-topography, *hu'dhud*-battles, *hu'dhud*-feasts, *hu'dhud*-chant, *hu'dhud*-style. Inasmuch as these characteristics constitute the main difficulty of understanding the *hu'dhud*, we deem it advisable to give some preliminary and more or less detailed explanations about each of these. They will clarify many peculiar expressions and phrases. Allow us then to eliminate quite a number of footnotes to the Ifugaw text and its translation and do away with apparent irregularities and inconsistencies.

1. *HU'DHUD* TOPOGRAPHY

The description of Ifugaw villages and houses we have made in our monograph on "Ifugaw Villages and Houses" (Publications of the Catholic Anthropological Conference, Catholic University of America, Washington, D.C., Vol. I, No. 3) is, in general, recognizable in all *hu'dhud*, provided one understand the special terminology which is largely figurative and pleonastic.

Hu'dhud villages are built on hills surrounded on three sides by rice field terraces. Each village is composed of a number of terraces; some of them have one or two stone retaining walls.

There are three kinds of house terraces: the border terrace(s), the end terrace(s) and the center terraces which include the center terrace par excellence, i.e., that on which stand the houses of the wealthy family of the village. The slope from the house terraces to the rice fields below is more or less steep, but not abrupt; one ought to picture the village terraces 10 to 20 meters above the rice fields.

From the border terrace of the village a large river can be seen, flowing at a comparatively short distance from the village, beyond the rice fields and beyond a small low hill which juts out, as it were, in the midst of the rice terraces, on which granaries have been built. On both sides of the river extends the river-bed full of tall river reeds.

A path descends from the village border, runs over the embankments of the rice fields, passes at a short distance from the granary hill and reaches the last terrace adjacent to the river-bed; thence it descends more or less abruptly into the river-bed, where it bifurcates into two, three or more paths, which

traverse the tall reeds and come out at the spot where the river can easily be forded. Beyond the river, two, three or more paths traverse the reeds and run in different directions, passing below or by presumably small villages, and terminate at the large river which flows at a short distance of another typical *hu'dhud*-village. Or else the path crosses the mountain to a lonely house, built on a leveled crest, whence it descends the slope to another valley down to a big river across which lies again a typical *hu'dhud*-village.

Besides this main path that starts from the border terrace, there are others that run sideways over the embankments of some rice terraces to a spring or to uncultivated, forested slopes.

Finally a path starts from the end terrace of the village, ascends the more or less abrupt slope of the mountain up to some lonely house.

The topographical description is simple enough; not so the terminology. The words used by both the soloist and the choristers to designate anything topographical are currently at variance with those used in ordinary speech. Therefore detailed explanations are needed.

1. Village and Houseyard

The ordinary terms for 'village', *i'li* (a word used also in several other languages of Northern Luzon) and *boble'* (or *bable'*, in fact *boble'* is a corrupt pronunciation of *bable'*, since the word is a reduplication of *bale'*, house, i.e., *babale'* with syncopation of the second *a*, or *bable'*; since the reduplication infers the meaning of plurality, *bable'* literally means 'houses'), are never used in *hu'dhud* literature to designate either of the main villages. Instead, *hu'dhud* chanters use the pleonastic expression "*indi'nan ad da'lin ad kama'ligda*", or else the 'pars pro toto' term "*gawa'na*", often pleonastically expressed: "*gawa'nan kaga'w-an di gawa'na*" or "*kaga'w-an di gawa'na*", if it occurs in the second verse of the stanza; to either of these the proper name of the village is always added.

Indi'nan ad da'lin ad kama'ligda.

The word *indi'nan* has acquired the meaning of 'houseyard', though it is in itself but an insertion of syllables for the sake of the melody, cadence and assonance. It is, indeed only the begin-

ning of the word *dinla'* (*din*) with prefix *in* and suffix *an*. The word *dinla'* is composed of stem *dola'*, houseyard, and infix *in* which causes the disappearance of *pepet o*; *dinla'* means literally 'houseyard-ed', i.e., a yard that was made a houseyard because a house was put on it.

Da'lin has exactly the same meaning as *dinla'* of which it is but a metathetical form: *in* is exchanged with *a* and *a* keeps its stress or accent. As far as we know, its locative marker is always *ad*.

Kama'ligda (stem *kama'lig* plus enclitic pronoun *da*, their,) has definitely a locative meaning because of its marker *ad*, notwithstanding the proper meaning of *kama'lig*; it is a sort of metonymy, the word for the most conspicuous object standing on a houseyard is used for the houseyard itself or even for the whole village. A *kama'lig* is properly a wooden floor made under the house, extending over the whole area between the four posts of the house. We cannot remember that we have ever seen a *kama'lig* under a house belonging to a village of the *hu'dhud*-area; if there are, they are certainly very few; but we have seen several *kama'lig* in the villages of *Ha'po* (northwest of the *hu'dhud*-area) under the house of those who are outstanding among the wealthy, *kadangya'n*. To be allowed to put up a *kama'lig*, a *kama'lig*-feast must be celebrated by the household, which has already performed the ordinary marriage-feast of the wealthy; such a feast is for the Ifugaw very costly, since it implies the performance of several first-class sacrifices. *Kama'lig*, however, is the *hu'dhud*-word for *haga'bi*, a sort of lounging-bench (see "Folklore Studies", Vol. XIV, p. 196, fig. 2), which is placed under the house, where it, as it were, proclaims most patently the great wealth of those who dwell there, or of their ancestors, since it proves that the exceedingly costly *haga'bi*-feast has been celebrated.

The whole expression literally means 'houseyard at the houseyard at their lounging-bench'; it is but a figure of speech for 'home village', i.e., the village where one of the prominent *hu'dhud*-characters has his houseyard and that famous bench standing underneath his house.

Gawa'nán kaga'w-an di gawa'na.

Gawa'na (stem *ga'wa*, plus pronoun *na*, its) literally means 'its center', i.e., of the village, all that is not called border-terrace(s) and end-terrace(s). *Kaga'w-an* (stem *ga'wa*, prefix

ka and suffix *an* which causes the disappearance of the final *a* of the stem and the gemination of the hyphen (-), that is: the pronunciation is *ka gaw an*, not *ka ga wan*) means 'place of the center' or, 'center-place'.

The whole pleonastic phrase, literally meaning 'its center, center-place (in apposition: on account of enclitic ligature *n*) of its center', means practically: the very center of the village, i.e., that part of the village where the house or houses of the wealthy family are built. The *mangingga'wa* is the rich man who lives at the center.

Verbal forms with the stem *ga'wa* may replace the first word of the phrase. The following occur: *guma'wa*, *gimma'wa*, *mungga'wa*, *nungga'wa*, *gawa'on*, *gina'wa*, all meaning: to go to the center or to have gone to the center, and *iga'wa*, to bring something to the center.

Nunhalha'l-on di nunhina'l-on kaboboble.

This is another pleonastic expression of frequent use in the chorus part of the verse; in some places they sing: *hina'l-on di nunhalha'l-on nababable'*. The phrase is used to denote the villages, that are not those of the main characters of a given *hu'dhud* and lie scattered in the region between the main villages: they are represented as neighboring villages, not really far from one another.

The stem *ha'l-o* of *nunhalha'l-o* and *nunhina'l-o* implies the idea of neighborhood. *Nunhalha'l-on*: reduplicated stem *ha'l-o*, verbal prefix *nun* (time form of *mun*) and enclitic *n*, the possessive case marker before possessive case marker *di* when the word ends with a vowel; literally translated the word means: acting the stage of being plurally neighbor (of being neighbor to another village in different directions), or simply 'neighboring'. *Nunhina'l-on* means the same as *nunhalha'l-o*, since infix *in*, which replaces the reduplication *hal* denotes plurality or reciprocity; the enclitic *n* is, however, the ligature on account of which the word is to be understood in the sense of an adjective modifying *kaboboble'*.

Kaboboble' (stem *boble'* village, reduplicated, prefix *ka*) means 'all the villages' or 'every village'; we translated 'villages-all'.

Our translation of the whole phrase: 'the neighboring of the neighboring villages-all' should be understood in the sense of 'some neighboring (villages) of all the neighboring villages'.

The ordinary terms for houseyard are *dola'* and *ku'bu(h)*. A *dola'* is a houseyard on which a house is actually built, while a *ku'bu(h)* should be understood in the sense of a house-lot, the ground on which a house is or may be built.

In *hu'dhud* epics the stem *dola'* is not used as a separate word, but only in the metathetical form *da'lin* (explained on p. 5) and in its reduplicated form *dodola'*, houseyards (plural). Besides, *dodola'* is always part of the typical *hu'dhud* phrase "*dodola'n di bimmable'n bulalakki'nih*", the houseyards of the villagers, handsome boys, or "*dodola'n di aamo'd an bulalakki'nih*", the houseyards of the mates, handsome boys, or even *dodola'n di aamo'd an bimmable'n bulalakki'nih*", the houseyards of the mates, villagers, handsome boys.

Bimmable' (stem *bable'*, village, with infixes *in* and *um* contracted to *imm*; *in* denotes plurality, *um* action) means 'villagers', lit., the villaging ones, say, village-dwellers.

Bulalakki'nih is composed of *bulala'kki* and enclitic *nih* which is but a meaningless syllable added by the choristers for cadence and assonance's sake; it draws the accent. *Bulala'kki* is a reduplicated form of *bulala'ki* (reduplication of *la* and *k*); *bulala'ki* means 'handsome boy' in the same way as *madi'kit* means pretty girl; *bulala'kki*, therefore, on account of the reduplications that imply plurality, means 'handsome boys', but in a broad sense: all those men who may be called young by those who are old, those who live in the houses and, consequently, have a houseyard, while the old people, as a rule, live in huts.

By *aamo'd* (stem *amo'd* and reduplication of the initial *a*, indicating plurality) are designated the mates or companions, i.e., those who usually accompany the wealthy man of the village, those who are called whenever the wealthy man needs their help; they are the same as those called *bimmable'*; hence the words may be interchanged or both of them may be chanted.

How *aamo'd* happens to have this meaning is difficult to explain. *Amo'd* properly means 'ancestor'; *aamo'd* in ordinary speech 'ancestors'; both words, however, are occasionally used by old people in the sense of 'grandchild' and 'descendants' respectively; moreover *aamod'* may be used by the old people to designate the younger ones, in the same as *a'pu*, which properly means grandfather or grandmother, may mean 'old man' or 'old woman'. If *aamo'd* may mean 'the younger ones' it would seem that, by derivation, the word may be used for those younger people that accompany a wealthy man or woman,

or work for him or her.

There are two houseyards which have a special name, namely, those on either end of the village: the *gi'lig*, the border-houseyard whence the path starts towards the river, and the *bungu'bung*, the farthest end of the village, adjacent to the mountain slope. Those who have their house on the *gi'lig* terrace are called the *munggi'lig*. Hence the pleonastic phrase '*gi'lig di munggi'lig an bulalakki'nih*', the border-houseyard (or house terrace) of the border-dwellers, handsome boys. Since the word *pidi'pid* means 'village-border' proper, or the 'village-slope', the expression '*pidi'pid di munggi'lig an bulalakki'nih*', the village-border of the border-dwellers, handsome boys, may occur as well.

Ku'bu(h), house lot, always takes suffix *an* in *hu'dhud* language: *kubu'han*. *Kubu'han* literally means 'the be-house-lot-ed', the ground which has one or more house lots, the village-ground or simply, houseyard. Although *kubu'han* is a place denoting word, it is used only in the time denoting phrase: "*mawa'-wah kubu'han*", or "*mawa'-wan kubu'han*"; supplying the words which must be understood, the former means: '(when things are) made visible on the house-lots', and the latter: '(when there are) made visible house-lots'; thus in both cases: 'at dawn'.

2. Parts of a houseyard

Every houseyard, on which a house is built, has a front-yard, *ohla'dan* (some say *olha'dan*), side-yards, *kino'b-al*, a back-yard, *awida'n*, a term which is also used for the back of the house, and a *dau'lon*, the yard under the house.

Ohla'dan, when it occurs in the chorus part of a verse, is pleonastically expressed in the phrase "*ohla'dandan umaldata'nda*", meaning 'their front-yard, their stone-walled-yard'. This implies that the front-yard extends to the end of the house-terrace, which is provided with a retaining stone-wall. *Umaldata'n*: stem *alda't*, prefixed-infix *um* and suffix *an*; the word literally means: it—the front-yard—acts the being provided with a stone wall.

The part of the front-yard nearest to the house is called *puntayta'yan*, the place of the ladder; at either side of the *puntayta'yan* stands the *luhu'ng*, the mortar. *Luhu'ng* seems to be a too prosaic term for *hu'dhud* epics; instead the chanters use the word *pambiyu'wan*, the place in which pounding is done, or the place on which the mortar stands; even *pambiyu'wan* is

the *hu'dhud* pronunciation of *pumbayu'wan*.

Dau'lon also is a component part of peculiar *hu'dhud* phrases such as: "*ida'ulnay dau'londa*", he goes-under to the place under the house, "*dau'lonay dau'londa*", he under-houses the place under the house, "*ipada'ulnay buka'kelnah dau'londa*", he makes his irises (eyes) under-house the place under the house.

3. Granary sites

To designate granary sites, *hu'dhud* epics always use the phrase "*dali'pen di a'langda*", which we translate by 'stone-pavement of their granaries'.

A *dali'pe* is not exactly a stone pavement, but a flat stone or a stone with a flat surface; a pavement made with many *dali'pe* is properly called *dakda'k*, and a yard so paved, *dakdaka'n*. The word *dali'pe* in the phrase above, should be understood in the plural, consequently the literal translation of the expression is 'the flat stones of their granaries'. Furthermore, it is not the whole granary yard or hill which is paved, but the yard of each granary, i.e., the space under its floor (granaries are almost entirely constructed like houses) plus all the space that is covered by its pyramidal roof. These granaries must be conceived as standing in a line, side-by-side, and always ten in number.

4. Rice fields

The words for rice field are "*payo'*" or "*bana'nu*". The use of either of these words depends on how the chantresses are accustomed to sing their *hu'dhud*; *bana'nu*, however, sounds more poetical and is seldom heard outside ballads, epics or ritual songs.

But here again there is a pleonastic phrase: *pumbannga'n an payo'da*", or "*pumbannga'n an bana'nu(da)*", the place of the embankments, their rice fields. *Pumbannga'n*: stem *bano'ng*, embankment or dike of a rice paddy, with prefix *pun*—*pun* before *b* is pronounced *pum*—and suffix *an*, which causes the disappearance of the pepet *o* of *bano'ng*.

5. River and river-bed

A *kadakla'n* is a large river with a river-bed, *panta'l*, on both his sides, in which tall river grass or reed, *tubtu'bu(h)*, is grow-

ing; *tubtubu'han* is the place where that river reed grows.

It is, in our opinion, rather strange that all the *hu'dhud* call the river, that flows in the neighborhood of the main villages, a large river, and that invariably so. Indeed, there is but one large river in the whole *hu'dhud* area and all the villages, with the exception of a few (Lagawe, Munggayang, Bokyawan and Amgode) are located far away from that *kadakla'n*, which, moreover, has but here and there a wide river-bed. While many Ifugaw villages of the *hu'dhud* area are built on such sites as are described in *hu'dhud* epics, and while the *hu'dhud* description fits them almost exactly, the same cannot be said of their proximity to a large river, because their river is usually small; it is a *wa'ngwang* or *wa'el*, or a narrow mountain torrent called *hi'ngi*. We don't know how this could be explained. It would seem that the *hu'dhud* configuration, in this connection, belongs to an earlier period, when the Ifugaw ancestors were living along the banks of large rivers, or at least more in the downstream region of their *kadakla'n*, where it is really wider and the river-bed is the kind conformed to the *hu'dhud* descriptions. Their epic songs possibly date from that earlier period.

The current expression for river and its bed is "*panta'l la kadakla'n(da)*" in the *hu'dhud* that follows this introduction; we translate: at the river-bed at the river (theirs). We came across of the following variations: *panta'ladih kadakla'n(da)*, *panta'l la di kadakla'n*, meaning respectively: 'the river-bed yonder at the river' and 'the river-bed of the river'. The *la* seems to be only an inserted assonant syllable.

6. The region

Agpa'wan: our translation, 'the region', of that word is not entirely exact. The word is composed of the stem *a'gpo* and the locative suffix *an* (*o* plus *an* is pronounced *awan*); *a'gpo* conveys the idea of a downward jump, a descent by jumps. *A'gpo* plus locative suffix *an* literally means: the place on which one comes after a descent made by jumps. The term is applied to all those places which lie lower than the village: the rice fields, the granary site, the river. Therefore the word *agpa'wan(da)* preceded by case marker *hi* (or enclitic *h*) is commonly added to the peculiar phrases for rice fields, granary site and river: *pumbannga'n an bana'nuh agpa'wanda*, etc. (see text infra). Because of its multiple application we think that our translation 'in the region',

'in their region' is sufficiently justified.

Agpa'wan with prefix *um*, *umagpa'wan*, or with its time form *imm*, *immagpa'wan*, is verbal and forms with its cognate object the pleonasm: *Umagpa'wanda hi agpa'wanda*, they region their region, i.e., they come into their region.

Other topographic terms or phrases will be explained in the form of footnotes; these occur less frequently.

7. House terminology

For the various terms of an Ifugaw house (or granary) we refer the reader to our "Ifugaw Villages and Houses". Only a few of them occur frequently in *hu'dhud* literature, and when they do, they are almost always followed by the ordinary word for house, for example, *ha'gpon di bale'da*, the entrance-beam of their house; *du'lung di bale'da*, the floor of their house.

Even a house is very frequently referred to by the phrase "*timmindu'ng an bale'da*", or as in the following *hu'dhud* "*timmindu'ng an bale'taku*", which we translate by: the basket-like house theirs, or ours. *Timmindu'ng* is composed of stem *tudu'ng*, the time form of the verbal infix *um*, i.e., *inum* contracted to *imm*, and the infix *in* denoting similarity. A *tudu'ng* is the basket which women ordinarily take along when they go to work in their sweet potato field or in their rice fields. It resembles more or less the second half of a boat; it has an upturned, stern-like end. On account of its shape, it serves as a container for sweet potatoes, rice bundles or anything else, and when inverted, as a protection against the rain or against the rays of the sun. It is because of this second use that it is compared to a house: it is then inverted and put over the head, as if it were a hat, and with a little Ifugaw imagination it may be said to resemble the pyramidal roof of an Ifugaw house of the *hu'dhud* area, where the pitch of the roof is less steep than in the other districts of Ifugawland.

This typical *hu'dhud* topographic terminology with its peculiar phrases has brought about the use of a great variety of verbs of movement which, on account of their specific meaning, nicely underline the configuration of an Ifugaw landscape and the various aspects of things and sites (see *infra*, text and translation). Together with names of persons and places these phrases are frequently repeated throughout the *hu'dhud* chant and, on

this account, they are wearisome, yet, they have the advantage of being learned easily by all those who wish to join in the chorus.

Moreover, very many of those verbs of movement (verbs of going, coming, descending, ascending, etc.) often combine the notion of time with that of movement: they do so because of their peculiar prefix *i* (or its past form *in*) if it is not slurred at the beginning of a verse for cadence sake. This prefix *i* is not the so-called instrumental *i*, which makes the object of the verb stand in direct relation to the *i*-action, but the *i* prefix which takes an oblique object, as is evident from the enclitic *h* (it would be *hi* if the word were not ending with a vowel) which is the case marker for the oblique case. This time-denoting *i*, in our opinion, besides being a verbal prefix, is a sort of historical-present marker or a succession marker of the action. For example: *iagwa'tnah dodola'*, *ihidolna*,... *ikho'pnaħ panta'l*; this is a series of 3 verbs which have the prefix *i*, it looks as if they should be translated: *now* he walks across the houseyards, *and now* he reaches the border,... *and now* he alights in the river-bed (*then...and then...and then...*, if the past tense form of *i*, i.e., *in* were used).

2. *HU'DHUD* BATTLES AND FEASTS

A very great number of *hu'dhud* epics contain one or more descriptions of a fight between two (or more) heroes. The fight may be a mere duel, a sort of wrestling in order to win a girl (see *infra*), but quite frequently it is a battle with the spear between the main heroes and their respective followers or *aamo'd*; however the narration almost exclusively dwells on the feats of the outstanding characters of the *hu'dhud*. The picture of such battles is almost identical in all *hu'dhud*: the narrator takes care to put in evidence the skill of her main hero (or heroes) and shows how a girl's hand is the prize of the contest.

All *hu'dhud* contain the description of at least some parts of a festal celebration; often one, sometimes two *uya'uy* marriage feasts are fully described. All such narratives resemble each other, even in many of their details.

While a battle is eminently appropriate for a display of skill, a feast is a display of wealth. Just these are the essential trends of all *hu'dhud* and the latter more than the former. Whereas *hu'dhud* battles are representations of idealized battles, such

kinds which are fought nowhere and certainly not among the Ifugaw, *hu'dhud* feasts are realistic tableaux of their celebrations of to-day. However the various performances of the feast are not described in all their details, they are referred to or merely mentioned, for they are to serve as the framework to an elaborate representation of the great wealth of the *hu'dhud* heroes.

3. HU'DHUD CHANT

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 so very common, the harvest season is par excellence the time of *hu'dhud* singing.

Hu'dhud are sung by women; in some localities a few men may occasionally join in the chant during the first hours of the day, but, as a rule, men cannot sing *hu'dhud* and many among them do not even understand them well.

Hu'dhud are sung alternately by the precentor, *munha'w-e*, and the whole working or waking group, the *munhu'dhud* (stem, *hu'dhud*, which conveys the idea of reporting something that happened, of narrating a story; with verbal prefix *mun* denoting durative action). The former properly sings all that pertains to the story itself; she sets it in (*ha'w-e*, stem of *munha'w-e*, conveys the idea of beginning with something in such a way that continuation of it is made possible or is assured), and continually re-sets it in (prefix *mun* denotes durative action). Her part is therefore much more than that of a mere soloist.

The precentor sings a short tract, which may be only one word, or series of words, rarely more than six; her tempo is 'moderato'. When she comes to the word that introduces the chorus, that is, a word which belongs to one of the phrases that are known by all, she slows down; her tempo becomes definitely 'adagio', and so, as it were, invites the other women to join in. These, dragged as they are into the chant, continue in the same slow tempo until the particular phrase, that matches the precentor's tract, ends, taking care that the last syllables denote suspense and sound like an invitation for the precentor to resume

her solo chant for the second verse.

She then chants another tract, the choristers join her in the same manner, but interrupt their phrase before it ends, reserving its last portion for the third verse. They complete the second verse by chanting a long protracted *eeeeee* followed by a short and low tuned *ya*. This *ya* marks the end of the second verse in as far as the melody is concerned, but the sense remains incomplete; that is, there is a sort of aftermath to the second verse, which we call, for convenience sake, the third verse.

Without appreciable pause between the second and third verse, the choristers chant a short meaningless *eee*; then follows the last portion of their phrase, which contains only one main word and, finally, one or two meaningless two-syllabic sounds: *eeehem* after a person's name, *nema eeehem* after a village name (or the equivalent of such names). The last short syllable *hem* invites by its peculiar higher pitch the precentor to resume her solo.

These three verses form the first stanza. The second as well as all the following are chanted in exactly the same manner. All the stanzas consist of three verses. Even the last stanza of the *hu'dhud* is given its so-called aftermath, which completes the sense but fails to sound as the end of the melody, because of its invitatory and high pitched last syllable.

However, it must be borne in mind that the soloist's viewpoint in singing her part of the verses is not that of the choristers: this is very important for the good and correct understanding of any *hu'dhud* epic and we cannot emphasize enough this matter of two different viewpoints.

The soloist's viewpoint is that of the narrator, while the choristers' viewpoint is that of those who listen and approve by taking part in the chant, not in the narration itself. A simple glance at the chorus phrases, throughout one of the Ifugaw *hu'dhud*, gives evidence that they are all repetitions of names of persons or places, or pleonastic duplications of certain terms, plus an additional specification that fits the person, place or term. None of these brings in a new idea that pertains to the tales; if one were to eliminate all the chorus phrases and make a new text, putting all the precentor's tracts one after another, one would obtain a complete account of the epic story, perfectly understandable to all those who are acquainted with *hu'dhud* literature.

As a matter of fact, *hu'dhud* precentors currently do so,

whenever they are asked to dictate a *hu'dhud*. Thinking that their interlocutors want nothing but the story, they leave out all those repetitions and omit time and again the second term of pleonasms and all that may follow upon the expression, they even pass over the names of localities which they have mentioned shortly before.

If the choristers do not properly take part in the narration, as we said, what then is the exact meaning of all those chorus phrases with their further specification or aftermath? It is quite clear that they are a sort of approval or, rather, a sort of *comment* about the things narrated in the first portion of the first and second verses of each stanza. All the way through they retain their own standpoint, which is that of *commentators*: they, as it were, stress the *hu'dhud* characters by repeating their names and adding their proper specification (such as, 'son of Amtalaw', 'wife of Amtalaw', etc.); they put the stress on the *hu'dhud* sites, again by repeating the word that designates the particular site, and by further specifying the site (giving the name of the site, or village); they further describe things (say, a house, a houseyard, rice fields, a ladder, etc.) by means of figurative synonyms or supplementary qualifications, or else, assign to them their proper place. They do all that without taking over the role of the narrator; hence they must be conceived as if they were addressing one another.

We have to insist on this matter of viewpoints because of the pronouns, personal and demonstrative, which are used by both precentor and choristers.

In all purely narrative passages, the narrator-soloist most naturally uses the pronominal forms of the third person, singular or plural; the commentator-choristers, on account of the nature of the chorus phrases, have almost always to use the enclitic forms "*da*" (third person plural) or enclitic "*ana*" (demonstrative which we usually translate by 'of old', see *infra*). If they do, the soloist's viewpoint (which is that of the narrator) cannot really be distinguished from that of the choristers (which is, as it were, that of the commentators). But in some localities of the *hu'dhud* area,—as in Lagawe, where the *hu'dhud* following upon this introduction was collected,—they fail to do so, as they use, in a few chorus phrases, the enclitic pronoun *taku*, our inclusive. Should the viewpoint of the choristers not be taken into account, this *taku* would certainly disturb the sense of the verse.

For example we may take the 2nd verse of the 11th stanza

in the *hu'dhud* which follows (the chorus part of the verse is printed in italics):

*ya nakaituldag hi hinagpon di timmindung an baletakuh
gawana eeeeeeya*

and he raised-himself to the entrance-beam of *the basket-like house ours* (incl.) *at the center eeeeeeya*

In order to fit the precentor's part of the verse, the chorister's part should be "*di timmindung an baleda...*," of the basket-like house theirs. If, however, they sing "of the basket-like ours" it is because they make a sort of comment: it is as if they would say to one another that that basket-like house referred to in the story is a house like those in which they dwell at present: "...a basket-like house like those we all have at present."

Besides, when the *hu'dhud* passage is a dialogue, the narrator-soloist cannot but use the pronominal forms of the first and second persons, singular and plural, exclusive and inclusive, along with the forms of the third person, as the sense may require. The choristers, however, generally keep to their "*da*," "*taku*" and "*ana*".

For example: 29th stanza, 2nd verse: Aliguyun says:

*"kadangyanak pe ay mana-liak ad indinan ad dalin ad
kamaligda eeeeeeya*

*"I am-wealthy surely ah! I am-skilled at the houseyard
at the houseyard at their lounging-bench eeeeeeya*

Because the choristers sing *kamaligda*, their lounging-bench, instead of *kamaligmi* our (not your) lounging-bench, they cannot really be said to continue with the words quoted; it is as if they were saying to one another: "...that is their lounging-bench,"—the one they had there on their houseyard.

See also, 49th stanza, 2nd verse: "...*Umikenana...*" Old-man of *old*, would be "...*Umikenatu...*" Old-man *here* (here present before you), if it were not part of the choristers' comment.

See, 59th stanza, 1st verse: If the quotation words of the precentor would be continued in the chorus, the choristers

would sing: "...*balemi*..." our (not your) house, instead of "...*baletaku*..." our (inclusive) house, i.e., a house like the one we all have at present.

In some instances, however, the choristers do not maintain their ordinary role of commentators. This happens in dialogues, only when the name of one of the *hu'dhud* characters (or an equivalent nomenclature) comes to stand in the vocative case. See, for example, 406th stanza, verses 1, 2 and 3: the choristers' use of the demonstrative *atu* (here) enclitic to the name *Aligu-yun*, and of the personal pronoun *ku* (mine, my) enclitic to *binuhbuh*, shows that they catch up with the precentor's address. Seemingly they do so, because they are aware that the sense would be wholly distorted; yet, they may not be sufficiently attentive and fail to catch up, as in the 67th stanza, 2nd verse, where they sing "...*Umikenana*..." Old-man of *old*, instead of "...*Umikenatu*..." Old-man *here*.

4. HU'DHUD MELODY

To have an exact idea of the *hu'dhud* melody, we have recorded on tape part of the *hu'dhud* called "*Hu'dhud Aligu'yun ad Dimma'lya*," chanted in the village of Lagawe. For clearness sake we allowed only the precentor and three choristers to sing before our tape recorder. The following are the two first stanzas of the *Hu'dhud* we present in this article; since it is likewise chanted in Lagawe, the transposition of the music was easy. The precentor's tempo is uniformly 'moderato'; that of the choristers 'adagio'; the underlined text, underneath, shows the chorus parts of the verses. Ordinarily the pitch may be 3 or 4 tunes lower than recorded here.

5. METRICAL CHARACTERISTICS OF HU'DHUD VERSIFICATION

Hu'dhud versification is conspicuous for its lack of uniformity. Whereas all the third verses (the aftermath of the second verse, as we explained above) are composed of approximately the same number of feet (nearly all of them could be called pentametric or hexametric), the first and second verses

of the stanzas are very variable in length. Their length depends mainly on how much of her story the precentor wishes to crowd in her solo before she sings the word that begins one of the traditional chorus phrases known by all. The chorus phrases, too, are not equally long, but the difference in length is not really marked, in general, more or less imperceptible; that is, the choristers make the shorter chorus phrases longer while they are singing. They insert meaningless monosyllabic, dissyllabic or trisyllabic sounds, such as *eee*, *aaa*, *adta*, *tuana*, or repeat the last word of their phrase. They do so as if by instinct; they feel it, as it were, that their chorus will be somewhat too short and thus prolong it with standardized intercalations or additions.

Our *hu'dhud* texts often fail to display such supplementary intercalations, more especially the monosyllabic ones. It is practically impossible to note down a *hu'dhud* from beginning to end while it is being sung. We have tried to do so with the aid of a tape recorder: it took us more than four hours to put five stanzas on our paper in exactly the same manner as they were sung and, of course, we concluded that there was no other alternative than to let one of them dictate the whole thing. But a dictation is not a song; this means that our informant, while she dictates, very often omits meaningless intercalations and duplications of words. This is inevitable, since she is not even aware of it, because these, being elements of the chant, fit in the chant, not in a dictated story.

6. *HU'DHUD* RHYTHM

Whether the succession of arses and theses is descending or ascending is difficult to say. Most of the verses begin with a iambus or anapest, but they all end with a trochee or, exceptionally, a dactyl. We think, however, that the thesis or theses in the beginning of a verse are a sort of pre-metric syllables, and that therefore the cadence really begins with the second or third syllable. We say, pre-metric syllables, because quite many of them are not required by the sense: they are meaningless sounds, such as *e* or *o* (a little protracted, and therefore we write *eee* or *ooo* in the *hu'dhud* text), or monosyllabic conjunctions, such as *ta* (and, so that, in order that), *te* (that, because), *ya* (and), dissyllabic conjunctions, such as *adta* (and), *anta* (and), or the ligature *an*, or else exclamations, such as *ne* (lo!) with the pro-

per case marker or class marker or with a pronominal affix. Perhaps we could call those theses not only pre-metric but also, in many cases, pre-meaningly.

On the other hand, those pre-syllables may have the effect of arses, if the word that follows begins with a non-stressed syllable. It may happen also that the precentor begins her verse in a more or less abrupt manner: definitely with a trochee. In such cases, she slurs the non-stressed syllable, i.e., she omits a prefix (mostly prefix *i*) though, strictly spoken, the sense requires it.

For these reasons, we may say that the rhythm is truly descending and that the verses consist of a series of trochaic and dactylic feet, dactyls being more frequent in the solo part of the verse than in its chorus.

In the chorus of a verse the stressed syllable of a trochee is equal in quantity with its unstressed syllable; in a dactylic foot the two unstressed syllables are each equivalent in quantity to its stressed syllable. This is due to the slow tempo of the chant. In the solo part of the verse the contrast between arses and theses is more pronounced, inasmuch as its tempo is 'moderato'.

Furthermore, syllables which are definitely non-stressed in ordinary speech may bear the stress in the chant. This occurs quite frequently in the chorus part of the verse. The anomaly is conspicuous when enclitic *ana* is suffixed to the name of a person and when a syllable is infixes before the last syllable of a name or another word which ends the first verse; in both and in some other cases, the fact that a syllable, which naturally should not bear any stress is being stressed in the chant, may cause shifts of stress in other foregoing syllables.—A few examples will make this clear; we indicate the stress, primary or secondary, by means of the accent:

Words spoken	Words chanted (in chorus)
Aligúyunaná (or, Áligúyunaná)	Aligúyunána (or, Áligúyunána)
Indumúlawaná	Indumúlawána
(or, Índumúlawaná)	(or, Índumúlawána)
an hi nak Pángaiwan	án hi náka Pángaiwáhan
banútan	úłbanutáan

Such shifts of stress seldom occur in the solo part of the verse, but the precentor may occasionally insert monosyllabic sounds between two words or duplicate a vowel or a syllable in a word, in order to obtain a well cadenced verse and fluent suc-

cession of trochaic and/or dactylic feet. Here again she makes her insertions as if by instinct, especially when she has to use words in which the contrast between the stressed syllable and the foregoing or following syllable(s) is not well marked. For example, *humungdú* may become *humúngudú* or, with reduplication, *humúngudúhungdú*; *inadólna* (*dól* and *na* are almost equally stressed) often is changed into *inadólóná* in the chant.

Insertions of that kind may be made, either by the soloist or by the choristers, for the sole reason that they prefer a dactyl to a trochee. For example: instead of *án agpáwanda*, they may prefer *án agapáwanda*, which makes two dactyls if the following syllable is stressed.

The frequency of such intercalations (we could call them 'metric') depends in great part on the *hu'dhud* chanters themselves, especially the precentor. If she is used to make the cadence of her chant more dactylic than trochaic, she will insert more of those spurious sounds and syllables than another who might prefer the more regular trend of successive trochees. But when a good informant dictates her *hu'dhud*, she almost always omits her metric intercalations; hence our texts do not have them, except some: those that always recur and those we could put in ourselves, having learned them while we were listening or writing.

7. HU'DHUD STYLE

1. Figures, Pleonasms, Repetitions

Hu'dhud style is highly figurative, pleonastic and repetitious. Almost all the chorus phrases are pleonastic stereotyped expressions or, if they essentially consist of the name of a *hu'dhud* character, repetitions of names in part or in whole, with or without inserted syllables. For examples of figures and pleonasms, see section no. 1, *Hu'dhud* Topography; of repetitions, see text.

As a rule, the solo of a verse does not contain purely repetitive expressions, but time and again the precentor may obtain a similar effect by means of a reduplication; in fact reduplications abound in all *hu'dhud*.

All through a *hu'dhud* one can easily notice a marked tendency to use two words of practically the same meaning instead of a single one; we say, practically the same meaning, that is,

the two words designate the same thing or the same action, but they are not necessarily synonymous; one of them is often some kind of circumlocution of the other, or else contains a figure of speech. For example:

umhiep an umlahun, he goes-down going-down
pumbanngan an bananu, place-of-the-embankments (rice fields), the rice fields
ihidolnah gilig, (lit.) he edges (reaches the edge) the edge
uminyad an taytayda, stretched-leg-like ladder theirs
mamagmagyan mamadikit, nice-girls, pretty-girls

2. Peculiar Words

Hu'dhud chanters use quite a number of peculiar words which are never heard in ordinary speech. Some of them are clearly circumlocutions or figures of the things they are designating; some seem merely to suggest one or another quality of the thing they designate or are some kind of metonymy, onomatopoeia, or simply *hu'dhud* substitutes. Examples:

pambuka'han, leglet holder, instead of *huki'*, leg
gulu'kay, chicken, instead of *mano'k*; but the word suggests 'the speckled one'
altu'gan, head, instead of *u'lu*; *altu'gan* suggests something that is oval shaped
buka'kel, iris of the eye, instead of *mata'*, eye
bala'ngbang, onomatopoeic word for gong, instead of *gangha'*
gimbata'n, belt with knife, instead of *hiko't*; *gimbata'n* literally means 'that which is provided with what is used in battle,' i.e., the knife.

3. Corrupted Vowels, Sound-Words

Some words are regularly chanted with corrupted vowels, apparently to obtain a better sound effect. For example: *pambiyuwan* instead of *pumbayuwan*, *bukakel* instead of *bukakol*, *pambukahan* instead of *pumbukahan*.

Presumably for the same reason, a sort of postponed reduplications and assonant sound-words are intercalated in some

chorus phrases or added at the end of some verses. An example of a postponed reduplication is 'oydaoyda' (or *aydaayda*) following upon the word 'taytayda'. Examples of assonant sound-words are: *haguymahuyma*, *dinalingding*, *langegaan*: by their sound they seem to underline the meaning of the chorus phrase to which they belong (see *infra* among the footnotes to the Ifugaw text).

4. Grammatical Characteristics

Apart from the occasional use of some uncommon class markers, *hu'dhud* literature is conspicuous for its frequent use of certain enclitics, infixes and prefixes and for its manner of expressing tense relations in narrative tracts. It is necessary that we deal with these linguistic characteristics in this introduction, not only because they are of frequent occurrence, but also because apparent inconsistencies would be left without explanation.

(1) The enclitics "atu", "ana" and "adi".

These three enclitic morphemes are correlative and a sort of demonstratives of place or time, more adverbial than adjectival. "Atu" does not exactly mean 'this' or 'here' (though for convenience sake we translate it so), but 'of this place' or 'of this time'. "Ana" is not meaning 'that' or 'there', but 'of that place' or 'of that time'; in all *hu'dhud* the enclitic is almost always time-denoting, we translate it by 'of old', but in the other alternative, simply by 'there'. "Adi" also is not 'that far away' or 'that a longtime ago'; we translate "adi" by 'yonder' when it occasionally occurs: the context sufficiently indicates whether it is place or time denoting.

These enclitics are affixed to all the names of *hu'dhud* characters whenever they occur in a chorus phrase and constitute the main word of the phrase; a nominal chorus phrase consists of two names: the proper name of a *hu'dhud* character and an explanatory apposition, i.e., 'son of N.' or 'wife of N.' (occasionally, at this or that place); the name in the appositive part of the phrase never takes either of these enclitics. If the name of a *hu'dhud* character occurs in the solo part of the verse, neither of these enclitics is affixed to it in narrative tracts, but it is in dialogues. They are, likewise, affixed to the equivalent of names such as 'father', 'mother', 'grandfather', 'grandmother', 'brother-(or sister)-in-law'. Finally, the precentor, wishing to define in a

vague manner the place or the time of one or another happening, may affix either or these enclitics to words like 'oha', one, 'ma'la, happening, 'adi', a negation, etc.; however, because these words end with a vowel, the enclitic will be either of the second series explained infra.

Examples:

Aliguyunana, an hi nak Amtalahaw, Aliguyun of old, the son of Amtalaw

Indumulawadi, an hi inAmtalahaw, Indumulaw yonder, the wife of Amtalaw

Both are chorus phrases; note that the appositive *Amtalaw* (the syllable *ah* of *Amtalahaw* has been explained above) has no enclitic.

inamatu, an hi Indangunay, thy mother here, Indangunay (part of the precentor's tract in a dialogue).

When a name, the equivalent of a name or one of those other words ends with a vowel, the enclitics are not *atu*, *ana* or *adi*, but "ntu", "na" and "ndi" respectively. The name *Aginaya* forms *Aginayana*; *ama* (father) becomes *amantu*; *aydu* (brother or sister-in-law) is formed into *ayduntu*; *oha* (one) into *ohana*; *mala* (happening) into *malantu* or *malandi*; *adika* (do not) into *adikandi*, etc.

Although the *a* of *atu* and *adi* is replaced by *n* after a vowel, the *a* of *ana* is not, but simply eliminated. This is a grammatical anomaly peculiar to the Ifugaw language: all nouns ending with *an*, *in*, *on* or *un*, all verbal forms which end with an *n* because of their suffix *on* or *an* form with the enclitic pronoun *na* of the third person singular *ana ina, ona* and *una*, not *anna, inna, onna, unna*, i.e., in the pronunciation only one *n* is heard and quite definitely. Thus, we have: *oban* plus *na*: *obana*; *baddangan* plus *na*: *baddangana*; *bain* plus *na*: *baina*; *toon* plus *na*: *toona*; *kalyon* plus *na*: *kalyona*; *binyun* plus *na*: *binyuna*.—Since *ntu*, *na* and *ndi* cannot but be enclitic (indeed, no Ifugaw words can begin with two consonants), it would be wrong to consider *atu*, *ana*, *adi* as separate words.

It is clear that these enclitics are composed of *a* (or *n*) plus *tu*, *na* or *di* which bear the proper demonstrative meaning (of place or time); there are several other series in which the basic (demonstrative) morpheme is conspicuous; for example:

hitu', *hina'*, *hidi*: here, there, yonder (adverbs);

- hantu'*, *hanna'*, *handi'*: this, that, that yonder (demonstrative adjectives);
hitu'we, *hina'e* *hidi'ye*: this, that, that yonder (demonstrative pronouns), etc.

(2) The infix "in".

The narrative text necessarily contains many words with *in* as prefix or infix, since *in* quite often denotes past tense. Yet, in *hu'dhud* literature, *in* as infix (or, as prefixed-infix, if the word begins with a vowel) is striking and seems to be another characteristic of *hu'dhud* style. To a certain extent this is to be expected. First, because *in* is also the proper infix to denote similarity or comparison, for example: *timmindung*, basket-like; *uminyad*, stretched-leg-like. Secondly, because the infix *in* (or infix *in* and suffix *an*) may give the required meaning to a word which means something else, for example: *pinu'gu* is used to designate a tree, now the word *pu'gu* means 'hill' and lit., *pinu'gu* means 'hilled-one', hence 'tree', since all forests grow on hills, at least in *hu'dhud* topography; *ginya'ng*, its root *gaya'ng* conveying the idea of 'hurling', acquires with infix *in* the literal meaning of 'hurled-one', hence 'spear'.

Besides it would seem that a number of words are used with the infix *in* because they are more suited to *hu'dhud* style with it than without it; for example:

- | | |
|--|---|
| <i>kino'b-al</i> instead of <i>ko'b-al</i> | <i>dino'lya</i> instead of <i>do'lya</i> |
| <i>indoga'n</i> instead of <i>odo'g</i> | <i>binu'hul</i> instead of <i>bu'hul</i> |
| <i>pinta'ng</i> instead of <i>pota'ng</i> | <i>dinta'gan</i> instead of <i>do'tag</i> |
| <i>da'lin</i> instead of <i>dola'</i> (<i>da'lin</i> being the metathetical form of <i>dinla'</i>), etc. | |

However, the *hu'dhud* form with *in* (or, *in...an*) has not exactly the same meaning as the ordinary form; we would call it a sort of present-perfect form. So:

- ko'b-al*: side (wall) of a house;
kino'b-al: side-ed-one (sided-one), what is sided by the side-wall, i.e., sideyard;
do'lya: slope of hill adjacent to the rice field terraces;
dino'lya: slope-ed one, i.e., what became slope when the terraces were made;
odo'g: back (of a person);

- indoga'n*: be-backed-one, i.e., what is immediately behind the back itself;
bu'hul: enemy; *binu'hul*: the enemy-ed, an actual enemy;
do'tag: meat; *dinta'gan*: the be-meat-ed, i.e., a piece of meat, a bone with meat;
pota'ng: heat (of the sun); *pinta'ng*: the heat-ed, perspiration;
dola': houseyard; *da'lin*: the houseyard-ed, that which became houseyard because the house stands on the land.

Since there is practically but a slight difference between the two terms, it may happen that the soloists occasionally use the ordinary term; we indeed heard them use *ko'b-al* for *kino'b-al*, *pota'ng* for *pinta'ng*, *do'lya* for *dino'lya*, etc.

(3) The prefixes *maka* and *paka*.

Both these prefixes give a sort of superlative meaning to the word.

Paka, when prefixed to the so-called active verbal forms conveys the idea of potentiality, for example: *pakati'boak* (stem *ti'bo*), I can see. It is, however, not this *paka* which is peculiar for its frequent use in *hu'dhud*, but the *paka* which is prefixed to the so-called passive verbal forms; it adds to the meaning expressed by the word a kind of stress, inasmuch as the preceptor conceives the action as being performed at once, or rapidly, or perfectly; in other words, the preceptor wishes to say that this or that *hu'dhud* character 'very much' does this or that action, performs it 'very well'. For example: *pakaini'lana*, he knows (it) very well.

Maka is either composed of *ma* plus *ka*, or *mang* plus infixed *ka*. In the first alternative, *ma* is that prefix which forms words that ordinarily can be translated into English by an adjective, while *ka* conveys a superlative meaning to the word; for example: *mapho'd* (stem, *poho'd*), good; *makapho'd*, very good.

We say that *maka* can also be composed of *mang* and infixed *ka*. We mean to say that *mang* plus infixed *ka* ordinarily does not form *makang*, but *maka*, because *ka* causes the elimination of *ng*. We came upon only one word in which the *ng* was kept, namely, *makangini'la*, he knows very well, or, he knows all things (*mangini'la*, he knows).

How can we prove that this *maka* is the prefix *mang* which has lost its nasal closer because of the infixed *ka*? First, because

it is quite clear that the precentor, if she would not stress her word by adding a *ka*, would use the *mang* prefix (or one of its modified forms), for the very sense (according to the context or the word itself) requires the meaning conveyed by *mang*, not that conveyed by simple *ma*; *manga'la*, he gets (something), for instance, is quite different in meaning than *maa'la* which means 'it can be gotten'. Secondly, because, in *hu'dhud* literature, the nasal closer *ng* is occasionally maintained in its modified phonetic form. The prefix *mang* (*ma* plus nasal closer *ng*) plus *b* or *p* (the first consonant of the stem) is pronounced *mam*; plus *d*, *t* or *h* becomes *man*; plus *k*, *g* or *ng* becomes *mang* (not *mangk*, *mangg* or *mangng*); now, if the complex prefix *maka* is really *mang* with infix *ka* (an infix which begins with a consonant is inserted after the first vowel, if it begins with a vowel (*um*, *in*) it is inserted after the first consonant) we may expect that *makang* plus a labial form *makam*, plus a guttural *makang*, plus a dental *makan*. This is exactly what occurs in *hu'dhud* language with a few words. We noted the following:

makanálada'lan, stem *da'lan*;
makánumtu'mbuk, stem *tu'mbuk*;
makánunghu'ngdu, stem *hu'ngdu*;
makámunbu'nwit, stem *bu'nwit*.

And we may well affirm that there would be no *makan* or *makam* if the complex prefix were simply *maka* and not *makang*. However, the first syllable *ma* of *maka*, *makan* or *makam* is sometimes dropped by the precentor, presumably for metrical reasons; so we may hear her sing: *kauhdu'ng* instead of *makauhdu'ng*; *kanálada'lan* instead of *makanálada'lan*, etc.

5. Reduplications

Reduplications are extremely frequent in *hu'dhud*. There are examples by the hundreds in any *hu'dhud* text. It is quite sure that all precentors have the tendency to intensify in one or another manner whatever they may narrate; pleonasms, repetitions and the use of the *maka* and *paka* prefixes obtain this effect, but reduplications, besides intensifying meanings, have another advantage: they help the precentor in keeping the cadence she wishes to put in her chant.

6. Time or Tense

The Ifugaw language has no special morpheme (prefix, infix, suffix or enclitic) to denote future time. The same morpheme as that used for past time may sometimes be used to indicate the future, but only in clauses that begin with the conjunctions *ya*, *ta* or *on*. The near future is sufficiently indicated by the context; the remote future is expressed by means of the auxiliary "*ahi*", which as all other auxiliaries takes the pronominal enclitics, if any.

Since the same morpheme which is used for past time may sometimes be used for the future, we shall use the term 'time morpheme' or 'time prefix', 'time infix'.

The Ifugaw time morpheme is prefix or infix *in*, or the initial *n* of many prefixes; the initial *n* seems to replace the initial *m* or *p* of the corresponding non-time morpheme. We say 'seems to replace', in reality this *n* at the beginning of a prefix is not the replacement of any letter, in our opinion; but we shall not deal with this matter in this introduction. We only wish to show that a time-denoting form has either the prefix *in* or the infix *in* or an initial *n*, although not all prefixes or infixes "*in*" and not all initial *n*'s are time morphemes.

In connection with the use of time morphemes which, as we said, almost always denote past time, we have to point out that *hu'dhud* style is really peculiar. When one reads a *hu'dhud* text, paying special attention to the forms of the words that function as verbs in the various verses, one cannot but see that, in many narrative tracts, present tense forms are intermixed with verbal forms that display time denoting morphemes. In fact, a first reading of any *hu'dhud* text gives the impression that the precentor uses verbs with or without time morphemes at random: those narrative tracts seem a hodgepodge in as far as time or tense inflection is concerned. We were even tempted to correct our texts, attributing the precentor's failure to maintain either historical present forms or time denoting forms, to distraction and inattention, which we deemed natural and inevitable, since she was requested to dictate what in reality was to be chanted.

But we soon came to the conclusion that the historical present forms put in evidence the main action of a given narrative tract or sentence, or rather what the precentor conceives as being

the main action, while the time denoting forms should be understood in relation to the main action, i.e., they are conceived by the preceptor to precede or to follow the main action she has in mind, when she begins her tract or sentence.

Therefore, a translation which would insert conjunctions, such as 'when', 'after', 'as soon as', followed by a verb in the pluperfect would not be exactly literal, but would render the sense correctly in the case that those time denoting forms precede the main action, for which the historical present is used. Likewise, if a time denoting form follows the main verb (or verbs) in the historical present, a translation which would insert conjunctions such as 'and after that', 'and then' would be justifiable in as far as the sense is concerned. In fact, we have resorted occasionally to this manner of translation for clearness' sake.

For example, see 7th and 8th stanza of the text which follows:

The word that functions as verb in the 1st verse of the 7th stanza is *nakaituldag* with time morpheme *n*; we translated: having-lifted-himself; we could as well have put: when he had lifted himself. In the 2nd verse of the 7th stanza and in the 1st verse of the 8th, the words that function as verbs are historical present forms: *panungtungtungana*, he goes-on-picking-and-picking, and *pamilpiliyana*, he goes-on-selecting-and-selecting; these represent the main ideas the preceptor has in mind, when she begins her narrative tract after the dialogue. Then, in the 2nd verse of the 8th stanza, she again uses a verb with a time morpheme (*in*): *inhabhabuwagna*, he threw-in-handfuls, which represents a supplementary action performed after the main actions.

However, this construction in the historical present following and preceding verbs with time denoting morphemes is by no means always occurring. A whole tract or sentence may have no other verbs than in the historical present. We should say, then, that the soloist considers the actions performed in succession as equally important and that she feels that the historical present makes her narration more vivid. For example, see the tract beginning at the 2nd verse of the 14th stanza and ending with the last verse of the 16th stanza.

On the other hand, a whole tract may display no other verbal forms than time denoting ones, for example, all the words

that function as verbs in the 61st, 62nd and 63rd stanzas: *impahiknad...*, *impakaidayan...*, *nakauyad...*, *impakaihiknadda...*, *nadmang...*, *nakaugipda...*. They could all be said to be in the 'historical perfect' and they give the impression that the precentor is conscious that her narrative tract describes a series of actions which require a certain lapse of time.

8. PHONETIC KEY AND SPELLING

Vowels (*a, e, i, o, u*) are pronounced as in Latin. In open syllables, especially when they are stressed, they are somewhat prolonged. The difference between *o* and *u* is sometimes hardly perceptible, sometimes clearly audible; we think that it would be wrong to write indiscriminately either *o* or *u* for the two sounds.

Consonants are pronounced as in English; *ng* in the spelling we adopted is a single consonant, it is pronounced as in 'sing'; if the pronunciation of *ng* is that of *ng* in 'single', we spell *ngg*.

The hyphen (-) in the Ifugaw text means that the consonant after which it is put belongs to the preceding syllable. There are quite a number of stems that must be spelled with a hyphen, lest they could be mistaken for another word which has another meaning, for example: *ang-ang* and *angang*, the former means 'appearance', the latter is the name given to a certain big earthen jar. In some cases the hyphen may show that the stem of the word in which it appears, has a vowel which has been pushed out, as it were, by the prefix, or suffix of that word; this vowel is mostly the pepet *o* (or *u*) before a consonant, sometimes the *a* of an open end syllable; for example: stem *ota'n* becomes, with prefix *i*, *it-a'n*; stem *boka'*, with suffix *on*, *bok-o'n*. The hyphen never replaces the sound *k*, since *k* is pronounced distinctly in the place where the *hu'dhud* that follows was taken.

In the translation we generally joined with a hyphen two or more words to show that they are the translation of one single word in the Ifugaw text; not, however, the translation word(s) of the enclitics, such as enclitic class or case markers, personal pronouns, demonstratives, enclitic conjunctions or reinforcing particles, unless (in a few cases) we would have had to distort the English phrase or sentence.

Whenever two vowels are found together, they must be pronounced separately, as they constitute two syllables; likewise,

more than two (3 or 4) provided they are not the same, for example: *pakaialida*, *ka i a* constitute 3 syllables.

But 3 *e*'s found together in the Ifugaw text, represent only one protracted sound, equivalent to 2 chanted syllables; see text: *eee*, *eeehem*, in the 3rd verse of every stanza, and here and there. More than 3 *e*'s or *o*'s shows that the sound *e* or *o* is a long protracted one; see text: *eeeeeya* at the end of the 2nd verse of every stanza; *natoooong*, here and there.

Letters *y* and *w* are always consonants. In the spelling we have adopted, we insert a *y* after an *i* and before a vowel, a *w* after an *u* and before a vowel, when the pronunciation requires it, i.e., when there is no short hiatus between the vowels. There is, indeed, a marked difference of pronunciation between, for instance, *nian* and *ni-niyan*, between *abuabu* and *buwa*. However when prefix *i*, or any of the complex prefixes that end with *i* precedes a vowel, we never insert a *y*, lest we give the impression that the stem of the word begins with *y*; for example: *iali*, prefix *i* and stem *ali* not *yali*; *mangiabu*, prefix *mangi* and stem *abu*; *mangiyabu*, prefix *mangi* and stem *yabu*.

Accent.

The acute accent denotes the syllable on which the stress is laid or, at least, on which we think the stress is laid, for it is sometimes quite difficult to determine this. We place it after the vowel.

We have thought it preferable to omit marking the stressed syllables in the Ifugaw *hu'dhud* text, for the good reason that non-stressed syllables in ordinary speech, are often stressed in the chant for cadence' sake, and vice versa (see, Section 6, *Hu'dhud* Rhythm).

9. PUNCTUATION AND TRANSLATION

In the translated text, we put in the punctuation marks which we thought best fit to make our word-for-word translation clear enough, without having to add, as far as possible, supplementary explanations.

Our punctuation in the Ifugaw text corresponds to that of the translated text, except in three instances. First, at the end of every stanza (after *eeehem*) we have always put the double point mark, to show that the chant remains in suspense and

sounds like an invitation, addressed by the choristers to the precentor, to resume her solo. Secondly, after a name of a *hu'dhud* character, whenever it begins the 1st or 2nd verse of any stanza. In that case, the proper name is followed by the conjunction *ya* or the ligature *an*, or immediately by another word, usually the word which functions as verb in the clause. The proper noun stands then in emphatic position; it does not really function as the agent of the action expressed by the verb that follows, since the enclitic form of the pronoun of the 3rd person singular is affixed to the verb, when it is a so-called passive, or ought to be understood, when the verb is a so-called active (the series of enclitic pronominal forms affixed to so-called active verbs, has no form for the 3rd person singular in the Ifugaw language).

If *ya* follows that name, we put a comma after the name in the translated text and then translate *ya* by 'and'; if *an* follows the name, we simply put a comma and omit the translation of *an*, which is only a ligature. We put also a comma after the name, when it is followed by the verb or eventually another word; normally, *ya* or *an* should not be omitted, but the precentor sometimes does, apparently for metrical reasons. For example:

Aliguyun an nakaituldag: Aliguyun, having-lifted-himself;
(7th stanza)

Bugan ya nakaituldag: Bugan, and she lifted-herself-up;
(57th stanza)

Pina-yudan umhep: Pina-yudan, he comes down; (251st
stanza)

Since the ligature *an* (or enclitic *n*) need not be translated, we replace it often by a comma in our translation.

Quotation marks.

It is well nigh impossible to put always the closing quotation marks at the right place, both in the Ifugaw and in the translation text. The impossibility is caused by the fact that the soloist's viewpoint in singing her part of the various verses is that of the narrator, while the choristers' viewpoint is that of commentators. The former quotes the words pronounced by the *hu'dhud* characters; the latter, when they join in the chant (often in the middle of a word), do not properly continue the quotation, but simply add their stereotyped phrase, which is a sort of

pleonastic comment of a word or a phrase chanted by the precentor. This choristers' phrase very often does not even fit the quotation, because of its enclitic pronouns (possessives), so that it cannot rightly be considered as the continuation of the precentor's quotation. Yet the precentor's quotation cannot always be considered as ended when the chorus begins, for time and again it needs further specification to be complete; if the precentor would chant the whole verse alone, she would not omit that specification and would then, eventually, use another possessive in accordance with the sense.

On the other hand, we deemed it necessary to put in the closing as well as the opening quotation marks. Had we omitted them, the Ifugaw text, in itself quite difficult, as well as the translation would have been at times very obscure, especially because the precentor does not always introduce her quotations by "he says" or "he answers". Therefore, we put the closing quotation mark *after* the chorus phrase. We admit that we were wrong, but there was no other alternative. If the sense of the quotation appears to be disturbed because of the use of unfitting possessives, the explanations given in this paragraph should be remembered.

Explanations concerning our translation.

Certainly, a more or less free translation would have made the reading easy, but would have failed to bring out the literary value of the *hu'dhud* we present in this paper, as well as its figurative peculiarities, its linguistic and cultural characteristics. We decided, therefore, to present before all a correct and literal translation, a kind of word-for-word translation that could be understood without another one to supplement it and without the need of too many explanations.

We took care not only to translate every verse as a unit, but also the various words of every verse in the order they appear in the Ifugaw text. For obvious reasons, however, we generally put the translation of an enclitic pronominal morpheme before, not after, its verb or noun. Besides, in a few instances, we did not keep the same order in our translation when the sense would have been too obscure and the construction of the sentence too distorted.

We commonly translated the reduplicated Ifugaw words by a sort of English reduplication, i.e., we duplicated a given word, or one of the words if a given Ifugaw word had to be translated

by a phrase, and inserted the conjunction 'and'. For example: *hapihapit* is translated by 'speech-and-speech'. We thought that, by doing so, we could obtain a more accurate translation, than by inserting an appropriate adverb. An adverb is not the exact equivalent of a reduplication. The reduplication contained in a word, that functions as a verb in the sentence, more or less denotes that the action, implied by the stem and its affixes, is frequently performed, is durative, is intense, is suddenly beginning or is wholly completed; sometimes even, it does not at all modify the sense, inasmuch as *hu'dhud* chanters may merely double one or two (or more) syllables for metrical reasons or because they are used to do so. The use of an adverb in our translation would have stressed too much either of the aforementioned meanings implied by the reduplication. Although by duplicating a word we did not definitely show which of those meanings was applicable in a given occurrence, we realized that the meaning of the word itself or of the context would most naturally and sufficiently suggest what particular modification was to be understood by the reduplication, if any at all.

For example:

hapihapit (see Ifugaw text here and there) is but a metrical or stylistic reduplication, or else, vaguely suggests that the speech in question will not be very short, what is sufficiently implied by our translation 'speech-and-speech'. *malmalyak* (see 2nd verse of the 4th stanza) by its reduplication *mal* infers the meaning that the roaming around will last long, which is sufficiently implied by our translation 'I shall-roam-and-roam-around'.

Furthermore, we have thought it advisable to insert here and there some words between parentheses instead of putting them in footnotes: they are short explanations of a word or an expression, or simple additions to render the translation more easily read and understood.

To translate an Ifugaw *hu'dhud* correctly and literally has not been an easy matter. We had to pay attention, and that continually from beginning to end, not only to the various roots of the words used, in order to grasp their exact meaning and to discover the figures of speech (occasionally we may have failed in discovering them), but also to the case and class markers, to the affixes and to the abundant enclitics, lest we should present

a translation full of errors and even inconsistencies. And with all that, we had to find a fitting translation of the many peculiar words the soloist, so to say, interjected in her phrases time and again. They are: *anhan*, *ot anhan*, *tut-uwa*, *katog*, *tuwali*, *pe*, *man*, *kon komman*, *kaya* and a few other ones less frequently used. They appear to have a kind of adverbial function in the sentence: they emphasize or reinforce meanings, they underline or insinuate the emotion (of compassion, of wonder, of excitement, etc.) of the chanters themselves or, in dialogues, of those whose words are quoted. Any of them may often be replaced by another without modifying the sense of the verse; so the English 'forsooth', 'surely', 'truly', 'indeed', may more or less translate them all, even *anhan* or *ot anhan*, though these have more the meaning of 'especially', 'particularly' or 'wholly'. We thought therefore that, in general, the context determined which of these words ought to be used in our English translation. As to the phrase 'like particular and', a literal translation of '*kay anhan ya*', it means: it was likely an excellent thing that....

The following *hu'dhud* to which we gave the title "*Hu'dhud Aligu'yun an natli'ng hi bayu'wong di baga'bag ad Aladu'gen*", "Hudhud of Aliguyun who was bored by the rustle of the palm tree at Aladugen", is one of the hudhud-repertoire of Margarita B. Gimbatan. She has chanted hudhuds for 30 years and occasionally acted as precentor; she wrote it down herself in a somewhat inconsistent spelling, but took care always to separate the soloist's part of the verses from that of the choristers. She is a native of Lagawe where *hu'dhud* chant is still in full swing. She is certainly the best *hu'dhud* informant we came across; Father Emiliano Madangeng, a native of Hapao, set her to work and gave her a couple of directions. With his help and, of course, with the help of Margarita, whom we consulted for the meaning of a number of words, we made the translation. We think that, if these *hu'dhud* pages and their translation were given in the hands of any Ifugaw fully acquainted with those epic stories, they would be declared genuine and correct—apart from a few mistakes and inaccuracies which may have crept in.

Before the war, we collected the same *hu'dhud* in the region of Kiangan. As far as we can remember it differed only in some details, except that, toward its end, the precentor of Kiangan

described a specific *hu'dhud* battle between *Aligu'yun* and his rival.

In the following Ifugaw text, all that is chanted by the choristers is printed in italics. In the English text, the oblique bar (/) of the first and second verses of every stanza (the third verses are always sung by the choristers) shows approximately where the chorus begins, we say 'approximately', because very often the choristers join in the chant before the precentor, slowing down her tempo, has finished the last word of her solo.

HUDHUD ALIGUYUN AN NATLING HI
BAYUWONG DI BAGABAG
AD ALADUGEN

1. Hi Aliguyun an natling hi bayuwong di bagabag; nunggawan
nanoltolwag boy algodna ad Nangimbukihig,

*kihaw-ayan kihaldotan Aliguyun Aligu Aliguyunana
eeeeeya,
eee an hi nak Amtalaw eehem:*

1. The first stanza is the chanted title of this *hu'dhud* epic. The precentor, so to say, informs the whole working group about the particular *hu'dhud* she wishes to sing: the main hero will be *Aligu'yun*, and the initial circumstance, which will cause his departure from his village and home and push (*manu'lud*) the story, that is, draw along its whole development, is that '*Aligu'yun* is noise-bored by the rustle of the palm tree'. This solo part of the first verse is followed by the comment of the choristers which finishes the first verse and runs through the second and third verses of the stanza: it is, when the sun is half-way and brightly shining, that they will sing their *hu'dhud* of noise-bored *Aligu'yun*, the pre-chant (*kihaw-a'yan*) of the soloist and the sonorous-chant (*kihaldota'n*) of all of them choristers.

nungga'wan nanolto'lwag boy algo'(dna): (as) came to stand in half-way position, brightened and brightened the sun (*dna* is the enclitic for *adna*, the *ad* of which is once more repeated, see *infra*). The fact that the choristers put this phrase in their comment, shows that this *hu'dhud* is sung during the harvest: it is quite understandable that the song begins when the harvest sacrifice, performed by the shamans under the granary, is well nigh in progress, i.e., when the preliminary rites and the first invocation of the deities, especially the *bago'l* or rice culture deities, and the ghosts of the ancestors have been dealt with. It is only then that the working group is invited to go down to the rice terraces. Whenever *hu'dhud* chanters use phrases that determine a certain period of time (often one month and a half), they do not mean to say that their phrases should be understood as exact computa-

HUDHUD OF ALIGUYUN WHO WAS BORED BY
THE RUSTLE OF THE PALM TREE
AT ALADUGEN

1. Aliguyun, he was noise-bored by the rustle of the palm-tree; (as) came-to-stand-in-halfway-position, / brightened-and-brightened again the sun at Nangimbukig,
(it is) the pre-chant, the sonorous-chant of Aliguyun Aliguyun of old eeeeeeya,
the son of Amtalaw eechem.

tions of months or years; as a matter of fact, the precentors juggle with time periods if the circumstances of their story require it. But they are very accurate in determining the exact time of the day or the night on which the events narrated are beginning. Since such phrases occur again and again, we shall enumerate them all in this footnote:

Pimminhaki'y gulu'kay: before dawn; when the cock crowed for the first time, lit., when acted (i.e. crowed) for the first time the chicken (cock).

Mawa'-wah kubu'han an bigbiga't(da): at dawn; when becomes visible the house-lot, morning (theirs), see Introduction, Section I, *Hu'dhud* Topography.

Nungga'way algo' or *nungga'wan nanolto'lwag di algo'*: mid-forenoon, i.e., more or less at 8:00 o'clock during harvest time (May, June, July), later during the rest of the year; see above. To designate the intermediary hour between this mid-forenoon and noon, the chanters reduplicate the first syllable of the root *ga'wa* (middle) of *nungga'wa*, thus: *nunggawga'way algo'*, which we could translate by 'late mid-forenoon'.

Nanayo'ngtong di algo' (precentors may chant: *natoooong nanayo'ngtong di algo'*): noon; when the sun has gone to its zenith. *Nanayo'ngtong* is composed of time denoting prefix *nang—nang* plus *t* is pronounced *nan—*, stem *tayo'ngtong*, which is composed of the root *to'ngtong* (double *tong*) and infix *ay* which seems to reinforce the meaning of *to'ngtong*; *to'ngtong* (perhaps *tongto'ng* in prose) conveys the idea

2. Nakatindal an ungaungan bullakih Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw.*

Panalpal-iwanda kanod indinan ad dalin ad kamaligda
 eeeeeeya

eee ad Aladugen nema eeehem:

3. Ohan wa-wan kubuhan an bigbigatda adna ad Aladugeen
 ya humapit hi Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amtalaw eeehem:

4. "Koman tehtun nakakatlingak hi bayuwong di bagabag hi
 pidipidda adna ad Aladugeen

"ot malmalyak pey nunhalhal-on di nunhinal-o eeeeeeya

"*eee an hi kaboboble nema eeehem.*"

of prominence: therefore we translated: when the sun has gone to the summit.

Himbata'ngan di algo' or, with action denoting *imm*, *himmimbata'ngan di algo'*: this is the phrase used to designate the mid-afternoon. The stem of *himbata'ngan* (with prefix *hin*, denoting units—*n* before a labial is pronounced *m*—, and suffix *an*) is *ba'tang*, which conveys the idea of 'replica', a repetition of a thing (a phenomenon, a sound) in an opposite direction. If the repetition is a sound the word means 'echo'; if it is applied to the phenomenon of the sun, it is the 'replica' of the half-way sun (*nungga'way algo'*) in the opposite direction. Therefore, we translated: when the sun came to stand in replica position, say about 3:00 P.M. The intermediate hour between noon and afternoon (the early afternoon) is called *bumata'ngan di algo'*, which means that the sun moves to its replica position; the late afternoon is *himbata'ngan* or *himmimbata'ngan di algo'*, with reduplication of *bat*, first syllable of *ba'tang*. Occasionally the chanters may call the very late afternoon: *himmangli'lin di algo'*, the sun put itself in horizontal position.

Nahdo'm di algo' or, more often, *nahdo'm nakahilo'ng di algo'*: evening; when the sun is darkened is very-obscured. The latter phrase may be used to designate the first part of the night. Late into the night is rendered in *hu'dhud* literature by *imme-me'ey labinhabi'nha* (*labi'*, night, with postponed reduplication); in chorus phrases this peculiar

2. Was-wholly-grown-up a youth, a handsome-boy, Aliguyun
/ Aliguyun of old, the son of Amtalaw.
Let-time-pass-and-pass-by they the said (Aliguyun and his
parents) at the houseyard / at the houseyard at their
lounging-bench eeeeeeya
at Aladugen nema eechem.
3. One (morning when) had-become-visible / (the) house-lot,
their early-morning at Aladugen
and (then) speaks Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw eechem (and he says):
4. "Surely it-dwells-herein (in me) that I am-very-much-
noise-bored by the rustle / of the palm-tree on their
edge-slope at Aladugen,
"and so I shall-roam-and-roam-around among the neighbor-
ing / of the neighboring eeeeeeya
"villages-all nema eechem."

labinhabi'nha is added to or intercalated in the foregoing phrases, rendering them still more pleonastic. The middle of the night is called *timme'ngan labinhabi'nha*: see 352nd stanza and footnote.

ad Nangimbuki'hig: at Nangimbukig (stem *bu'kig*, complex prefix *mangin—n* before labial is pronounced *m—, hi* at the end, is inserted for cadence and assonance' sake). *Nangimbu'kig* is a peculiar *hu'dhud* word, which almost always closes the phrase in which *algo'*, sun, is mentioned. Nobody could tell us anything about the meaning of its stem; that the word designates a place is not doubtful, for it follows always upon the duplicated locative marker *adna ad* (enclitic *dna* plus *ad* in this verse). It means perhaps: at (in) the sky.

2. *bullaki*, see Introduction, p. 7.

indi'nan ad da'lin ad kama'ligda, see Introduction, p. 5. Other chorus phrases of that kind have been explained in the introduction, under 1. *Hu'dhud* Topography, so we shall omit referring to those explanations.

Aladu'gen, name of the home village of *Aligu'yun*. Usually the name of the main hero's village is part of the title of the *hu'dhud*. That it appears in this *hu'dhud* only at the end of the second stanza, is presumably due to the fact that the chanters have elaborated the title by their comment, which runs through until the end of the stanza.

5. "Ambabaluka kakatog an binuhbuhku!" an kanan Indumulaw Indumu Indumulawana, an hi inAmtalahaw, "tipe ad niman ad wani ya eka matling hi bayuwong di bagabag hi pidipidda eeeeeeya
"eee ad Aladugen nemma eechem:
6. "te kon e kawawadan tuwen bagabag hi pidipid di baletakuh gawana adna ad Aladugeen?"
"Takon, te tehtun immiinglayanak hi tuling di bagabag", an kanan Aliguyun Aligu Aliguyunana eeeeeeya,
eee an hi nak Amtalaw eechem:
7. Aliguyun an nakaituldag hi nunhad-ayan di biyen hi pidipid di baletakuh gawana adna ad Aladugeen,
panungtungunganay kay munhil-on biyen hi pidipid di baletakuh gawana eeeeeeya
eee ad Aladugen nema eechem:
8. pamilpiliyanay makaonwen pudun di biyen hi pidipid di baletakuh gawana adna ad Aladugeen,
on inhabhabuwagnay nunyakyakuh aamod an bulalakkinih eeeeeeya
eee ad Aladugen nema eechem:
9. Ta nen mumpaluluh pinuguh ohladandan umaldatandah gawana adna ad Aladugeen,
pun-inakdanganay adol di bitulung hi pidipid di baletakuh gawana eeeeeeya
eee ad Aladugen nema eechem:

5. *binuhbu'hku* (stem *buhbu'h*, infix *in* implying similarity, enclitic *ku*, *my*): *buhbu'h* is the sprout of a rice ear, when it just pushes out of the stalk, before the rice ear is fully formed; a metaphor for son or daughter.

ad ni'man ad wa'ni: *ad ni'man* is a peculiar *hu'dhud* expression for 'now', 'to-day'; yet the ordinary *ad wa'ni* is added to obtain a pleonasm.

8. *pu'dun*, properly a ball of yarn, is here used for the fruit of a chewing-leaf tree, because it is round, though cylindrical in shape, and

5. "How-queer-thou-art forsooth, my rice-ear-sprout!" says
 Indumulaw / Indumulaw of old, the wife of Amtalaw,
 "why just-now to-day art thou becoming-noise-bored by
 the rustle / of the palm-tree on their edge-slope
 eeeeeeya
 "at Aladugen nema eeheim,
6. "for indeed has-always-been-there this palm-tree / on the
 edge-slope of our (incl.) houses at the center at
 Aladugen?"
 "Even so, for it-dwells-herein (in me) that I became-
 wholly-loathed by the noise of the palm-tree," says
 Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheim.
7. Aliguyun, having-lifted-himself onto the place-where-the-
 branches-part of the tree-with-chewing-leaves on the
 edge-slope / of our houses at the center at Aladugen,
 he goes-on-picking-and-picking the like yellow-rays-radiat-
 ing chewing-leaves on the edge-slope / of our houses at
 the center eeeeeeya
 at Aladugen nema eeheim,
8. he goes-on-selecting-and-selecting the very-straight ears of
 the chewing-leaf-tree on the edge-slope / of our houses
 at the center at Aladugen,
 and-again-and-again he threw-in-handfuls the crooked ones,
 to the mates, / handsome-boys eeeeeeya
 at Aladugen nema eeheim.
9. And lo! he descends from the hilled-one (tree) to their
 front-yard, / their stone-walled-yard at the center at
 Aladugen,
 he strides-toward the body (stem) of the betelnut-tree on
 the edge-slope / of our houses at the center eeeeeeya
 at Aladugen nema eeheim,

has a surface which is somewhat rough, the rugosity immitating that of a ball of yarn. We translated the thing by 'ear'; it is certainly a small ear not longer than two inches, with a diameter of less than $\frac{1}{4}$ inch. These *pu'dun di bi'yen*, ears of a chewing-leaf tree are preferred to the leaves but, of course, the tree bears fruit only a few weeks; some are straight, some are crooked as the context says.

9. *bitu'lung* is a *hu'dhud* word for *moma'*, betelnut; the word seems to suggest the shape.

10. ta nen kaykayatona, ta ngamngam-uton baluhakon Aliguyun
Aligu Aliguyunana, an hi nak Amtalahaw,
 umanunun umlahun hi ohladandan *umaldatandah gawana*
eeeeeya
eee ad Aladugen nema eechem:
11. ya nikadang hi uminyad *an taytayda oydaoyda ulbanutaan,*
 ya nakaituldag hi hinagpon *di timmindung an baletakuh*
gawana eeeeeya
eee ad Aladugen nema eechem:
12. Pukhunay nakodokdong an gimbatanah hablayan *di timmin-*
dung an baletakuh gawana adna ad Aladugeen,
 gaw-enay kay bimmuyakon *baghenah gawana eeeeeya*
eee ad Aladugen nema eechem:
13. Umhep an umlahun hi ohladandan *umaldatanda adna ad*
Aladugeen:
 “Heaken inantun hi Indumulaw”, an kanan Aliguyun *Aligu*
Aliguyunana eeeeeya,
eee an hi nak Amtalaw eechem:
14. “mihmihtuka, te komman malmalyak pey *nunhalhal-on di*
nunhinal-on kaboboble.”

10. *uminya'd* (stem *uya'd*, prefixed-infix *um*, infix *in* denoting similarity): *uya'd* conveys the idea of stretching-out one's leg or arm. When somebody, who stands, stretches out a little one of his legs and holds it stiff, the slanting position of the leg can be said to resemble that of an Ifugaw house-ladder propped against the door-opening. The pleonastic expression *uminya'd an tayta'yda*, stretched-leg-like ladder theirs is always prolonged, whenever it is chanted in the chorus part of a verse; the choristers invariably add *oydao'yda ulbanuta'an*". *Oydao'yda* (or *aydaa'yda*) is a sort of postponed reduplication, a twice repeated assonance of *tayta'yda*.

Ulbanuta'an contains the word *banu'tan*, the name of a tree yielding red hard wood: most of the house-ladders in the region where the *hu'dhud* was collected are made of *banu'tan* wood; the prefixed *ul* is but an introductory sound without meaning, and the second *a* at the end is intercalated for cadence' sake; it makes the accent shift from *nu* to *ta*.

hina'gpo (stem *ha'gpo*, infix *in*, stylistic *hu'dhud* peculiarity, as explained in introduction, section 4, (2): we translate the word by 'entrance-beam', see Francis Lambrecht, *Ifugaw Villages and Houses*, p. 128, fig. 11,

10. and lo! he climbs-and-climbs-on-it, and gathers-and-gathers
 makes bunches Aliguyun / Aliguyun of old, the son of
 Amtalaw,
 he makes-downward-steps coming-down on their front-yard,
 / their stone-walled-yard at the center eeeeeeya
 at Aladugen nema eeheh,
11. and he took-hold-of the stretched-leg-like / ladder theirs
 oydaoyda banutan-wood,
 and he raised-himself to the entrance-beam / of the basket-
 like house ours at the center eeeeeeya
 at Aladugen nema eeheh.
12. He unhooks the precious belt-with-knife his from the peg /
 of the basket-like house ours at the center at Aladugen,
 he stretches-(his)-arm-for the reed-flower-like / spear his
 at the center eeeeeeya
 at Aladugen nema eeheh,
13. he comes-down coming-down to their front-yard, / their
 stone-walled-yard at the center at Aladugen (and says):
 "Thou then, mother here, Indumulaw," says Aliguyun /
 Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh,
14. "stay-and-stay-thou-here, for surely I will-roam-and-roam-
 around / the neighboring of the neighboring villages-all."

and p. 130, fig. 14, Publications of the Catholic Anthropological Conference, Cath. Univ. of America, Washington, D.C., Vol. I, No. 3.—The word *timmindu'ng* is explained in the introduction.

12. *gimbata'na* (stem *guba't*, infix *in—im* before *b—*, suffix *an*, enclitic pronoun *na*, his—*an* plus *na* is pronounced *ana*): *guba't* properly means 'war', 'battle'; *gimbata'n* is the *hu'dhud* word for *hiko't*, belt with knife; the word literally means 'that (the belt) which is provided with something used in battle, i.e., a knife.

kay bimmuya'kon baghe'na. *Kay* means, like. *Bimmuya'ko* (root *buya'ko* with infix *inum* contracted to *imm*, time form of infix *um*): *buya'ko* is the term applied to the flower of reed. A *baghe'* is a spear of which the blade is quite long and is provided at its base with curved barb-like protrusions or *ginotma'*; hence the spear may also be called *ginotma'*; some precentors use the term *ginya'ng*, lit., the hurled-one, It is, of course, the blade of such a spear which serves as term of comparison with a reed flower, and quite correctly if one has a little Ifugaw imagination. The whole phrase might be translated literally by 'the like having-pushed-a-reed-flower spear his'.

- Anhaanhan di pawopawod inanan hi Indumulaw *Indumu Indumu Indumulawana eeeeeeya, eee an hi inAmtalaw eeheim:*
15. Mo bayungyungon damdaman Aliguyun an mundiwodiwoh
pidipid di baletakuh gawana adna ad Aladugeen,
ya anhaanhan di nangin katog Indumulaw *Indumu Indumu-
lawana eeeeeeya, eee an hi inAmtalaw eeheim:*
16. Pah-adnah pumbanngan an bananuh agpawanda adna ad
Aladugeen,
wigiwigid Aliguyun di galaygaynan mumbanbanong hi
pumbanngan an bananuh agpawanda eeeeeeya eee ad Aladugen nema eeheim:
17. Nakaihidolkeh Aliguyun hi dinolyan di bananuh agpawanda
ad Aladugeen,
tilbanay pantal la kadaklan hi agpawanda eeeeeeya
eee ad Natbuwan nema eeheim:
18. Nakamotmotwan Aliguyun di duma-da-lup hi pantal la
kadaklan hi agpawanda adna ad Natbuwaan:
“Hiday punggadanyun duma-da-lup hi pantal?” an kanan
Aliguyun *Aligu Aliguyunana eeeeeeya, eee an hi nak Amtalaw eeheim:*
19. “Komman mulmultingkami peh pantal la kadaklan hi
agpawanda adna ad Natbuwaan,”
an kanan di ung-ungan duma-da-lup hi pantal la kadaklan
hi agpawanda eeeeeeya
eee ad Natbuwan nema eeheim:
20. Aliguyun an impawayana boy bukakelnah pantal la
kadaklan hi agpawanda adna ad Natbuwaan,

15. *bayungyu'ngon*. Our translation 'disregard' is correct as far as the sense is concerned, but we suspect that the word contains a figure of speech. *Bayu'ngyung* means a bamboo jug carried on the hip: it serves as recipient for shellfish or rice wine (a man who went to a drinkfest may fill his jug with rice wine and go home with it); *banyungyu'ngon* perhaps suggest the meaning that *Aligu'yun* turns his back on his mother letting her see his jug, hence the meaning of 'disregard' or 'to pay no attention', as our informant told us.

na'ngin: *hu'dhud* word for *lu'wa*, tears, or *koga'*, weeping.

- Exceedingly the holding-fast of his mother, Indumulaw /
Indumulaw of old eeeeeeya,
the wife of Amtalaw.
15. But disregards-it (his mother's opposition) just-the-same
Aliguyun as he straightly-goes to the edge / of our
houses at the center at Aladugen,
and exceedingly the weeping indeed of Indumulaw / In-
dumulaw of old eeeeeeya,
the wife of Amtalaw eeheim.
16. He descends to the place-of-the-embankments, / the rice-
fields in their region at Aladugen,
swings-and-swings Aliguyun his hands as he walks-on-the-
embankments / in the place-of-the-embankments, the
rice-fields in their region eeeeeeya
at Aladugen nema eeheim.
17. As-soon-as-came-at-the-edge Aliguyun at the untilled-slope
/ of the rice-fields in their region at Aladugen,
he passes the river-bed / at the river in their region eeeeeeya
at Natbuwan nema eeheim.
18. Saw-and-saw Aliguyun those who swim-and-bathe at the
river-bed / at the river in their region at Natbuwan:
"What-name-is the name yours who swim-and-bathe at the
river-bed?" says Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw eeheim.
19. "Forsooth we are-water-beetles at the river-bed / at the
river in their region at Natbuwan,"
say the children who swim-and-bathe at the river-bed / at
the river in their region eeeeeeya
at Natbuwan nema eeheim.
20. Aliguyun, he makes-roam-around again his irises at the
river-bed / at the river in their region at Natbuwan,

16. *galayga'y(na)*: *hu'dhud* word for *takle'*, hand. Properly, *galayga'y* means any object which is more or less round, oval, or not exactly angular, provided with a number of projecting points (long or short, sharp or dull). In *hu'dhud* literature a hand is always called a *galayga'y*; in ordinary speech the term is mostly applied to the main disc of an Ifugaw belt ornament, called *ginu'ttu*.

20. *buka'kel(na)* is the corrupt pronunciation of *buka'kol*, iris of the eye. The ordinary word *mata'*; eye(s), is never used by *hu'dhud* chanters.

pakamotmotwaonay mumbunbunwit hi pantal la kadaklan
 hi agpawanda eeeeeeya
 eee ad Natbuwan nema eechem:

21. Diyen impakahumpan Aliguyun Aligu Aliguyunana, an hi
 nak Amtalahaw,
 hinayupan Aliguyun Aligu Aliguyunana eeeeeeya,
 eee an hi nak Amtalaw eechem:
22. "Hiday pungngadanmun immam-aman makamunbunwit hi
 pantal la kadaklan hi agpawanda adna ad Natbuwaan?"
 "Kon e mibagbagah amayun hi Iken an hi Iken an hi
 Umikenana eeeeeeya,
 "eee an hi Inohyaban eechem:"
23. "Nganney anat-atom hitu?" an kanan Aliguyun Aligu
 Aliguyunana, an hi nak Amtalahaw.
 "Bumanunbunwitak katog hi kabigabigat kubuhan an bigbi-
 gat hi agpawanda eeeeeeya
 "eee ad Natbuwan nema eechem:
24. "te kon katog e waday abung amayun hi Iken an hi Iken
 an hi Umikenana, an hi Inohyaban,
 "an induplug di amulih gulukay hi habiyan an duntugna
 an buludna eeeeeeya
 "eee ad Gulunan nema eechem:
25. "ot teya mo katog an maid e anamutan amayun hi Iken an
 hi Iken an hi Umikenana, an hi Inohyaban."
 "Ambabaluka kakatog!" an kanan Aliguyun Aligu
 Aliguyunana, eeeeeeya
 eee an hi nak Amtalaw eechem:

21. *pakamotmotwa'ona* (stem *mo'twa* reduplicated, intensifying prefix *paka*, suffix *on*, enclitic *na*, he, his—*on* plus *na* is pronounced *ona*): *mo'twa* conveying the idea of looking or seeing is a *hu'dhud* substitute for *a'ng-ang* or *ti'bo*.

22. *I'ken* is the proper surname given to an old man in *hu'dhud*, not an old man, or the old man, but 'Old-man'; in dialogues he often

he sees-and-sees a man-fishing-with-a-hook at the river-bed
 / at the river in their region eeeeeeya
 at Natbuwan nema eechem.

21. When then had-approached-(him) Aliguyun / Aliguyun of
 of old, the son of Amtalaw,
 stood-near-(him) Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eechem (he asks):
22. "What-name-is the name thine, old-man, who art-fishing-
 with-a-hook at the river-bed / at the river in their region
 at Natbuwan?"
 "Well! what is asked-for (is) your father, Old-man, / Old-
 man, Old-man of old eeeeeeya,
 "Inohyaban eechem."
23. "What art thou doing-and-doing here?" says Aliguyun /
 Aliguyun of old, the son of Amtalaw.
 "I fish-and-fish-with-a-hook forsooth every-morning (day) /
 morning-ed morning in their region eeeeeeya
 "at Natbuwan nema eechem;
24. "For forsooth had been-there the hut of your father, Old-
 man, / Old-man, Old-man of old, Inohyaban,
 "which did-overthrowing-with the pig for (while running
 after) the chicken at the level-place, / the mountain-
 crest, the mountain-ridge eeeeeeya
 "at Gulunan nema eechem,
25. "and lo! forsooth there-was-nothing whither-could-go-home
 your father, Old-man, / Old-man, Old-man of old,
 Inohyaban."
 "Poor-man thou forsooth!" says Aliguyun / Aliguyun of old
 eeeeeeya,
 the son of Amtalaw eechem.

calls himself *a'ma*, father, or *a'pu*, grandfather, or may be addressed thus.

24. *amu'li* and *gulu'kay* are two *hu'dhud* words never heard in ordinary speech; the former is used instead of *ba'buy*, pig, the latter instead of *mano'k*, chicken. *Gulu'kay* seems to be a corruption of *guli'kay*, a speckled chicken (most chickens have speckled feathers), for the sake of the alliteration of *u*.

26. "Makayagud katog anhan, ama Iken," an kanan Aliguyun
Aligu Aliguyunana, an hi nak Amtalahaw,
 "di iun-unud di kanak ke hea," an kanan Aliguyun *Aligu*
Aliguyunana eeeeeeya,
eee an hi nak Amtalaw eeheim:
27. "te komman mana-liak ya kadangyanak hi gawanan *an*
kagaw-an di gawana adna ad Aladugeen,
 "ta idoplatdakak pakagamgamandaka", an kanan Aliguyun
Aligu Aliguyunana eeeeeeya,
eee an hi nak Amtalaw eeheim:
28. "Mo an hidday pungngadanmun ungaungan *kat-agun tagu,*
an bulalakkinih?"
 an kanan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
29. "Kon e mibagbagah Aliguyun *Aligu Aliguyunana, an hi*
nak Amtalahaw,
 "kadangyanak pe, ay mana-liak ad indinan *ad dalin ad*
kamaligda eeeeeeya
"eee ad Aladugen nema eeheim:
30. "Makayagud ot ya abu, ama Iken, di pakaabulutom", an
 kanan Aliguyun *Aligu Aliguyunana, an hi nak Amtala-*
haw,
 "te indani ot anhan ya nunlingeka," an kanan Aliguyun
Aligu Aliguyunana eeeeeeya,
eee an hi nak Amtalaw eeheim:

26. *makayagu'd* (stem *yagu'd*, prefix *ma*, intensifier *ka*). *Yagu'd* is the *hu'dhud* word for *mapho'd*, good, (*makayagu'd*, very good, very well); *yagu'd* is commonly used by those who speak the old and now disappearing language of Lagawe, but it is still spoken in a number of villages northwest of that village and seems to be closely related to the language spoken in the southwest of Nueva Vizcaya province.

27. *mana-li'(ak)* (stem *na-li'*, prefix *ma*): *na-li'* conveys the idea of skill, *mana-li'*, skillful (adjectival). When men are said to be *mana-li'*, they are skillful in battle, they can *ina-li'* (with prefix *i*) an adversary, i.e., over-power him by their skill (lit., do-skill-with somebody). In the expression *mana-li'ak ya kadangya'nak*, I am skilled and I am wealthy, the idea conveyed may not exactly be that of being skilled in battle, but that of being skilled otherwise, say, clever or able to manage things well, because the expression must be conceived

26. "Very well indeed especially, father Old-man," says Aliguyun / Aliguyun of old, the son of Amtalaw,
 "that be-followed what I shall-say to thee," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh,
27. "for indeed I am-skilled (powerful) and I am-wealthy at the center, / center-place of the center at Aladugen,
 "and (allow me) to slay thee and-then I will-very-much-adorn thee," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh.
28. "But what-name-is the name thine, young-boy, / recently-grown-up man, handsome-boy?"
 says Old-man / Old-man, Old-man of old eeeeeeya,
 Inohyaban eeheh.
29. "Well! what-is-being-asked (is) Aliguyun / Aliguyun of old, the son of Amtalaw,
 "I am-wealthy surely, ah! I am-skilled at the houseyard / at the houseyard at their lounging-bench eeeeeeya
 "at Aladugen nema eeheh;
30. "(it will be) very well wholly, father Old-man, that thou do-allow," says Aliguyun / Aliguyun of old, the son of Amtalaw,
 "for soon surely, thou must-die," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh,

more or less as pleonastic. In this latter sense it is also applied to women.

pakagamga'mandaka (stem *ga'mgam*, jewel, ornament, intensifying prefix *paka*, suffix *an*, enclitic *daka*, thee): I will very much adorn thee, i.e. I will put your corpse on the death-chair and adorn it with a nice geestring, make it sit on a new death blanket, and hang other red-striped blankets on the chair, all blankets in which a corpse is wrapped when carried to the grave. In other words, *Aligu'yun* promises the old man an honorable burial, which he, a poor man, alone in the world, would not have if he dies a natural death.

30. *nunlinge'ka* (stem *linge'*, prefix *nun*, time morpheme of *mun*, enclitic *ka*, thou): *linge'* is the *hu'dhud* word for *mate'*, to die. Note that the word follows upon the conjunction *ya*: *nun* is here denoting future time (see Introduction, Section 6).

31. "ya pakaihpayaam katog anhan," an kanan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw.*"
Ta pakagutgutudon Aliguyun di biyen ya bitulung hi itapin
Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
32. ta makadawatdah itapih pantal *la kadaklan hi agpawanda adna ad Natbuwaan.*
Diyen impaay-ayuding Aliguyun di hapihapitnan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
33. Loktat katog anhan ya nakaupol hi Iken *an hi Iken an hi Umikenana, an hi Inohyaban,*
ot pakaabuluton tun Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
34. Ta pakaidoplat an tut-uwan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw,*
ot pakalukluktupon Aliguyun di bolbolat Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
35. ta ihaphap-enah pantal *la kadaklan hi agpawanda adna ad Natbuwaan.*
Nakahaphap-ayankey bolbolat Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
36. Ya inhuklub Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw*
ta pakaionon-og *Aliguyun Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
37. "Eeheim! bon nakaiam-ama," an kanan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw.*

32. *impaay-ayu'ding* (stem *ayu'ding* reduplicated, causative prefix *impa*, time form of *ipa*): we translate the word by 'made-melodious' (his speech), because *ayu'ding* properly means a sort of Ifugaw music instrument: a bamboo inter-knob with three or four strings, which are portions of the skin which have been lifted up and kept in this position

31. "and thou wilt-be-forsaken-very-much certainly," says
 Aliguyun / Aliguyun of old, the son of Amtalaw."
 And makes-wholly-ready Aliguyun a chewing-leaf and
 betelnut for a chew of Old-man / Old-man, Old-man
 of old eeeeeeya,
 Inohyaban eeheh,
32. and they are-very-much-giving-and-accepting a chew at the
 river-bed / at the river in their region at Natbuwan.
 Thereupon made-and-made-melodious Aliguyun his speech-
 and-speech with Old-man, / Old-man, Old-man of old
 eeeeeeya,
 Inohyaban eeheh.
33. It happened indeed for sure that was-wholly-convinced
 Old-man / Old-man, Old-man of old, Inohyaban,
 and wholly-allows-it this Old-man / Old-man, Old-man of
 old eeeeeeya,
 Inohyaban eeheh.
34. And instantly-slays-him, for sure, Aliguyun / Aliguyun of
 old, the son of Amtalaw,
 and then strips-off-and-strips-off Aliguyun the skin of Old-
 man / Old-man, Old-man of old eeeeeeya,
 Inohyaban eeheh,
35. and he puts-it- (the skin) -to-dry-in-the-sun at the river-bed /
 at the river in their region at Natbuwan.
 When was fully-dried-and-dried-in-the-sun the skin of Old-
 man / Old-man, Old-man of old eeeeeeya,
 Inohyaban eeheh,
36. and (then) put-it-on Aliguyun / Aliguyun of old, the son
 of Amtalaw,
 and does-fitting-and-fitting-with-it (adjusts it) Aliguyun /
 Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh.
37. "Ho ho! but he became-an-old-man!" says Aliguyun /
 Aliguyun of old, the son of Amtalaw.

by means of small pieces of wood. We could call it a sort of primitive guitar: the sound produced by each string usually happens to be slightly different in pitch. The word, therefore, is a metaphor to signify that *Aligu'yun* speaks gently and insistently in order to convince the old man.

- Te kay anhan tut-uwa immam-amah Aliguyun *Aligu Aliguyunatu eeeeeeya,*
eee an hi nak Amatalaw eeehem:
38. nakahautanda bo kayay mamagmagyan *mamadikitanih kaboboble.*
 Neh Aliguyun an alanay ad-adol katog anhan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeehem:
39. ot pakaanudon ot ya abun anhan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw,*
 hi dinanum tun *kadaklan hi agpawanda eeeeeeya*
eee ad Natbuwan nema eeehem:
40. Deyan himmibatangan moy *algo algodna ad Nangimbukihig,*
 ya impahaldotday nabad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeehem:
41. Neh Aliguyun an impakabah-utnay *kay bimmuyakon baghena peh gawana ad Aladugeen:*
 “Ya hanapet humigupak,” an kanan Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeehem:
42. ot itilbanah *pumbanngan an bananuh agpawanda adna ad Tulaliing,*
 ot pakailad-angnah *pidipid di baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeehem:

38. *mamagma'gyan mamadi'kitani(h)*: a pleonastic phrase ending with meaningless *ani* (*h* is the enclitic case marker *hi*). Both words have the same meaning (stem *ma'gya* reduplicated, prefix *ma*; stem *di'kit*, prefix *ma* reduplicated): pretty girls; the reduplications here denote plurality. Only *madi'kit* is used in ordinary speech.

39. The dance described in this section of the *hu'dhud* is that which belongs to a *bali'hong* feast. A *bali'hong* feast is celebrated for a marriageable wealthy girl, who cannot find a prospective husband of equal rank, i.e., one who is also a *kadangya'n*, recognized as belonging to the wealthy class. The feast must allure a boy and bring about arrangements for an early marriage. It is very similar to a real marriage feast, called *uya'uy*: it begins with some 30 days of dancing in the late

- For very much indeed became-an-old-man Aliguyun /
 Aliguyun here eeeeeeya,
 the son of Amtalaw eeheh:
38. they will-very-much-shun-him forsooth (they) the nice-
 girls, / pretty-girls in every village.
 Lo! Aliguyun, he takes the body forsooth of Old-man /
 Old-man, Old-man of old eeeeeeya,
 Inohyaban eeheh,
39. and makes-it-float-away, without more ado indeed, Aligu-
 yun / Aliguyun of old, the son of Amtalaw,
 in the water of this / river in their region eeeeeeya
 at Natbuwan nema eeheh.
40. And lo! had-come-to-stand-in-replica-position then the sun
 / sun at Nangimbukig,
 they were-making-sonorous the gong-sounds at the house-
 yard / at the houseyard, at their lounging-bench
 eeeeeeya
 at Tulaling nema eeheh.
41. Lo! Aliguyun, he instanly-took-hold-of the / reed-flower-
 like spear his at the center at Aladugen:
 "So! it-is-good that I enter (the village)," says Aliguyun /
 Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh,
42. and he passes the place-of-the-embankments, / the rice-
 fields in their region at Tulaling,
 and he climbs on the edge-slope / of our (incl.) houses at
 the center eeeeeeya
 at Tulaling nema eeheh.

afternoon, followed by the *ho'lyat* dancing and drinking evening and night, the *gota'd* or daytime dancing and drinking, and the coming-down rite of the girl adorned with all her jewels; on the last day a grand sacrifice is performed. Many pigs and eventually water buffaloes are killed. The feast ends with the banquet to which all the relatives and neighbors are invited. If no candidate shows up during the celebration, the girl is nevertheless entitled to wear her jewels, for she has been ritually clothed with them. There are, indeed, a number of *hu'dhud* which, like this one, represent their heroine putting on her jewels and attending marriage feasts in order to meet among the crowd a wealthy boy, whom she hopes to attract by the display of her wealth and by her dance.

43. Anta hinidolnat gawaonay *kagaw-an di gawana adna ad Tulaliing*,
ot mundiwo diwo tun hi Iken hi kopalan nah kinob-al di
baletakuh gawana eeeeeeya
eee ad Tulaling nema eeehem:
44. Diyeket himmaldot di nabat tinagtagaman Bugan *an hi Bugan Buganana an hi nak Pangaiwahan*,
Ya impakadipdipahan Iken an pakamotmotwaon hi Bugan
an hi Bugan Buganana eeeeeeya,
eee an hi naka Pangaiwan eeehem:
45. te ung-ungan donodonodnong ya makadikit hi Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan*,
ya hinumtik hi Iken *an hi Iken an hi Umikenana eeeeeeya*,
eee an hi Inohyaban eeehem:
46. Diyeket immingleday aamod an munnabah ohladan *umal-datandah gawana adna ad Tulaliing*,
ta way oha on himmigup hi balbalenad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeehem:
47. Deyan nakaumaday aamod *an bulalakkinih adna ad Tulaliing*,
ya oh-ohah Iken an naang-angan hi daulon *di baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeehem:
48. Bugan an pakamotwaonah Iken *an hi Iken an hi Umikenana, an hi Inohyaban:*
“Hiday pungngadanmun immam-aman e adi makibukal hi
aamod an bulalakkinih gawana eeeeeeya
“eee ad Tulaling nema eeehem.””
49. “Kon katog anhan e mibagbagah amayun hi Iken *an hi Iken an hi Umikenana, an hi Inohyaban.*”
“Tipet ad niman ad wani ya eka himmunguhungdud
indinan,” an kanan Bugan *an hi Bugan Buganana eeeeeeya*,
eee an hi naka Pangaiwan eeehem:

43. And when he had-reached-the-border (of the village) then
 he centers the / center-place of the center at Tulaling,
 and goes-straightly this Old-man to the sugarcane-press-pole
 on the side-yard / of our (incl.) houses at the center
 eeeeeeya
 at Tulaling nema eechem.
44. When became-sonorous the gong-sounds then danced-and-
 danced Bagan / Bagan Bagan of old, the daughter of
 Pangaiwan,
 and intently-looked-and-looked Old-man looking-and-look-
 ing-at Bagan / Bagan Bagan of old eeeeeeya,
 the daughter of Pangaiwan eechem,
45. for (she was) a girl worthy (wealthy) and (was) very-
 pretty Bagan / Bagan Bagan of old, the daughter of
 Pangaiwan,
 and smacked-his-tongue Old-man / Old man, Old-man of
 old eeeeeeya,
 Inohyaban eechem.
46. When had-become-loathed they the mates beating-the-gongs
 on the front-yard, / their stone-walled-yard at the
 center at Tulaling,
 then everybody entered his house at the houseyard / at the
 houseyard at their lounging-bench eeeeeeya
 at Tulaling nema eechem.
47. Lo then! had vanished they the mates, / handsome-boys at
 Tulaling,
 and (was) alone Old-man to-be-seen on the place-under-
 the-house / of our (incl.) house at the center eeeeeeya
 at Tulaling nema eechem.
48. Bagan, she very-much-looks-at Old-man / Old-man, Old-
 man of old, Inohyaban (and asks):
 "What-name-is the name thine, old-man, who dost-not
 disperse-together-with the mates, / handsome-boys at
 the center eeeeeeya
 "at Tulaling nema eechem?"
49. "Well forsooth what is asked-and-asked is your father, Old-
 man / Old-man, Old-man of old, Inohyaban."
 "Why just-now to-day didst thou proceed-and-proceed to
 the houseyard?" says Bagan, / Bagan Bagan of old
 eeeeeeya,
 the daughter of Pangaiwan eechem.

50. "Man-uke katog anhan eak tehtu," an kanan Iken *an hi Iken an hi Umikenana, an hi Inohyaban,*
 "ya komman nundodopapday amulih gulukay hi habiyan
an duntugna, apitnahdi eeeeeeya
 "eee ad Nunggulunan nema eeehem:
51. "ot pakaiduplugday ab-abung amayuntun hi Iken *an hi Iken an hi Umikenana, an hi Inohyaban,*
 "ot teya mo katog anhan an maid di ek anamutan," an kanan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeehem:
52. "Ambabaluka kkatog", an kanan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
 "dan mot mihmihtutakud indinan *ad dalin ad kamaligda eeeeeeya*
 "eee ad Tulaling nema eeehem:
53. "te komman katog maid hi ama te nakalingeh aman hi Iken *an hi Iken an hi Umikenana, an hi Pangaiwahan,*
 "ta mun-adod-onkah baletakud indinan *ad dalin ad kamaligda eeeeeeya*
 "eee ad Tulaling nema eeehem:"
54. Iken an impakaabubulutna, goh-oman, yang-odan Iken *an hi Iken an hi Umikenana, an hi Inohyaban:*
 "Ya konnin katog makaupaka, Ama Iken?" an kanan Bugan, *an hi Bugan Buganana, eeeeya,*
eee an hi nak Pangaiwahan eeehem:
55. "te kon nganney em inggamal hi pantal *la kadaklan hi agpawanda adna ad Natbuwaan?"*
 "Kon e mibagbagay inggamal amayun hi Iken, hi pantal *la kadaklan hi agpawanda*
 "eee ad Natbuwan nema eeehem:

55. *inggama'l* (stem *gama'l*, prefix *in*, pronounced *ing* before guttural, and time form of prefix *i*): *gama'l* conveys the idea of eating with hands, of taking handfuls of rice or, more correctly, pressing some rice with the fingers so as to form a small lump and putting it

50. "As-to-the-reason forsooth that I happen to-be-here," says
Old-man, / Old-man, Old-man of old, Inohyaban,
"well! were-catching-and-catching they the pigs a chicken
at the level-site, / the mountain-crest, in-yonder-direc-
tion eeeeeeya
"at Nunggulunan nema eeheim,
51. "and then they wholly-overthrow the little-hut of your
father here, Old-man, / Old-man, Old-man of old,
Inohyaban,
"and lo! forsooth there-was-nothing whither I could go-
home," says Old-man, / Old-man, Old-man of old
eeeeeya,
Inohyaban eeheim.
52. "Poor-man thou forsoth!" says Bugan, / Bugan Bugan of old,
the daughter of Pangaiwan,
"so then we (incl.: thou and I and my people) shall-stay-
and-stay here at the houseyard, / at the houseyard at
their lounging-bench eeeeeeya
"at Tulaling nema eeheim,
53. "for it-is-so indeed that there-is-none my father because
died my father Old-man, / Old-man, Old-man of old,
Pangaiwan,
"and thou canst-act-as-a-servant at our (incl.) house at the
houseyard, / at the houseyard, at their lounging-bench
eeeeeya
"at Tulaling nema eeheim."
54. Old-man, he very-much-agreed, hums-for-it, nods-for-it Old-
man, / Old-man, Old-man of old, Inohyaban.
"But maybe surely thou art-very-hungry, father Old-man?"
says Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan eeheim,
55. "for indeed what hadst thou to eat at the river-bed / river
in their region at Natbuwan?"
"Well! what-is-being-asked-and-asked what was-eating your
father, Old-man, at the river-bed / river in their region
eeeeeya
at Natbuwan nema eeheim:

into the mouth. *Hu'dhud* chanters never use the ordinary, seemingly prosaic, word *manga'n* or another compound word with the stem *kan*, to eat. Other compound words with the stem *gama'l* are: *munggama'l*, *gamala'n*.

56. "diket waday binbinunwitkuh udingan hi pantal la kadaklan
hi agpawanda adna ad Natbuwaan,
 "ammunadi katog an inggamal amayuntun hi Iken an hi
Iken an hi Umikenana eeeeeeya,
 "eee an hi Inohyaban eechem:"
57. Bugan ya nakaituldag hi kinadwan di *timmindung an*
baletakuh gawana adna ad Tulaliing,
 ya inggalaw-inay hukup hi ladakan di *timmindung an*
baletakuh gawana eeeeeeya
eee ad Tulaling nema eechem:
58. ot idadaanay limmingngaon *inda-dinda peh gawana adna*
ad Tulaliing.
 "Makayagud, ama Iken," an kanan Bugan an hi Bugan
Buganana eeeeeeya,
eee an hi naka Pangaiwan eechem:
59. "di hogpom di *timmindung an baletakuh gawana adna ad*
Tulaliing,
 "ta gamalam di limmingngaon *inda-dintakuh kagaw-an di*
gawana eeeeeeya
 "eee ad Tulaling nema eechem:"
60. Ne an hi Iken ya nituldag hi hagpon di *timmindung an*
baletakuh gawana adna ad Tulaliing:
 "Teyay dintagan an ihdam", an kanan Bugan an hi Bugan
Buganana eeeeeeya,
eee an hi naka Pangaiwan eechem:
61. Diket impahiknad Iken an munggamal hi *timmindung an*
baletakuh gawana adna ad Tulaliing,
 ya impakaidayan Bugan hi nakakagtud an itapin Iken an
hi Iken an hi Umikenana eeeeeeya,
eee an hi Inohyaban eechem:
62. ya nakauyad di galaygay Iken an manawat hi itapin *mom--*
onda peh gawana adna ad Tulaliing.

59. *inda-di'n(da)*: cooked rice. Its stem is *ada-d'in*; the prefix *in* of *inda-di'n* causes the disappearance of the initial *a*. It is the *hu'dhud* word for *hinama'l*. With an affix, denoting action, the word means 'to

56. "whenever there-were that I caught-and-caught-with-a-hook among the shrimps at the river-bed / at the river in their region at Natbuwan,
"only that forsooth which was-eating your father here, Old-man, / Old-man, Old-man of old eeeeeeya,
"Inohyaban eeheim."
57. Bugan, and she lifts-herself-up onto the second / of the basket-like house ours at the center at Tulaling,
and she reached-for the square-shaped-basket on the wall-shelf / of the basket-like house ours at the center eeeeeeya
at Tulaling nema eeheim,
58. and then she makes-ready the warmly-cooked / cooked-rice theirs at the center at Tulaling.
"It-will-be-very-good, father Old-man," says Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan eeheim,
59. "that thou enter / the basket-like house ours at the center at Tulaling,
"that thou mayest-eat the warmly-cooked / our (incl.) cooked-rice at the center-place of the center eeeeeeya
"at Tulaling nema eeheim."
60. Lo! Old-man, and he lifted-himself-up to the entrance-beam / of the basket-like house ours at the center at Tulaling:
"Here-then the meat, thy viand," says Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan eeheim.
61. When had-finished Old-man eating in the / basket-like house ours at the center at Tulaling,
then very-much-provided-him Bugan with a wholly-prepared chew of (for) Old-man, / Old-man, Old-man of old eeeeeeya,
Inohyaban eeheim;
62. and was-wholly-stretched the hand (arm) of Old-man accepting the chew, / what they chew indeed at the center at Tulaling.

cook rice': *mangada-di'n*, *mun-ada-di'n*, *iada-di'n*; in ordinary speech they say *mana'ang*, *munha'ang*, *iha'ang*.

- Diket impakaihknaddan muntapih *kagaw-an di gawana eeeeeeya*
eee ad Tulaling nema eeheim:
63. ya nadmang hi Iken hi kinadwan di *timmindung an baletakuh gawana adna ad Tulaliing*,
 ta nakaugipda te *nahdom nakahilong di algo eeeeeeya*
eee ad Nangimbukig nema eeheim:
64. Diket makawa-way *kubuhan an bigbigatda peh gawana adna ad Tulaliing*
 ya inayagan Bugan hi Iken hi kinadwan di baleda *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaliing nema eeheim:
65. ta gamalanday limmingngaon inda-din ya dintagandah *gawanan kagaw-an di gawana adna ad Tulaliing*.
 Diket impakaihknaddan munggamal ad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeheim:
66. ya nakapadingdah *pamadingan di baletakuh gawana adna ad Tulaliing*,
 ta makimadada peh hinagpon di baleda *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
67. Anta nunggawgaway algo *algodna ad Nangimbukihig*,
 "Iken," an kanan Bugan, "Iken an hi Iken an hi Umikenana,
eeeeeya,
 "eee an hi Inohyaban eeheim:
68. "makayagud, ama Iken, di eka munlaik hi duhalagtakuh *dalipen di alangdah agpawanda adna ad Tulaliing.*"

63. *nakau'gip(da)* (stem *u'gip*, prefix *naka*): *u'gip* is the peculiar *hu'dhud* word for *hu'yop*, sleep; it is also used in neighboring dialects west of the *hu'dhud* area.

66. *pamadi'ngan* (stem *pa'ding*, prefix *pang—pang* plus *p=pam*, suffix *an*); *pa'ding* conveys the idea of leaning against; *pamadi'ngan* literally means, that against which one may lean. It is the term for the door posts on an Ifugaw house. They are not really posts but wide boards, which at the same time are part of the front or back wall. The Ifugaw sitting near the door opening use to lean against them, hence

- When they had-wholly-finished chewing at the / center-
place of the center eeeeeeya
at Tulaling nema eeheim,
63. and (then) was-led-opposite Old-man to the second of their
houses / basket-like house ours at the center at Tulaling,
and they did-sleep for / was darkened was-very-obscured
the sun eeeeeeya
at Nangimbukig nema eeheim.
64. When becomes-very-visible the / house-lot, their morning
indeed at the center at Tulaling
and (then) called Bagan Old-man from the second of their
houses / basket-like house ours at the center eeeeeeya
at Tulaling nema eeheim,
65. and they eat the warmly-cooked cooked-rice and their meat
at the center, / center-place of the center at Tulaling.
When they had-wholly-finished eating at the houseyard /
at the houseyard at their lounging-bench eeeeeeya
at Tulaling nema eeheim,
66. and (then) they leaned against the / door-posts of our
houses at the center at Tulaling,
and they in-company-remove-the-smell (by chewing) in-
deed on the entrance-beam of their house, / basket-like
house ours at the center eeeeeeya
at Tulaling nema eeheim.
67. And (when) had-come-to-stand-in-halfway-position the
sun / sun at Nangimbukig:
"Old-man," says Bagan, "Old-man, / Old-man, Old-man of
old eeeeeeya,
"Inohyaban eeheim,
68. "very-good, father Old-man, that thou go to lop among our
sugarcanes at the stone-pavement / of their granaries
in their region at Tulaling."

the pleonastic phrase '*nakapa'dingdah pamadi'ngan*'. See, Francis Lambrecht, *Ifugaw Villages and Houses*, Publ. Cath. Anthr. Conf., Vol. I, p. 128, fig. 11, no. 8.

makima'da(da) (stem *ima'da(h)*), prefix *maki* implying that the action is done in company with one or more others, the *i* of *maki* and the *i* of *ima'da(h)* are here pronounced as if there were only one): They remove the smell in company, that is, usually the Ifugaw chew a betel nut chew to remove the smell exhaled after eating.

- Ya impakakatbal di immam-aman hi Iken *an hi Iken an hi*
Umikenana eeeeeeya,
eee an hi Inohyaban eeheim:
69. Ta umhlep an umlahun hi Iken hi ohladan *umaldatandah*
gawana adna ad Tulaliing,
 lukhunah *pumbanngan an bananuh agpawanda eeeeeeya*
eee ad Tulaling nema eeheim:
70. makabanbanong ot ilad-angah kinob-al di alangda *dalipen*
di alangdah agpawanda adna ad Tulaliing,
 ya munlailaik peh Iken hi duhalagdah *dalipen di alangdah*
agpawanda eeeeeeya
eee ad Tulaling nema eeheim:
71. Anta umhlep an umlahun Indangunay *Indang Indumanguna-*
yana, an hi imPangaiwahan,
 ta mummogmog hi amuli ya gulukay hi *kagaw-an di gawana*
eeeeeya
eee ad Tulaling nema eeheim:
72. Diket nakaidul-uy dinalnogan an binalbalihung Bugan *an*
hi Bugan Buganana, an hi nak Pangaiwahan,
 impanalpal-iwandad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeheim:
73. Ohanan wa-wan *kubuhan an bigbigatdah gawana adna ad*
Tulaliing
 ya inhikal pen Bugan di boykat *an binoykatna peh*
nunhalhal-o di nunhinal-o eeeeeeya
eee an hi kabobble nema eeheim:

68. *munla'ik hi duha'lag(taku)*: to weed among the sugarcanes, i.e., to remove the weeds between the plants and to pull off unnecessary or dry leaves from the sugarcane stalks. The precentor uses the word *duha'lag*, instead of *una'(h)*, which we think is the name of a sugarcane variety.

72. *dinalno'gan an binalbali'hung*: see footnote 37. *Dinalno'gan*,

- And very-much-consented the grown-old Old-man, / Old-man, Old-man of old eeeeeeya,
Inohyaban eechem.
69. And goes-down going-down Old-man to the front-yard / their stone-walled-yard at the center at Tulaling.
he goes-to-the-outskirts (leaves the village) to the place-of-the-embankments, / the rice-fields in their region eeeeeeya
at Tulaling nema eechem,
70. he walks-and-walks-on-the-embankments and ascends to the side-yard of their granaries / stone-pavement of their granaries in their region at Tulaling,
and lops-and-lops indeed Old-man among their sugarcanes at the stone-pavement / of their granaries in their region eeeeeeya
at Tulaling nema eechem.
71. And goes-down going-down Indangunay / Indangunay of old, the wife of Pangaiwan,
and she scatters-food for the pigs and chickens at the / center-place of the center eeeeeeya
at Tulaling nema eechem.
72. When was-wholly-ended the celebration, 'balihung'-feast of Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
they let-time-pass-and-pass at the houseyard, / at the houseyard at their lounging-bench eeeeeeya
at Tulaling nema eechem.
73. One-of-those made-visible (the) house-lot, their morning at the center at Tulaling
and (then) thought-of truly Bugan (of) a gallivanting / her gallivanting truly among the neighboring of the neighboring eeeeeeya
villages-all nema eechem.

our informant says, is another word for *bali'hung*; its stem *da'lnog* refers to the straps used to tie up bundles of rice; because of its infix *in* and suffix *an* we should translate the word literally: 'the be-strap-ed'. On the ground lie many bamboo straps, when the feast is over, because they had to untie many bundles of rice needed for the making of rice wine and for cooking.

74. Bugar an in-am-amanay nakodokdong an gamgamdah
gawanan kagaw-an di gawana adna ad Tulaliing:
 Ni-niyantun nilawwantuy binlan Bugar an hi Bugar
Buganana eeeeeeya,
eee an hi naka Pangaiwan eeheh:
75. Diyen munwigiwigid an munggiligilig hi Bugar an hi
Bugar Buganana, an hi nak Pangaiwahan,
 ya ginoh-oman pinemanan di aamod an bulalakkinih
eeeeeya
eee ad Tulaling nema eeheh:
76. "Dakayuken aamod," an kanan Bugar an hi Bugar Buga-
nana, an hi nak Pangaiwahan,
 "makayagud di etaku bumoykat hi nunhalhal-o di nunhinal-o
eeeeeya
 "eee ad Makawayan nema eeheh."
77. Timbal an inabulut di aamod an bulalakkinih adna ad
Tulaliing.
 Inlukhun Bugar hi pumbanngan an bananuh agpawanda
eeeeeya
eee ad Tulaling nema eeheh:
78. miun-unudda, makabanbanongday aamod an bulalakkinih
adna ad Tulaliing,
 ikhopdah pantal la kadaklan hi agpawanda eeeeeeya
eee ad Natbuwan nema eeheh:

74. *ni-ni'yantun nilawwantu*: we found it very difficult to translate this peculiar pleonastic expression. Our translation 'fitting-well this, suiting-well this (this translates the enclitics *ntu* (see Introduction, section 4, (1)) means that the jewels *Bu'gan* put on fit her well, make her all the more pretty.

binla' (stem *bola'(h)*, infix *in* which causes the disappearance of the pepet *o* of *bola'(h)*, the final *h* is not maintained here, because of the enclitic ligature *n*, but it is when a pronominal enclitic is affixed, thus *binla'hna*, *binla'hda*): the stem *bola'(h)* conveys the idea of whiteness (at least in the villages belonging to the *hu'dhud* area, for elsewhere *bola'h* with the proper prefix means 'red'), but it has acquired in the figurative *hu'dhud* literature a few other meanings, in the Ifugaw mind akin to whiteness; we could say that the infix *in* of *binla'* infers the meaning of 'akin'. Therefore, *binla'(h)* does not mean 'whiteness' but 'beauty', at least when the phrase in which the word occurs or is connected with, clearly suggests this meaning. Seemingly, in the mind of the Ifugaw, a white girl is a nice girl. Instead of 'beauty' the meaning

- 74 Bugan, she put-on-and-puts-on the precious jewels theirs
at the center / center-place of the center at Tulaling:
was-fitting-well this, was-suiting-well this the whiteness of
Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan.
75. Lo there! she swings-and-swings as walks-and-walks-to-the-
border Bugan, / Bugan Bugan of old, the daughter of
Pangaiwan,
and hummed-for-her, exclaimed-'peman'-for-her the mates,
/ handsome-boys eeeeeeya
at Tulaling nema eeheh.
76. "Ye then, mates," says Bugan, / Bugan Bugan of old, the
daughter of Pangaiwan,
"very-good that we (incl.) go gallivanting to the / neigh-
boring of the neighboring eeeeeeya
"villages-all nema eeheh."
77. Answered having-agreed the mates, / handsome-boys at
Tulaling.
(When) had-gone-to-the-outskirts Bugan to the place-of-
the-embankments, / the rice-fields in their region
eeeeeya
at Tulaling nema eeheh,
78. they follow-and-follow, walk-and-walk-on-the-embankments
they the / mates, handsome-boys at Tulaling,
they alight on the river-bed / river in their region eeeeeeya
at Tulaling nema eeheh.

suggested by the context or by the phrase to which it belongs is that of 'wealth', see footnote to the 381st stanza. There are also other words in which the stem *bola'(h)* serves as word-base, and in these the meaning of 'whiteness' shifts to that of 'wealth': *mungkabla'* (stem *bola'(h)*), prefix *mun—mun* before guttural is pronounced *mung*—and prefix *ka*, which causes the disappearance of the pepet o) decidedly means 'the wealthy ones' or 'wealthy' if its function in the sentence is that of an adjective. The phrase *mabla'ka, kadangya'nka* (both words with enclitic *ka*, thou) is pleonastic, and both words mean 'thou art wealthy'; it is used in connection with young persons as well as old ones, and an aged woman can hardly be said to be 'white' or 'nice'; consequently the second term of the pleonasm imparts its meaning to the first. There is still another phrase, namely, *mablaka, mana-lika* (or with another enclitic pronoun) in which the second term, meaning 'skilled', seems to impart to the first a supplementary meaning of 'skill', so that in the mind of *hu'dhud* chanters the concept of wealth includes also that of skill, skill in fighting or in managing their affairs and arranging matters.

79. Diket e nakale-ba da Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
ta liblibhanday dalam *hi nunhalhal-on di nunhinal-o eeeeeeya*
eee an hi kaboboble nema eechem:
80. Ya makaalah Iken *an hi Iken an hi Umikenana, an hi Inohyaban,*
ya kananay: "Kon e tut-uwa um-umathituh Iken *an hi Iken an hi Umikenatu eeeeeeya,*
eee an hi Inohyaban eechem."
81. Hap-udan, kananay: "Heaken Indangunay Indang *Indumangunayana, an hi imPangaiwahan,*
"ya nomnomomom an pitawon di pumbanngan *an bananuh agpawanda eeeeeeya*
"eee ad Tulaling nema eechem."
82. Indangunay ya umhlep an umlahun hi *ohladan umaldata adna ad Tulaliing*
ta pakapitawon bohpebon Indangunay Indang *Indumangunayana eeeeeeya,*
eee an hi imPangaiwan eechem:
83. Iken ya ibabangngadnah *timmindung an baletakuh gawana adna ad Tulaliing,*
ukhuponay bolbolat Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban ta-wa eechem:
84. ya nakabudhanan di ungaungan hi Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw,*
iniktomnay nakodokdong an gimbatana ya kinaw-at *an ginuttuna peh gawana eeeeeeya*
eee ad Tulaling nema eechem:
85. pukhunah katlun di madi-ling an *balangbangdah gawana adna ad Tulaliing,*
umhlep an umlahun hi *uminyad an taytayda oydaoyda ulbanutan eeeeeeya*
eee ad Tulaling nema eechem:

85. *bala'ngbang* is the onomatopaeic *hu'dhud* word for *ga'ngga*, gong. *Aligu'yun* takes a gong and beats it in march measure (see 88th stanza) not only to attract attention and thus make the people of the villages, along which he passes, admire him for his wealth displayed by his attire, but also to show that he goes to partake in a feast where

79. When had wholly-passed (the river) the Bugans (Bugan and her companions), / Bugan Bugan of old, the daughter of Pangaiwan,
and (then) they pass-and-pass the path / among the neighboring of the neighboring eeeeeeya
villages-all nema eeheh.
80. And is-now-story-ed Old-man, / Old-man, Old-man of old, Inohyaban,
and he says: "Will in reality be-and-be-like-this Old-man, / Old-man, Old-man here eeeeeeya,
"Inohyaban, eeheh?"
81. Blows-a-wish, he says: "Thou then Indangunay / Indangunay of old, wife of Pangaiwan,
and think-and-think to go-to the place-of-the-embankments / rice-fields in their region eeeeeeya
at Tulaling nema eeheh."
82. Indangunay, and she goes-down going-down to the / front-yard their stone-walled-yard at Tulaling
and very-much-goes-to (the rice fields) really Indangunay / Indangunay of old eeeeeeya,
the wife of Pangaiwan eeheh.
83. Old-man, and he returns to the basket-like / house ours at the center at Tulaling,
he strips-off the skin of Old-man, / Old-man, Old-man of old eeeeeeya,
Inohyaban right-so eeheh,
84. and was-very-much-coming-out-into-appearance the young-man Aliguyun / Aliguyun of old, the son of Amtalaw,
he tightened the precious belt-with-knife his and braided / 'ginuttu'-belt-ornament his indeed at the center eeeeeeya
at Tulaling nema eeheh,
85. he unhooks the third of the sonorous / gongs theirs at the center at Tulaling,
he goes-down going-down the stretched-leg-like / ladder theirs oydaoyda banutan wood eeeeeeya
at Tulaling nema eeheh:

rich people are supposed to be most welcome. The precentor in mentioning this detail avails herself of the opportunity to display the wealth of her hero, display of wealth being a characteristic feature of all *hu'dhud*.

86. "Kon eak tut-uwa bulaluyan? "an kanan Aliguyun Aligu
Aliguyunana, an hi nak Amtalahaw,
 "agat mangujudak ta eak makiboykat pe," an kanan
Aliguyun Aligu Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eeheim:
87. Iagwatnah dodolan di *aamod an bulalakkinih adna ad*
Tulaling,
 ihidolnat inodnodnah *pumbanngan an bananu hi agawanda*
eeeeeya
eee ad Tulaling nema eeheim:
88. Diyen muntunguwok di balangbang Aliguyun Aligu
Aliguyunana, an hi nak Amtalahaw,
 makabanbanong ta ikhopnah *pantal la kadaklan hi*
agpawanda
eee ad Tulaling nema eeheim:
89. Iagwatnah dinanum ta liblibhanay *nunhalhal-on di nun-*
hinal-on kaboboble;
 kay anhan ot midatong *nidulyag-akah agpawanda eeeeeeya*
eee ad Makawayan nema eeheim:
90. Diyen kon e nakagawa *natoltolwag boy algo algodna ad*
Nangimbukihig,
 ya himmabyat pe kanoh Bugan *an hi Bugan Buganana*
eeeeeya,
eee an hi naka Pangaiwan eeheim:
91. Ya himmaldot pey naban di *aamod an bulalakkinih adna*
ad Makawayan.
 Mundiwodiwo peh Bugan *hi kagaw-an di gawana eeeeeeya*
eee ad Makawayan nema eeheim:
92. Dutuk Bugan hi balbalen Iken *an hi Iken an hi Umikenana,*
an hi Dinoy-agan,
 ot ihuyyen Bugan *hi pambiyuwan hi kinob-al di baletakuh*
gawana eeeeeeya
eee ad Makawayan nema eeheim:
93. "Inakayang di baiban," an kanan Inggulun *Inggulun an hi*
Inggulunana, an hi inDinoy-agan,
 "an dinutuk ditan di mungkablan *mamadikit hi nunhalhal-on*
di nunhinal-o eeeeeeya
 "eee an hi kaboboble *nema eeheim:*

86. "Am I going really to be-overcome-thru-slowness?" says
Aliguyun / Aliguyun of old, the son of Amtalaw,
"quick then! I do-follow and I am-going to gallivant-
together (with the others) truly," says Aliguyun /
Aliguyun of old eeeeeeya,
the son of Amtalaw eeheh.
87. He walks-across the houseyards of the / mates, handsome-
boys at Tulaling,
he reaches-the-edge and he jolts-down to the place-of-the-
embankments, / the rice-fields in their region eeeeeeya
at Tulaling nema eeheh.
88. Yonder resounds the gong of Aliguyun / Aliguyun of old,
the son of Amtalaw,
he walks-and-walks-on-the-embankments and he alights on
the river-bed / river in their region eeeeeeya
at Tulaling nema eeheh,
89. he crosses the water and he passes-and-passes / the neighbor-
ing of the neighboring villages-all;
(it's) like surpassing (in speed) and then he arrives, / he
was-reaching their region eeeeeeya
at Makawayan nema eeheh.
90. When then was-wholly-half-way / brightened-and-brighten-
ed again the sun, sun at Nangimbukig,
then came-in-the-village the said Bagan, / Bagan Bagan of
old eeeeeeya,
the daughter of Pangaiwan eeheh;
91. and sonorously-resounded indeed the gong-sounds of the
mates, / handsome-boys at Makawayan.
Walks-and-walks-straight truly Bagan to / the center-place
of the center eeeeeeya
at Makawayan nema eeheh.
92. Turns-in-for-a-visit Bagan at the small-house of Old-man,
/ Old-man, Old-man of old, Dinoy-agan,
and then moves-a-little-farther Bagan to the mortar / on
the side-yard of our house at the center eeeeeeya
at Makawayan nema eeheh.
93. "Gracious me the embarrassment!" says Inggulun / Ing-
gulun Inggulun of old, the wife of Dinoy-agan
"as turned-in-visiting us (dual) the wealthy pretty-girl /
from the neighboring of the neighboring eeeeeeya
"villages-all nema eeheh."

94. Umanunuh uminyad an taytayda oydaoyda ulbanutaan,
umhep an umlahun hi ohladan umaldatanda eeeeeeya
eee ad Makawayan nema eehem:
95. ta mamukpukael hi aamod an bulalakkinih adna ad Maka-
wayan:
"Andaan moh amayun hi Iken an hi Iken an hi Umikenana
eeeeeya,
"eee an hi Dinoy-agan eehem:
96. Ihidolnah gilig di nunggilig an baletakuh gawana adna ad
Makawayan,
intangadna ya dehdih Iken an hi Iken an hi Umikenana
eeeeeya,
eee an hi Dinoy-agan eehem:
97. an pakahaldotonay binalbaltongnah pamadingan di tim-
mindung an baletakuh gawana adna ad Makawayan.
Hayohapihapit Inggulun Inggulun an hi Inggulunana
eeeeeya,
eee an hi inDinoy-agan eehem:
98. "Panipanidingmu, Iken, an e makiig-igup hi humanil-on an
binahitakuh gawana adna ad Makawayan?
"Yaden dinutuk ditan di mungkablan mamagmagyan
mamadikit eeeeeeya
"eee an hi kaboboble nema eehem."

97. *binalbalto'ng* (stem *balto'ng* reduplicated, stylistic infix in practically meaningless as explained in the Introduction): a *balto'ng* is a ritual song performed in the course of solemn sacrifices. The dance and drinkfest referred to in this part of the *hu'dhud* is the *gota'd* (see footnote 39) and it is only during the following night that the proper sacrificial rites begin in the house of the wealthy family which celebrates the *uya'uy* marriage feast. However, before the jars are uncovered and the rice wine given to the crowd there are solemn rites, performed over

94. She steps-down the stretched-leg-like / ladder theirs oyda-
oyda banutan-wood,
she comes-down coming-down / on the front-yard, their
stone-walled-yard eeeeeeya
at Makawayan nema eeheim,
95. and she forces-her-way-through the mates (crowd), / hand-
some-boys at Makawayan:
"Where then is your father Old-man, / Old-man, Old-man
of old eeeeeeya,
"Dinoy-agan eeheim?"
96. She reaches-the-edge (of the village) at the border-terrace
of the / bordering house ours (incl.) at the center at
Makawayan,
she looked-up and is-there Old-man, / Old-man, Old-man
of old eeeeeeya
Dinoy-agan eeheim,
97. he makes-loudly-resound his 'baltong'-chant at the door-
post / of the basket-like house ours at the center at
Makawayan.
Speech-and-speech of Inggulun / Inggulun, Inggulun of old
eeeeeya,
the wife of Dinoy-agan eeheim:
98. "Conceiving-and-conceiving-in-mind thine (what's the mat-
ter with your thoughts?), Old-man, to go to drink-
and-drink-with (the others) the yellowish / rice-wine
ours at the center at Makawayan?
yet turned-in-visiting us the wealthy / pretty-girl, nice-girl
eeeeeya
from every-village nema eeheim."

the jars, which are a sort of blessing of the rice wine. These are carried on in the houses of all those, who have made rice wine and thus take an active part in the celebration of the family, which dwells on the center house-terrace. The shamans have to go from house to house; at this point of the story they have reached the house of the border terrace and *Dinoy-a'gan*, one of the shamans, is busy chanting a *balto'ng*, a part of these blessing rites, when *Inggulun*, his wife, comes to call him.

99. Iken ya ilangalangadnay obob-aknah timmindung an
baletakuh gawana adna ad Makawayan:
"Tipe anhan te kon e nakamaidan Iken di amuli ya gulukay-
takuh gawana eeeeeeya
"eee ad Makawayan nema eeheim:"
100. Honahonan Iken ya umhlep an umlahun hi ohladan umal-
datandah gawana adna ad Mawawayan:
"Makayagud di dakayuken aamod an bulalakkinih eeeeeeya
"eee ad Makawayan nema eeheim:
101. "ya mamdugkayuh humahakin amulin Iken an hi Iken an
hi Umikenana, an hi Dinoy-agan.
"ta manlongtakuh amuli te dinudutuk ditan di mungkablan
mamagmagyan mamadikit hi nunhalhal-on di nunhinal-
o eeeeeeya
"eee an hi kabobble nema eeheim:"
102. Diket natoosong nanayongtong di algo algodna ad Nangim-
bukihig,
nalutuy inda-din ya dintagandah kagaw-an di gawana
eeeeeya
eee ad Makawayan nema eeheim:
103. Adta ginamalandah Bugan an hi Bugan Buganana, an hi
nak Pangaiwahan,
ya nakaimadadah timmindung an baletakuh gawana
eeeeeya
eee ad Makawayan nema eeheim:
104. Panalpal-iwandan humanahapit hi timmindung an
baletakuh peh gawana adna ad Makawayan,
mangig-igupdah humanil-on an binahidah gawana eeeeeeya
eee ad Makawayan nema eeheim:
105. Ya himmanglilin himbatangan di algo algodna ad Nangim-
bukihig,

99. *e makamaida'n* (stem *mai'd*, none, nothing): our translation did-cause-to-be-wholly-none' means: I, the old man, did not take along our pig and our chickens, they are still there on our houseyard, so you could as well have called somebody else to kill them for our distinguished visitors.

99. Old-man, and he does-upwards-facing-with his burst-of-laughter in the basket-like / house ours at the center at Makawayan:
 "Why forsooth! for did-cause-to-be-wholly-none Old-man the pig / and the chickens ours (incl.) at the center eeeeeeya
 "at Makawayan nema eeheim?"
100. Jest-and-jest of Old-man, and he comes-down coming-down to / the front-yard stone-walled-yard at the center at Makawayan: (he shouts)
 "Very good that you, / mates, handsome-boys eeeeeeya
 "at Makawayan nema eeheim,
101. "and pursue-ye the only-one pig of Old-man, / Old-man, Old-man of old, Dinoy-agan,
 "that we (incl.) may-stab the pig for turned-in-visiting us (dual) the wealthy / pretty-girl, nice-girl from the neighboring of the neighboring eeeeeeya
 "villages-all nema eeheim."
102. When had-moved / had-moved-to-the-summit the sun sun at Nangimbukig,
 was cooked the cooked-rice and their meat at / the center-place of the center eeeeeeya
 at Makawayan nema eeheim,
103. and they give-to-eat-for Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
 and they removed-the-smell (chew) in the basket-like / house ours at the center eeeeeeya
 at Makawayan nema eeheim.
104. They pass-and-pass-the-time talking-and-talking in the basket-like / house ours at the center at Makawayan,
 they drink-and-drink / the yellowish rice-wine theirs at the center eeeeeeya
 at Makawayan nema eeheim.
105. And (when) had-gone-to-horizontal-position standing-in-replica-position / the sun, sun at Nangimbukig,

104. *mangig-igu'p(da)* (stem *igu'p* reduplicated, prefix *mang*): *igu'p* conveys the idea of drinking by sucking in; it is a *hu'dhud* substitute for *inu'm*.

- ya himmaldot di balangbang hi *kagaw-an di gawana eeeeeeya*
eee ad Makawayan nema eeheim:
106. Hayohapihapit Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan;*
 "Makayagud di gawaontakuy punnabaandah *kagaw-an di gawana eeeeeeya*
 "eee ad Makawayan nema eeheim."
107. Bugan ya lumibwat, umanunuh *uminyad an taytayda oyda-oyda ulbanutaan,*
 ta e tagaman tut-uwang Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheim:
108. Ya pakamotmotwaon di ungaungan hi Dadyaahon *Dadyaan an hi Dadyaahonana adna ad Agugudon:*
 hinumtikan hinil-okan Dadyaahon *Dadyaan an hi Dadyaahonana eeeeeeya,*
eee ad Agugudon nema eeheim:
109. nakanaud an nakanodnod di binlan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
 niay-aya tuwaliy panagtagam Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheim:

107. *taga'man* (stem *taga'm*, suffix *an*): to dance. *Taga'm* is the *hu'dhud* word for *ta'yo*, dance; it serves as word-base for *taga'man*, lit. to be-dance, to dance on the dance floor, *managtaga'm*, to dance and dance, *panagtaga'm*, manner of dancing, etc. The proper floor to dance on is the yard under the house. The number of those who actually dance ranges between 1 and 4; the yard under the house, having an area of some 10 sq.m., can hardly accommodate more than 4 dancers. As it happens they may be all males, all females, or mixed. Onlookers crowd all around; the gong-men, at least four of them, squat or kneel on one side.—The Ifugaw dance without much agitation. As soon as the gong-men have caught the right and regular measure, one or more dancers go on the dance floor; they bend slightly forward, their left arm outstretched and their right arm bent at the elbow, close to their breast. They take shorts steps forward with their left and right foot and at the same time slightly extend their leg backwards; all quite lightly and according to the measure of the gongs. Men usually reinforce somewhat the dancing movements of their legs and body by the movements of their left open hand; women do this with their toes, which they make, as it were, bite the ground and drag along the foot, causing it to slide a little over the ground. After a while, say one or two

- and (then) loudly-resounded the gongs at the center-place
of the center eeeeeeya
at Makawayan nema eechem.
106. Speech-and-speech of Bugan, / Bugan Bugan of old, the
daughter of Pangaiwan:
"Very-good that we (incl.) center the place-of-the-gong-
sounds / at the center-place of the center eeeeeeya
"at Makawayan nema eechem."
107. Bugan, and she rises, she steps-down the / stretched-leg-
like ladder theirs oydaoyda banutan-wood,
and goes to dance really Bugan, / Bugan Bugan of old
eeeeeya,
the daughter of Pangaiwan eechem.
108. And intently-looks-and-looks (at her) the young-man
Dadyaahon / Dadyaahon of old at Agugudon:
smacked-the-tongue-for-her, made-inhaling-sounds-for-her
Dadyaahon / Dadyaahon of old eeeeeeya,
at Agugudon nema eechem:
109. was-most-extraordinary, most-jolting the whiteness (pretti-
ness) of Bugan, / Bugan Bugan of old, the daughter of
Pangaiwan,
was-attractive really the manner-of-dancing of Bugan, /
Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan.

minutes, one of the dancers stretches his right arm while he bends and turns; the others follow suit as soon as they notice the stretching and bending movement of the occasional leader. After that, they resume their ordinary dancing steps, but in opposite direction.—This is a brief description of an ordinary Ifugaw dance in the *hu'dhud* area; it is equally enjoyed by men and women, young and old. Occasionally, however, young men want it more agitated: they urge the gong-men to accelerate their tempo. The acceleration makes the dancers jerk rapidly, lures the spirited boys into joining the dancing and induces them to exaggerate their movements, but keeps the girls off the ground or drives them out after a while, if they are actually dancing when the 'moderato' changes into 'presto'.

108. *Dadyaa'hon* is the same as *Aligu'yun*; he calls himself *Dadyaa'hon ad Agugu'don*, a far away village (see 114th stanza), not *Dadyaa'hon* son of this or that father, lest he might risk to reveal his identity if others would question him. Although the precentor has not thus far made it clear that *Aligu'yun* poses as *Dadyaa'hon*, the chanters understand that he is the main hero of the *hu'dhud*, who meanwhile has arrived.

110. Ot e pakahalibadan Dadyaahon *Dadyaan an hi Dadyaahonana ad Agugudon*:
 ma-yehtuy panagtagam Dadyaahon hi panagtagamandah
kagaw-an di gawana eeeeeeya
eee ad Makawayan nema eeheim:
111. Diket intigging Dadyaahon di tinagtagamna ya kay
mungkilban di buliklik an bulikyayu adna ad lagulagud.
 Inhawiwin inwingin pen Dadyaahon *Dadyaan an hi*
Dadyaahonana eeeeeeya
eee ad Agugudon nema eeheim:
112. Ya innay-unan impukhuy nuntunglub an inipul Bugan an
hi Bugan Buganana, an hi nak Pangaiwahan,
 Intangad Bugan: "Ay hidday pungngadanmun" kanan
Bugan an hi Bugan Buganana eeeeeeya,
eee an hi naka Pangaiwan eeheim:
113. "Antipet em ikkah altugankun?" an kanan Bugan an hi
Bugan Buganana, an hi nak Pangaiwahan,
 Hayohapihapit Dadyaahon *Dadyaan an hi Dadyaahonana*
eeeeeya
eee ad Agugudon nema eeheim:
114. "Kon katog e mibgabaga ya hi Dadyaahon *Dadyaan an hi*
Dadyaahonana adna ad Agugudon."
 Ya intangad Bugan ot motwaonah Dadyaahon *Dadyaan an*
hi Dadyaahonana eeeeeeya
eee ad Agugudon nema eeheim:

111. *Di'ket intigi'ng...* The whole verse is a poetic description of that part of the dance implying the sideways bending and turning movements (see footnote 107): when they do-sideways-bending (*itigi'ngda*) and turning (*italdo'ngda*) with their dance they imitate the slanting hover (*mungkilba'n*, lit., it turns over; stem *kilo'b*) of the large hawk (*buli'klik an bulikya'yu*) over the downstream region (*ad lagula'gud*). *Buli'klik* is a large hawk with brown plumage; it preys on chicks; *bulikya'yu* is a *hu'dhud* variety of *buli'klik*.

inhawi'win inwi'ngin: note the assonance obtained by joining a *hu'dhud* word to the ordinary one: *inwi'ngi*.

110. And then goes to-make-a-dancing-pair-with-her Dadyaahon / Dadyaahon of old at Agugudon:
 excellent now the manner-of-dancing of Dadyaahon on the
 their dance-floor / at the center-place of the center
 eeeeeeya
 at Makawayan nema eeheh.
111. When did-bending-with Dadyaahon (with) his dancing and
 is-like the slanting-hover / of the buliklik-hawk,
 bulikyayu-hawk at the downstream-downstream-region.
 Looked sideways looking-sideways Dadyaahon / Dadyaahon
 of old eeeeeeya
 at Agugudon nema eeheh,
112. and he simultaneously unhooked the pair-forming hair-
 string-beads of Bugan, / Bugan Bugan of old, the
 daughter of Pangaiwan,
 Looked-up Bugan: Oh! what-name-is the name-thine?" says
 Bugan, / Bugan Bugan of old eeeeeeya,
 the daughter of Pangaiwan eeheh,
113. "Why dost thou strike my head?" says Bugan, / Bugan
 Bugan of old, the daughter of Pangaiwan.
 Speech-and-speech of Dadyaahon / Dadyaahon of old
 eeeeeeya
 at Agugudon nema eeheh:
114. "Well indeed what is asked-and-asked and (it is) Dadyaahon / Dadyaahon of old at Agugudon."
 And looked-up Bugan and then she sees Dadyaahon /
 Dadyaahon of old eeeeeeya
 at Agugudon nema eeheh.

112. *nuntu'nglub an ini'pul*: pairing hairstring beads, i.e., hairstrings of white and red beads (*ini'pul*) that make a pair (*nuntu'nglub*); they serve to gather the stresses on and around the head.

113. *altu'gan* is the *hu'dhud* word for *u'lu*, head. The root *tug* suggest something egg-like in shape; the stem *a'ltug* seems to be composed of a sort of prefix *al* conveying the idea of something that is round, and the root *tug*; because of its suffix *an* we conjecture that *altu'gan* literally means 'something that is provided with a round egg-like shape': a sort of definition of the head 'a la Ifugaw'.

115. Ta eda makiig-igup hi hinanglitan an binahidah gawana
adna ad Makawayan;
Dadyaahon ya pakahuluphupanan itaugan hi Bugan an hi
Bugan Buganana eeeeeeya
eee an hi naka Pangaiwan eechem:
116. "Makayagud ot di mata-ngan hi Bugan an hi Bugan
Buganana, an hi nak Pangaiwahan,
"ta waday inuk an manian ke hiyan" kanan Dadyaahon
Dadyaan an hi Dadyaahonana eeeeeeya
eee ad Agugudon nema eechem:
117. Diket himmibatbatangan di algo algodna ad Nangimbuki-
hig,
ta immingledan makilaniwliwah aamodan bulalakkinih
eeeeeya
eee ad Makawayan nema eechem:
118. "Ay Bugan! makayagud di mumbangngadtakun" kanan
Dadyaahon Dadyaan an hi Dadyaahonana ad Agugudon,
"te komman himbatbatangan moy algo algodna eeeeeeya
"eee ad Nangimbukig nema eechem:
119. "Nakayang", an kanan Bugan an hi Bugan Buganana, an
hi nak Pangaiwahan,
"Andaan mo anhan ta pakidkid-onmuy binaw-it an gulukay
peh kagaw-an di gawana eeeeeeya
"eee ad Makawayan nema eechem:

115. *pakahuluphu'panan itau'gan*: a *ta'ug* is a coconut cup; *itau'gan* (with prefix *i* and suffix *an*) means 'to do cupping for somebody', hence 'to fill the coconut cup for'. The former word is composed of the stem *hulu'phup*, the prefix *paka*, the suffix *an*, the enclitic *na*, he, (*an* plus *na* is pronounced *ana*) and the enclitic ligature *n*; *hulu'phup* is but a duplicated *hup* with infix *ul*. Our translation 'he continually-serves-and-serves' should be understood in the sense of bringing near, as is suggested by the duplicated root *hup*, akin to *hu'up*, which conveys the idea of nearness.

117. *makilaniwliwa'* (stem *liwliwa'* with infix *an* implying frequency of action, prefix *maki*); *liwliwa'* are a kind of love songs chanted alternately by a male and female precentor; every solo ends with a chorus chanted by all. In general, the male soloist sings of a girl that pretends to love him, but seems not sincere in her love since she was seen in this or that place, under this or that circumstance, making love with another

115. And they go to drink-and-drink-together the rendered-palatable / rice-wine theirs at the center at Makawayan; Dadyaahon, and he continually-serves-and-serves filling-the-coconut-cup-for Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan (saying in his mind):
116. "Very-good indeed that be-intoxicated Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
"that there-be the manner-mine to separate from her", says Dadyaahon / Dadyaahon of old eeeeeeya
at Agugudon nema eeheh.
117. When then had-come-to-stand-in-replica-position / the sun sun at Nangimbukig,
then they were-wearied chanting-'liwliwa'-songs-with their mates / handsome-boys eeeeeeya
at Makawayan nema eeheh:
118. "Ay Bugan! very-good that we (incl.) return", says Dadyaahon / Dadyaahon of old at Agugudon,
"for surely is-in-replica-position / now the sun sun eeeeeeya
"at Nangimbukig nema eeheh."
119. "How surprising!" says Bugan, / Bugan Bugan of old, the daughter of Pangaiwan.
"Where then (art thou?) forsooth that thou mayest-carry-together-(with-me) the visitor's-gift the chicken at the / center-place of the center eeeeeeya
"at Makawayan nema eeheh,

man. The female soloist, taking up the defense of that girl (or considering herself to be that girl) denies the charge and accuses her antagonist of making love with other girls. Both precentors, when they think that their solo is long enough (or are short of inspiration), slow down their tempo and, falling into the first syllables of one of the well known phrases invite everybody to sing the chorus: The chorus itself is usually a sort of satyric name of one of the neighboring villages, chanted with protracted sounds and reduplicated syllables.

119. *binaw-i't* (stem *baw-i't*, infix *in*) is a present given to a visitor from another village by the person visited. The ordinary word, also used in *hu'dhud*, is *a'wil*. In accordance with rules of etiquette the Ifugaw feel themselves obliged to offer a good meal to their visitors, though they did not invite them and may not even know them, and custom requires that they give them a present (say, a chicken) when they leave.

120. "te tehtun nakata-ngan hi Bugan *an hi Bugan Buganatu, an hi nak Pangaiwahan.*"
 "Takombo ya etakut pakidkid-onkuy binaw-itan gulukayda gawana eeeeeeya
 "eee ad Makawayan nema eeheh:
121. Neda Dadyaahon ke Bugan iagwatdah dodolan *di aamod an bulalakkinih adna ad Makawayan,*
 ihidolda, inodnoddah pumbanngan *an bananu hi agpawanda eeeeeeya*
 eee ad Makawayan nema eeheh:
122. makabanbanongdat ikhopdah *pantal la kadaklanda hi agpawanda adna ad Makawayan,*
 iagwatdah dinanum ta makanaladalanda dalam *hi nunhalhal-on di nunhinal-on eeeeeeya*
 eee an hi kaboboble nema eeheh:
123. Diket immedah nunbighayan di dalam *hi nunhalhal-on di nunhinal-on hi kaboboble,*
 Dadyaahon ya kananay: "Dakayuken *aamod an bulalakkinih eeeeeeya*
 "eee ad Tulaling nema eeheh:
124. "ya makayagud ot di pakatibtibonyuh Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
 "te nata-ngan hi humanil-on binahidah *kagaw-an di gawana eeeeeeya*
 "eee ad Makawayan nema eeheh:
125. "te iun-unak pe ad indinan *ad dalin ad kamaligda adna ad Agugudon,*
 "te maid katog di e mamukung hi gulukaymih *kagaw-an di gawana eeeeeeya*
 "eee ad Agugudon nema eeheh:

124. *bina'hi* (stem *ba'hi*, infix *in*) is the *hu'dhud* word for rice wine, instead of *baya'(h)* or *bu'bud*. *Ba'hi* means sugarcane wine. The Ifugaw always mix sugarcane sap in their rice wine offered to the crowd partaking in a drinkfest; hence the word *bina'hi* is properly used since it literally means 'that which is sugarcane sap-ed'.

120. "for lo here! is-very-intoxicated Bugan, / Bugan Bugan here, the daughter of Pangaiwan."
 "Nevermind and let-us-go and I will-carry-together-(with-thee) the visitor's-gift / their chicken at the center eeeeeeya
 "at Makawayan nema eeheh."
121. Lo! they Dadyaahon and Bugan they walk across the houseyards / of the mates, handsome-boys at Makawayan, they reach-the-edge, they jolt-down to the place-of-the-embankments, / the rice-fields in their region eeeeeeya at Makawayan nema eeheh,
122. they walk-and-walk-on-the-embankments and they alight in the / river-bed their river in their region at Makawayan, they cross the water and they walk-and-walk on the path / in the neighboring of the neighboring eeeeeeya villages-all nema eeheh.
123. When they were-going (arriving) to the bifurcation of the path / in the neighboring of the neighboring villages-all,
 Dadyaahon, and he says: "Ye then, / mates, handsome-boys eeeeeeya
 "at Tulaling nema eeheh,
124. "and it will-be-very-good indeed that you look-and-look-well at Bugan / Bugan Bugan of old, the daughter of Pangaiwan,
 "for she is intoxicated by the yellowish rice-wine theirs at the / center-place of the center eeeeeeya
 "at Makawayan nema eeheh,
125. "for I go-ahead now to the houseyard / to the houseyard to their lounging-bench at Agugudon,
 "for there-is-no-one forsooth who will-put-in-the-baskets our (excl.) chickens at the / center-place of the center eeeeeeya
 "at Agugudon nema eeheh,

125. *mamu'kung hi gulu'kay*: to put the chickens in their basket. Chickens are kept in their basket (*kubi*) only during the night. Every evening before darkness, upon hearing '*kolkolkol*', they come back and are given some rice or corn in their respective baskets, which are then closed and hung on pegs under the projecting part of the roof.

126. "te dehdin himpopokay matan Intaliktik *Intali Intaliktikana,*
an hi inDadyaahon;
 "diket napaey nata-ngan Bugan ta ibagbaganah Dadyaahon
Dadyaan an hi Dadyaahonana eeeeeeya
"eee ad Agugudon nema eeheim:
127. "ya makayagud anhan an dakayun *aamod an bulalakkinih*
adna ad Tulaliing
 "di ibagbagayun immeh Dadyaahon hi doladan *mung-*
kablan bulalakkinih eeeeeeya
"eee ad Agugudon nema eeheim:"
128. Diket mungkihkih-up da Bugan ad indinan *ad dalin ad*
kamaligda adna ad Tulaliing
 ya impakaipohhdanan Bugan *an hi Bugan Buganana*
eeeeeya
eee an hi naka Pangaiwan eeheim:
129. Inhawiwin inwingin peh Bugan *an hi Bugan Buganana, an*
hi nak Pangaiwahan,
 "Tipe, andaan moh Dadyaahon *Dadyaan an hi Dadyaahonana*
eeeeeya
"eee ad Agugudon nema eeheim:"
130. "Komman hi Dadyaahonke ya numbanggad," an kanan *di*
aamod an bulalakkinih adna ad Tulaliing.
 "Adiadik pen" kanan Bugan *an hi Bugan Buganana,*
eeeeeya,
eee an hi naka Pangaiwan eeheim:
131. Neyan ilad-angdah pumbanngan *an bananu hi agpawanda*
adna ad Tulaliing,
 makabanbanongda, ihidoldat ilad-angdah *pidipid di baleta-*
kuh gawana eeeeeeya
eee ad Tulaling nema eeheim:
132. Bugan ya lumapayungan an abun e munnomnom ke
 Dadyaahon *Dadyaan an hi Dadyaahonana ad Agugudon,*
 "Lamang ot anhan di hinindudwaday binlan Bugan *an hi*
Bugan Buganana, eeeeeeya,
"eee an hi naka Pangaiwan eeheim:"
133. Iken an hi apuna ya e munkidadamun Bugan *an hi Bugan*
Buganana, an hi nak Pangaiwahan;

126. "for yonder-there are swollen the eyes of Intaliktik /
Intaliktik of old, the wife of Dadyaahon;
"when will-have-gone-away the intoxication of Bugan and
she will-ask-for Dadyaahon / Dadyaahon of old eeeeeeya
"at Agugudon nema eeheh,
127. "and it will-be-very-well surely, ye, / mates, handsome-
boys at Tulaling
"that you tell-and-tell that went-away Dadyaahon to the
houseyard / theirs, (of) the wealthy handsome-boys
eeeeeya
"at Agugudon nema eeheh."
128. When then are-coming-very-near the Bugans (she and her
mates) to the houseyard / to the houseyard to their
lounging-bench at Tulaling
and (then) very-much-became-well (sober) Bugan, /
Bugan Bugan of old eeeeeeya
the daughter of Pangaiwan eeheh.
129. Looking-sidewards looked-sidewards now Bugan, / Bugan
of old, the daughter of Pangaiwan:
(she says) "Why!, where-is then Dadyaahon / Dadyaahon
of old eeeeeeya
"at Agugudon nema eeheh?"
130. "Well! as-to-Dadyaahon, and he went-home," say the /
mates, handsome-boys at Tulaling.
"I don't-and-don't-like-that forsooth," says Bugan, / Bugan
Bugan of old eeeeeeya
the daughter of Pangaiwan eeheh.
131. Lo! they ascend to the place-of-the-embankments, / the rice-
fields in their region at Tulaling,
they walk-and-walk-on-the-embankments, they reach-the-
edge and they ascend to the / village-border of our
houses at the center eeeeeeya
at Tulaling nema eeheh.
132. Bugan, and she-looks-sad very much as she is-thinking of
Dadyaahon / Dadyaahon at Agugudon:
(she says) "Alas exceedingly! that they doubted-about the
whiteness of Bugan, / Bugan Bugan of old eeeeeeya,
"the daughter of Pangaiwan eeheh."
133. Old-man, her grandfather, and he goes-to-meet-as-by-
chance Bugan, / Bugan Bugan of old, the daughter
of Pangaiwan:

- “Tipe mun-atkahna bon inap-apuk?” an kanan Iken *an hi Iken an hi Umikenana eeeeeeya*
eee an hi Inohyaban eeheim:
134. “Op-opyakandihna, Apu Iken,” an kanan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
 “Te komman nambulan ditan mungkablan bulalakkin
munhalhal-on nunhinal-o eeeeeeya
 “*eee an hi kaboboble nema eeheim:*”
135. “Takon kaya, ot ahi maakhupan hin-umalgon”, kanan Iken
an hi Iken an hi Umikenana, an hi Inohyaban.
 Bugan ya inhuyenah lugtun *di kamaligda peh gawana*
eeeeeya
eee ad Tulaling nema eeheim:
136. Nakauhdung hi inanan hi Indangunay *Indang Indumang-*
unayana, an hi imPangaiwahan,
 umanunuh uminyad an taytayda ot indaulnah *daulon di*
baletaku eeeeeeya
eee ad Tulaling nema eeheim:
137. Anhan di alualuk inanan hi Indangunay *Indang Indumang-*
unayana, an hi imPangaiwahan.
 Bugan ya innay-unan nakauyong hi linugtun *di kamaligda*
peh gawana eeeeeeya
eee ad Tulaling nema eeheim:
138. Gimmagaoh inanan hi Indangunay *Indang Indumang-*
unayana, an hi imPangaiwahan,
 an e mun-init *in-initan intannongdah gawana eeeeeeya,*
eee ad Tulaling nema eeheim:
139. Diket bimmangon hi Bugan *an hi Bugan Buganana, an hi*
nak Pangaiwahan;
 “Makayagud, Bugan, an binuhbuhku, di hogpon di timmin-
 dung ta gamalam,” an kanan Indangunay *Indang*
Indumangunayana eeeeeeya,
eee an hi imPangaiwan eeheim:
140. “Ad-adiak pet munggutigutak,” an kanan Bugan *an hi*
Bugan Buganana, an hi nak Pangaiwahan,
 “ta katayak kalingayak ta kal-iwak hi Dadyaahon *Dadyaan*
an hi Dadyaahonana eeeeeeya
 “*eee ad Agugudon nema eeheim:*”

"Why dost-thou-behave-like that now, my grandchild?" says
 Old-man, / Old-man, Old-man of old eeeeeeya,
 Inohyaban eeheh.

134. "Be-silent yonder there, Grandfather Old-man," says Bugan,
 / Bugan Bugan of old, the daughter of Pangaiwan,
 "for forsooth were-involved-in-deceit we-two (I with) the
 wealthy handsome-boy / from the neighboring of the
 neighboring eeeeeeya
 "villages-all nema eeheh."
135. "Nevermind indeed! and he will be-approached one-day,"
 says Old-man / Old-man, Old-man of old, Inohyaban.
 Bugan, and she squats-down on the mid-rib / of their
 lounging-bench at the center eeeeeeya
 at Tulaling nema eeheh.
136. Very-much-looked-down her mother Indangunay / Indangu-
 nay of old, the wife of Pangaiwan,
 she comes-down the stretched-leg-like ladder theirs and
 then she went-under to the / place-under-the-house of
 the basket-like house ours eeeeeeya
 at Tulaling nema eeheh:
137. Exceeding the consoling-and-consoling of her mother In-
 dangunay / Indangunay of old, the wife of Pangaiwan.
 Bugan, and she simultaneously-did lying-down on the mid-
 rib / of their lounging-bench at the center eeeeeeya
 at Tulaling nema eeheh.
138. Acted-at-once her mother Indangunay / Indangunay of old,
 the wife of Pangaiwan,
 going to warm / warmed rice-milk at the center eeeeeeya
 at Tulaling nema eeheh.
139. When had-risen Bugan, / Bugan of old, the daughter of
 Pangaiwan:
 "Very-good, Bugan, my rice-ear-sprout, that thou enter the
 basket-like (house) to eat," says Indangunay / In-
 dangunay of old eeeeeeya,
 the wife of Pangaiwan eeheh.
140. "I will not that I may-pine-away-of-grief," says Bugan, /
 Bugan Bugan of old, the daughter of Pangaiwan,
 "that it-be-my-death be-my-extinction that I may-forget
 Dadyaahon / Dadyaahon of old eeeeeeya
 "at Agugudon nema eeheh."

141. Iken ya intungutngenay alualuknan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
mo maid an lumalapayungan an abuh Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eechem:
142. makakangluyan an abuh Bugan an e munnomnom ke
Dadyaahon *Dadyaan an hi Dadyaahonana an Agugudon:*
"Ampodnana katog di nomnomnommun Dadyaahon, Bugan,"
an kanan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eechem:
143. Nakailikilik hi tangilan Bugan di alualuk Iken *an hi Iken an hi Umikenana, an hi Inohyaban:*
"Komman hakey donodnong tuwali, Bugan, ya ahi madumngal," an kanan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eechem:
144. Bugan ya nakaal-aluk ot hogponday timmindung an
baletakuh gawana adna ad Tulaliing,
ot pakagamalanday munlingngaon *inda-dintakuh gawana eeeeeeya*
eee ad Tulaling nema eechem:
145. Diket nagibbudan nunggamal ya nakaimadadah indinan *ad dalin ad kamaligda adna ad Tulaliing,*
ot umangal hi kinadwan di *baletakuh gawana eeeeeeya*
eee ad Tulaling nema eechem:
146. ta ug-ugipanday *labinhabinha langlangegaan.*
Diket nawa-way *kubuhan an bigbigatdah gawana eeeeeeya*
eee ad Tulaling nema eechem:

141. *intungutnge'nag alualu'kna:* he did-bending-and-bending-with his consoling-and-consoling. This means simply: he bends while he consoles; our literal translation put more in evidence the particular meaning inferred by the prefix *in*, time form of prefix *i*. For the same reason we have translated other words, here and there, in the same manner.

141. Old-man, and he did-bending-and-bending-with his consoling-and-consoling of Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
but nothing (useless), as looks-and-looks-sad very much Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan,
142. is-wholly in-despair very much Bugan as she thinks of Dadyaahon / Dadyaahon of old at Agugudon:
“Enough-with-that forsooth the thought-and-thought thine about Dadyaahon, Bugan,” says Old-man, / Old-man, Old-man of old eeeeeeya
Inohyaban eeheh.
143. Was-wholly-drilled in the ears of Bugan the consoling-and-consoling of Old-man, / Old-man, Old-man of old, Inohyaban:
“Indeed as-to-the worthy-one certainly, Bugan, and he will be-met,” says Old-man / Old-man, Old-man of old eeeeeeya
Inohyaban eeheh.
144. Bugan, and she was-very-much-consoleed and they enter the basket-like / house ours at the center at Tulaling, and they eat the well-warmed / cooked-rice ours at the center eeeeeeya
at Tulaling nema eeheh.
145. When they had-finished eating and they removed-the-smell on the houseyard / at the houseyard at their lounging-bench at Tulaling,
and then he (Inohyaban) moves-to-the-other-side to the second / of the houses ours at the center eeeeeeya
at Tulaling nema eeheh,
146. and they sleep-and-sleep-during-the-time-of the / night-and-night langlangegan.
When had-become-visible the / houseyard their morning at the center eeeeeeya
at Tulaling nema eeheh,

143. *nakailiki'lik hi tangi'la* (stem *liki'lik*, prefix *na* intensified by *ka*, prefix *i*): *liki'lik* conveys the idea of 'drilling'. The convincing words of the old man have at last their effect, they are, as it were, drilled into the ears of *Bu'gan*. The word *tangi'la* is the *hu'dhud* word for *i'nga*, ear; it is used also in a number of Philippine languages. It serves here to repeat the assonance *il* which also bears the stress (twice) in the foregoing word.

147. panalpal-iwandad indinan ad dalin ad kamaligda adna ad
Tulaliing.
 Diket naguyud di himbulan ta gadwad indinan ad dalin ad
kamaligda eeeeeeya
eee ad Tulaling nema eeheim:
148. ya imbaagda boy binoykat hi gawanan kagaw-an di gawana
adna ad Olnaboon,
 ya ginoh-oman Bugan an hi Bugan Buganana eeeeeeya
eee an hi naka Pangaiwan eeheim:
149. "Hanahana," an kanan Bugan, "kal-ina ot ya panumngalan
 hi papadung an mungkablan bulalakkinih kaboboble."
 Bugan ya ionon-ognay nakodokdong an gamgamna peh
gawana eeeeeeya
eee ad Tulaling nema eeheim:
150. Ya nakaiay-aya tuwaliy pangagamid Bugan an hi Bugan
Buganana, an hi nak Pangaiwahan.
 Ta umhep an umlahun hi ohladandan umaldatanda hi
gawana eeeeeeya
eee ad Tulaling nema eeheim:
151. Ta mun-amamad hi Bugan hi aamod an bulalakkinih adna
adna ad Tulaliing:
 "Dakayuken aamod," an kanan Bugan an hi Bugan Bugan-
ana eeeeeeya,
eee an hi naka Pangaiwan eeheim:
152. "makayagud di umgatakun aamod te nunggaway algo
algodna ad Nangimbukihig."
 Timbal an inabulut di aamod an bulalakkinih eeeeeeya
eee ad Tulaling nema eeheim:
153. Lukhudah pumbanngan an bananu hi agpawanda adna ad
Tulaliing,

147. *himbu'lan ta ga'dwa*, one month and a half: precentors always use this expression to mean 'after a long time' or simply 'after some time'. While they have quite a number of phrases to determine the time of the day, they use only this phrase to denote a lapse of time.

147. they let-time-pass-and-pass at the houseyard / at the house-
yard at their lounging-bench at Tulaling.
When had-been-pulled one-month and a half at the house-
yard / at the houseyard at their lounging-bench
eeeeeya
at Tulaling nema eechem,
148. and they announce again a gallivanting / at the center,
center-place of the center at Olnabon,
and received-the-humming (rumor) Bugan, / Bugan Bugan
of old eeeeeya
the daughter of Pangaiwan.
149. "Good-good!" says Bugan, "perhaps it is the-manner-of-
meeting (my) equal / wealthy-one, handsome-boy from
every village."
Bugan, and she fits the precious / jewels hers at the center
eeeeeya
at Tulaling nema eechem,
150. and fitted-very-well forsooth the things-(she)-gets (puts
on) Bugan, / Bugan Bugan of old, the daughter of
Pangaiwan.
And she goes-down going-down / to their front-yard, their
stone-walled-yard at the center eeeeeya
at Tulaling nema eechem,
151. and looks-and-looks-around Bugan for the mates, / hand-
some-boys at Tulaling:
"Ye then, mates," says Bugan, / Bugan Bugan of old
eeeeeya,
the daughter of Pangaiwan eechem,
152. "very-well that we start, mates, for is half-way / the sun
sun at Nangimbukig."
Answered agreeing the / mates, handsome-boys eeeeeya
at Tulaling nema eechem.
153. They descend to the place-of-the-embankments, / the rice-
fields in their region at Tulaling,

149. *ionon-og(na)*: since the stem of the word is *ono'g*, the natural reduplication should be *onoono'g*, but because the first *o* of the stem is a pepet *o*, it disappears in the reduplication (i.e., the 3rd *o* of *onoono'g*) and a hyphen is put after the *n* to show that the *n* belongs of the foregoing syllable.

makabanbanongda, ihidoldat tilbanday *pantal la kadak-landah agpawanda eeeeeeya*
eee ad Tulaling nema eeheim:

154. Makaalah Iken an impahiknadnan mummogmog hi *gulukay an manmanokda peh gawana adna Tulaliing*,
 ya nakaituldag hi hinagpon di baleda *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
155. ta pukhuwonay kak-ugut an tolge ya balkon Indangunay
Indang Indumangunayana, an hi imPangaiwahan
 lokahonay tupil hi ladakan di *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
156. ta pamilpiliyanah nakodokdong an hubongdan *gamgamdah gawana adna ad Tulaliing*
 ta ionon-og tun hi Iken *an hi Iken an hi Umikenana eeeeeeya*,
eee an hi Inohyaban eeheim:
157. Ya kay anhan tut-uwa donodnongnay *binlanan ayung-unga hagúymahuymán madikiit*.
 Ta pakaip-iphodnah altuganay inapid an binubuuk Indangunay *Indang Indumangunayana eeeeeeya*,
eee an hi imPangaiwan eeheim:
158. an pakaiam-amanay nuntunglub *an inipulda peh gawanan kagaw-an di gawana adna ad Tulaliing*.

155. *kak-u'gut*: the stem of this word is *ku'gut*, stitch; its prefix *ka* denotes recentness of action. This peculiar prefix *ka* draws the first consonant of the stem whenever it is a *k*, so that, in the pronunciation, the first syllable is *kak*, not *ka*. Other examples are: *kak-a'pya* (stem *ka'pya*), recently made; *kak-ali'* (stem *kali'*), just said, etc.

157. *ina'pid an binubu'uk*: braided hair. Ifugaw women sometimes keep the hairs which are pulled out by the comb, and after some years make a tress with them. The genuine Ifugaw comb, *ta'ytay* has but one or two teeth attached to a small handle.

The chorus phrase of the first verse of this stanza "*áyung-u'ngan hagúymahu'ymán madikiit*" obtains a sound effect which fits its mean-

- they walk-and-walk-on-the-embankments, they reach-the-
edge and they pass the / river-bed at their river in
their region eeeeeeya
at Tulaling nema eeheh.
154. Is storied Old-man who desisted spreading (rice grains)
for the / chickens, their chickens at the center at
Tulaling,
and he lifted-himself-upwards to the entrance-beam of their
house / basket-like house ours at the center eeeeeeya
at Tulaling nema eeheh.
155. and he unhooks the newly-sewn skirt and belt of Indangu-
nay / Indangunay of old, the wife Pangaiwan,
he takes-down the square-shaped-basket from the wall-shelf
of the / basket-like house ours at the center eeeeeeya
at Tulaling nema eeheh,
156. and he selects-and-selects the precious necklaces theirs, /
jewels theirs at the center at Tulaling,
and does-fitting-with-(them) this Old-man, / Old-man,
Old-man of old eeeeeeya,
Inohyaban eeheh:
157. And like exceeding forsooth his worthiness / the beauty
his, a fresh nice pretty-girl.
And he nicely-arranges-and-arranges on his head the
braided hairtress of Indangunay / Indangunay of old
eeeeeya,
the wife of Pangaiwan eeheh,
158. as he adapts-and-adapts the pair-forming / hairstring-beads
theirs at the center, center-place of the center at Tula-
ling.

ing: that of a fresh, nice, pretty girl. It does so first, because of the sound *ay* prefixed to *ung-u'nga*; *ung-u'nga* means 'young girl' (or boy), but is adjectival on account of its enclitic ligature *n* and thus may be translated by 'young-girl-like', i.e., fresh. Secondly, because of *haguymahu'yma*: its second *hu'yma* is a sort of postponed reduplication and therefore it seems to be purely a sound word, which acquired the meaning of 'beautiful' or 'nice', inasmuch as it is likewise adjectival (note the enclitic ligature *n*) qualifying *madiki'it* (*madi'kit* with the last *i* duplicated for metrical reasons and for the assonance), which means 'pretty-girl, and is producing a sound, which fittingly could be called 'nice-girl-ish'.

- “Uuuh! heaken Indangunay,” an kanan Iken *an hi Iken an hi Umikenana, eeeeeeya,*
eee an hi Inohyaban eeheem:
159. “makayagud di giligom di *nunggilig an baletakuh gawana adna ad Tulaliing,*
 “ta eka makibkibbih *aamod an bulalakkinih eeeeeeya*
“eee ad Tulaling nema eeheem:
160. “ta maid di e mummotwan haon,” an kanan Iken *an hi Iken an hi Umikenana, an hi Inohyaban.*
 Neh Iken an umhep an umlahun hi *ohladandan umal-datan-dah gawana eeeeeeya*
eee ad Tulaling nema eeheem:
161. iagwatnah dodolan di *bulalakkinih adna ad Tulaliing,*
 mundiwodiwoh pidipid di *baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheem:
162. pah-adnah pumbanngan *an bananuh agpawanda adna ad Tulaliing,*
 makabanbanong, ihidolnat tilbanay *pantal la kadaklandah agpawanda eeeeeeya*
eee ad Tulaling nema eeheem
163. Diket mungkahanhaniyan da Bugan hi tubtubuhan hi *pantal la kadaklandah agpawanda adna Tulaliing,*
 ya nakaiwingin Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheem:
164. ya impakamotwanay ohan donodnong *di binlahnan ayung-unga haguymahuyman madikiit:*
 “Dakayuken aamod ya makayagud di pakahad-ontaku,” an kanan Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheem:

159. *makibki'bbi*. The stem of this word is *tubi'*, a betelnut chew; prefix *maki* plus *tubi'* forms *makitbi'* (the *u* being a pepet *u* disappears); the *t* of *makitbi'* is assimilated by the *b*, and thus *makibbi'* is formed. Now, when *maki* is prefixed to a monosyllabic stem or to a stem which has become monosyllabic, the reduplication is made, not by the doubling the stem, but the *ki* of *maki*, or the *ki* plus the first consonant of the stem that has become monosyllabic, as in this case, the stem *tubi'* having

- “Uuuh! thou then, Indangunay,” says Old-man, / Old-man,
Old-man of old eeeeeeya,
Inohyaban eeheh,
159. “very-well that thou goest-to-the-border of the / bordering
houses ours at the center at Tulaling,
“and go thou to chew-betelnut-chews-together-with / the
mates, handsome-boys eeeeeeya
“at Tulaling nema eeheh,
160. “that there-be-no-one who may see me,” says Old-man, /
Old-man, Old-man of old, Inohyaban.
Lo! Old-man, he goes-down going-down to the / front-yard
theirs, stone-walled-yard theirs at the center eeeeeeya
at Tulaling nema eeheh;
161. he walks-across the houseyards / of the handsome-boys at
Tulaling,
he goes-straight-and-straight to the edge-slope / of our
houses at the center eeeeeeya
at Tulaling nema eeheh,
162. he descends to the place-of-the-embankments, / the rice-
fields in their region at Tulaling,
he walks-and-walks-on-the-embankments, he reaches-the-
edge and passes the / river-bed at their river in their
region eeeeeeya
at Tulaling nema eeheh.
163. When become-concealed-and-concealed the Bugans (she and
her mates) by the river-reed in the / river-bed at their
region at Tulaling,
then intently-looked-backwards Bugan, / Bugan Bugan of
old eeeeeeya,
the daughter of Pangaiwan,
164. and she very-well-saw one (of whom) is-worthy / her
beauty, a fresh nice pretty-girl:
“Ye then, mates, and very-well that we very-much-wait-
(for-her),” says Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan eeheh.

become *tbi* and by assimilation *bbi*. Thus we have *makibkibbi'* instead of *makitkitbi*; normally the reduplication would be *makitubtubi'* if the *u* had not disappeared. Other examples: stem *e* (to go away) forms with *maki* 'makie' and the reduplication of *makie* is *makikie'*, not *makie'e*; stem *moma'*, betelnut (the *o* of *moma'* is a *pepet o*) forms with *maki* 'maki'mma' and the reduplication of 'maki'mma' is *makimki'mma*.

165. Deyan e nakaiakhup hi aamod an bulalakkinih adna ad
Tulaliing:
 “An hidday pungngadanmun makanodnod di binlana
ayung-unga haguymahuyma eeeeeeya
“eee an mamadikit eeheim:”
166. “Kon mibagbaga ya hi Intaliktik Intaliktik Intaliktikatu,
an hi inDadyaahon.”
 Ni-niyantun nilawwantuy binlan Intaliktik Intaliktik In-
taliktikana eeeeeeya
eee an hi inDadyaahon eeheim:
167. “Andaanay nundalinam pe, Intaliktik?” an kanan Bugan an
hi Bugan Buganana an hi nak Pangaiwahan.
 “Kon e mibagbagay nundiyanmid indinan ad dalin ad
kamaligda adna eeeeeeya
“eee ad Agugudon nema eeheim:”
168. “Hanahanat nundudumngaltaku”, an kanan Bugan an hi
Bugan Buganana, an hi nak Pangaiwahan.
 Ta liblibhanday dalan hi nunhalhal-on nunhinal-o eeeeeeya
eee an hi kaboboble nema eeheim:
169. Kay anhan ya nidatong nidulyag-akay gawanan kagaw-an
di gawana adna ad Olnaboon,
 dutukdah ab-abung Ligan an hi Ligan Liganana eeeeeeya
eee an hi inAmgalingnan eeheim:
170. Ligan an ena ihipyat di dinanum hi inawidan di timmin-
dung an baletaku adna ad Olnaboon.
 Ya nummohgaganay mungkablan ayung-unga haguymahuy-
man mamadikitanih eeeeeeya
eee an hi kaboboble nema eeheim:
171. “Iday! Iday! mampey baibain!” an kanan Ligan an hi
Ligan Liganana, an hi inAmgalingnan.
 Kinagamlanay butbutungna ya umhlep an umlahun hi ohla-
dandan umaldatanda gawana eeeeeeya
eee ad Olnabon nema eeheim:
172. ta di-yuman Ligan di mungkablan ayung-unga haguymahuyman mamadikitanih kaboboble:

165. Lo! there she was-about to-have-wholly-rejoined the mates,
/ handsome-boys at Tulaling: (Bugan asks her:)
“What name is the name thine, (of whom) is very-jolting
/ her beauty, a fresh nice eeeeeeya,
pretty-girl eeheh?”
166. “What is asked-and-asked and (she is) Intaliktik / Intaliktik
Intaliktik here, the wife of Dadyaahon.”
Was-fitting-well this, suiting-well this (the) whiteness
(beauty) of Intaliktik / Intaliktik Intaliktik of old
eeeeeya,
the wife of Dadyaahon eeheh.
167. “Where-is the houseyard-place thine then, Intaliktik?” says
Bugan, / Bugan Bugan of old, the wife of Pangaiwan.
“Well what is-asked-and-asked the houseyard ours (excl.)
(is) at the houseyard / at the houseyard at their loung-
ing-bench eeeeeeya
at Agugudon nema eeheh.”
168. “Good-and-good that we (incl.) met-each-other,” says
Bugan, / Bugan Bugan of old, the daughter of Pangai-
wan.
And they pass-and-pass the way / among the neighboring
of the neighboring eeeeeeya
villages-all nema eeheh.
169. Like exceeding (quickly) and was-arrived at was-reached
/ the center, center-place of the center at Olnabon,
they turned-in-visiting at the little-hut of Lingan, / Lingan
Lingan of old eeeeeeya,
the wife of Amalingan eeheh.
170. Lingan, she goes to pour-out the water at the back-door /
of the basket-like house ours at Olnabon.
And she saw-with-surprise the wealthy, / fresh nice, pretty-
girls eeeeeeya
from the villages-all nema eeheh.
171. Well! well! what an embarrassment!” says Lingan, / Lingan
Lingan of old, the wife of Amalingnan.
She took-hold-of her little-bag and goes-down going-down
/ to their front-yard, their stone-walled-yard at the
center eeeeeeya
at Olnabon nema eeheh,
172. and comes-near Lingan to the wealthy, / fresh nice, pretty-
girls from the villages-all:

- “Komman tehtun makatamah apuyun hi Ligan *an hi Ligan Liganana eeeeeeya,*
“eee an hi inAmgalingnan eeheh:”
173. “an hidday punggadanyun mungkablan *mamadikit an mamagmagyanih kaboboble?”*
 “Kon e mibagbaga da Bugan ke Intaliktik *Intaliktik Intaliktikatu eeeeeeya,*
“eee an hi inDadyaahon eeheh:””
174. “Makayagud di umbunkayuh pambiyuwan,” an kanan Ligan *an hi Ligan Liganana, an hi inAmgalingnan,*
 “ta ek pun-anap hi apuyun hi Iken *an hi Iken an hi Umikenana eeeeeeya,*
“eee an hi Amgalingnan eeheh:””
175. Neh Ligan an giligonay *nunggilig an baletakuh gawana adna ad Olnaboon:*
 “Dakayuken aamod, andaan mo anhan di minotwayun Iken *an hi Iken an hi Umikenana eeeeeeya,*
“eee an hi Amgalingna eeheh:””
176. Ihidolnah gilig di *nunggilig an baletakuh gawana adna ad Olnaboon,*
 intangadna ya dehdih Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Amgalingnan eeheh:
177. Neh Iken ya pakahaldotonay binalbaltong nah pamadingan *di timmindung an baletakuh gawana adna ad Olnaboon.*
 Hayohapihapit Ligan *an hi Ligan Liganana eeeeeeya,*
eee an hi inAmgalingnan eeheh:
178. “Panipanidingmu, Iken, an e makiig-igup hi humanil-on *an binahitakuh gawana adna ad Olnaboon?*
 “Yaden dinutuk ditan di mungkablan *mamagmagyan mamadikitanih eeeeeeya*
“eee an hi kaboboble nema eeheh:””
179. Iken ya ilangalangadnay obob-aknah *timmindung an baletakuh gawana adna ad Olnaboon:*
 “Tipe te kon e intaktakin Iken di amuli *ya gulukaytakuh gawana eeeeeeya*
“eee ad Olnabon nema eeheh:””

- “Indeed it is-in-here that is-ignorant your grandmother,
Lingan, / Lingan Lingan of old eeeeeeya,
“the wife of Amalingnan eeheh;
173. “what name is-the-name yours, wealthy, / pretty-girls, nice-
girls from the villages-all?”
“What is-asked-and-asked (is) Bugan and Intaliktik /
Intaliktik Intaliktik here eeeeeeya,
“the wife of Dadyaahon eeheh.”
174. “Very-well that you take-a-seat at the place-of-the-mortar,”
says Lingan, / Lingan Lingan of old, the wife of
Amalingnan,
“that I may-go to search-for your grandfather Old-man,
/ Old-man, Old-man of old eeeeeeya,
“Amalingnan eeheh.”
175. Lo! Lingan, she goes-to-the-border / of the bordering houses
ours at the center at Olnabon:
“Ye then, mates, where then, please, that you saw Old-man,
/ Old-man, Old-man of old eeeeeeya,
“Amalingnan eeheh?”
176. She reaches-the-edge at the bordering-terrace / of the
bordering houses ours at the center at Olnabon,
she looked-up and there-is-there Old-man, / Old-man, Old-
man of old eeeeeeya,
Amalingnan eeheh.
177. Lo! Old-man, and he makes-loudly-resound his ‘baltong’-
chant at the door-posts / of the basket-like houses ours
at the center at Olnabon.
Speech-and-speech of Lingan, / Lingan Lingan of old
eeeeeya,
the wife of Amalingnan eeheh:
178. “Conceiving-and-conceiving-in-mind thine, (what do you
imagine) Old-man, to go to drink-and-drink-with (the
others) the yellowish / rice-wine ours at the center at
Olnabon?
“Yet turned-in-visiting us (dual) the wealthy, / pretty-girls,
nice-girls eeeeeeya
“from the villages-all nema eeheh.”
179. Old-man, and he does-upwards-facing-with his laughter in
the / basket-like house ours at the center at Olnabon:
“Why! as if had-taken-and-taken-along-with-him Old-man
the pig / and chickens ours at the center eeeeeeya
“at Olnabon eeheh!”

180. Honahonan Iken ya umhep an umlahun hi *ohladan umal-*
datandah gawana adna ad Olnaboon:
“Makayagud di dakayuken *aamod an bulalakkinih eeeeeeya*
“eee ad Olnabon nema eeheim:”
181. “ya kadugonyuy humahakin *amulitakuh gawanan kagaw--*
an di gawana adna ad Olnaboon,
“ta ih-ihngan amayun hi Iken *an hi Iken an hi Umikenana*
eeeeeya,
“*eee an hi Amgalingnan eeheim:*”
182. Diket natooong *nanayongtong di algo algodna ad Nangim-*
bukihig,
nalutuy inda-din ya dintagandah *kagaw-an di gawana*
eeeeeya
eee ad Olnabon nema eeheim:
183. Anta ginamalanday inda-din ya dintagandah *gawanan*
kagaw-an di gawana adna ad Olnaboon,
ya nakaimadadah *timmindung an baletakuh gawana*
eeeeeya
eee ad Olnaboon nema eeheim:
184. Impahladake ya lumibwat hi Bugan *an hi Bugan Buganana,*
an hi nak Pangaiwahan:
Hayohapihapit Bugan *an hi Bugan Buganana eeeeeeya*
eee an hi naka Pangaiwan eeheim:
185. “Makayagud di gawaontakuy punnabaandah *gawanan*
kagaw-an di gawana adna ad Olnaboon.”
Neday umanunudah *uminyad an taytada oydaoyda eeeeeeya*
eee an ulbanutaan nema eeheim:
186. Iagwatdah dodolan di *aamod an bulalakkinih adna ad*
Olnaboon,
ta makimotmotwadah panagtagamandah *kagaw-an di*
gawana eeeeeeya
eee ad Olnabon nema eeheim:

181. *ih-ihnga'n* (stem *honga'*, the pepet o disappears because of the prefix which is reduplicated instead of the first syllable of the stem, since this lost its vowel): pigs and chickens are never killed without

180. Jest-and-jest of Old-man, and he comes-down coming-down to the / front-yard stone-walled-yard theirs at the center at Olnabon:
 "Very-well that you then, / mates, handsome-boys eeeeeeya
 "at Olnabon nema eeheim,
181. "and you pursue the only / pig ours (incl.) at the center, center-place of the center at Olnabon,
 "that may offer-a-welfare-sacrifice-with-(it) your grand-father Old-man, / Old-man, Old-man of old eeeeeeya,
 "Amalingnan eeheim."
182. When had moved / had-moved-to-the-summit the sun sun at Nangimbukig,
 was-cooked the cooked-rice and their meat at the / center-place of the center eeeeeeya
 at Olnabon nema eeheim,
183. and then they ate the cooked-rice and their meat at the center, / center-place of the center at Olnabon,
 and they removed-the-smell (chew) in the basket-like / house ours at the center eeeeeeya
 at Olnabon nema eeheim.
184. When they had-made-red (their chew) and rises Bugan, / Bugan Bugan of old, the daughter of old, the daughter of Pangaiwan:
 Speech-and-speech of Bugan, / Bugan Bugan of old eeeeeeya,
 the daughter of Pangaiwan eeheim:
185. Very-well that we (incl.) center the place-where-they-beat-the-gongs at the / center, center-place of the center at Olnabon."
 Lo! they step-down the stretched-leg-like / ladder theirs oydaoyda eeeeeeya,
 banutan-wood nema eeheim,
186. They walk-across the house-yards / of the mates, handsome-boys at Olnabon,
 and they partake-in-looking-and-looking at their dancing-and-dancing at the / center-place of the center eeeeeeya
 at Olnabon nema eeheim.

sacrificing them. Such unforeseen sacrificial performances are called *hong'a*, welfare sacrifice, which is a general term applicable to all sacrifices.

187. Diket himmaldot di balangbang ya e tinagaman Bugan *an hi Bugan Buganana an hi nak Pangaiwahan,*
ya e nakahalibadan bon Intaliktik *Intaliktik Intaliktikana*
eeeeeya,
eee an hi inDadyaahon eeheim:
188. Nakanaud an nakanodnod di binlan da Bugan ke Intaliktik
Intaliktik Intaliktikana, an hi inDadyaahon,
ma-yehtuy panagtagam da Bugan ke Intaliktik *Intaliktik*
Intaliktikana eeeeeya,
eee an hi inDadyaahon eeheim:
189. Diket intigingday galaygayda ya kay mungkilban *di buliklik*
an bulikyayu adna ad lagulaguud.
Da Bugan ke Intaliktik ya inhalilitdah bongbong di panaga-
mandad *indinan ad dalin ad kamaligda eeeeeya*
eee ad Olnabon nema eeheim:
190. ta eda makiig-igup hi *hinanglitan an binahidah gawana*
adna ad Olnaboon.
Intaliktik ya pakahuluphupanan itaugan hi Bugan *an hi*
Bugan Buganana eeeeeya,
eee an hi naka Pangaiwan eeheim:
191. “Makayagud ot di mata-ngan hi Bugan *an hi Bugan*
Buganatu, an hi nak Pangaiwahan,
“ta waday inuk an manian ke hiyan”, kanan Intaliktik
Intaliktik Intaliktikana eeeeeya,
eee an hi inDadyaahon eeheim:
192. Diket himmimbatbatangan *di algo algodna ad Nangim-*
bukihig
ta immingledan makilaniwliwah aamodan *bulalakkinih*
eeeeeya
eee ad Olnabon nema eeheim:
193. Ya himmapihapit hi Intaliktik *Intaliktik Intaliktikana, an*
hi inDadyaahon:
“Dakayuken imbalugubug Bugan an *aamod an bulalakkinih*
eeeeeya
“*eee ad Tulaling nema eeheim:*
194. “ahiyu anhan pakakuyugon hi Bugan *an hi Bugan*
Buganana, an hi nak Pangaiwahan,

187. When resounded-loudly the gongs and went to dance
 Bugan, / Bugan Bugan of old, the daughter of Pangai-
 wan,
 and went to-make-a-dancing-pair (with Bugan) also In-
 taliktik / Intaliktik Intaliktik of old eeeeeeya,
 the wife of Dadyaahon eeheim:
188. was-most-extraordinary, most-jolting the whiteness
 (beauty) of Bugan and Intaliktik / Intaliktik Intaliktik
 of old, the wife of Dadyaahon,
 is-attractive the manner-of-dancing of Bugan and Intaliktik
 / Intaliktik Intaliktik of old eeeeeeya,
 the wife of Dadyaahon eeheim.
189. When they bent their hands (arms) and (then) like the
 slanting-hover / of the "buliklik'-hawk, 'bulikyayu'-
 hawk at the downstream-downstream-region.
 Bugan and Intaliktik, and they do-sliding-with-(their-
 dance) to the end of the dance-floor theirs at the house-
 yard / at the houseyard at their lounging-bench eeeeeeya
 at Olnabon nema eeheim,
190. and they go to drink-and-drink-together the / rendered-
 palatable (sweet) rice-wine theirs at the center at
 Olnabon.
 Intaliktik, and she continually-serves-and-serves filling-the-
 coconut-cup-for Bugan, / Bugan Bugan of old eeeeeeya,
 the daughter of Pangaiwan eeheim:
191. "Very-well indeed that be-intoxicated Bugan, / Bugan
 Bugan here, the daughter of Pangaiwan,
 "that there-be the manner-mine to separate from her," says
 Intaliktik / Intaliktik Intaliktik of old eeeeeeya,
 the wife of Dadyaahon eeheim.
192. When had-come-to-stand-in-replica-position / the sun sun
 at Nangimbukig,
 then they were-wearied chanting-'liwliwa'-songs-with their
 mates, / handsome-boys eeeeeeya
 at Tulaling nema eeheim.
193. And spoke-and-spoke Intaliktik / Intaliktik Intaliktik of
 old, the wife of Dadyaahon:
 "Ye then, people-led-by Bugan, / mates, handsome-boys
 eeeeeeya
 "at Tulaling nema eeheim,
194. "will you, please, very-much-lead-on Bugan, / Bugan Bugan
 of old, the daughter of Pangaiwan,

- “te iunaunak pen” kanan Intaliktik *Intaliktik Intaliktikana eeeeeeya,*
eee an hi inDadyaahon eeheh:
195. Tuken inawilmin gulukay, ya takombo iunaunak,” an kanan
 Intaliktik *Intaliktik Intaliktikana, an hi inDadyaahon.*
 Neh lumibwat hi Intaliktik, umhep an umlahun *hi ohladan*
umaldatandah gawana eeeeeeya
eee ad Olnabon nema eeheh:
196. Iagwatnah dodolan di *aamod an bulalakkinih adna ad*
Olnaboon:
 Ni-niyantun nilawwantuy binlan Intaliktik *Intaliktik In-*
taliktikana eeeeeeya,
eee an hi inDadyaahon eeheh:
197. Diyen munwigiwigid an munggiligilig hi Intaliktik *Intalik-*
tik Intaliktikana, an hi inDadyaahon,
 ya ginoh-oman pinemanan di aamod an binoykat *hi*
nunhalhal-on di nunhinal-o eeeeeeya
eee an hi kaboboble nema eeheh:
198. Neh Intaliktik ya ilukhunah pumbanngan *an bananu hi*
agpawanda adna ad Olnaboon,
 ta makabanbanong, ikhopnah *pantal la kadaklandah agpa-*
wanda eeeeeeya
eee ad Olnabon nema eeheh:
199. iagwatnah dinanum an tilbanay *kadaklandah agpawanda*
adna ad Olnaboon,
 makanaladalan hi dalan *hi nunhalhal-on di nunhinal-o*
eeeeeya
eee an hi kaboboble nema eeheh:
200. Malantun di aamod Bugar *an hi Bugar Bugarana, an hi*
nak Pangaiwahan,
 ya kananday:” Mumbangngadtaku, Bugar, ad indinan *ad*
dalin ad kamaligda eeeeeeya
“eee ad Tulaling nema eeheh.”
201. Bugar ya impapohdana: “Tipe, daanmoh Intaliktik *Intalik-*
tik Intaliktikana, an hi inDadyaahon?”

195. *ina'wil(mi)*: see footnote 119.

- “for I will-go-ahead now,” says Intaliktik / Intaliktik Intaliktik of old eeeeeeya,
the wife of Dadyaahon eeheem,
195. “here-is our (excl.) visitor’s-gift a chicken, and nevermind I will-go-ahead,” says Intaliktik / Intaliktik Intaliktik of old, the wife of Dadyaahon.
Lo! rises Intaliktik, she goes-down going-down / to the front-yard their stone-walled-yard at the center eeeeeeya
at Olnabon nema eeheem,
196. she walks-across the house-yards of the / mates, handsome-boys at Olnabon:
was-fitting-well this, suiting-well-this (the) beauty of Intaliktik / Intaliktik Intaliktik of old eeeeeeya,
the wife of Dadyaahon eeheem,
197. When swings-and-swings walking-to-the-border-terrace Intaliktik / Intaliktik Intaliktik of old, the wife of Dadyaahon,
then hummed-for-her saying-‘peman’-for-her the mates who gallivanted / from the neighboring of the neighboring eeeeeeya
villages-all nema eeheem.
198. Lo! Intaliktik, and she descends to the place-of-the-embankments, / the rice-fields in their region at Olnabon, and she walks-and-walks-on-the-embankments, she alights / in the / river-bed their river in their region eeeeeeya
at Olnabon nema eeheem,
- 199 she crosses the water passing / their river in their region at Olnabon,
she walks-and-walks on the path / along the neighboring of the neighboring eeeeeeya
villages-all nema eeheem.
200. Are story-ed now the mates of Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
and they say: “Let-us-return, Bugan, to the houseyard / to the houseyard to their lounging-bench eeeeeeya
“at Tulaling nema eeheem.”
201. Bugan, and she made-good-herself (and says): “Why, where then is Intaliktik / Intaliktik Intaliktik of old, the wife of Dadyaahon?”

- “Komman nangun-unah Intaliktik,” an kanan di *aamod an bulalakkinih eeeeeeya eee ad Tulaling nema eeheim:*
202. “te maid kanoy e mamukung hi gulukaydad indinan ad dalin ad kamaligda adna ad Agugudoon,
“te nakapoghaan kanuh Dadyaahon *Dadyaan an hi Dadyaahonadi eeeeeeya,*
“*eee ad Agugudon nema eeheim:*”
203. “Lamang latun anhan di immaginnid hi Intaliktik *Intaliktik Intaliktikana, an hi inDadyaahon,*
“ya impakakah-odak ot anhan”, an kanan Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheim:
204. “ta dakamin duwah nunhalhal-on dalam di *nunhalhal-on di nunhinal-on kaboboble,*
“ta diket dinatnganmiy nunbighayan di dalam di *nunhalhal-on di nunhinal-o eeeeeeya*
“*eee an hi kaboboble nema eeheim:*
205. “ahikami e nakahian”, an kanan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan.*

203. *immagi'nnid* (prefixed-infix *imm*, time form of infix *um*; *a* seems to be an integral part of the stem *agi'nnid*, it conveyed a kind of passive meaning to the root *gi'nid* of which the *n* is reduplicated, which reduplication makes clear that *gi'nid* should not be understood in its proper sense): the word is a poetical way to say that a girl is married to a man. The root *Gi'nid* (with capital letter *G*) is a name often given to males, just like *Bu'gan* to females; both these names have acquired the sense of 'man' and 'woman' in general, especially in ballads and tales. This sense is further modified by doubling the middle consonant of the names (*ginnid*, *buggan*), which reduplication imparts a sort of diminutive meaning to the name, so that *gi'nnid* and *bu'ggan* mean 'newly married young man' and 'newly married young woman' respectively, and even 'boy friend' or 'girl friend'; a girl or a boy is sometimes heard to use *gi'nnidku*, or *bu'gganku* (enclitic *ku*, my) in that sense.—The *a*, seemingly an integral part of *agi'nnid* (we apply the term 'stem' to *agi'nnid*, 'root' to *gi'nid*) conveys a sort of passive meaning to the root, because the literal translation is, we think, 'being with a young man' or rather 'being *ginid*-ed'. The whole word *immagi'nnid* (prefixed-infix *imm* denotes past action) is translated in

- “But went-ahead Intaliktik,” say the / mates, handsome-boys eeeeeeya
at Tulaling nema eeheim,
202. “for no one, she said, to put-in-the-chicken’s-basket their chickens at the houseyard / at the houseyard at their lounging-bench at Agugudon,
“for has-a-big-boil, she said, Dadyaahon / Dadyaahon yonder eeeeeeya
“at Agugudon nema eeheim.”
203. “Alas, alas! exceedingly, that did-take-a-Ginid Intaliktik / Intaliktik Intaliktik of old, the wife of Dadyaahon,
“and if she had-only-waited-for-me surely,” says Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan,
204. “that (it be) we (excl.) two on the neighboring path / of the neighboring of the neighboring villages-all,
“that when we (excl.) should-have-arrived-at the place-where-bifurcated the path / of the neighboring of the neighboring eeeeeeya
“villages-all nema eeheim,
205. “we (excl.) would have-separated,” says Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,

the text by ‘acted-being-with-a-ginid’, i.e., accepted being married by a young man, or simply ‘has been married by a young man’. There are a number of words, adjectival in nature, which have that a morpheme, for example: *ati’kke*, provided with shortness (short), *adu’kke*, provided with length (long), *ada’lom*, provided with depth (deep), etc.

The real meaning of the first verse of this stanza is not that *Bu’gan* regrets that *Intali’ktik* is married to *Dadyaa’hon*, with whom she (*Bu’gan*) has fallen in love, when she met him during the other feast, but merely that *Intali’ktik* is married and was therefore forced to hurry back to her house in order to put the chickens in their basket, inasmuch as her husband cannot do it himself. The *hu’dhud* chanters use not a single word, which implies that *Bu’gan* is jealous of or displeased with *Intali’ktik* because she is the wife of *Dadyaa’hon*, whom she loves, for they wish to make it clear how much she is pleased with and, as it were, enraptured by *Aligu’yun*, first when he disguises himself as an old man, then, when he pretends to be *Dadyaa’hon*, and lastly when he meets her in the costume of a girl and says he is *Intali’ktik*, the young wife of the boy *Bu’gan* loves.

- Bugan ya lumapayungan an e mumbangngad ad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeheim:
206. Ta makanaladalanda dalam hi *nunhalhal-on di nunhinal-on kaboboble,*
 anta umagpawanda pantal la kadaklandah agpawanda
eeeeeya
eee ad Tulaling nema eeheim:
207. Iagwatdah kadaklandat ilad-angdah pumbanngan an
bananuh agpawanda adna ad Tulaliing,
 makabanbanongda, ihidoldat ilad-angdah pidipid nan
baletakuh gawana eeeeeeya
eee ad Tulaling nema eeheim:
208. Iagwatdah dodolan di *aamod an bulalakkinih adna ad Tulaliing;*
 ya dehdin lumaplayungan hi Bugan an e gumawah
kagaw-an di gawana eeeeeeya
eee ad Tulaling nema eeheim:
209. Neh Iken ya impakailmunah Bugan an hi Bugan Buganana,
 an hi nak Pangaiwahan,
 ta ena pundammuh Bugan hi kinob-al di *timmindung an*
baletakuh gawana eeeeeeya
eee ad Tulaling nema eeheim:
210. "Tipe umatkahnan inap-apuk?" an kanan Iken an hi Iken
 an hi Umikenana, an hi Inohyaban,
 "kondaka hinulhulbuy algo *algodna ad umnaumna*
Umnangidiit eeeeeeya
 "eee ad Umnangidit nema eeheim:"
211. "Op-opyakandihna, Iken," an kanan Bugan an hi Bugan
Buganana, an hi nak Pangaiwahan,

210. *algo'dna ad umnau'mna Umnangidi'it.* This phrase is here used instead of the ordinary one (*algo'dna ad Nangimbuki'hig*), because of the meaning concealed in *Umnangidi'it*. While *umnau'mna* is merely a sound-word and an antecedent duplication of the prefixes *um* and *na* of *Umnangidi'it*, the stem *ngi'dit* (the doubling of the *i* is metrical) has a meaning which fits the meaning of *hinulhu'ibu*, for *ngi'dit* means 'clear sky': the sun at Clear-Sky overheated *Bu'gan*; the Kankanay language has *ngi'lis* (*l=d; s=t*) with the meaning: clear,

- Bugan, and she looks-sad as she returns to the houseyard
 / to the houseyard to their lounging-bench eeeeeeya
 at Tulaling nema eeheh;
206. and they walk-and-walk along the path / among the neigh-
 boring of the neighboring villages-all,
 and they come-in-the-region-of the river-bed / their river
 in their region eeeeeeya
 at Tulaling nema eeheh;
207. they cross their river and they ascend to the place-of-the-
 embankments, / the rice-fields in their region at
 Tulaling,
 they walk-and-walk-on-the-embankments, they reach-the-
 edge and they ascend the village-slope / of the houses
 ours at the center eeeeeeya
 at Tulaling nema eeheh;
208. they walk-across the houseyards of the / mates, handsome-
 boys at Tulaling;
 and is-there looking-and-looking-sad Bugan as she centers
 / the center-place of the center eeeeeeya
 at Tulaling nema eeheh.
209. Lo! Old-man, and he had-suspected (it was) Bugan, / Bugan
 Bugan of old, the daughter of Pangaiwan,
 and he goes to meet Bugan at the side-wall / of the basket-
 like house ours at the center eeeeeeya
 at Tulaling nema eeheh:
210. Why dost-thou-act-so, my little-grandchild?" says Old-man,
 / Old-man, Old-man of old, Inohyaban,
 "did-overheat thee the sun / sun at umnaumna Umnangidit
 eeeeeeya
 "at Umnangidit nema eeheh?"
211. "Be-silent yonder there, Old-man," says Bugan, / Bugan
 Bugan of old, the daughter of Pangaiwan,

applied to the sky. *Umnangi'dit* must be conceived as the name of a place, since its marker *ad* is locative; besides prefix (not infix) *um* is interchangeable with prefix *am* (for ex.: *Umbu'lan* or *Ambu'lan*; *Umalgo'* or *Amalgo'*) and *am* prefixed to a word that denotes a place seems to be the same as *ad*, for example *Amdu'ntug* (name of a village) means 'at the mountain crest'; *Amgode'* (name of a village) means 'at the landslide', etc.

- “te komman nanubulan ditah mungkablan bulalakkih *nunhalhal-on di nunhinal-o eeeeeeya*
“eee an hi kaboboble nema eeheim.””
212. Iken ya inlangalangadnay obob-aknah kinob-al *di timmindung an baletakuh gawana adna ad Tulaliing:*
 “Tipe anhan em pakatap-elon di mungkablah *nunhalhal-on di nunhinal-on eeeeeeya*
“eee an hi kaboboble nema eeheim.””
213. “Adiadik pe damdaman”, kanan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan.*
 Bugan an inludagnah lugtun di kamalig hi daulon *di timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
214. Iken ya pun-apungenay tuktuk, katog, Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan.*
 Atbohadin inanan hi Indangunay Indang Indumangunayana *eeeeeya,*
eee an hi imPangaiwan eeheim:
215. umanunuh *uminyad an taytayda oydaoyda ulbanutaan,*
 indaulnah daulon *di timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
216. anta pun-apungenay tuktuk, katog, Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan.*
 Hayohapihapit Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
217. “Makayagud di hogpontakuy *timmindung an baletakuh gawana adna ad Tulaliing,*
 “ta etaku gamalan di *limmingngaon inda-dintakuh gawana eeeeeeya*
“eee ad Tulaling nema eeheim.””
218. “Adiadiak pen”, kanan Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*

- “for forsooth were-involved-in-deceit we-two (I with) the
wealthy handsome-boy from the / neighboring of the
neighboring eeeeeeya
“villages-all nema eeheim.”
212. Old-man, and he did-upwards-facing-and-facing-with the
laughter his at the side-wall / of the basket-like house
ours at the center at Tulaling:
“Why forsooth art-thou-going to be-very-much-distressed-
for the wealthy-man from the / neighboring of the
neighboring eeeeeeya
“villages-all nema eeheim?”
213. “I refuse-and-refuse (to forget him) just-the-same,” says
Bugan, / Bugan Bugan of old, the daughter of Pangai-
wan.
Bugan, she lay-herself on the mid-rib of the lounging-bench
on the yard-under-the-house / of the basket-like house
ours at the center eeeeeeya
at Tulaling nema eeheim.
214. Old-man, and he goes-on-wiping the forehead, truly, of
Bugan, / Bugan Bugan of old, the daughter of Pangai-
wan.
Is-also-done-that by her mother, Indangunay / Indangunay
of old eeeeeeya,
the wife of Pangaiwan:
215. she steps-down the / stretched-leg-like ladder theirs
oydaoyda banutan-wood,
she went-under to the yard-under-the-house / of the basket-
like house ours at the center eeeeeeya
at Tulaling nema eeheim,
216. and she goes-on-wiping the forehead, truly, of Bugan, /
Bugan Bugan of old, the daughter of Pangaiwan.
Speech-and-speech of Old-man, / Old-man, Old-man of old
eeeeeya,
Inohyaban, eeheim:
217. “Very-well that we (incl.) enter the / basket-like house ours
at the center at Tulaling,
“that we may-go to eat the warmly-cooked / cooked-rice
ours at the center eeeeeeya
“at Tulaling nema eeheim.”
218. “I do-not-and-do-not forsooth,” says Bugan, / Bugan Bugan
of old, the daughter of Pangaiwan,

- “ta munggutigutak ta kalibayak di mungkablan bulalakah
nunhalhal-on di nunhinal-o eeeeeeya
 “*eee an hi kaboboble nema eechem:*”
219. “Makatu-ngek kakatog”, an kanan inanan hi Indangunay
Indang Indumangunayana, an hi imPangaiwahan.
 Anhan di alualuk da Iken ke Indangunay *Indang In-*
dumangunayana eeeeeeya,
eee an hi imPangaiwan eechem:
220. mo adiadi e mial-alukan hi Bugan *an hi Bugan Buganana,*
an hi nak Pangaiwahan,
 adiadi e munggamal hi kawa-wa-wan *kubuhan an bigbigatda*
peh gawana eeeeeeya
eee ad Tulaling nema eechem:
221. “Kon e himmahakiday mungkabla?” an kanan Indangunay
Indang Indumangunayana, an hi imPangaiwahan.
 “Ta em pakaukludon di em dinumngal,” an kanan Iken *an*
hi Iken an hi Umikenana eeeeeeya,
eee an hi Inohyaban eechem:
222. Hayohapihapit Bugan *an hi Bugan Buganana, an hi nak*
Pangaiwahan:
 “Maid di e kiing-inghan *Dadyaahon Dadyaan an hi*
Dadyaahonadi eeeeeeya
 “*eee ad Agugudon nema eechem:*”
223. “Deke ya andaanay e pakanadhadutan ke hiyan?” kanan
Indangunay Indang Indumangunayana, an hi imPangai-
wahan.

219. *nakatu'-ngek* (stem *tu'-ngek*, prefixes *na* and *ka*): the word is applied in ordinary speech to the handle of a knife or the shaft of a spear tightly driven into the socket of its blade. In other *hu'dhud* this word is part of the phrase: *nakatu'-ngek di hinayu'dut(ku)*, (my) love is very much driven in; therefore we think that, if our informant for this *hu'dhud* says that *nakatu'-ngek* conveys the idea of 'strong love', she says so because the idea of love which is in *hinayu'dut* has trans-

- “that I may-pine-away (and die) that I may-forget the
wealthy, / handsome-boy from the neighboring of the
neighboring eeeeeeya
“villages-all nema eeheim.”
219. “Is-very-much-driven-in (her love) indeed,” says her
mother, Indangunay / Indangunay of old, the wife of
Pangaiwan.
Exceeding the consoling-and-consoling of Old-man and In-
dangunay / Indangunay of old eeeeeeya,
the wife of Pangaiwan,
220. but refuses-and-refuses to be consoled-and-consoled Bugan,
/ Bugan Bugan of old, the daughter of Pangaiwan,
she refuses-and-refuses to go to eat at every-becoming-
visible / houseyard, morning theirs at the center
eeeeeya
at Tulaling nema eeheim.
221. “Is it then that they are-alone (they) the wealthy-ones”
says Indangunay / Indangunay of old, the wife of
Pangaiwan.
“That thou shouldst-die-of-sorrow-for the one thou didst-
meet,” says Old-man, / Old-man, Old-man of old
eeeeeya,
Inohyaban eeheim.
222. Speech-and-speech of Bugan, / Bugan Bugan of old, the
daughter of Pangaiwan:
“There-is-nobody who can be the equal-and-equal of
Dadyaahon / Dadyaahon yonder eeeeeeya,
“at Agugudon nema eeheim.”
223. “If it-is-that, then where to-look-and-look-for him?” says
Indangunay / Indangunay of old, the wife of Pangai-
wan.

ferred itself to *nakatu'-ngek*, the second part of the phrase having been regularly omitted.

221. *himmahaki'(da)* (stem *haki'* reduplicated, infix *imm*): *haki'* is the *hu'dhud* word for *oha'*, one; in accordance with its affix(es) *haki'* may infer the meaning of 'alone' or 'first'.

- “Maid mantun”, an kanan Bugan, “te komman dita e
nanubulan hi *mungkabla an bulalakah nunhalhal-on di
nunhinal-o eeeeeeya*
“*eee an hi kaboboble nema eeheim:*
224. Panalpal-iwandad indinan ad dalin ad kamaligda adna ad
Tulaliing,
ya diyen maguyud di himbulan ot gadwa ped indinan ad
dalin ad kamaligda eeeeeeya
eee ad Tulaling nema eeheim:
225. ya e pumatipating hi Bugan an hi Bugan Buganana, an hi
nak Pangaiwahan.
Iken ya e himmapit hi ohan wa-wan kubuhan an bigbigat-
dah gawana eeeeeeya
eee ad Tulaling nema eeheim:
226. “Dike katog ta athitun”, kanan Iken an hi Iken an hi
Umikenana, an hi Inohyaban,
“ya makayagud di ipyatakuy hinanglitan an binahitakuh
gawana eeeeeeya
“*eee ad Tulaling nema eeheim:*
227. “ta diket neen e midul-uy inuyaay Bugan an hi Bugan
Buganana, an hi nak Pangaiwahan,
“ya ahitaku katog e gumalin” kanan Iken an hi Iken an
hi Umikenana eeeeeeya,
eee an hi Inohyaban eeheim:
228. “ta kaakhupan di donodnong an mungkablan bulalakkinih
kaboboble.”
Ya nakaabuluton inanan hi Indangunay Indang Indu-
mangunayana, eeeeeeya,
eee an hi imPangaiwan eeheim:
229. Iken ya ingkungukungnay tukuknah ayugun di timmindung
an baletakuh gawana adna ad Tulaliing:

226. *ipyat'aku*: this peculiar *hu'dhud* word is composed of the prefix *i* and the stem *kapya'* of which *ka* is slurred (enclitic *taku*, we). No Ifugaw words begin with two consonants, hence there can't be any stem “*pya'*”; *ipyat'* as well as *ikapya'* means, to do, to make, to perform. See also 237th stanza.

- “No-more forsooth this,” says Bugan, “for indeed we-two were-involved-in-deceit (I with) the / wealthy handsome-boy from the neighboring of the neighboring eeeeeeya
 “villages-all nema eeheim.”
224. They let-time-pass-and-pass at the houseyard / at the houseyard at their lounging-bench at Tulaling, and when-now is pulled (passed) one month and a half at the houseyard / at the houseyard at their lounging-bench eeeeeeya
 at Tulaling nema eeheim,
225. and (then) becomes-and-becomes-(as-thin-as)-a-twig Bugan, / Bugan Bugan of old, the daughter of Pangaiwan. Old-man, and he went to talk one becoming-visible / houseyard, morning theirs at the center eeeeeeya
 at Tulaling nema eeheim:
226. “If-that, forsooth, and it-is-this,” says Old-man, / Old-man, Old-man of old, Inohyaban,
 “and (then) it-will-be-very-well that we (incl.) make the rendered-palatable (sweet) / rice-wine ours at the center eeeeeeya
 “at Tulaling nema eeheim,
227. “that when then will-be-about-to-be-ended the “uya’uy’-feast of Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
 “and (then) we (incl.) shall indeed do-the-invitation,” says Old-man, / Old-man, Old-man of old eeeeeeya
 Inohyaban eeheim,
228. “that be-made-to-come-near the worthy, / wealthy handsome-boy from the villages-all.”
 And very-much-agreed her mother Indangunay / Indangunay of old eeeeeeya,
 the wife of Pangaiwan eeheim.
229. Old-man, and he made-resound-and-resound his shout on the place-over-which-the-roof-projects / of the basket-like house ours at the center at Tulaling:

227. *inuya’uy* (stem *uya’uy* with stylistic prefixed-suffix *in*): since an *uya’uy* is a marriage feast, the word cannot be used here in its strict sense, i.e., the feast which the old man proposes to celebrate is also a *bali’hung* feast (see footnote 39).

- “Makayagud di dakayuken aamod an *bulalakin deh giligna deh gidehna eeeeeeya*
 “*eee ad Tulaling nema eechem:*”
230. “ya gawaonyuy *gawanan kagaw-an di gawana adna ad Tulaliing,*
 “*ta mumbayukayuh pagetakud indinan ad dalin ad kama-
 ligda eeeeeeya*
 “*eee ad Tulaling nema eechem.*”
231. Ya ginoh-oman pinemanan di *aamod an bulalakkinih adna ad Tulaliing,*
 ya naduhudhuday aamod hi *kagaw-an di gawana eeeeeeya*
eee ad Tulaling nema eechem:
232. ya dumaldalyong di pambiyuwandad *indinan ad dalin ad kamaligda adna ad Tulaliing,*
 paniktik-uhanday al-uh pambiyuwandad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eechem:
233. Diket impahiknad di *aamod an bulalakkinih adna an Tulaliing,*
 ya anhan di gag-agag-an Iken hi *aamod an bulalakkinih eeeeeeya*
eee ad Tulaling nema eechem:
234. ya kayda munhaybuy aamod an mun-adod-on hi *gawanan kagaw-an di gawana adna ad Tulaliing.*
 Kay anhan ya linutun di *aamod an bulalakkinih eeeeeeya*
eee ad Tulaling nema eechem:
235. ta pakaap-apulan hagsmukan Iken *an hi Iken an hi Umikenana, an hi Inohyabaan.*

232. *paniktik-u'handá* (stem *ti'k-u(h)* reduplicated, prefix *pang-* plus *t=pan-*,—suffix *an*, enclitic *da*, they): the people are so eager for the feast that they pound rice with such force that their pestles get crooked.

234. *ka'yda munha'ybu*: it is as if the mates were doing

- “Very-well that ye then, mates, / handsome-boys there at
the border-terrace there at the outskirts eeeeeeya
“at Tulaling nema eeheim,
230. “and center ye the / center, center-place of the center at
Tulaling,
“that you may-pound the rice ours at the houseyard / at
the houseyard at their lounging-bench eeeeeeya
“at Tulaling nema eeheim.”
231. And hummed-for-it, said-‘peman’-for-it the / mates, hand-
some-boys at Tulaling,
and were-rushing-and-assembling they the mates to the /
center-place of the center eeeeeeya
at Tulaling nema eeheim,
232. and yields-bumping-sounds the mortar theirs at the house-
yard / at the houseyard at their lounging-bench at
Tulaling,
they make-and-make-crooked the pestles at their mortar at
the houseyard / at the houseyard at their lounging-
bench eeeeeeya
at Tulaling nema eeheim.
232. When had finished the / mates, handsome-boys at Tulaling,
and (then) exceeding the inciting-shout of Old-man to the
/ mates, handsome-boys eeeeeeya
at Tulaling nema eeheim:
234. and they-are-like pushing-out-contents-from-a-plate the
mates who act-the-part-of-servants at the center, /
center-place of the center at Tulaling.
Like particular and had-cooked (the rice) the / mates,
handsome-boys eeoeeya
at Tulaling nema eeheim,
235. and intensely-powders-and-powders sprinkling Old-man, /
Old-man, Old-man of old, Inohyaban.

“*munha'ybu*”, i.e., when somebody washes a wooden dish after the meal, he pours water into it, rubs it for a while and then pushes out the water with the same hand with which he rubbed, instead of pouring it off. The quickness with which they empty the trough, every time the rice is sufficiently pounded, resembles that of somebody who does “*munha'ybu*”.

- Diket e mungkapgot di *hinanglitan an binahidah gawana eeeeeeya*
eee ad Tulaliing nema eechem:
236. ohaohan wa-wan *kubuhan an bigbigatdah gawana adna ad Tulaliing*
 ya himmapit hi Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eechem:
237. "Kon panipanidingmu tut-uwa, Indangunay Indang Indu-
mangunayatu, an hi imPangaiwahan,
 "makayagud di ipyatakuy inulutan an uyauy Bugan *an hi*
Bugan Buganana eeeeeeya,
 "eee *an hi naka Pangaiwan eechem:*
238. "ta kaakhupan di mungkablan *bulalakah nunhalhal-on di*
nunhinal-on hi kaboboble,
 "te kon tut-uwa e waday giniknan Bugan hi madgenad
indinan ad dalin ad kamaligda eeeeeeya
 "eee *ad Tulaling nema eechem:*
239. "te teyan loktat ot ya abu ya punlingayan Bugan *an hi*
Bugan Buganana, an hi nak Pangaiwahan."
 Ya ginoh-oman di aamod, kayngotan *di aamod an bulalak-*
kinih eeeeeeya
eee ad Tulaling nema eechem:
240. Ta palah-unoday munhinib-at an balangbangdad *indinan*
ad dalin ad kamaligda adna ad Tulaliing,

237. *inulu'tan an uya'uy* is a pleonastic phrase since *inulu'tan* (stem *u'lut*, prefixed infix time morpheme *in*, suffix *an*) is a figurative word for *uya'uy*. An *u'lut* is the straw of one rice bundle tied together so as to make of it a broom to sweep the floor; when a feast is given so many bundles must be pounded that there are brooms of that kind in abundance, hence an *uya'uy* can be said to be the thing (the feast) abounding in rice bundle straw or *inulu'tan*, lit., that which is provided with rice bundle straw.

238. *madge(na)* (stem *doge'*, prefix *ma* which causes the disappearance of the pepet *o*): the ordinary word is *dogo'*, not *doge'*; besides the Ifugaw never say for his or her illness *madgo'na* but simply *dogo'na*.

- When is becoming-strong the / palatable rice-wine theirs
 at the center eeeeeeya
 at Tulaling nema eeheh,
236. one becoming-visible / houseyard, morning theirs at the
 center at Tulaling
 and spoke Old-man, / Old-man, Old-man of old eeeeeeya,
 Inohyaban eeheh:
237. "If it is thy conceiving-and-conceiving-in-mind truly, In-
 dangunay / Indangunay here, the wife of Pangaiwan,
 "very-well that we (incl.) perform the provided-with-rice-
 bundle-straw, the 'uyauy'-feast of Bugan, / Bugan
 Bugan of old eeeeeeya,
 "the daughter of Pangaiwan,
238. "that be-approached the wealthy / handsome-boy from
 the neighboring of the neighboring villages-all,
 "for indeed forsooth there-is the feeling-of-symptoms of
 Bugan in her illness at the houseyard / at their loung-
 ing-bench eeeya
 "at Tulaling nema eeheh,
239. "for lo! it will-happen and then and enough (not other-
 wise) and (that) it-is-the-time-of dying of Bugan, /
 Bugan Bugan of old, the daughter of Pangaiwan."
 And hummed-for-it the mates, nod-for-it / the mates, hand-
 some-boys eeeeeeya
 at Tulaling nema eeheh,
240. and they make-come-down the complete-set, their gongs at
 the houseyard / at the houseyard at their lounging-
 bench at Tulaling,

240. *munhini'b-at an bala'ngbang* is a complete set of gongs, i.e., a set of four gongs, lit., gongs that answer one another, every beat on the gong being the counterbeat of another. *Munhini'b-at*: conveying the idea of answering, prefix *mun* denoting durative or continuing action, and mutual action denoting *in*, infix after the first consonant of the stem. One of the gongmen beats his gong with his hands; he kneels and sits on his heels, having tucked the handle of his gong under his geestring, he lets it rest over his thighs. The other three hold their gong by the handle and let it hang loose, while they beat it with a small stick, called *po'l-ag*.

ta munnabanabaday aamod an bulalakkinih eeeeeeya
eee ad Tulaling nema eeheim:

241. on timmanagamday aamod an bulalakkinih adna ad Tula-
liing.
Athiathidih kahkahdom ad indinan ad dalin ad kamaligda
eeeeeya
eee ad Tulaling nema eeheim:
242. Mo kon e anhan waday inap-apngan pinpinnukan Bugan
an hi Bugan Buganana, an hi nak Pangaiwahan,
an lumapayungan pe katog hi kawa-wa-wan kubuhan an
bigbigatdah gawana eeeeeeya
eee ad Tulaling nema eeheim:
243. te immat-atip katog anhan hi Bugan an hi Bugan Buganana,
an hi nak Pangaiwahan.
Diket napgot di hinanglitan an binahidah gawana eeeeeeya
eee ad Tulaling nema eeheim:
244. ya himmapit boh Iken an hi Iken an hi Umikenana, an hi
Inohyaban:
"Makayagud di etaku gumalih donodnong an mungkablan
bulalakkih nunhalhal-on di nunhinal-o eeeeeeya
"eee an hi kaboboble nema eeheim:
245. "ta waday e mimammang ke Bugan an hi Bugan Buganana,
an hi nak Pangaiwahan."
Ta eda umanap di aamod an bulalakkinih eeeeeeya
eee ad Tulaling nema eeheim:
246. "Ibibliyu tuwaliy donodnong," an kanan Iken an hi Iken
an hi Umikenana, an hi Inohyaban."
Iken ya pukhunah balangbangdat idawawanah aamod an
bulalakkinih eeeeeeya
eee ad Tulaling nema eeheim:
247. Diket nunggawan nanoltolwag boy algo algodna ad Nangim-
bukihig
ya nakaibuyong di umingiing an balangbangdah agpawanda
eeeeeya
eee ad Numbilingan nema eeheim:

- and beat-and-beat-the-gongs they the / mates, handsome-boys eeeeeeya
at Tulaling nema eeheim,
241. and-every-time dance-and-dance they the / mates, handsome-boys at Tulaling.
Like-that-and-like-that every-evening at the houseyard / at the houseyard at their lounging-bench eeeeeeya
at Tulaling nema eeheim.
242. But if at least it were the amusement, were-caring-and-caring-for-it Bagan, / Bagan of old, the daughter of Pangaiwan,
as she looks-sad forsooth every-becoming-visible / houseyard, their morning at the center eeeeeeya
at Tulaling nema eeheim,
243. for became- (as-thin-as)-an-'atip'-beetle forsooth exceedingly Bagan, / Bagan Bagan of old, the daughter of Pangaiwan.
When had-become-strong the palatable / rice-wine theirs at the center eeeeeeya
at Tulaling nema eeheim,
244. and (then) spoke again Old-man, / Old-man, Old-man of old, Inohyaban:
"Very-well that we (incl.) go to invite a worthy, wealthy / handsome-boy from the neighboring of the neighboring eeeeeeya
"villages-all nema eeheim,
245. "that there-be (someone) to act-as-partner with Bagan, / Bagan Bagan of old, the daughter of Pangaiwan."
And they go to-look-for (they) the/mates, handsome-boys eeeeeeya
at Tulaling nema eeheim.
246. "Do-ye-look-intently of course for the worthy-one," says Old-man, / Old-man, Old-man of old, Inohyaban.
Old-man, and he unhooks their gongs and he gives-and-gives (them) to the / mates, handsome-boys eeeeeeya
at Tulaling nema eeheim.
247. When was-in-half-way-position shining-brightly / again the sun sun at Nangimbukig,
and were-blown-by-the-wind the thrilling / gongs (gong sounds) theirs in their region eeeeeeya
at Numbilingan nema eeheim:

248. ya nituldag di e gumalih pidipid nan baletakuh gawana adna ad Numbilingan.
Hayohapihapit di e gumalid indinan ad dalin ad kamaligda eeeeeeya
eee ad Numbilingan nema eeheim:
249. “Dakayuken aamod an bulalakkinih adna ad Numbilingan,
“an dahdiy e nanginggawahtud indinan ad dalin ad kamaligda eeeeeeya
eee ad Numbilingan nema eeheim.”
250. “Kon e mibagbagah Pina-yudan Pina-yudan Pina-yudanana,
an hi nak Pinulduhen.”
Ta munggawagaway e gumalih balen Pina-yudan Pina-yudan Pina-yudanana eeeeeeya,
eee an hi nak Pinulduhen eeheim:
251. Pina-yudan ya umhep an umlahun kan ohladan umaldatanda adna ad Numbilingan,
ta di-yumanay e gumalid indinan ad dalin ad kamaligda eeeeeeya
eee ad Numbilingan nema eeheim:
252. ta ihuyenah pambiyuwan hi kinob-al di timmindung an baletakuh gawana adna ad Numbilingan.
Ta mambidah itapidah dolan di timmindung an baletakuh gawana eeeeeeya
eee ad Numbilingan nema eeheim:
253. Diket impahiknaddan muntapih bitulung ya biyendad indinan ad dalin ad kamaligda adna ad Numbilingan,
ya himmapit di e gumalih nalpud indinan ad dalin ad kamaligda eeeeeeya
eee ad Tulaling nema eeheim:
254. “Makayagud, Pina-yudan, di gawaontad indinan ad dalin ad kamaligda adna ad Tulaliing,
“te komman heay mun-ingadan hi mimammang ke Bugan an hi Bugan Buganana eeeeeeya,
“eee an hi naka Pangaiwan eeheim.”

248. and rose-himself-up the one going to invite to the village-
border / of the houses ours at the center at Numbilingan.
Speech-and-speech of the one going to invite at the house-
yard / at the houseyard at their lounging-bench
eeeeeya
at Numbilingan nema eechem:
249. "Ye then, / mates, handsome boys at Numbilingan,
"who-is the center-dweller here at the houseyard / at the
houseyard at the lounging-bench eeeeeeya
"at Numbilingan nema eechem?"
250. "Well what is-asked-and-asked is Pina-yudan / Pina-yudan
Pina-yudan of old, the son of Pinuduhén."
And goes-on-to-the center the one going to invite to the
house of Pina-yudan / Pina-yudan Pina-yudan of old
eeeeeya,
the son of Pinulduhen.
251. Pina-yudan, and he comes-down coming-down on the /
front-yard their stone-walled-yard at Numbilingan,
and he approaches, (he) the one going to invite at the
houseyard / at the houseyard at their lounging-bench
eeeeeya
at Numbilingan nema eechem,
252. and he moves-a-little-farther to the place-of-the-mortar at
the side of the / basket-like house ours at the center
at Numbilingan.
And they chew their chew on the houseyard of the / basket-
like house ours at the center eeeeeeya
at Numbilingan nema eechem.
253. When they had-finished chewing the betelnut and chewing-
leaf theirs at the houseyard / at the houseyard at their
lounging-bench at Numbilingan,
and (then) spoke the one inviting coming-from the house-
yard / at the houseyard at their lounging-bench eeeeeeya
at Tulaling nema eechem:
254. "Very-well, Pina-yudan, that we (dual) go-to-the-center at
the houseyard / at the houseyard at their lounging
bench at Tulaling,
"for indeed thou-art the one-named for being-the-partner to
Bugan, / Bugan Bugan of old eeeeeeya,
"the daughter of Pangaiwan eechem."

255. "Iday! katog di baibain," an kanan Pina-yudan *Pina-yudan Pina-yudanana, an hi nak Pinulduhen.*
 "Adim ot ya abu paniding," an kanan di e gumalih balen
Pina-yudan Pina-yudan Pina-yudanana eeeeeeya,
eee an hi nak Pinulduhen eeheim:
256. "ta gawaontad indinan ad dalin ad kamaligda adna ad
Tulaliing."
 Anta nakaahuyan ot pakaabuluton Pina-yudan *Pina-yudan*
Pina-yudanana eeeeeeya,
eee an hi nak Pinulduhen eeheim:
257. "Hanahana!" an kanan Pina-yudan *Pina-yudan Pina-*
yudanana, an hi nak Pinulduhen,
 "ta haon di e mangiabuggan ke Bugan *an hi Bugan Buganana*
eeeeeya,
 "eee an hi naka Pangaiwan eeheim."
258. Pina-yudan ya lumibwat ot hogponay *timmindung an*
baletakuh gawana adna ad Numbilingan
 ta pakaiam-amanay pakakalumhing an tinonwenan *timmin-*
dung an baletakuh gawana eeeeeeya
eee ad Numbilingan nema eeheim:
259. Atbohdiy payangot di altuganad indinan ad dalin ad kama-
ligda adna ad Numbilingan;
 pukhunay nakodokdong an gimbatanah hablaysan hi *tim-*
mindung an baletakuh gawana eeeeeeya
eee ad Numbilingan nema eeheim:
260. ta gaw-ayonay kay *bimmuyakon baghena peh gawana*
adna ad Numbilingan,
 ta umhep an umlahun kan *ohladan umaldatanda eeeeeeya*
eee ad Numbilingan nema eeheim:

257. *mangiabu'ggan*, see footnote to 203rd stanza.

258. *pakakalu'mhing an tino'nwe(na)*: *kalu'mhing* is an horizontal stripe on the *dayu'de*, the loose end, in front, of a geestring. A *tino'nwe* is a geestring with design-stripes obtained by dyeing (see Fr. Lambrecht, *Ifugaw Weaving, Folklore Studies, Vol. XVII, 1958*, p. 21 and p. 38).

255. "Well well! forsooth the shame-and-shame (I am ashamed)," says Pina-yudan / Pina-yudan Pina-yudan of old, the son of Pinulduhen.
 "Do-not, and then and enough, conceive-in-mind (just don't think of being ashamed)," says the one inviting at the house of Pina-yudan / Pina-yudan Pina-yudan of old eeeeeeya,
 the son of Pinulduhen eeheim,
256. "and let-us-go-to-the-center at the houseyard / at the houseyard at their lounging-bench at Tulaling."
 And was-very-much-trickled-in and then wholly-yielded Pina-yudan / Pina-yudan Pina-yudan of old eeeeeeya,
 the son of Pinulduhen eeheim.
257. "Good-good!" says Pina-yudan / Pina-yudan Pina-yudan of old, the son of Pinulduhen,
 "and I (shall be) the (one) to take-a-bugan (to marry) with Bugan / Bugan Bugan of old eeeeeeya,
 the daughter of Pangaiwan eeheim.
258. Pina-yudan, and he rises and he enters the / basket-like house ours at the center at Numbilingan,
 and he intensely-puts-and-puts-on the nicely-striped 'tinonwe'-geestrng his in the / basket-like house ours at the center eeeeeeya
 at Numbilingan nema eeheim.
259. Likewise the turban of his head at the houseyard / at the houseyard, at the lounging-bench at Numbilingan;
 he unhooks the precious belt-with-knife his from the peg in the / basket-like house ours at the center eeeeeeya
 at Numbilingan nema eeheim,
260. and he reaches-for the like/reed-flower-ed 'baghe'-spear his at the center at Numbilingan,
 and he goes-down going-down to the / front-yard, the stone-walled-yard eeeeeeya
 at Numbilingan nema eeheim;

259. *nakodokdo'ng an gimbata'na*: a precious belt-with-knife is a belt with a *ginu'ttu* ornament (see Fr. Lambrecht, *The Mayawyaw Ritual*, 1. Rice and Rice Ritual, Publ. Cath. Anthr. Conf., Catholic University of America, Washington, D.C., Vol. IV, No. 1, p. 7, fig. 1 which shows an Ifugaw with such a *ginu'ttu*).

261. anta iagwatdah dodolan di *aamod an bulalakkinih adna ad Numbilingan*.
Ney muntunguwok di balangbang Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya*,
eee an hi nak Pinulduhen eeehem:
262. ta mundiwiwodah pidipid *nan baletakuh gawana adna ad Numbilingan*,
lukhudah *pumbanngan an bananuh agpawanda eeeeeeya*
eee ad Numbilingan nema eeehem:
263. makabanbanongda, ihidoldat ikhopdah *pantal la kadaklandah agpawanda adna ad Numbilingan*,
libhanday dinanum ta makanaladalindah dalam *hi nunhalhal-on di nunhinal-o eeeeeeya*
eee an hi kaboboble nema eeehem:
264. Kay anhan di natoooong an *nanayongtong di algo algodna ad Nangimbukihig*,
ya immagpawandah *pantal la kadaklandah agpawanda eeeeeeya*
eee ad Tulaling nema eeehem:
265. Tilbandah *pantal la kadaklandah agpawanda adna ad Tulaling*,
ilad-angdat makabanbanongdah *pumbanngan an bananuh agpawanda eeeeeeya*
eee ad Tulaling nema eeehem:
266. Deyan muntungutunguwok di balangbang Pina-yudan *Pina-yudan Pina-yudanana, an hi nak Pinulduhen*,
ta mituldag di balangbangdah *pidipid di bimmablen bulalakkinih eeeeeeya*
eee ad Tulaling nema eeehem:
267. Ya nun-uhdungday *aamod an bulalakkinih adna ad Tulaling*,
ya naduhudhuy bukakel di mamagmagyan *mamadikit ya bulalakkinih eeeeeeya*
eee ad Tulaling nema eeehem:

261. and they walk-across the houseyards of the / mates, handsome-boys at Numbilingan.
Lo! sonorously-resounds the gong of Pina-yudan / Pina-yudan of old eeeeeeya,
the son of Pinulduhen eeheim,
262. and they walk-and-walk-straight to the village-edge / of the house ours at the center at Numbilingan,
they descend to the place-of-the-embankments / the rice-fields in their region eeeeeeya
at Numbilingan nema eeheim,
263. they walk-and-walk-on-the-embankments, they reach-the-edge and they alight in the / river-bed their river in their region at Numbilingan,
they pass the water and they walk-and-walk along the path / among the neighboring of the neighboring eeeeeeya
villages-all nema eeheim.
264. When wholly had-moved, / had-moved-to-the-summit the sun sun at Nangimbukig,
and (then) they came-in-the-region in the / river-bed their river in their region eeeeeeya
at Tulaling nema eeheim,
265. they passed (the water) at the / river-bed of their river in their region at Tulaling,
they ascend and they walk-and-walk-on-the-embankments in the / place-of-the-embankments the rice-fields in their region eeeeeeya
at Tulaling nema eeheim.
266. Lo! there! sonorously-resounds-and-resounds the gong of Pina-yudan / Pina-yudan Pina-yudan of old, the son of Pinulduhen,
and rose-themselves-upwards (the sounds of) their gong to the / village-edge of the villagers, handsome-boys eeeeeeya
at Tulaling nema eeheim.
267. And looked-down they the / mates, handsome-boys at Tulaling,
and were-rushing-and-assembling the irises of the nice-girls, / pretty-girls and handsome-boys eeeeeeya
at Tulaling nema eeheim.

268. Diyeket eda lumad-ang hi pidipid *nan baletakuh gawana adna ad Tulaliing,*
 ya impakamotmotwan di aamod hi Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya,*
eee an hi nak Pinulduhen eeheim:
269. “Donodonodnong tuwali paman, hi Pina-yudan,” an kanan di *aamod an bulalakkinih adna ad Tulaliing,*
 “an e mimammang ke Bugan *an hi Bugan Buganana eeeeeeya,*
 “*eee an hi naka Pangaiwan eeheim.*”
270. Pina-yudan ya iagwatnah dodolan di *bimmablen bulalakkinih adna ad Tulaliing,*
 ta gawaonay *kagaw-an di gawana eeeeeeya*
eee ad Tulaling nema eeheim:
271. Pakahumtikan pakahomtakanday *aamod an bulalakkinih adna ad Tulaliing,*
 ta ihuyen Pina-yudan hi pambiyuwandad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeheim:
272. Iken ya nakaidung-oh hinagpon di *timmindung an baletakuh gawana adna ad Tulaliing,*
 ya nakamohgaganay ungaungan hi Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya,*
eee an hi nak Pinulduhen eeheim:
273. “Makayagud an inap-apuk ta himmungdukad *indinan ad dalin ad kamaligda adna ad Tulaliing.*”
 “Om nimpen” kanan Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya,*
eee an hi nak Pinulduhen eeheim:
274. Pina-yudan ya nakahummun di bukakeldan *Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,*
 “Idayanak hi itapim, Pina-yudan,” an kanan *Bugan an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheim:

268. When they are-about to ascend to the village-edge / of the
houses ours at the center at Tulaling,
and looked-and-looked-intently the mates at Pina-yudan /
Pina-yudan Pina-yudan of old eeeeeeya,
the son of Pinulduhen eeheh.
269. (Is) a worthy-worthy-one, forsooth indeed, Pina-yudan,"
say the/mates, handsome-boys at Tulaling,
"who goes to be-partner with Bugan, / Bugan Bugan of old
eeeeeya,
"the daughter of Pangaiwan eeheh."
270. Pina-yudan, and he walks-across the houseyards of the /
villagers, handsome-boys at Tulaling,
and he centers the / center-place of the center eeeeeeya
at Tulaling nema eeheh.
271. Very-much-buzz-for-him, very-much-smack-their-tongue-for-
him they the / mates, handsome-boys at Tulaling,
and moves-a-little-farther Pina-yudan to their mortar at the
houseyard / at the houseyard at their lounging-bench
eeeeeya
at Tulaling nema eeheh.
272. Old-man, and he immediately-looked-out from the entrance-
beam of the / basket-like house ours at the center at
Tulaling,
and he looked-very-much-with-surprise-at the young-man,
Pina-yudan / Pina-yudan Pina-yudan of old eeeeeeya,
the son of Pinulduhen eeheh.
273. "Very-well, my grandson, that thou proceededst to the
houseyard / to the houseyard to their lounging-bench
at Tulaling."
"Yes truly!" says Pina-yudan / Pina-yudan Pina-yudan of
old eeeeeeya,
the son of Pinulduhen eeheh.
274. Pina-yudan, and very-much-meet the irises theirs (his and)
with Bugan, / Bugan of old, the daughter of Pangaiwan.
"Make-ready-for-me thy chew, Pina-yudan," says Bugan, /
Bugan Bugan of old eeeeeeya, the daughter of Pangai-
wan.

275. Bughutnah lidingan di *ambayongnan butungnan kay kinulkulap-ee*,
 pakatibtibanay itapin bitulung ya biyen mom-onda peh gawana eeeeeeya
eee ad Tulaling nema eeheim:
276. ta makadawat di galaygay da Pina-yudan ke Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan.*
 Iken ya anhan di gag-agag-anay aamod an bulalakkinih eeeeeeya
eee ad Tulaling nema eeheim:
277. "Makayagud di dakayuken aamod an dehtud indinan ad dalin ad kamaligda, nangbunanda adna ad Tulaliing,
 "ya eyu pungkighad di *ambumabagol an aamod anih eeeeeeya*
"eee ad Tulaling nema eeheim:
278. "te deyan e himmibatang boy algo algodna ad Nangimbukihig.
 "Dakayuke Bugan ke Pina-yudan," an kanan Iken *an hi Iken an hi Umikenana eeeeeeya*,
eee an hi Inohyaban eeheim:
279. "ya makayagud di hogponyuy *timmindung an baletakuh gawana adna ad Tulaliing*,
 "ta gamalantakuy *munlingngaon inda-dinda peh gawana eeeeeeya*
"eee ad Tulaling nema eeheim."
280. Limmibwatdat hogponday *timmindung an baletakuh gawana adna ad Tulaliing*,
 ta gamalanday *munlingngaon inda-dinda ped gawana eeeeeeya*
eee ad Tulaling nema eeheim:

275. A hip bag, especially a *pinu'hha* which is often called *amba'yong*, may be said to resemble a butterfly, when its loose fringes are folded over the opening of the bag. See Fr. Lambrecht, *Ifugaw Weaving, Folklore Studies, Vol. XVII (1958)*, pp. 28-32, and especially fig. XVIII.

277. *pungkigha'd* (stem *goha'd*, prefixes *pung* and *ki*): to make come down. Refers to the most important invocation of the deities in any sacrificial performance, in which the deities are invited to come

275. He disengages the handle of the / striped-hip-bag his, hip-bag his like a butter-butter-fly,
he prepares-a-complete-chew a chew, / betelnut and chewing-leaf, which they chew at the center eeeeeeya
at Tulaling nema eechem,
276. and very-much-give-and-receive the hands of Pina-yudan and Bugan, / Bugan Bugan of old, the daughter of Pangaiwan.
Iken, and exceeding the shouting-and-shouting his for the / mates, handsome-boys eeeeeeya
at Tulaling nema eechem:
277. "Very-well that you then, mates who are-here at the house-yard / at the houseyard at their lounging-bench, their sitting-place at Tulaling,
"and you are to-make-come-down the / deities, mates, eeeeeeya
"at Tulaling nema eechem,
278. "for lo there! went-to-replica-position again the sun / sun at Nangimbukig.
"Ye then, Bugan and Pina-yudan," says Old-man, / Old-man, Old-man of old eeeeeeya,
Inohyaban eechem,
279. "and very-well that you enter the / basket-like house ours at the center at Tulaling,
"that we (incl.) may eat the / warmly-cooked, cooked-rice theirs at the center eeeeeeya
"at Tulaling nema eechem."
280. They rose and they enter the / basket-like house ours at the center at Tulaling,
and they eat the / warmly-cooked, cooked-rice theirs at the center eeeeeeya
at Tulaling nema eechem.

down from their abode in order that they may take what is being offered for them, more particularly the souls of the pigs and chickens to be killed.

ambumabago'l (stem *bago'l* reduplicated, infix *um* denoting action; prefix *am* seems to be class marker, see footnote No. 210): the deities, lit., those who act as deities. *Bago'l* is properly the name given to the deities of rice culture, but in some places of the *hu'dhud* area the term is often used for the deities in general.

281. Diket nagibbudan nunggamal hi *timmindung an baletakuh gawana adna ad Tulaliing*,
ya inhuyedah pamadingan di *timmindung an baletakuh gawana eeeeeeya*
eee an Tulaling nema eechem:
282. ta makapaingdah pamadingan di *timmindung an baletakuh gawana adna ad Tulaliing*
ta makaimadadah itapin *bitulung ya biyen mom-onda peh gawana eeeeeeya*
eee ad Tulaling nema eechem:
283. Ta makaigidah bitulung ya makabik-idah biyen hi pama-
dingan di *timmindung an baletakuh gawana adna ad Tulaliing*,
ta makadawatdah *tabayag an ginulitanda eeeeeeya*
eee ad Tulaling nema eechem:
284. Diket nakahummun di bukakel da Pina-yudan ke Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan*,
on anhan di imiimin tun Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya*,
eee an hi nak Pinulduhen eechem:
285. "Hanahanat dinudugak," an e kanan Pina-yudan *Pina-yudan Pina-yudanana, an hi nak Pinulduhen*,
Ta panalpal-iwanday ab-abigdah *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eechem:
286. Neh Iken an ingkungukungnay tukuknah *gawanan kagaw-an di gawana adna ad Tulaliing*:
"Dakayuken aamod an bumabagol ya gawaonyuy *kagaw-an di gawana eeeeeeya*
"eee ad Tulaling nema eechem:"

283. *taba'yag an ginulita'n(da)*: a *taba'yag* is a small bamboo tube used as a container for lime (the 3rd ingredient of a betelnut chew); the Ifugaw often engrave all sorts of straight, oblique, zigzag lines on their lime tubes, which then are "*ginulita'n*".

285. *ab-a'big(da)*: as far as we know the word *a'big* is applied to the speech of somebody who is believed to be possessed, his injunctions, his explanations of dreams or so-called portents, while his inter-

281. When they had-finished eating in the / basket-like house
ours at the center at Tulaling,
and (then) they move-a-little-farther to the door-posts of
the / basket-like house ours at the center eeeeeeya
at Tulaling nema eechem,
282. and they wholly-sit-side-by-side at the door-posts of the /
basket-like house ours at the center at Tulaling.
and they very-much-remove-the-smell with a chew, / betel-
nut and chewing-leaf, which they chew at the center
eeeeeya
at Tulaling nema eechem,
283. and they divide-in-two the betelnut and they tear-into-two
the chewing-leaf at the door-post of the / basket-like
house ours at the center at Tulaling,
and they very-much-give-and-receive the / lime-container
which they specked-and-lined eeeeeeya
at Tulaling nema eechem.
284. When meet the irises of Pina-yudan and Bagan, / Bagan
Bagan of old, the daughter of Pangaiwan,
every-time is-exceeding the smile-and-smile of this Pina-
yudan / Pina-yudan Pina-yudan of old eeeeeeya,
the son of Pinulduhen eechem:
285. "Really-good that they specially-invited me," says Pina-
yudan / Pina-yudan Pina-yudan of old, the son of
Pinulduhen.
And they go-on-letting-time-pass-by with their conversa-
tion in the basket-like / house ours at the center
eeeeeya
at Tulaling nema eechem.
286. Lo! Old-man, and he loudly-shouted-and-shouted the shout
his at the center, / center-place of the center at Tulaling:
"Ye then, mates, deities-invokers and center ye the / center-
place of the center eeeeeeya
"at Tulaling nema eechem."

locutor keeps him talking by his questions. The reduplication of *a'big* (*ab-a'big*) seems to have modified the original sense and reduced the meaning of the word to that of a conversation which goes on without much interruption.

286. *bumabago'l*: those who invoke the deities. Note that no *am* is prefixed, which we said to be a sort of class marker: see footnote to the 277th stanza.

287. Neday aamod an bumabagol ya naginyubdah balen Bugan
an hi Bugan Buganana, an hi nak Pangaiwahan.
 Iken ya idadaanay pamaahanad indinan ad dalin ad kama-
ligda eeeeeeya
eee ad Tulaling nema eeheim:
288. ta hihitonay hinanglitan an humanil-on binahidah gawana
adna ad Tulaliing.
 Hayohapihapit Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
289. "Dakayuken aamod an bumabagol ya hogponyuy timmin-
dung an baletakuh gawana adna ad Tulaliing,
 "ta mangig-ig-iguptaku, hinanglitan an humanil-on bina-
hidah gawana eeeeeeya
"eee ad Tulaling nema eeheim:
290. "te tuwen makahilong di algo algodna ad Nangimbukihig."
 Diket impaginawadan e mangig-igup hi hinanglitan an
humanil-on binahida peh gawana eeeeeeya
eee ad Tulaling nema eeheim:
291. "Makayagud di bumabagoltakun" kanan Iken *an hi Iken an*
hi Umikenana, an hi Inohyaban,
 te deyan aaa imme-meey labinhabinaha timmengan labin-
habinaha eeeeeeya
eee an langlangegan nema eeheim:
292. Pina-yudan ya aamod an bumabagoldan am-in hi timmin-
dung an baletakuh gawana adna ad Tulaliing;
 hihyahdiyot nangamong di e gimminaway labinhabinaha
timmengan labinhabinaha eeeeeeya
eee an langlangegan nema eeheim:
293. Kal-ina pe kano ya e nakalingiyan Pina-yudan, *Pina-yudan*
Pina-yudanatu an hi nak Pinulduhen:

288. *pamaa'han* (da): a big wooden bowl, which may occasionally be used as soup tureen, but mostly serves as a container of rice wine during sacrificial rites; all the shamans squat around the bowl and

287. Lo! they the mates, deities-invokers and they were-
 assembled-at-once at the house of Bugan, / Bugan
 Bugan of old, the daughter of Pangaiwan.
 Old-man, and he put-in-readiness their large-wooden-bowl
 at the houseyard / at the houseyard at their lounging-
 bench eeeeeeya
 at Tulaling nema eechem,
288. and he pours-and-pours the clear / yellowish rice-wine
 theirs at the center at Tulaling.
 Speech-and-speech of Old-man, / Old-man, Old-man of old
 eeeeeeya,
 Inohyaban eechem:
289. "Ye then, mates, deities-invokers and enter ye the / basket-
 like house ours at the center at Tulaling,
 "that we (incl.) may-sip-and-sip the rendered-palatable, /
 yellowish rice-wine theirs at the center eeeeeeya
 "at Tulaling nema eechem,
290. "for behold-now is-very-darkened / the sun sun at Nangim-
 bukig."
 When they had-made-them-come-to-the-center (those that)
 are to sip-and-sip the rendered-palatable, / yellowish
 rice-wine theirs at the center eeeeeeya
 at Tulaling nema eechem:
291. "Very-well that we (incl.) invoke-the-deities," says Old-
 man, / Old-man, Old-man of old, Inohyaban,
 "for behold aaa went-by-and-went-by the / nightly-night
 midway nightly-night eeeeeeya
 "langlangegan nema eechem."
292. Pina-yudan and mates, they invoke-the-deities all in the /
 basket-like house ours at the center at Tulaling;
 it-is-that-and-it-is-that until was-halfway the / nightly-
 night midway nightly-night eeeeeeya
 langlangegan nema eechem.
293. After-that the said, and was very-much-affected-with-
 hearing (heard it very well) Pina-yudan / Pina-yudan
 Pina-yudan here, the son of Pinulduhen:

time and again dip their cup (*ta'ug*) in it to sip some wine, as the in-
 vocations they recite may require, that is, every time they finish a
 particular invocation of a class or sub-class of deities.

- “Tipe heaken apu Iken,” an kanan Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya,*
eee an hi nak Pinulduhen eeheim:
- 294 “ya em ibanahbahhoy panobotbalmuh *umaluyun bagoltakuh gawana adna ad Tulaliing?*”
 “Om ta-wa an nakal-iwak,” an kanan Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
295. “Umalikayun umaluyun bagol te dinalnogan da Pina-yudan ke Bugan *an hi Bugan Buganana, an hi nak Pangaiwanan.*”
 Diket impahbudan di aamod an manobotbal *hi umaluyun bagolda peh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
296. ya impahbudan bon Iken di bagbagolna *umaluyun bagolda peh gawana adna ad Tulaliing;*
 kananay: “Umalikayun umaluyun bagol te dinalnogan da Iken ke Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi naka Pangaiwan eeheim.”
297. Diket nakailikilik hi tangilan Pina-yudan *Pina-yudan, an hi nak Pinulduhen,*
 ya e humihingit hi Pina-yudan *Pina-yudan Pina-yudanana eeeeeeya,*
eee an hi nak Pinulduhen eeheim:
298. Te deyan eda manalhalidit an duwah gawaan di *timmindung an baletakuh gawana adna ad Tulaliing.*

294. *ibanahba'hho* (stem *ba'hho* conveying the idea of something that is done in a wrong manner, prefix *i*, so-called instrumental prefix, to do what is implied by the stem with something, and infix *an* denoting frequency of action): old *Inohya'ban*, i.e., young *Aligu'yun*, sits among the shamans and is supposed to know also the ordinary invocations, as well as young *Pina-yu'dan*; when he is heard by *Pina-yu'dan* to recite his invocations in the wrong manner, it is because the invitatory prayer preceding each of the various invocations (or parts of them), he has to recite or chant, ought to have been as in the first verse of the following stanza (q.v.).

295. In fact, *Inohya'ban*, alias *Aligu'yun*, after having been warned by *Pina-yu'dan*, for once recites his invitatory prayer like the other

- “Why, thou grandfather Old-man,” says Pina-yudan / Pina--
yudan Pina-yudan of old eeeeeeya,
the son of Pinulduhen eeheh,
294. “and thou dost-wrong-manner-with thy reciting the / spirits,
deities ours at the center at Tulaling?”
“Yea, I-should-say, I forgot-it,” says Old-man, / Old-man,
Old-man of old eeeeeeya,
Inohyaban eeheh,
295. “Come ye, spirits, deities for it-is-the-marriage-feast of
Pina-yudan and Bugan, / Bugan Bugan of old, the
daughter of Pangaiwan.”
When then went-on-and-were-busy the mates reciting / the
spirits, deities theirs at the center eeeeeeya
at Tulaling nema eeheh,
296. and (then) went-on-and-was-busy also Old-man (invoking)
the deities his / spirits, deities theirs at the center at
Tulaling;
he says: “Come ye, spirits, deities for it-is-the-marriage-
feast of Old-man and Bugan, / Bugan, Bugan of old
eeeeeya,
“the daughter of Pangaiwan eeheh.”
297. When it-was-wholly-drilled in the ears of Pina-yudan /
Pina-yudan of old, the son of Pinulduhen,
and is-upset-and-upset Pina-yudan / Pina-yudan Pina-yudan
of old eeeeeeya,
the son of Pinulduhen eeheh.
298. Lo! there, they move-sliding-and-sliding, the two to the
middle-beam of the / basket-like house ours at the
center at Tulaling.

shamans: “. . .because it is the marriage-feast (*dinalno'gan*, see footnote no. 69, also footnote no. 237 where another substitute for *uya'uy* of the same kind is used) of *Pina-yu'dan* with *Bu'gan*.”

umalu'yu is another *hu'dhud* word for *bago'l*, deities, lit., (come ye) who act-as-deities.

296. Note how the precentor has held the choristers in suspense and only after several verses lets them have the real phrase “. . .for it is the marriage feast of Old-man with *Bu'gan*”, which will soon bring her main hero, undisguised, back on the scene.

298. *gawa'an*: see Fr. Lambrecht, *Ifugaw Villages and Houses*, p. 131, fig. 18.

- Diket munditumdah gawaan di *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
299. ya intakdogday dopohandah *timmindung an baletakuh gawana adna ad Tulaliing.*
 Neday aamod an bumabagol ya immagihiddah pikdol di *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
300. Ta itotool da Pina-yudan ke Iken di dopohandah *timmindung an baletakuh gawana adna ad Tulaliing.*
 Kay anhan, ya e nawa-wah *kubuhan an bigbigatda peh gawana eeeeeeya*
eee ad Tulaling nema eeheim:
301. loktat ya indop-ada peh ohladan *umaldatandah gawana adna ad Tulaliing,*
 anhaanhan di pukakan di *aamod an bulalakkinih eeeeeeya*
eee ad Tulaling nema eeheim:
302. Loktat ya e bimmibikah Iken *an hi Iken an hi Umikenana,*
an hi Inohyaban,
 ya e ot ya abu an nakabughiy luktup Iken *an hi Iken an hi Umikenana eeeeeeya,*
eee an hi Inohyaban eeheim:
303. ya nakabugihan hi Aliguyun *Aligu Aliguyunadi, an hi nak Amtalahaw.*
 Neday aamod ya nummohgaganday ungaungan hi Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
304. "Ampoampodnana katog," an kanan Indangunay *Indang Indumangunayana, an hi imPangaiwahan.*
 Pina-yudan ya minotwanah Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
305. "Inakayang di baibain ot ya abun" kanan Pina-yudan *Pina-yudan Pida-yudanana, an hi nak Pinulduhen.*
 Nakakangluyan hi Pina-yudan an e nummotwan Aliguyun *Aligu Aliguyunatu eeeeeeya,*
eee an hi nak Amatalaw eeheim:

- When they come-close-to-each-other on the middle-beam of
the / basket-like house ours at the center eeeeeeya
at Tulaling nema eeheh,
299. and (then) they do-standing-with their wrestling in the /
basket-like house ours at the center at Tulaling.
Lo! they the mates, the deities-invokers, and they moved-
toward-the-borders (of the floor) to the corners of the
/ basket-like house ours at the center eeeeeeya
at Tulaling nema eeheh.
300. And do-continuing-with Pina-yudan and Old-man (with)
their wrestling in the / basket-like house ours at the
center at Tulaling.
Like particular, and was about becoming-visible / the house-
yard, their morning at the center eeeeeeya
at Tulaling nema eeheh,
301. it happened that they jumped-down to the front-yard, /
their stone-walled-yard at the center at Tulaling,
exceeding-and-exceeding (were) the appeasing-efforts of
the / mates, handsome-boys eeeeeeya
at Tulaling nema eeheh.
302. It happened that added-force Old-man, / Old-man, Old-man
of old, Inohyaban,
and lo! and then and enough (just that) was torn-open-
very-much the skin of Old-man, / Old-man, Old-man
of old eeeeeeya,
Inohyaban eeheh,
303. and was-very-much-appearing-in-the-fissure Aliguyun /
Aliguyun yonder, the son of Amtalaw.
Lo! they the mates, they look-with-surprise-at the young-
man Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw eeheh.
304. "Enough-enough there forsooth," says Indangunay / In-
dangunay of old, the wife of Pangaiwan.
Pina-yudan, and he looked at Aliguyun / Aliguyun of old
eeeeeya,
the son of Amtalaw:
305. "How-extreme the shame-and-shame (for me) and then
and enough (nothing else)," says Pina-yudan / Pina-
yudan of old, the son of Pinulduhen.
Was-very-disappointed Pina-yudan as he looked-at Aliguyun
/ Aliguyun here eeeeeeya,
the son of Amtalaw.

306. Bugar an ena impakamotwah Aliguyun *Aligu Aliguyunatu*,
an hi nak Amtalahaw,
 ya nakamodwong hi nunhumunan di bukakeldan Aliguyun
Aligu Aliguyunatu eeeeeeya,
eee an hi nak Amatalaw eeheim:
307. "Tipe mablakan mana-lika, Aliguyun *Aligu Aliguyunatu*,
an hi nak Amtalahaw,
 "ya em namambulan hi Bugar *an hi Bugar Bugaratu*
eeeeeya,
 "eee *an hi naka Pangaiwan eeheim:*"
308. "Komman man-uke ya numbukulak an e himmungdud
indinan ad dalin ad kamaligda adna ad Tulaliing,
 "ya bumabainak te nakidkidyak hi baleyud *indinan ad*
dalin ad kamaligda eeeeeeya
 "eee *ad Tulaling nema eeheim:*"
309. Aliguyun an e nakamotmotwan Indangunay *Indang In-*
dumangunayana, an hi imPangaiwahan:
 anhaanhan di hil-ohil-ok Indangunay *Indang Indumangu-*
nayana eeeeeeya,
eee an hi imPangaiwan eeheim:
310. "Antipe ungaungkan mana-likan eka nanindudwan" kanan
Indangunay Indang Indumangunayana, an hi imPangai-
wahan?"
 "Om nimpen," e kanan Aliguyun *Aligu Aliguyunana*
eeeeeya,
eee an hi nak Amatalaw eeheim:
311. "te anhan di baibain an e gimstawad *indinan ad dalin ad*
kamaligda adna ad Tulaliing,
 "te kon katog numbukulak," an kanan Aliguyun *Aligu*
Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eeheim:
312. "Takon takon katog kaya! ot matu-negak," an kanan In-
dangunay Indang Indumangunayana, an hi imPangaiwa-
han,
 "makayagud di hogpontakuy *timmindung an baletakuh*
gawana eeeeeeya
 "eee *ad Tulaling nema eeheim:*"

306. Bugan, she went to look-intently-at Aliguyun / Aliguyun here, the son of Amtalaw,
and she was-very-astonished at the time-that-met the irises theirs (hers and) with Aliguyun / Aliguyun here eeeeeeya,
the son of Amtalaw eeheh:
307. "Why! thou art white (young and fresh), thou art skillful, Aliguyun / Aliguyun here, son of Amtalaw,
"and thou didst-deceive Bugan, / Bugan Bugan here eeeeeeya,
"the daughter of Pangaiwan eeheh!"
308. "But indeed therefore, and I acted-as-a-servant having-proceeded to the houseyard / to the houseyard to their lounging-bench at Tulaling,
"and I was-ashamed because I lived-together-(with-you)-as-a-parasite in your house at the houseyard / at the houseyard at their lounging-bench eeeeeeya
"at Tulaling nema eeheh."
309. Aliguyun, he looked-and-looked at Indangunay / Indangunay of old, the wife of Pangaiwan:
(was) exceeding-and-exceeding the appreciating-gaze of Indangunay / Indangunay of old eeeeeeya,
the wife of Pangaiwan eeheh:
310. "Why! thou art-a-young-man, thou art-skilled, and thou didst-double-thyself," says Indangunay / Indangunay of old, the wife of Pangaiwan!"
"Yes indeed," says Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw eeheh,
311. "because was exceeding the shame-and-shame to have come-to-the-center at the houseyard / at the houseyard at their lounging-bench at Tulaling.
"for (this reason) forsooth I acted-as-a-servant," says Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw.
312. Nevermind nevermind forsooth surely! and (still) I am-tightly-driven-in (my affection is strong)," says Indangunay / Indangunay of old, the wife of Pangaiwan,
"very-well that we (incl.) enter the / basket-like house ours at the center eeeeeeya
"at Tulaling nema eeheh."

313. Pina-yudan ya anhan di baibainan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw:*
 “Aga ot katog ta mumbangngadak”, an kanan Pina-yudan,
Pina-yudan Pina-yudanana eeeeeeya,
eee an hi nak Pinulduhen eeheim:
314. “ta mumbangngadak hi halaungmid indinan *ad dalin ad kamaligda adna ad Numbilingan.*”
 Tuwen tuwen mahayhayobhobday *aamod an bulalakkinih eeeeeeya*
eee ad Tulaling nema eeheim:
315. an eda pakaap-apngaon hi Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw,*
 an eda pakamotmotwaon hi Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
316. Diket inang-ang di aamod keda Aliguyun ke Bugan *an hi Bugan Buganana, an hi nak Pangaiwahan,*
 on kimmanikihilanday *aamod an bulalakkinih eeeeeeya*
eee ad Tulaling nema eeheim:
317. on kumanokodyatanday *aamod an bulalakkinih adna ad Tulaliing.*
 “Nakapadong tuwaliy binlan da Bugan ke Aliguyun *Aligu Aliguyunana eeeeeeya,*
“eee an hi nak Amatalaw eeheim:
318. “nakaiay-aya tuwalih e pummotwaan ke dida,” an kanan di *aamod an bulalakkinih adna ad Tulaliing.*
 “Dakayuken aamod,” an kanan Indangunay Indang *Indumangunayana, eeeeeeya,*
eee an hi imPangaiwan eeheim:
319. “ya makayagud di mun-adod-onkayu ot ya abuh gawanan *kagaw-an di gawana adna ad Tulaliing,*
 “ta mun-ada-dinkayu ta munggamaltakuh *timmindung an baletakuh gawana eeeeeeya*
“eee ad Tulaling nema eeheim.”

313. Pina-yudan, and is-exceeding the shame-and-shame his for
 Aliguyun / Aliguyun of old, the son of Amtalaw:
 "Well then forsooth and I shall-return," says Pina-yudan /
 Pina-yudan Pina-yudan of old eeeeeeya,
 the son of Pinulduhen eeheim,
314. "and I shall-return to our (excl.) inclining-roof (house) at
 the houseyard / at the houseyard at their lounging-
 bench at Numbilingan."
 Lo now now! are-being-gathered-around they the / mates,
 handsome-boys eeeeeeya
 at Tulaling nema eeheim,
315. they go to recreate-and-recreate-with Aliguyun / Aliguyun
 of old, the son of Amtalaw,
 they go to look-and-look-at Aliguyun / Aliguyun of old
 eeeeeeya,
 the son of Amtalaw eeheim.
316. When were-seeing the mates Aliguyun and Bugan, / Bugan
 Bugan of old, the daughter of Pangaiwan,
 every-time gently-pushed-and-pushed-one-another they the
 / mates, handsome-boys eeeeeeya
 at Tulaling nema eeheim,
317. and then wink-and-wink-for-them they the / mates, hand-
 some-boys at Tulaling.
 "Is-very-much-equal indeed the whiteness (beauty) of
 Bugan and Aliguyun / Aliguyun of old eeeeeeya,
 "the son of Amtalaw eeheim,
318. "is-very-much-fitting-and-fitting (the one with the other)
 indeed, as one looks at them," say the / mates, hand-
 some-boys at Tulaling.
 "Ye then, mates," says Indangunay / Indangunay of old
 eeeeeeya,
 the wife of Pangaiwan eeheim,
319. "and very-well that you make-ready (pound and cook rice)
 and then and enough (just that) at the center, / center-
 place of the center at Tulaling,
 "and cook-ye-rice that we (incl.) may-eat in the basket-like
 / house ours at the center eeeeeeya
 "at Tulaling nema eeheim."

320. Pina-yudan an anhan di baibainan e nummotwan Aliguyun
Aligu Aliguyunana, an hi nak Amtalahaw:
 "Aga ot katog! ta mumbangngadak ad indinan ad dalin ad
kamaligda eeeeeeya
 "eee ad Numbilingan nema eechem:
321. "te kon paman bulaluyantan" kanan Pina-yudan *Pina-yudan*
Pina-yudanana, adna ad Numbilingan.
 Ta pukhuwonay balangbangnat panulpulayanan mum-
 bangngad ad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Numbilingan nema eechem:
322. "Kababan-ule ot ya abuwana di e ginawaan," an kanan
 Pina-yudan *Pina-yudan Pina-yudanana adna ad Num-*
bilingan,
 "aga ot katog ta bangngadak di nundiyanmid *indinan ad*
dalin ad kamaligda eeeeeeya
 "eee ad Numbilingan nema eechem."
323. Aliguyun ya aamod an panalpal-iwanday ab-abigdad
indinan ad dalin ad kamaligda adna ad Tulaliing.
 Diket nale-bay kaatnay algod *indinan ad dalin ad kamaligda*
eeeeeya
eee ad Tulaling nema eechem:
324. Aliguyun ya ingkungukungnay tukuknah gawanan *kagaw--*
an di gawana adna ad Tulaliing:
 "Dakayuken aamod ya makayagud di gawaonyuy *kagaw-an*
di gawana eeeeeeya
 "eee ad Tulaling nema eechem:

321. *bulalu'yanta*: the enclitic pronoun meaning literally 'I and thou', is sometimes used in the sense which is equivalent to the English impersonal 'one': one is defeated. The antagonist of *Aligu'yun* is defeated because *Bu'gan* and her mother prefer *Aligu'yun* to him; the word *bulalu'yan*, however is more often used in the sense of 'defeat in battle'.

320. Pina-yudan, exceeding the shame-and-shame his as he looks at Aliguyun / Aliguyun of old, the son of Amtalaw:
 "Well then forsooth! and I shall-return to the houseyard / to the houseyard their lounging-bench eeeeeeya
 "at Numbilingan nema eechem,
321. "for truly one is-defeated," says Pina-yudan / Pina-yudan Pina-yudan of old, at Numbilingan."
 And he unhooks his gong and he makes-slow-and-slow-his-manner-of returning to the / houseyard to the houseyard to their lounging-bench eeeeeeya
 at Numbilingan nema eechem:
322. "Confusion-and-confusion and then and it was-only-that to have-come-to-the-center," says Pina-yudan / Pina-yudan of old at Numbilingan,
 "well then forsooth! and I return to the yonder-place ours (excl.) / to the houseyard to the houseyard their lounging-bench eeeeeeya
 "at Numbilingan nema eechem.
323. Aliguyun and the mates, they let-the-time-pass-and-pass-with the chatting-and-chatting theirs at the houseyard / at the houseyard, at their lounging-bench at Tulaling. When then had-passed-by how-many (some) days at the houseyard / at the houseyard at their lounging-bench eeeeeeya
 at Tulaling nema eechem,
324. Aliguyun, and he loudly-shouted the shout his at the center / center-place of the center at Tulaling:
 "Ye then, mates, and very-well that you center the / center-place of the center eeeeeeya
 "at Tulaling nema eechem,

322. *nundi'yan(mi)* (stem *di*, yonder; prefix *nun* and suffix *an*): yonder-place ours (excl.). In ordinary speech they use form *nihdya'n*, or *punnihdya'n*, in which the adverb *hidi'*, yonder, with the prefix *ni* (*na* plus *i*: *ni*) serves as word-base.

325. "ta mun-adod-onkayun" kanan Aliguyun *Aligu Aliguyunana,*
an hi nak Amtalahaw,
 "ta mungkailtaku te iyudungtakuh Bugan *an hi Bugan*
Buganatu eeeeeeya,
 "eee *an hi inAliguyun eeheim."*
326. Diyen e dingngol di *aamod an bulalakkih giligna apitnahdi*
adna ad Tulaliing
 ya nagyubday *aamod hi gawanan kagaw-an di gawana*
eeeeeya
eee ad Tulaling nema eeheim:
327. Indangunay ya pun-idawatnay pageh hinagpon di *timmin-*
dung an baletakuh gawana adna ad Tulaliing;
 maid an dumaldalyong di pambiyuwandad *indinan ad dalin*
ad kamaligda eeeeeeya
eee ad Tulaling nema eeheim:
328. Anhaanhan di linalangin di *aamod an bulalakkinih adna*
ad Tulaliing,
 an mun-adod-on ad *indinan ad dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeheim:
329. Diket motmotwaon Aliguyun di makalangin *aamod an*
bulalakkinih adna ad Tulaliing,
 on anhan di im-imin ngadngadiit Aliguyun *Aligu Aliguyu-*
nana eeeeeeya,
eee an hi nak Amatalaw eeheim:
330. Diket impahiknad di *aamod an mumbayuh gawanan kagaw--*
an di gawana adna ad Tulaliing,

325. *iyu'dungtaku* (stem *yu'dung*, prefix *i*, enclitic *taku*, we inclusive): we shall-do-sitting-with somebody (here *Bu'gan*). This refers to a kind of amusement celebration in honor of a wealthy newly married girl: the women are invited to come to the house of the married couple and to *sit* under their house in company with the young wife, where they chew and amuse themselves. They are to come after their breakfast for ten consecutive days and are expected to leave only in the late afternoon: they are given betelnuts, a good meal at noon and also rice wine if they like; but the rice wine is made especially for the men, who

325. "that you may-make-ready," says Aliguyun / Aliguyun of
of old, the son of Amtalaw,
"and we (incl.) shall-do-the-fermentation (make rice wine)
for we shall-do-sitting-with Bugan, / Bugan Bugan
here eeeeeeya,
"the wife of Aliguyun eeheh."
326. When had-heard the / mates, handsome-boys at the border
in the direction yonder at Tulaling,
and assembled-at-once they the mates at the center, /
center-place of the center eeeeeeya
at Tulaling nema eeheh.
327. Indangunay, and she goes-on-giving rice-bundles on the
entrance-beam / of the basket-like house ours at the
center at Tulaling;
without delay yields-bumping-sounds the mortar theirs at
the / houseyard at the houseyard at their lounging-
bench eeeeeeya
at Tulaling nema eeheh.
328. Exceeding-and-exceeding the rejoicings of the / mates,
handsome-boys at Tulaling,
who make-ready (pound rice) at the houseyard / at the
houseyard at their lounging-bench eeeeeeya
at Tulaling nema eeheh.
329. When sees-and-sees Aliguyun that very-much-rejoice the
/ mates, handsome-boys at Tulaling,
every-time exceeding the smile-and-smile, sweet-laughter of
Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw eeheh.
330. When had finished the mates pounding at the center, /
center-place of the center at Tulaling,

are also welcome. It is the husband who entertains them, gives them rice wine and offers them to take their meal in his house. Almost all *hu'dhud* describe one or two 'sitting'-episodes of that kind; it helps the precentor to stress the wealth of her heroes in her chant.—The word *yu'dung* is used in *hu'dhud* literature in the sense of sitting, instead of the ordinary *ubu'n* with a proper affix, although it means 'to stoop'; *yudu'ngan* (with suffix *an*) is the *hu'dhud* term for *dalapo'ng*, the low block on which the Ifugao may sit, when inside their house.

- ya imbang-otdah kinailan hi daulon di *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheem:
331. Diket naguyud di himpulun algod indinan ad *dalin ad kamaligda adna ad Tulaliing*,
 ta napgot di hinanglitan humanil-on binahidad indinan ad *dalin ad kamaligda eeeeeeya*
eee ad Tulaling nema eeheem:
332. Ohan wa-wan *kubuhan an bigbigatda peh gawana adna ad Tulaliing*,
 ya inumhep an umlahun hi Aliguyun *Aligu Aliguyunana eeeeeeya*,
eee an hi nak Amatalaw eeheem:
333. mun-anunuh *uminyad an taytayda oydaoyda ulbanutaan*,
 ya ingkungukungnat tukuknah kinob-al di *timmindung an baletakuh gawana eeeeeeya*
eee ad Tulaling nema eeheem:
334. "Dakayuken aamod an magmagyan *mamadikitanih adna ad Tulaliing*,
 "makayagud di gawaonyuy *kagaw-an di gawana eeeeeeya*
 "eee ad *Tulaling nema eeheem:*
335. "ta iyudyudungyuh *Bugan an hi Bugan Buganana, an hi inAliguyun;*
 "dakayuken immin-inan mumpumbokbok hi giligna *immin--ina naoy-oy peh giligna apitnahdi eeeeeeya*
 "eee ad *Tulaling nema eeheem:*
336. "ya adikayu makigawa peh *gawanan kagaw-an di gawana adna ad Tulaliing*,
 "te adiadik pialal hi *Bugan an hi Bugan Buganana eeeeeeya*,
 "eee an hi *inAliguyun eeheem:*

335. *mumpumbokbo'k* (stem *bokbo'k*, prefixes *mun* and *pun*, *n* before labial is pronounced *m*): to have or to use a nail to crush. A *bokbo'k* is a kind of nail with which old people, who lost their teeth, crush the betelnut they wish to chew; they put the nut (and a chewing leaf) in a small wooden goblet they keep in their bag together with the nail for that purpose.

336. *pia'lal* (stem *a'lal*, causative prefix *pi*); to make dizzy. Often

- and they put-(the-marmit)-over-the-fire for the fermenting
 on the yard-under-the-house of the / basket-like house
 ours at the center eeeeeeya
 at Tulaling nema eechem.
331. When had-been-pulled ten days at the houseyard / at the
 houseyard at their lounging-bench at Tulaling,
 and got-strong the palatable, yellowish rice-wine theirs at
 the houseyard / at the houseyard at their lounging-
 bench eeeeeeya
 at Tulaling nema eechem.
332. One being-visible / house-lot, morning theirs at the center
 at Tulaling,
 and went-down going-down Aliguyun / Aliguyun of old
 eeeeeeya,
 the son of Amtalaw eechem,
333. he steps-down on the / stretched-leg-like ladder theirs oyda-
 oyda banutan-wood,
 and he loudly-shouted his shout at the side-yard of the /
 basket-like house ours at the center eeeeeeya
 at Tulaling nema eechem:
334. "Ye then, mates, nice-girls, / pretty-girls at Tulaling,
 "very-well that you center the/center-place of the center
 eeeeeeya
 "at Tulaling nema eechem,
335. "that you may-do-sitting-and-sitting-with Bugan, / Bugan
 Bugan of old, the wife of Aliguyun,
 "ye then, old-women who have-a-nail-to-crush at the border
 / old-women naoy-oy at the border in the direction
 yonder eeeeeeya
 "at Tulaling nema eechem,
336. "and do-ye-not come-to-the-center-with-the-others at the /
 center, center-place of the center at Tulaling,
 "for I do-not-and-do-not allow-to-be-made-dizzy Bugan, /
 Bugan Bugan of old eeeeeeya,
 "the wife of Aliguyun eechem."

old women ask the good services of the young people, whom they wish to do the preliminary crushing by mastication and then to give them the prepared chew for further chewing. Some young people, if they have to do that grinding again and again get dizzy from the narcotic. *Aligu'yun* says jokingly that the old women should not come to sit in company with *Bu'gan*, for they might ask her too often to masticate a chew for another, and so make her dizzy.

337. Ya ngimmiyodday immin-inan mumpumbokbok hi giligna
*immin-ina naoy-oy peh giligna apitnahdi adna ad
 Tulaliing.*
 “Ay! pangalkalik tut-uwang” kanan Aliguyun *Aligu Aliguyu-
 nana eeeeeeya,*
eee an hi nak Amatalaw eeheh:
338. “umal-alakayu ot ya abuwang hi itapin mom-ontakuh gawana
adna ad Tulaliing.”
 Hayohapihapit di immin-inan deh giligna *immin-ina naoy-oy
 peh giligna apitnahdi eeeeeeya*
eee ad Tulaliing nema eeheh:
339. “Kumikinwanikamin immin-inan mangiyudyudung ke
 Bugan *an hi Bugan Buganana, an hi inAliguyun,*
 “te komman mun-alayaday kakat-agun *mamagmagyan
 mamadikitanih eeeeeeya*
 “*eee ad Tulaliing nema eeheh.*”
340. Diyemonke e nungawan *nanoltolwag boy algo algodna ad
 Nangimbukihig,*
 ya hadakey immin-ina ya kakat-agun *mamagmagyan mama-
 dikitanih eeeeeeya*
eee ad Tulaliing nema eeheh:
341. ya naginyubdah gawanan *kagaw-an di gawana adna ad
 Tulaliing,*
 ta iyudyudungda Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi inAliguyun eeheh:
Nangimbukihig,
342. Panalpal-iwanday linalangidah obob-akdah gawanan *ka-
 gaw-an di gawana adna ad Tulaliing,*
 ta nidngolanday mungkablan bulalakkih *nunhalhal-on di
 nunhinal-o eeeeeeya*
eee an hi kaboboble nema eeheh:
343. Neday aamod hi nunhalhal-on gawaondad indinan *ad dalin
 ad kamaligda adna ad Tulaliing*

339. *kumikinwa'ni(kami)* (stem is *kuwa'ni*, reduplicated, verbal infix *um* and infix *in* denoting frequency of action): *kuwa'ni* conveys the idea of 'it is much wanted that', 'it is necessary that', the urgency being

337. And murmured they the old-women who have-a-nail-to-crush at the border / old-women naoy-oy at the border in the direction yonder at Tulaling.
 "Ay! it's my way-of-speaking in-truth," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh,
338. "take-and-take ye, and then and is enough, the chews / our chewing at the center at Tulaling."
 Speech-and-speech of the old-women who are there at the border / old-women naoy-oy at the border in the direction yonder eeeeeeya
 at Tulaling nema eeheh:
339. "Are-needed-and-needed we (excl.), old-women to do-sitting with Bugan, / Bugan Bugan of old, the wife of Aliguyun,
 "for indeed will-be-wandering they the young-people / nice-girls, pretty-girls eeeeeeya
 "at Tulaling nema eeheh."
340. When then had-stood-in-halfway-position, / had-brightened again the sun sun at Nangimbukig,
 and those the old-women and younger-people / nice-girls, pretty girls eeeeeeya
 at Tulaling nema eeheh,
341. and assembled-at-once at the center, / center-place of the center at Tulaling,
 and they do-sitting-with Bugan, / Bugan Bugan of old eeeeeeya
 the wife of Aliguyun eeheh.
342. Let-time-pass-and-pass-by they with their rejoicing-and-rejoicing in laughter theirs at the center, / center-place of the center at Tulaling,
 and were-made-hearing-it they the wealthy handsome-boys from the / neighboring of the neighboring eeeeeeya
 villages-all nema eeheh;
343. Lo! they the mates from the neighboring-(villages) they center at the houseyard / at the houseyard at their lounging-bench at Tulaling,

especially implied by *wa'ni*, now, contained in the stem. Some pre-centors like to multiply the assonance *i* and *ki* and then sing: *kumikinit-kumikinwani*.

- ta eda motmotwaon hi Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi inAliguyun eeehem:
344. Makaaladay aamod ya pakahuyungonday dinanum hi kinob-al di *timmindung an baletakuh gawana adna ad Tulaliing*
 ya inhakubda inlukbubday balangbang ta ub-ubunan Bugan *an hi Bugan Buganana eeeeeeya,*
eee an hi inAliguyun eeehem:
345. an e dumada-lup hi kinob-al di *timmindung an baletakuh gawana adna ad Tulaliing.*
 Athidih kabigabigat hi *kagaw-an di gawana eeeeeeya*
eee ad Tulaling nema eeehem:
346. Naguyudkey himpuluh algoh kiyudyudungan Bugan *an hi Bugan Buganana, an hi inAliguyun,*
 ya mumpumbanggadda muhpey aamod an *mamagmagyan mamadikitanih eeeeeeya*
eee ad Tulaling nema eeehem:
347. Ohanan wa-wan *kubuhan an bigbigatda peh gawana adna ad Tulaliing,*
 ya himmapit hi Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeehem:
348. “Makayagud tut-uwa, Bugan, di bangngadantad *indinan ad dalin ad kamaligda adna ad Aladugeen,*
 “ta eta motmotwaon di halaungmi,” an kanan Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeehem:

344. Usually the ‘sitting’-episode is described by the soloists as a part of what we could call the ‘aqueduct’-episode. Upon the invitation of the young husband, the people go to the forest, cut down a number of young trees, split their stems lengthwise and make gutters of them by hollowing out the two halves. With these they canalize the water from the spring: joining gutter to gutter they make a long aqueduct, which brings the water to the houseyard of the young couple. The young husband wishes this to be done, because he does not like that

- and they go to look-and-look-at Bugan, / Bugan Bugan of old
 eeeeeeya,
 the wife of Aliguyun eeheim.
344. Are-storied they the mates, and they very-much-make-an-
 aqueduct-for the water toward the side-yard of the /
 basket-like house ours at the center at Tulaling,
 and they did-putting-down-before-(Bugan) they did-
 putting-on-its-stomach-with the gong that it may-be-
 the-sitting-place of Bugan, / Bugan Bugan of old
 eeeeeeya,
 the wife of Aliguyun eeheim,
345. who bathes-and-bathes at the side-yard of the / basket-like
 house ours at the center at Tulaling.
 Like that every-morning at the / center-place of the center
 eeeeeeya
 at Tulaling nema eeheim.
346. When were-pulled the ten days for the sitting-and-sitting
 of Bugan, / Bugan Bugan of old, the wife of Aliguyun,
 and they are-going-back-(home) henceforth the mates, /
 nice-girls pretty-girls eeeeeeya
 at Tulaling nema eeheim.
347. One of those becoming-visible / houseyard, their morning
 at the center at Tulaling,
 and spoke Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheim:
348. "Very-well in-truth, Bugan, that we (dual) return to the
 houseyard / to the houseyard to their lounging-bench
 at Aladugen,
 "that we (dual) may see-and-see the inclining-roof (house)
 ours (excl.)," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheim,

his wife must leave in order to take a bath at the spring; in other words, the precentor wishes to show in this manner how much he (say, *Aligu'yun*) loves his wife (say, *Bu'gan*), since he wants to keep her at home. Upon this follows the 'sitting'-episode. In this *hu'dhud* the 'aqueduct'-episode is but very briefly described and is represented as a sort of complement of the 'sitting'-episode. Usually it runs over some 10 to 15 stanzas.

349. nganne pe nin di inundin hi inan hi Indumulaw *Indumu Indumulawadi, an hi inAmtalahaw?*
 “Konnin katog nunlinge ad indinan ad dalin ad kamaligda eeeeeeya
 “eee ad Aladugen nema eechem:
350. “te kon ehhehem adwanid niman di ek nanayan ke inan hi Indumulaw *Indumu Indumulawadi, an hi inAmtalahaw,*
 “an eda katog anhan immaali,” nomnomon Aliguyun ke inanan hi Indumulaw *Indumu Indumulawadi eeeeeeya,*
 eee an hi inAmtalaw eechem:
351. Bugan ya e immaamuyuy homoknan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw,*
 “Takon takon,” an kanan katog anhan Bugan an hi Bugan *Buganana eeeeeeya,*
 eee an hi inAliguyun eechem:
352. Kay anhan ya nahdom hidiyen ohan algo *nahdom nakahilong di algo algodna ad Nangimbukihig*
 ta ugipanday limmabinhabinha *timmengan labinhabinha eeeeeeya*
 eee an langlangegan nema eechem:
353. Anta nawa-wah *kubuhan an bigbigatdah gawana adna ad Tulaliing,*
 ta gamalanday *nunlingngaon inda-dindah gawana eeeeeeya*
 eee ad *Tulaling* nema eechem:
354. Diket nungawan *nanoltolwag boy algo algodna ad Nangimbukihig,*
 Bugan ya iam-amanay nakodokdong an agamidona ya gamgamnad *indinan ad dalin ad kamaligda eeeeeeya*
 eee ad *Tulaling* nema eechem:
355. ta pakabotkonay buknah nuntunglub an inipuldad *indinan ad dalin ad kamaligda adna ad Tulaling.*
 Ya atbohadin Aliguyun *Aligu Aliguyunana eeeeeeya,*
 eee an hi nak *Amatalaw* eechem:

352. *timme'nga(n)* (stem *te'nga*, middle, infix *imm*): *te'nga* is a

349. "What indeed maybe the condition yonder with mother
Indumulaw / Indumulaw yonder, the wife of Amtalaw?
"Maybe indeed she died at the houseyard / at the houseyard
at their lounging-bench eeeeeeya
"at Aladugen nema eeheh,
350. "for how-long-a-time to-day now that I left my mother
Indumulaw / Indumulaw yonder, the wife of Amtalaw,
"that (she thinks that) they (we), forsooth particularly,
should-have-come-and-come," thinks Aliguyun about his
mother, Indumulaw / Indumulaw yonder eeeeeeya,
the wife of Amtalaw eeheh.
351. Bugan, and was-overwhelming the compassion hers for
Aliguyun / Aliguyun of old, the son of Amtalaw,
"Nevermind nevermind," says indeed insistingly Bugan, /
Bugan Bugan of old eeeeeeya,
the wife of Aliguyun eeheh.
352. Like particular and was darkened that one (certain) sun
(day) / was-darkened was-very-obscured the sun sun
at Nangimbukig,
and they sleep-during the (time-when)-had-become-night-
and-night midway nightly-night eeeeeeya
langlangegan nema eeheh.
353. And then (when) it-had-become-visible at the / houseyard,
their morning at the center at Tulaling,
they eat the warmly-cooked / cooked-rice theirs at the
center eeeeeeya
at Tulaling nema eeheh.
354. When then stood-in-halfway-position / was brightened again
the sun sun at Nangimbukig,
Bugan, and she puts-and-puts-on the precious gettings
(clothes) hers and jewels hers at the houseyard / at
the houseyard at their lounging-bench eeeeeeya
at Tulaling nema eeheh,
355. and she very-much-bundles her hair with the forming-pair
hairstring-beads theirs at the houseyard / at the house-
yard at their lounging-bench at Tulaling.
And does-also-that Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw:

corruption of *to'nga*. See Introduction, section 3.

356. *Iam-amanay kay mummuliyat an pongotnad indinan ad dalin ad kamaligda adna ad Tulaliing,*
ta ikapyanay munhil-on kinaw-at an ginuttunad indinan ad dalin ad kamaligda eeeeeeya
eee ad Tulaling nema eeheim:
357. *ta pakaikab-itnay kay kinulkulap-en ambayongnan didi-nalingding.*
Ta umgada da Bugan ke Aliguyun Aligu Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eeheim:
358. *Bugan ya inwinginan inanan hi Indangunay Indang Indumangunayana, an hi imPangaiwahan:*
"Makayagud katog inay mihmihtukayun" kanan Bugan an hi Bugan Buganana eeeeeeya,
eee an hi inAliguyun eeheim:
359. *"te makilkilyaak ke Aliguyun hi nunhalhal-on di nunhinal-on kaboboble."*
Ya ambabalu kakatog boh inanan hi Indangunay Indang Indumangunayana eeeeeeya,
eee an hi imPangaiwan eeheim:
360. *an e katog anhan bo lumalapayungan an e munnomnom keda Bugan ke Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw.*
Indangunay ya e mibatbatan di nangingah hapitnah kinob-al di timmindung an baletakuh gawana eeeeeeya
eee ad Tulaling nema eeheim:
361. *"Takon katog ya nalnalyakayun" kanan Indangunay Indang Indumangunayana, an hi imPangaiwahan,*
"ta eyu papohdanan hi tulangkun hi Indumulaw Indumu Indumulawadi eeeeeeya,
"eee an hi inAmtalaw eeheim:
362. *"te inilak an wahdin nunggutigut ad indinan ad dalin ad kamaligda adna ad Aladugeen."*
Diket eda mak-ak da Bugan ke Aliguyun Aligu Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eeheim:

356. *kina'w-at an ginu'ttu*: braided *ginu'ttu* belt ornament (see footnote to 259th stanza). A *ginu'ttu* is braided inasmuch as the red

356. he puts-and-puts-on the like blooming crown (turban) his
 at the houseyard / at the houseyard at their lounging-
 bench at Tulaling,
 and he puts-on the yellow, braided 'ginuttu'-belt-ornament
 his at the houseyard / at the houseyard at their loung-
 ing-bench eeeeeeya
 at Tulaling nema eechem,
357. and he very-much-tucks the butterfly-like / hip-bag his,
 swinging-swinging.
 And start they Bugan and Aliguyun / Aliguyun of old
 eeeeeeya,
 the son of Amtalaw eechem.
358. Bugan, and she looked-sideways to her mother Indangunay
 / Indangunay of old, the wife of Pangaiwan:
 "Very-well indeed, mother, that you (plural) will stay-and-
 stay-here," says Bugan, / Bugan Bugan of old eeeeeeya,
 the wife of Aliguyun eechem,
359. "for I shall-travel-and-travel-together with Aliguyun among
 the neighboring / of the neighboring villages-all."
 And poor-thing forsooth also! her mother Indangunay /
 Indangunay of old eeeeeeya,
 the wife of Pangaiwan eechem,
360. as indeed exceedingly also she looks-and-looks-sad thinking
 of Bugan and Aliguyun / Aliguyun of old, the son of
 Amtalaw.
 Indangunay, and she goes-a-little-farther-with her weeping
 for her speech at the side-yard of the / basket-like house
 ours at the center eeeeeeya
 at Tulaling nema eechem:
361. "Nevermind truly and you will-travel-and-travel," says
 Indangunay / Indangunay of old, the wife of Pangaiwan,
 "that you may cause-to-be-well (cheer-up) my sister
 (cousin) Indumulaw / Indumulaw yonder eeeeeeya,
 "the wife of Amtalaw eechem,
362. "for I know that she is-there pining-away at the houseyard
 / at the houseyard at their lounging-bench at Aladugen."
 When they are-about to leave (they) Bugan and Aliguyun
 / Aliguyun of old eeeeeeya,
 the son of Amtalaw eechem,

colored thong, which attaches the white round shaped shells to a black ribbon, runs over the shells and under the thick ribbon.

363. on e anhaanhan an miwahwahik di hapihapit Indangunay
Indang Indumangunayana, an hi imPangaiwahan,
 an anhaanhan di paapaad inadan hi Indangunay *Indang*
Indumangunayana eeeeeeya,
eee an hi imPangaiwan eeheim:
364. "Ay anhan an binuhbuhku dida," an kanan Indangunay
Indang Indumangunayana, an hi imPangaiwahan,
 "makayagud man anhan di ahikayu mumbangngad hi
 nundiyantakud *indinan ad dalin ad kamaligda eeeeeeya*
"eee ad Tulaling nema eeheim:"
365. Bugar ya mungkakag-aday nanginan e manayan ke inanan
 hi Indangunay *Indang Indumangunayana, an hi*
imPangaiwahan:
 "Takon ina ot ahikami bo mumbangngad," an kanan
Aliguyun Aligu Aliguyunana eeeeeeya,
"eee an hi nak Amatalaw eeheim:
366. "ahidaka pakanomnom te matu-nekka tut-uwah gawanan
kagaw-an di gawana adna ad Tulaling."
 "Ampodnana katog di nanginangim ya hapitmu, inan" kanan
 da Bugar ke Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
367. "ta umgakami te nunggawan *nanoltolwag di algo algodna*
ad Nangimbukihig."
 "Pakadonglonyu katog di kinawitan hi dalan hi *nunhalhal-on*
di nunhinal-o eeeeeeya
"eee an hi kaboboble nema eeheim:"
368. Aliguyun ke Bugar ya giligonday *nunggilig an dodoladah*
gawana ad Tulaliing:
 "Antipe adwanid niman ya daanay kipay-anyun?" kanan di
aamod an bulalakkinih eeeeeeya

365. *mungkakag-a'(da)*: stem *oga'(h)*, with complex dissyllabic prefix *mungka*. *Mun*, pronounced *mung* before guttural, denotes durative action; *ka* denotes that the action implied happens by itself, is not really caused by the agent of the action. *Ka* causes the disappearance of the *o* of *oga'(h)* and reduces the stem to a monosyllabic (the hyphen shows

363. again-and-again is exceedingly affectionate the speech-and-speech of Indangunay / Indangunay of old, the wife of Pangaiwan,
 exceeding the advice of their mother, Indangunay / Indangunay of old eeeeeeya,
 the wife of Pangaiwan eeheh:
364. "Ah forsooth! rice-ear-sprouts mine," says Indangunay / Indangunay of old, the wife of Pangaiwan,
 "very-well indeed surely that you will come-back to our (incl.) home-place at the houseyard / at the houseyard at their lounging-bench eeeeeeya
 "at Tulaling nema eeheh."
365. Bugan, and fall-and-fall they the tears hers as she departs from her mother Indangunay / Indangunay of old, the wife of Pangaiwan:
 "Nevermind, mother, and we shall again return," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheh,
366. "we shall very-much-remember thee because thou art-driven-in truly (thou lovest us) at the center, / center-place of the center at Tulaling."
 "Enough-there forsooth (with) thy weeping-and-weeping and thy talking, mother," say Bugan and Aliguyun / Aliguyun of old eeeeeela,
 the son of Amtalaw eeheh,
367. "for we start for came-to-stand-in-halfway-position, / has-brightened the sun sun at Nangimbukig."
 (Indangunay says:) "Listen-ye-well surely to the cock-like-one along the way among the / neighboring of the neighboring eeeeeeya
 "villages-all nema eeheh."
368. Aliguyun and Bugan, and they walk-to-the-border (of) the / border-dwellers, their houseyards at the center at Tulaling:
 "Why to-day now, and where the place-of-your-going-to?"
 say the / mates, handsome-boys eeeeeeya

that the *g* closes the syllable) and therefore the *ka* is reduplicated, since the *o* has disappeared; thus we have *mungkakag-a'(h)* instead of *mungkaoga'(h)*. This happens with all disyllabic prefixes of which the second syllable is *ki* or *ka* when a monosyllabic stem follows: see footnote to 159th stanza.

- eee ad Tulaling nema eechem:*
369. "Malmalyakamih nunhalhal-on" kanan Aliguyun Aligu
Aliguyunana, an hi nak Amtalahaw.
 Hidolda pidipid ot pah-addah pumbanngan an bananuh
agpawanda eeeeeeya
eee ad Tulaling nema eechem:
370. Indangunay an timmakyad hi ngilig an pidipid di baletakuh
gawana adna ad Tulaliing,
 ta patpatnodonay bukakelnan da Bugan ke Aliguyun Aligu
Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eechem:
371. "Kon-ana nin di ahi e pumbangngadan di binuhbukun?"
 kanan Indangunay Indang Indumangunayana, an hi
imPangaiwahan.
 Ta mumbanbanongdah pumbanngan an bananuh agpa-
wanda eeeeeeya
eee ad Tulaling nema eechem:
372. Immagihidday aamod hi pidipid an e mun-uhdung ke da
Bugan an hi Bugan Buganana, an hi inAliguyun:
 Kay bituwon an munhil-o tuwaliy binlan da Bugan ke
Aliguyun Aligu Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eechem:
373. Diket inhidoldah dinolyan di pumbanngan an bananuh
agpawanda adna ad Tulaliing,
 tilbanday pantal la kadaklandah agpawanda eeeeeeya
eee ad Tulaling nema eechem:
374. ta agwatoday dinanum hi pantal la kadaklandah agpa-
wanda adna ad Tulaliing
 ta liblibhanday dalam hi nunhalhal-on di nunhinal-o eeeeeeya
eee an hi kaboboble nema eechem:
375. Ta mangemangeda da Bugan ke Aliguyun Aligu Aliguyun-
nana, an hi nak Amtalahaw.
 Diket binalakan di kinawitan didah dalam hi nunhalhal-on
di nunhinal-o eeeeeeya
eee an hi kaboboble nema eechem:

- at Tulaling nema eechem.
369. "We (excl.) travel-and-travel among the neighboring (villages)," says Aliguyun / Aliguyun of old, the son of Amtalaw.
They reach-the-edge at the village-border and they descend to the / place-of-the-embankments, the rice-fields in their region eeeeeeya
at Tulaling nema eechem.
370. Indangunay, she took-her-stand on the edge, / village-border of the houses ours at the center at Tulaling, and she makes-follow-and-follow the irises hers on Bugan and Aliguyun / Aliguyun of old eeeeeeya, the son of Amtalaw eechem:
371. "When maybe will-be the-time-that-come-back the rice-ear-sprouts mine?" says Indangunay / Indangunay of old, the wife of Pangaiwan.
And they walk-and-walk-on-the-embankments in the / place-of-the-embankments, the rice-fields in their region eeeeeeya
at Tulaling nema eechem.
372. Had-gone-to-the-edge they the mates to the village-border to look-down on Bugan, / Bugan Bugan of old, the wife of Aliguyun:
Like stars acting-the-yellow (shining) truly the whiteness (beauty) of Bugan and Aliguyun / Aliguyun of old eeeeeeya,
the son of Amtalaw eechem.
373. When they had-reached-the-edge at the untilled-sloped of the place-of-the-embankments, / their rice-fields at Tulaling,
they pass the / river-bed their river in their region eeeeeeya
at Tulaling nema eechem,
374. thy walk-across the water at the / river-bed their river in their region at Tulaling,
and they pass-and-pass over the path among the / neighboring of the neighboring eeeeeeya
villages-all nema eechem,
375. And go-on-and-go-on they Bugan and Aliguyun / Aliguyun of old, the son of Amtalaw.
When called the cock-like-one to them along the path among the / neighboring of the neighboring eeeeeeya
villages-all nema eechem,

376. ya hinumang bon Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw:*
 “Hanahanat pangatmuhnan” kanan Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
377. “ta kataguwan da Bugan ke Aliguyun *Aligu Aliguyunana,*
an hi nak Amtalahaw,
 “ta maphod hi emi pumbangngadan ad indinan ad dalin ad kamaligda eeeeeeya
 “eee ad Aladugen nema eeheim:
378. “ta wadahdin nunlingeh inan hi Indumulaw *Indumu Indumulawadi, an hi inAmtalahaw.”*
 Diket waday dinatngan da Aliguyun hi hin-umiliyan hi *nunhalhal-on di nunhinal-o eeeeeeya*
eee an hi kaboboble nema eeheim:
379. ya munniyanda katog da Bugan ke Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw,*
 Diket waday nidadngan da Bugan ke Aliguyun *Aligu Aliguyunana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
380. ya nadhuy bukakel di aamod *an bulalakki ya mamagmagyan mamadikitanih kaboboble:*
 anhan di hil-ohil-ok ya humtik di aamod *an bulalakki ya mamagmagyan mamadikitanih eeeeeeya*
eee an hi kaboboble nema eeheim:
381. te maid di nipadpadungan tuwalin di binlan da Bugan ke *Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw,*
 on anhan di apngaapngan di aamod *an bulalakki ya mamagmagyan mamadikitanih eeeeeeya*
eee an hi kaboboble nema eeheim:

376. *kinawi'tan* (stem *ka'wit*, cock's comb, suffix *an*, provided with, infix *in* denoting similarity): a *kawi'tan* is one provided with a comb, thus, a cock. Because of the infix *in*, the word means 'the cock-like one', i.e., (in *hu'dhud* literature) the *i'do* bird, sometimes also called *pi'tpit*. The *i'do* bird is believed to foretell misfortune to those who travel, when it flies across their path or slowly calls *pit...pit...pit*; but

376. and (then) answered also Aliguyun / Aliguyun of old, the son of Amtalaw:
 "It-is-good-and-good that thou dost-that," says Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheim,
377. "that will-live Bugan and Aliguyun / Aliguyun of old, the son of Amtalaw,
 "that (we know that) it-is-good that we return to the house-yard / to the houseyard to their lounging-bench eeeeeeya
 "at Aladugen nema eeheim,
378. "as might-be there dying (my) mother, Indumulaw / Indumulaw yonder, the wife of Amtalaw."
 When there-was-a-place-where-arrived-at the Aliguyuns (he and Bugan) at another-village among the / neighboring of the neighboring eeeeeeya
 villages all nema eeheim,
379. and (then) stay-for-some-time / they forsooth Bugan and Aliguyun / Aliguyun of old, the son of Amtalaw.
 When it was that had-arrived and Aliguyun / Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheim,
380. and were-fixed-on-them the irises of the mates / handsome-boys and nice-girls, pretty-girls of the villages-all:
 is-exceeding the appreciating-gaze and smack-the-tongue the mates, / handsome-boys and nice-girls, pretty-girls eeeeeeya
 in the villages-all nema eeheim,
381. for no-one was comparable indeed with the whiteness (beauty) of Bugan and Aliguyun / Aliguyun of old, the son of Amtalaw,
 again-and-again was-particular the rejoicing-and-rejoicing of the mates, / handsome-boys and nice-girls, pretty-girls eeeeeeya
 in the villages-all nema eeheim.

when the *pit pit*(s) follow each other rapidly the augur is good and the bird is said to be *natani'ktik*.—*Aligu'yun* and *Bu'gan* are advised to pay due attention to the augur of the bird, implying that they should return if the augur would be bad. See 375th, 376th and 377th stanzas where the precentor describes how the augur is interpreted by *Aligu'yun* as good.

382. Tagtaganday eeé hi *nunhalhal-on di nunhinal-on kaboblee*.
 makanaladalindah dalam *hi nunhalhal-on di nunhinal-oeeeeeeya*
eee an hi kaboboble nema eeheim:
383. Loktat ot nakanitiyong boy algo algodna ad *Nangimbukihig*,
 immagpawandah *pantal la kadaklandah agpawanda eeeeeeya*
eee ad Aladugen nema eeheim:
384. Bududah dinolyan di *bananuh agpawanda numpayawanda adna ad Aladugeen*,
 ta mumbanbanongdah *pumbanngan an bananuh agpawanda eeeeeeya*
eee ad Aladugen nema eeheim:
385. Makaaladay aamod ad *indinan ad dalin ad kamaligda adna ad Aladugeen*,
 ya impakamotmotwada da Bugan ke Aliguyun *Aligu Aliguyunana eeeeeeya*,
eee an hi nak Amatalaw eeheim:
386. Nakakam-odday aamod an e nummotwan da Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw*.
 "Hiddan penin day mungkablan e gumawad *indinan ad dalin ad kamaligda eeeeeeya*
 "eee ad Aladugen nema eeheim."
387. Indumulaw an immat-atip hi daulon di *timmindung an baledah gawana adna ad Aladugeen*,
 ya nakailikilik hi tangilanay huhumangan di *aamod an bulalakkinih eeeeeeya*
eee ad Aladugen nema eeheim:

382. *eee'e*: stem *e* (go, the opposite of come) three times reduplicated; the word consists of four syllables. In speech the stress is on the third *e*; in this verse on the first and third *e*: two trochees following upon the two trochees of *tágtagánda*.

386. *nakakam-o'd(da)*: they are very much surprised. The stem

382. They continue-and-continue the going-and-going-and-going
among the / neighboring of the neighboring villages-all,
they walk-and-walk along the path / among the neighbor-
ing of the neighboring eeeeeeya
villages-all nema eeheh.
383. It-happened then that wholly-stood-at-the-summit / again
the sun sun at Nangimbukig,
they came-in-the-region-of the / river-bed their river in
their region eeeeeeya
at Aladugen nema eeheh,
384. they come-out at the untilled-slope of the / rice-fields in
their region, the place-of-their-rice-fields at Aladugen,
and they walk-and-walk-on-the-embankments in the / place-
of-the-embankments, the rice-fields in their region
eeeeeya
at Aladugen nema eeheh..
385. Are-storied they the mates at the houseyard / at the house-
yard at their lounging-bench at Aladugen,
and they intensely-looked-and-looked-at Bugan and Aligu-
yun / Aliguyun of old eeeeeeya,
the son of Amtalaw eeheh,
386. Were-very-surprised they the mates looking-at the Aligu-
yuns (he and Bugan) / Aliguyun of old, the son of
Amtalaw:
“How-named might-be (what might be the name of) those
wealthy-ones coming-to-the-center at the houseyard /
at the houseyard at their lounging-bench eeeeeeya
“at Aladugen nema eeheh?”
387. Indumulaw who had-become-(thin)-like-a-water-beetle on
the place-under-the-house of the / basket-like house
theirs at the center at Aladugen,
and was-very-much-drilled in the ears hers the conversation
of the / mates, handsome-boys eeeeeeya
at Aladugen nema eeheh,

omo'd is seemingly composed of the root *mod* and the unstable vowel *o* (pepet) pre-vocalizing the *mod* and making it easier to be pronounced: the ordinary word *mo'dwong* seems to indicate that the meaning of surprise or wonder is conveyed by the root *mod*.—Note the reduplication of the second syllable *ka* of the complex dissyllabic prefix *naka*: see footnote to the 365th stanza.

388. ot ibalung-angona: "Antipe mundinlunday *aamod an bula-lakkinih adna ad Aladugeen?*"
 "Eee komman mmummotwakamih nakanodnod *di binlahda haguymahuyma mamadikitanih eeeeeeya*
"eee an mamadikit eeheim."
389. Inakayang! da aamod an immagihiddah *pidipid di baletakuh gawana adna ad Aladugeen*
 an mun-uhdungdah mungkablah *pumbanngan an bananuh agpawanda eeeeeeya*
eee ad Aladugen nema eeheim:
390. Neda Aliguyun ya nihidoldah *pumbanngan an bananuh agpawanda adna ad Aladugeen,*
 ilad-angdah *pidipid ta gawaonday kagaw-an di gawana eeeeeeya*
eee ad Aladugen nema eeheim:
391. Indumulaw an tumunan e mun-ukuukud hi palung di *kamaligdad indinanadi adna ad Aladugeen.*
 "Eee mummotwakake, inan" kanan Aginaya Aginaya *Aginayana eeeeeeya,*
eee an hi nak Amatalaw eeheim:
392. Deyan pinungpung da Aliguyun di nunggilig *an baletakuh gawana adna ad Aladugeen,*
 ta eda nakaidatong *nidatong, nidulyag-ada peh gawana eeeeeeya*
eee ad Aladugen nema eeheim:
393. Anhaanhan hi Aginaya Aginaya Aginayana, *an hi nak Amtalahaw:*
 "Motwaom ke inay mungkablan dinutukditakud *indinan ad kamaligda eeeeeeya*
"eee ad Aladugen nema eeheim:"

388. *nakano'dnod di binla'hda*: in the sentence *nakano'dnod* is the object of the foregoing word *mummotwa'kamih* (*h* enclitic case marker), but the subject of *nakano'dnod* is *di binla'hda*; we translated: we are looking at the very jolted of their whiteness (beauty), which should be understood: we are looking at the ones whose beauty is very jolted. Probably the word *binla'h* means beauty in the sense of wealth dis-

388. and she lifted-up-her-head-to-look: "Why do-crowd-together they the / mates, handsome-boys at Aladugen?"
 "Eee! well we (excl.) are-looking-at the very-jolted / whiteness (beauty) theirs haguymahuyma pretty-girl eeeeeeya,
 "pretty-girl eeheh."
389. Gracious-me! the mates who bordered at the village-border / of the houses ours at the center at Aladugen,
 as they look-down on the wealthy-ones in the place-of-the-embankments / the rice-fields in their region eeeeeeya at Aladugen nema eeheh.
390. Lo! the Aliguyuns, and they had-reached-the-edge of the / place-of-the-embankments the rice-fields in their region at Aladugen,
 they ascend to the village-border and they center the / center-place of the center eeeeeeya at Aladugen nema eeheh.
391. Indumulaw, she takes-time to move-and-move-slowly to the curved-sitting-place of the / lounging-bench theirs at the houseyard yonder at Aladugen.
 "Eee! look thou then, mother!" says Aginaya / Aginaya Aginaya of old eeeeeeya,
 the daughter of Amtalaw eeheh.
392. Lo there! ended (came at the end of) the Aliguyuns the border-terrace / houses ours at the center at Aladugen,
 and they were about-to-arrive / were-arriving, were-reaching the center eeeeeeya at Aladugen nema eeheh.
393. Is-exceeding-exceeding Aginaya / Aginaya Aginaya of old, the daughter of Pangaiwan:
 "But look, mother, at the wealthy-ones turning-in for us to the houseyard / to the houseyard to their lounging-bench eeeeeeya
 "at Aladugen nema eeheh!"

played by their attire (clothes, necklaces, gold ornament, etc.) which may be said to jolt while they walk.

391. *pa'lung di kama'lig(da)*: the curved sitting place of a *kama'lig* lounging bench, also called *ha'ngul*, see Fr. Lambrecht, *Malamala; Folklore Studies*, Vol. XIV (1955), p. 196, fig. 2.

394. "Op-opyakandi, Aginaya Aginaya Aginayantu, an binuh-
buhku,
"ta katayak, kalingayak, ta kal-iwak hi Aliguyun," an kanan
Indumulaw Indumu Indumulawana eeeeeeya
eee an hi inAmtalaw eechem:
395. Indumulaw ya imbalung-angona ya nunhumun di bukakel-
dan Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw.
Maid an nakakalngat hi inanan nummotwaan da Aliguyun
ke Bagan an hi Bagan Baganana eeeeeeya,
eee an hi inAliguyun eechem:
396. "Konnin eak nanubulan hi bukakelkun" kanan Indumulaw
Indumu Indumulawana, an hi inAmtalahaw.
Ya inlangadnah kamaligdad indinan ad dalin ad kamaligda
eeeeeya
eee ad Aladugen nema eechem:
397. Aliguyun ya ugge nahlongan ya inhakyuyunah inanan hi
Indumulaw Indumu Indumulawana, an hi inAmtalahaw,
"Tipe tipebo anhan mun-atkahan" kanan Aliguyun Aligu
Aliguyunana eeeeeeya,
eee an hi nak Amatalaw eechem:
398. "Komman haon tut-uwa di binuhbuhmun hi Aliguyun
Aligu Aliguyunatu, an hi nak Amtalahaw."
Ya munnangin kay in-ungah Aliguyun Aligu Aliguyunana
eeeeeya,
eee an hi nak Amatalaw eechem:
399. Ya atbohadin da Aginayan Bagan an hi Bagan Baganana, an
hi inAliguyun.
"Tipe tipebo anhan" an kanan Bagan an hi Bagan Baganana
eeeeeya,
eee an hi inAliguyun eechem:

396. *inla'ngadnah kama'ligda*: she did-upward-facing-with (her-
self) on the lounging bench, i.e., as she fainted she lay extended on

394. "Be-silent there, Aginaya / Aginaya Aginaya here, my rice-ear-sprout,
 "that it-be-the-time-of-my-death, manner-of-dying mine,
 that I may-forget Aliguyun," says Indumulaw / Indumulaw of old eeeeeeya,
 the wife of Amtalaw eechem.
395. Indumulaw, and she lifted-up-her-face-to-look and met the
 irises theirs (hers and) with Aliguyun / Aliguyun of
 old, the son of Amtalaw.
 Nothing else than very-much-fainted his mother as she
 saw Aliguyun and Bugan, / Bugan Bugan of old
 eeeeeeya,
 the wife Aliguyun eechem:
396. "Perhaps was I deceived by my irises," says Indumulaw /
 Indumulaw of old, the wife of Amtalaw.
 And she did-extend-herself (face upwards) on their lounging-bench at the houseyard / at the houseyard at their
 lounging-bench eeeeeeya
 at Aladugen nema eechem.
397. Aliguyun, and he was-not overtaken-by-slowness and
 caught-in-his-arms his mother, Indumulaw / Indumulaw
 of old, the wife of Amtalaw:
 "Why why! particularly, dost-thou-do-that?" says Aliguyun
 / Aliguyun of old eeeeeeya,
 the son of Amtalaw eechem,
398. "But I-am, truly, the rice-ear-sprout thine, Aliguyun /
 Aliguyun here, the son of Amtalaw."
 And weeps like a little-boy Aliguyun / Aliguyun of old
 eeeeeeya,
 the son of Amtalaw eechem.
399. And do-also-that Aginaya and Bugan, / Bugan Bugan of old,
 the wife of Aliguyun.
 "Why! why! particularly!" says Bugan, / Bugan Bugan of
 old eeeeeeya,
 the wife of Aliguyun eechem,

the bench with her face upwards.

400. "edakayu inakhupan ya eka miathina, inan hi Indumulaw
Indumu Indumulawatu, an hi inAmtalahaw."
 Aliguyun an inhaklinah inanan hi Indumulaw *Indumu In-*
dumulawana eeeeeeya,
eee an hi inAmtalaw eeehem:
401. "Eee papohdanamket mummotwakan" kanan Aliguyun
Aligu Aliguyunana, an hi nak Amtalahaw,
 "te komman nakaidatong nidulyag-akamid indinan ad dalin
kamaligda eeeeeeya
"eee ad Aladugen nema eeehem:"
402. Anhan an e dumaydayakot di hapihapit Aliguyun *Aligu*
Aliguyunana, an binuhbuhna,
 mibatbatan di hapitnah nanginanginah daulon di *timmin-*
dung an baletakuh gawana eeeeeeya
eee ad Aladugen nema eeehem:
403. Neday aamod ya naamongdan e mummotwan da Aliguyun
Aligu Aliguyunana, an hi nak Amtalahaw:
 "Tipe bo katog ekayu mun-athina?" kanan di aamod an
bulalakki ya mamagmagyan mamadikitanih eeeeeeya
eee ad Aladugen nema eeehem:
404. Kay anhan ya e impapohdanan Indumulaw *Indumu In-*
dumulawana, an hi inAmtalahaw,
 ta umbun ta munhapihapit inadan hi Indumulaw *Indumu*
Indumulawana eeeeeeya,
eee an hi inAmtalaw eeehem:
405. "Makayagud anhan ta adwanid niman ya numbangngad-
 kan Aliguyun *Aligu Aliguyunatu, an binuhbuhku,*
 "makahang-ankeh Aginayan udidiyanmu ya wadan naka-
 lingeak pe tuwalin" kanan Indumulaw *Indumu In-*
dumulawana eeeeeeya,
eee an hi inAmtalaw eeehem:
406. "Te komman nunggutigutak hi impanakit ya impangadik
 ke hea, Aliguyun *Aligu Aliguyunatu, an binuhbuhku,*

402. *dumaydaya'kot*: becomes-sticky-and-sticky (the speech of *Aligu'yun*), i.e., he goes on talking and crying to arouse his mother and awake her from her coma. *Daya'kot* is that kind of rice which

400. "(we) have-(just)-approached you (plural: mother and daughter) and thou happenst-to-do that, mother Indumulaw / Indumulaw here, wife of Amtalaw."
Aliguyun, he did-holding-on-his-lap his mother Indumulaw / Indumulaw of old eeeeeeya,
the wife of Amtalaw eechem:
401. "Eee! make-thyself-good then and act-the-looking," says Aliguyun / Aliguyun of old, the son of Amtalaw,
"for truly just-arrived we (excl.) reached at the houseyard / at the houseyard at their lounging-bench eeeeeeya
"at Aladugen nema eechem."
402. Exceeding becomes-sticky-and-sticky the speech-and-speech of Aliguyun / Aliguyun of old, her rice-ear-sprout, is-moved-a-little-farther the speech his with his tears-and-tears (farther) from the place-under-the-house of the / basket-like house ours at the center eeeeeeya
at Aladugen nema eechem.
403. Lo! they the mates, and they gathered to look-at Aliguyun / Aliguyun of old, the son of Amtalaw:
"Why also! forsooth are you acting-so?" say the mates, / handsome-boys and nice-girls, pretty-girls eeeeeeya
at Aladugen nema eechem.
404. Like particular and she made-herself-good (she) Indumulaw / Indumulaw of old, the wife of Amtalaw,
and she sits (straight) and speaks-and-speaks their mother Indumulaw / Indumulaw of old eeeeeeya,
the wife of Amtalaw eechem:
405. "Very-well forsooth that to-day now and thou didst-return, Aliguyun, / Aliguyun here, my rice-ear-sprout,
"if had-not-moderated-very-much Aginaya thy younger-sister and maybe I had-been-dead truly," says Indumulaw / Indumulaw of old eeeeeeya,
the wife of Amtalaw eechem,
406. "for indeed I pined-away because of grief and (because) I missed thee, Aliguyun / Aliguyun here, my rice-ear-sprout,

makes the best rice wine; it is very sticky when cooked; the final *kot* is a root which forms stems that convey the idea of sticking, for ex.: *puko't*, glue.

- “te tipe anhan e ab-abu ooo ibayuwong di bagabag ya eka mumbuliwong, Aliguyun *Aligu Aliguyunatu eeeeeeya*,
“*eee an binuhbuhku eeheh*;
407. “Pakamotmotwaomke muhpen binuhbuhku, Aliguyun *Aligu Aliguyunatu, an binuhbuhku*;
“handiken bagabag hi *pidipid din baletakuh gawana eeeeeeya*
“*eee ad Aladugen nema eeheh*;
408. “ya komman impakakaIngok hi binohboh-olkun”, kanan inanan hi Indumulaw *Indumu Indumulawana, an hi inAmtalahaw*.
“Ya bo teyan numbangngadak kayan” kanan Aliguyun *Aligu Aliguyunana eeeeeeya*,
eee an hi nak Amatalaw eeheh;
409. “An gulatnay adi e ingkawawadan tun udidianmun hi Aginaya *Aginaya Aginayantu, an hi nak Amtalahaw*,
“ya nganney ek ingkawawadad wanin”, kanan Indumulaw *Indumu Indumulawana eeeeeeya*,
eee an hi inAmtalaw eeheh;
410. “Hana man ot ta immathina,” an kanan Aliguyun *Aligu Aliguyunana, an hi nak Amtalahaw*.
Aginaya ya mibatbatan di nangingah hapitnan Indumulaw *Indumu Indumulawana eeeeeeya*,
eee an hi inAmtalaw eeheh;
411. “Tipe, mablakan kadangyankan matu-nekkah gawanan *kagaw-an di gawana adna ad Aladugeen*,
“ya em imbayag di panguluwankun hi Aliguyu *Aligu Aliguyunatu eeeeeeya*,
“*eee an hi nak Amatalaw eeheh*.”
412. “Uggek katog imbayag hi Aliguyun *Aligu Aliguyunatu, an hi nak Amtalahaw*,
“mo natling hi bayuwong di bagabag hi *pidipid tun baletakuh gawana eeeeeeya*
“*eee ad Aladugen nema eeheh*.”

- “for why truly just-only ooo rustles the palm-tree and
 thou goest to roam-around, Aliguyun / Aliguyun here
 eeeeeeya,
 “my rice-ear-sprout eeheim?”
407. “Look-and-look-very-well then, forsooth, my rice-ear-
 sprout, Aliguyun / Aliguyun here, my rice-ear-sprout;
 “that-of-long-ago palm-tree on the / village-border of those
 houses ours at the center eeeeeeya,
 “at Aladugen nema eeheim,
408. “and truly I cut-it-down in my anger-and-anger,” says his
 mother Indumulaw / Indumulaw of old, the wife of
 Amtalaw.”
 “But behold-now I returned truly,” says Aliguyun /
 Aliguyun of old eeeeeeya,
 the son of Amtalaw eeheim.
409. “Had-it-happened that did-not remain-and-remain this
 younger-sister thine, Aginaya / Aginaya Aginaya here,
 the daughter of Amtalaw,
 “and what would I have-been-and-been to-day,” says In-
 dumulaw / Indumulaw of old,
 the wife of Amtalaw eeheim.
410. “Good indeed that it acted-that (turned out so),” says
 Aliguyun / Aliguyun of old, the son of Amtalaw.
 Aginaya, and she goes-a-little-farther-with her weeping as
 she speaks to Indumulaw / Indumulaw of old eeeeeeya,
411. “Why! thou art-rich, thou art-wealthy, thou art-driven-in
 (lovely) at the center, / center-place of the center at
 Aladugen,
 “and thou didst forsake my elder-brother Aliguyun /
 Aliguyun here eeeeeeya,
 “the son of Amtalaw eeheim!”
412. “I did-not forsooth forsake Aliguyun / Aliguyun here, the
 son of Amtalaw,
 “but had-become-noise-bored by the rustle of the palm-tree
 on the / village-border of these houses ours at the
 center eeeeeeya
 “at Aladugen nema eeheim.”

413. Immatke mohtun numbanggad da Aliguyun ke Bagan, *an hi Bagan Baganana, an hi inAliguyun,*
 ya panalpal-iwandad indinan ad *dalín ad kamaligda eeeeeeya*
eee ad Aladugen nema eechem:

413. The episode of the rustling of the palm tree, with which the story began, fittingly concludes this *hu'dhud*. If, however, the harvest is not finished, the precentor may prolong her story by making *Aligu'yun* and *Bu'gan* celebrate a real *uya'uy* marriage feast; or else she may bring *Pina-yu'dan* back on the scene. While *Aligu'yun* thinks of celebrating that marriage feast, *Pina-yu'dan* comes with his mates and from the granary hill challenges *Aligu'yun*; a battle or a duel with

413. Since that was so, were-back Aliguyun and Bugan, / Bugan
Bugan of old, the wife of Aliguyun,
and they let-time-pass-and-pass-by at the houseyard / at the
houseyard at their lounging-bench eeeeeeya
at Aladugen nema eeheh.

the spear follows, in which no one wins. The soloist then weaves into her narration some circumstances which make *Pina-yu'dan* fall in love with *Agina'ya*, the sister of *Aligu'yun*, makes him give up his fighting, go home, return to the village of *Aligu'yun*, make peace and ask for the hand of *Agina'ya*. Thus the *hu'dhud* may finally come to an end by a double *uga'uy* celebration.

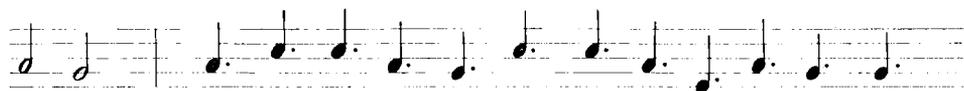
Hu'dhud melody, stanza 1 and 2, see page 36—38



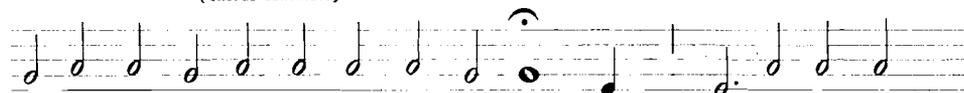
1. (1) Hi A li gu yun an nat ling hi ba - yu wong di ba ga bag;



Nung ga wari na tol - tol wag boy al god na ad Nang im - bu



ki hig, (2) ki haw a yan ki hal do tan A li gu yun
(chorus continues)



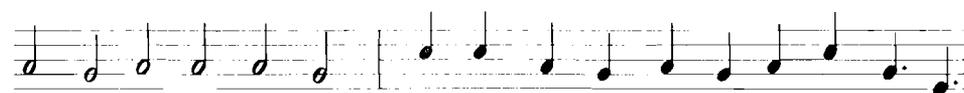
A - li gu A - li gu yu na na eeeee ya, (3) eee an hi nak



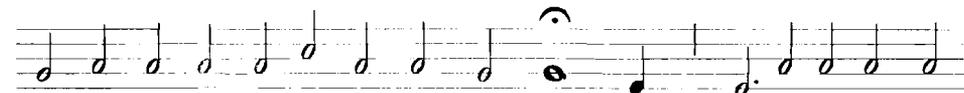
Am ta law eee - hem: 2. (1) Na ka tin dal an u nga u - ngan



bul la kih A li gu yun A - li gu A li gu yu - na - na, an



hi nak Am - ta la - haw, (2) pa - nal pal - i - wan - da ka nod in di



nan ad da - lin ad ka - ma - lig - da eeeee ya (3) eee ad A - la - du -



gen ne - ma eee - hem:

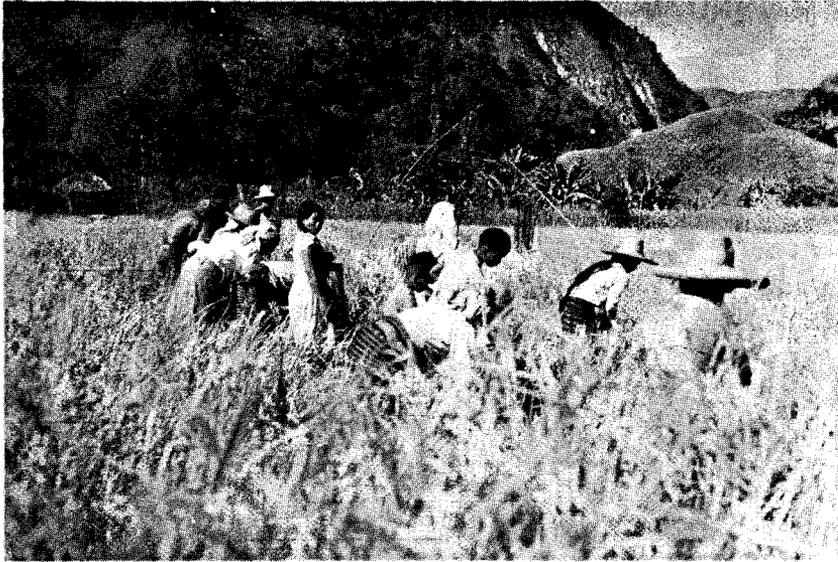


Photo 1

Hu'dhud chanters at harvest. The photo represents only part of the line of harvesters. The men, shown in the picture, do not partake in the chant; those at the end of the line come to gather the bundles and carry them to the granary yard.



Photo 2

Ifugao dancers. Note the leader of the dance in the center: he wears a *ginu'ttu* belt ornament and copper spiral leglets. The dance is at that phase which is explained in footnote 111.