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 sideway\d 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’, ʼili (a word used also in several other languages of Northern Luzon) and ʼoble (or ʼable), in fact ʼoble is a corrupt pronunciation of ʼable, since the word is a reduplication of ʼale, house, i.e., ʼabale with syncopation of the second ʼa, or ʼable; since the reduplication infers the meaning of plurality, ʼable 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'nan 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'lon di nunhina'lon kaboboble.

This is another pleonastic expression of frequent use in the chorus part of the verse; in some places they sing: hina'lon di nunhalha'lon 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'lon: 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-on, 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 *bulla'ki* (reduplication of *la* and *k*); *bulla'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 ‘pdi'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'-wan 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, oha'dan (some say oha'dan), side-yards, kina'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. Umal-data'n: stem ala'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’unay dau’londa*”, he goes-under to the place under the house, “*dau’lonay dau’londa*”, he under-houses the place under the house, “*ipada’unay 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’d’a*, or “*pumbannga’n an bana’nuda*”, 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*—*pun* before 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; tubtubuhan 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 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: pumbannnga’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 baZe’da”, or as in the following hu’dhud “timmindu’ng an balet’aku”, 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: \( tagu\'a\'nah\ dodola\', \ ihi\'dolna,... ikho\'pnah\ panta\'l \); 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 eeeee following 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):

\[ ya \text{ nakaituldag hi hinagpon di timmindung an baletakuh gawana eeeeyaa } \]

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

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:

\[ "\text{kadangyanak pe ay mana-liak ad indinan ad dalin ad kamaligda eeeeyaa } \]

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

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 Aligu­yun, 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 infixed 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:

<table>
<thead>
<tr>
<th>Words spoken</th>
<th>Words chanted (in chorus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aligúyunáná (or, Aligúyunana)</td>
<td>Aligúyunána (or, Aligúyunána)</td>
</tr>
<tr>
<td>Indumúlawaná</td>
<td>Indumúlawána</td>
</tr>
<tr>
<td>(or, Indumúlawaná)</td>
<td>(or, Indumúlawána)</td>
</tr>
<tr>
<td>an hi nak Pángaíwan</td>
<td>án hi náka Pángaiwáhan</td>
</tr>
<tr>
<td>banútan</td>
<td>úlbanutáan</td>
</tr>
</tbody>
</table>

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* (*dol* and *na* are almost equally stressed) often is changed into *inadólona* 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 repetitive. 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:

**umhep 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
**mamagmeyan mamadikut**, 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, onomatopeia, 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:

*Aliguyunanana, 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*, *inja*, *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);
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\[\text{hantu, hanna, handi: this, that, that yonder (demonstrative adjectives);} \]

\[\text{hitu\'we, hina\'e hid\'ye: this, that, that yonder (demonstrative pronouns), etc.} \]

(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:

\[\text{kino\'b-al instead of ko\'b-al} \]
\[\text{dina\'ya instead of do\'lya} \]
\[\text{indoga\'n instead of odo\'g} \]
\[\text{binu\'hul instead of bu\'hul} \]
\[\text{pinta\'ng instead of pota\'ng} \]
\[\text{dinta\'gan instead of do\'tag} \]
\[\text{da\'lin instead of dola' (da\'lin being the metathetical form of dinla'), etc.} \]

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:

\[\text{ko\'b-al: side (wall) of a house;}\]
\[\text{kino\'b-al: side-ed-one (sided-one), what is sided by the side-wall, i.e., sideyard;}\]
\[\text{do\'lya: slope of hill adjacent to the rice field terraces;}\]
\[\text{dina\'lya: slope-ed one, i.e., what became slope when the terraces were made;}\]
\[\text{odo\'g: back (of a person);} \]
indoga'n: be-backed-one, i.e., what is immediately behind the back itself;

bu'hu'l: enemy; binu'hu'l: 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'lín: 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 dinol'ya, 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 precentor conceives the action as being performed at once, or rapidly, or perfectly; in other words, the precentor 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 \(mangle\), \(Tnang\) 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 maka'ng plus a labial form maka'\(m\), plus a guttural maka'ng, plus a dental maka. This is exactly what occurs in \(hu'dhud\) language with a few words. We noted the following:

\[
\begin{align*}
\text{makanalada'lan, stem da'lan;} \\
\text{makánnumtu'mbuk, stem tu'mbuk;} \\
\text{makánunghu'ngdu, stem hu'ngdu;} \\
\text{makámunbu'nwit, stem bu'nwit.}
\end{align*}
\]

And we may well affirm that there would be no maka or maka if the complex prefix were simply maka and not maka'ng. However, the first syllable \(ma\) of maka, maka'\(n\) or maka'\(m\) is sometimes dropped by the precentor, presumably for metrical reasons; so we may hear her sing: kauhdun'\(ng\) instead of maka'hdun'\(ng\); kanalada'\(lan\) instead of makanalada'\(lan\), 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 precentor 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: panungtung-tungana, he goes-on-picking-and-picking, and pamilpiliyana, he goes-on-selecting-and-selecting; these represent the main ideas the precentor 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 preacher 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 Ifugao 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, eehehm*, 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: *eeeeeeya* at the end of the 2nd verse of every stanza; *natoowoong*, 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 *eehehm*) 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 ‘forsough’, ‘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 bayui’wong di baga’bag ad Aladu’gen”, “Hudhud of Aliguynun who was bored by the rustle of the palm tree at Aladugen”, is one of the hudhud-repertory 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.
1. The first stanza is the chanted title of this hudhud epic. The precentor, so to say, informs the whole working group about the particular hudhud 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 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 hudhud 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.

1. 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 eeeeya,

see an hi nak Amtalaw eeehem:

nunngga’wan nanoltol’wag boy algodna: (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 hudhud 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 hudhud 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 Nangim-
bukig,
(it is) the pre-chant, the sonorous-chant of Aliguyun
Aliguyun of old eeeeya,
the son of Amtalaw eeehem.

...
2. Nakatindal an ungaungan bullakah 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:**"

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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 (*nunnga'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 *himbatbata'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 labinhab'inha* (*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 eeeeyea at Aladugen nema eeehem.

3. One (morning when) had-become-visible / (the) house-lot, their early-morning at Aladugen and (then) speaks Aliguyun / Aliguyun of old eeeeyea, the son of Amtalaw eeehem (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 neighboring / of the neighboring eeeeyea “villages-all nema eeehem.”

\[labinhabi’nha\] 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.

\[ad\ Nangimbuk’ig\]: 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). Nangimbuk’ig 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 \(ad\ na\ ad\) (enclitic \(dna\) plus \(ad\) in this verse). It means perhaps: at (in) the sky.

2. bulla’ki, 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 eeeeyaya “eee ad Aladugen nemma eeehem:

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 eeeeyaya, eee an hi nak Amtalaw eeehem:

7. Aliguyun an nakaituldag hi nunhad-ayan di biyen hi pidipid di baletakuh gawana adna ad Aladugeen, panungtungtunganay kay munhil-on biyen hi pidipid di baletakuh gawana eeeeyaya eee ad Aladugen nemma eeehem:

8. pamilpiliyanay makaonwen pudun di biyen hi pidipid di baletakuh gawana adna ad Aladugeen, on inhabhabuwagnay nunyakyakuh aamod an bulalakkinih eeeeyaya eee ad Aladugen nemma eeehem:

9. Ta nen mumpaluluh pinuguh ohladandan umaldatandah gawana adna ad Aladugeen, pun-inakdanganay adol di bitulung hi pidipid di baletakuh gawana eeeeyaya eee ad Aladugen nemma eeehem:

5. binuhbu’ku (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 eeeееeeeya
"at Aladugen nema eeehem,  
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 eeeееeeeya, the son of Amtalaw eeehem. 
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-radiating chewing-leaves on the edge-slope / of our houses at the center eeeееeeeya at Aladugen nema eeehem, 
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 eeeееeeeya at Aladugen nema eeehem. 
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 eeeееeeeya at Aladugen nema eeehem, 

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 \textit{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. \textit{bitu'lung} is a \textit{hu'dhud} word for \textit{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
   eeeeeeya
   eee ad Aladugen nema eeehem:

11. ya nikadang hi uminyad an taytayda oydaoyda ulbanutaan,
    ya nakaituldag hi hinagpon di timmindung an baletakuh
    gawana eeeeeeya
    eee ad Aladugen nema eeehem:

12. Pukhunay nakodokdong an gimbatanah hablayan di timmindung an baletakuh
gawena kay bimmuyakon baghenah gawana eeeeeeya
    eee ad Aladugen nema eeehem:

13. Umhep an umlahun hi ohladandan umaldatanda adna ad
    Aladugeen:
    “Heaken inantun hi Indumulaw”, an kanan Aliguyun Aligu
    Aliguyunana eeeeeeya,
    eee an hi nak Amtalaw eeehem:
14. “mihmihtuka, te komman malmalyak pey nunhalhal-on di
    nunhinal-on kabobobleee.”

10. uminyad (stem uyad, prefixed-infix um, infix in denoting
    similarity): uyad 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 uminyad 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 oydaoyda ulbanuta'an’.
    Oydaoyda (or oydaa'yda) is a sort of postponed reduplication, a twice
    repeated assonance of tayta'yda.

11. 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.

12. 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 eeeehem,
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 eeeeeeeya at Aladugen nema eeeehem.
12. He unhook 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 eeeeeeeya at Aladugen nema eeeehem,
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 eeeeeeeya, the son of Amtalaw eeeehem,
14. “stay-and-stay-thou-here, for surely I will-roam-and-roam-around / the neighboring of the neighboring villages-all.”


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 eeehem:

15. Mo bayungyungon damdaman Aliguyun an mundiwodiwoh 'pidipid di baletakuh gawana adna ad Aladugeen,
ya anhaanhan di nangin katog Indumulaw Indumu Indumulawana eeeeeeya,
eee an hi inAmtalaw eeehem:

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 eeehem:

17. Nakaihidolkeh Aliguyun hi dinolyan di bananuh agpawanda
ad Aladugeen,
tilbanay pantal la kadaklan hi agpawanda eeeeeeya
eee ad Natbuwan nema eeehem:

18. Nakamotmotwan Aliguyun di duma-da-lup hi pantal la
kadaklan hi agpawanda adna ad Natbuwaan:
“Hidday pungngadanyun duma-da-lup hi pantal?” an kanan
Aliguyun Aligu Aliguyunana eeeeeeya,
eee an hi nak Amtalaw eeehem:

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 eeehem:

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. Bayungyu'ngong 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);
bayungyu'ngon perhaps suggest the meaning that Aligu'yun turns his
back on his mother letting her see his jug, hence the meaning of ‘dis-
regard’ 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 eeehem.
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 eeehem.
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 eeehem.
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 eeehem.
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 eeehem.
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.
pakamotmotwa'ona mumbunbunwit hi pantal la kadaklan
hi agpawanda eeeeyea
eee ad Natbuwan nema eeehem:

21. Diyen impakahumpan Aliguyun Aligu Aliguyunana, an hi
nak Amtalahaw,
hinayupan Aliguyun Aligu Aliguyunana eeeeyey,
eee an hi nak Amtalaw eeehem:

22. “Hidday 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 eeeeyey,
“eee an hi Inohyaban eeehem:”

23. “Nganney anat-atom hitu?” an kanan Aliguyun Aligu
Aliguyunana, an hi nak Amtalahaw.
“Bumanunbunwitak katog hi kabigabigat kubuhan an bigbi-
gat hi agpawanda eeeeyey
“eee ad Natbuwan nema eeehem:

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 eeeeyey
“eee ad Gulunan nema eeehem:

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, eeeeyey
eee an hi nak Amtalaw eeehem:

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 eeehem.

21. When then had-approached-(him) Aliguyun / Aliguyun of of old, the son of Amtalaw, stood-near-(him) Aliguyun / Aliguyun of old eeeeeeeya, the son of Amtalaw eeehem (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 eeeeeeeya, “Inohyaban eeehem.”

   “I fish-and-fish-with-a-hook forsooth every-morning (day) / morning-ed morning in their region eeeeeeeya
   “at Natbuwan nema eeehem;

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 eeeeeeeya
   “at Gulunan nema eeehem,

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 eeeeeeeya, the son of Amtalaw eeehem.

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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*. 

27. "te komman mana-liak ya kadangyanak hi gawan an kagaw-an di gawana adna ad Aladugeen, "ta idoplatdakat pakagamgamandaka", an kanan Aliguyun Aligu Aliguyunana eeeeyeya, eee an hi nak Amtalaw eeehem:

28. "Mo an hidday pungngadanmun ungaungan kat-agun tagu, an bulalakkinih?" an kanan Iken an hi Iken an hi Umikenana eeeeyeya, eee an hi Inohyaban eeehem:

29. "Kon e mibagbagah Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw, "kadangyanak pe, ay mana-liak ad indinan ad dalin ad kamaligda eeeeyeya "eee ad Aladugen nema eeehem:

30. "Makayagud ot ya abu, ama Iken, di pakaabulutom", an kanan Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw, "te indani ot anhan ya nunlingeka," an kanan Aliguyun Aligu Aliguyunana eeeeyeya, eee an hi nak Amtalaw eeehem:

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 eeeeyea, the son of Amtalaw eeehem,

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 eeeeyea, the son of Amtalaw eeehem.


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 eeeeyea “at Aladugen nema eeehem;

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 eeeeyea, the son of Amtalaw eeehem,

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,
ee an hi Inohyaban eeehem:

32. ta makadawatdah itapih pantal ta kadaklan hi agpawanda adna ad Natbuwaan.
Diyen impaay-ayuding Aliguyun di hapihapitnan Iken an hi Iken an hi Umikenana eeeeeeya,
ee an hi Inohyaban eeehem:

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,
ee an hi Inohyaban eeehem:

34. Ta pakaidoplat an tut-awan Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw,
ot pakalukluktupon Aliguyun di bolbolat Iken an hi Iken an hi Umikenana eeeeeeya,
ee an hi Inohyaban eeehem:

35. ta ihaphap-enah pantal la kadaklan hi agpawanda adna ad Natbuwaan.
Nakahaphap-ayankey bolbolat Iken an hi Iken an hi Umikenana eeeeeeya,
ee an hi Inohyaban eeehem:

36. Ya inhuklub Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw
ta pakaionon-og Aliguyun Aligu Aliguyunana eeeeeeya,
ee an hi nak Amatalaw eeehem:

31. “and thou willst-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 eeeeeeeya,
Inohyaban eeehem,
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 eeeeeeeya,
Inohyaban eeehem.
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 eeeeeeeya,
Inohyaban eeehem.
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 eeeeeeeya,
Inohyaban eeehem,
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 eeeeeeeya,
Inohyaban eeehem,
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 eeeeeeeya,
the son of Amtalaw eeehem.
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,
nee an hi nak Amatalaw eeehem:

38. nakahautanda bo kayay mamagmagyan mamadikitanih kabobobleee.
Neh Aliguyun an alanay ad-adol katog anhan Iken an hi Iken an hi Umikenana eeeeya,
nee an hi Inohyaban eeehem:

39. ot pakaaudon ot ya abun anhan Aliguyun Aligu Aligu­yunana, an hi nak Amtalahaw,
hi dinanum tun kadaklan hi agpawanda eeeeya
nee ad Natbuwan nema eeehem:

40. Deyan himimbatangan moy algo algodna ad Nangimbuki-­hig,
ya impahaldotday nabad indinan ad dalin ad kamaligda eeeeya
nee ad Tulaling nema eeehem:

41. Neh Aliguyun an impakahab-­utnay kay bimmuyakon
bagnha peh gawana ad Aladugeen:
“Ya hanapet humigupak,” an kanan Aliguyun Aligu Aligu­yunana eeeeya,
nee an hi nak Amatalaw eeehem:

42. ot itilbanah pumbanngan an bananuh agpawanda adna ad Tulaliing,
ot pakailad-­angnah pidipid di baletakuh gawana eeeeya
nee ad Tulaling nema eeehem:

38. mamagmag’yan mamadikitani(h): a pleonastic phrase ending
with meaningless ani (h is the enclitic case marker hi). Both words
have the same meaning (stem ma’g’ya reduplicated, prefix ma; stem
di’kit, prefix ma reduplicated): pretty girls; the reduplications here de­
ote 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 balihong feast. A balihong 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 belong­
ing 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 eeehem:

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 eeehem,

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 eeehem.

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 eeehem.

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 eeehem,

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 eeehem.

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 celeb­
ration, 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 mundiwodiwo tun hi Iken hi kopalan nah kinob-al di baletakuh gawana eeeeya
    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 eeeeya,
    eee an hi naka Pangaiwan eeehem:

45. te ung-ungan donodonodnong ya makadikit hi Bugan an hi Bugan Buganana, an hi nak Pangaiwan,
    ya hinumtik hi Iken an hi Iken an hi Umikenana eeeeya,
    eee an hi Inohyaban eeehem:

46. Diyeket immingleday aamod an munnabah ohladan umaldatandah gawana adna ad Tulaliing,
    ta way oha on himmigup hi balbalenad indinan ad dalin ad kamaligda eeeeya
    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 eeeeya
    eee ad Tulaling nema eeehem:

48. Bugan an pakamotwaonah Iken an hi Iken an hi Umikenana, an hi Inohyaban:
    "Hidday pungngadanmun immam-aman e adi makibukal hi aamod an bulalakkinih gawana eeeeya
    "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
    eeeeya,
    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 eeehem.

44. When became-sonorous the gong-sounds then danced-and-danced Bugan / Bugan Bugan of old, the daughter of Pangaiwan, and intently-looked-and-looked Old-man looking-and-looking-at Bugan / Bugan Bugan of old eeeeeeya, the daughter of Pangaiwan eeehem,

45. for (she was) a girl worthy (wealthy) and (was) very-pretty Bugan / Bugan Bugan of old, the daughter of Pangaiwan, and smacked-his-tongue Old-man / Old man, Old-man of old eeeeeeya, Inohyaban eeehem.

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 eeeeeeeya at Tulaling nema eeehem.

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 eeeeeeeya at Tulaling nema eeehem.

   “What-name-is the name thine, old-man, who dost-not disperse-together-with the mates, / handsome-boys at the center eeeeeeeya
   “at Tulaling nema eeehem?”

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 Bugan, / Bugan Bugan of old eeeeeeeya, the daughter of Pangaiwan eeehem.
50. “Man-uke katog anhan eak tehtu,” an kanan Iken an hi Iken an hi Umikenana, an hi Inohyaban, 
“ya komman nundodopday 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 eeeeya, 
eee an hi Inohyaban eeehem:

52. “Ambabaluka kakatog”, an kanan Bugan an hi Bugan Buganana, an hi nak Pangaiwahan, 
“dan mot mihmhtutakud 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 eeeeya 
“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, 
ee 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-direction eeeeyaa
   “at Nunggulunan nema eeeehem,
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 eeeeyaa,
   Inohyaban eeeehem.
52. “Poor-man thou forsooth!” 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 eeeeyaa
   “at Tulaling nema eeeehem,
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 eeeeyaa
   “at Tulaling nema eeeehem.”
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 eeeeyaa,
   the daughter of Pangaiwan eeeehem,
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 eeeeyaa
   at Natbuwan nema eeeehem:

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 eeehem."

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 eeehem:

58. ot idadaanay limminginggaon inda-dinda peh gawana adna ad Tulaliing. "Makayagud, ama Iken," an kanan Bugan an hi Bugan Buganana eeeeeeya, eee an hi naka Pangaivan eeehem:

59. “di hogpom di timmindung an baletakuh gawana adna ad Tulaliing, "ta gamalam di limminginggaon inda-dintakuh kagaw-an di gawana eeeeeeya "eee ad Tulaling nema eeehem:"

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 Pangaivan eeehem:

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 eeehem:

62. ya nakuuyad 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, Oldman, / Old-man, Old-man of old eeeeeeya,
   "Inohyaban eeehem."
   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 eeeeeeeya at Tulaling nema eeehem,
57. 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 eeeeeeeya, the daughter of Pangaiwan eeehem,
58. "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 eeeeeeeya "at Tulaling nema eeehem."
   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 eeeeeeeya, the daughter of Pangaiwan eeehem.
59. 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 eeeeeeeya, Inohyaban eeehem;
60. 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 impakaihiknaddan muntapih kagaw-an di gawana eeeeeeya

63. ya nadmang hi Iken hi kinadwan di timmindung an bale-takuh gawana adna ad Tulaliing,
ta nakaugipda te nahdom nakahilong di algo eeeeyeya
ee ad Nangimbukig nema eeehem:

64. Diket makawa-way kubuhan an bigbigatda peh gawana adna ad Tulaliing

ya inayagan Bugan hi Iken hi kinadwan di baleda timmindung an bale-takuh gawana eeedeya
eee ad Tulaliing nema eeehem:

65. ta gamalanday limming ngaon inda-din ya dintagandah gawan an kagaw-an di gawana adna ad Tulaliing.

Diket impakaihiknaddan munggamal ad indinan ad dalin ad kamaligda eeeeyeya
eee ad Tulaliing nema eeehem:

66. ya nakapadingdah pamadingan di baletakuh gawana adna ad Tulaliing,
ta makimadada peh hinagpon di baleda timmindung an baletakuh gawana eeeeyeya
eee ad Tulaliing nema eeehem:

67. Anta nunggawgaway algo algodna ad Nangimbukihig,

“Iken,” an kanan Bugan, “Iken an hi Iken an hi Umikenana,

“eee an hi Inohyaban eeehem:

68. “makayagud, ama Iken, di eka munlaik hi duhalagtakuh dalipen di alangdah appawanda adna ad Tulaliing.”

63. nakaw’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 eeehem,

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-obsurred the sun eeeeeeya
at Nangimbukig nema eeehem.

64. When becomes-very-visible the / house-lot, their morning indeed at the center at Tulaling and (then) called Bugan Old-man from the second of their houses / basket-like house ours at the center eeeeeeya at Tulaling nema eeehem,

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 eeeeeeeya at Tulaling nema eeehem,

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) indeed on the entrance-beam of their house, / basket-like house ours at the center eeeeeeeya at Tulaling nema eeehem.

67. And (when) had-come-to-stand-in-halfway-position the sun / sun at Nangimbukig:

"Old-man," says Bugan, "Old-man, / Old-man, Old-man of old eeeeeeeya,

"Inohyaban eeehem,

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."


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 eeeeeeeya, 
ee an hi Inohyaban eeehem:

69. Ta umhep an umlahun hi Iken hi ohladan umaldatandah gawana adna ad Tulaliing, 
lukhunah pumbanngan an bananuh agpawanda eeeeeeeya 
ee ad Tulaling nema eeehem:

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 eeeeeeeya 
ee ad Tulaling nema eeehem:

71. Anta umhep an umlahun Indangunay Indang Indumangunayana, an hi imPangaiwahan, 
ta mummogmog hi amuli ya gulukay hi kagaw-an di gawana eeeeeeeya 
ee ad Tulaling nema eeehem:

72. Diket nakaidul-uy dinalnogan an binalbalihung Bugan an hi Bugan Buganana, an hi nak Pangaiwahan, 
impanalpal-iwandad indinan ad dalin ad kamaligda eeeeeeeya 
ee ad Tulaling nema eeehem:

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 eeeeeeeya 
ee an hi kaboboble nema eeehem:

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 binalbalihung: see footnote 37. Dinaino’gan,
And very-much-consented the grown-old Old-man, / Old-man, Old-man of old eeeeeeeya, Inohyaban eeehem.

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 eeeeeeeya at Tulaling nema eeehem, 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 eeeeeeeya at Tulaling nema eeehem.

70. 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 eeeeeeeya at Tulaling nema eeehem.

71. 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 house-yard at their lounging-bench eeeeeeeya at Tulaling nema eeehem.

72. 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 eeeeeeeya villages-all nema eeehem.

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. Bugan an in-am-amanay nakodokdong an gamgamdah gawanan kagaw-an di gawana adna ad Tulaliing:
Ni-niyantun nilawwantuy binlan Bugan an hi Bugan Buganana eeeeya,
nee an hi naka Pangaiwan eeehem:

75. Diyen munwigiwigid an munggiliglig hi Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
ya ginoh-oman pinemanan di aamod an bulalakkinih eeeeya
nee ad Tulaling nema eeehem:

76. “Dakayuken aamod,“ an kanan Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
“makayagud di etaku bumoykat hi nunhalhal-o di nunhinal-o eeeeya
“nee ad Makawayan nema eeehem:"

77. Timbal an inabulut di aamod an bulalakkinih adna ad Tulaliing.
Inlukhun Bugan hi pumbanggan an bananuh agpawanda eeeeya
nee ad Tulaling nema eeehem:

78. miun-unudda, makabanbanongday aamod an bulalakkinih adna ad Tulaliing,
ikhopdah pantal la kadaklan hi agpawanda eeeeya
nee ad Natbuwan nema eeehem:

74. ni-ni’yantun nila’wwantu: 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 eeeeeeeya
at Tulaling nema eeehem.

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 eeeeeeeya
“villages-all nema eeehem.”

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
eeeeeeya
at Tulaling nema eeehem,

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 eeeeeeeya
at Tulaling nema eeehem.

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 mean­
ing 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 mablak'ka, kadangya'anka (both words with in­
clitic 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 mat­
79. Diket e nakale-ba da Bukan an hi Bukan Bukanana, an hi nak Pangaiwahan,
ta liblibhansay dalan hi nunalhal-on di nunalhal-o eeeeeeya eee an hi kaboboble nema eeehem:

80. Ya makaalah Iken an hi Iken an hi Umikenana, an hi Inohyaban,
yakanan: “Kon e tut-owa um-urlathituh Iken an hi Iken
an hi Umikenatu eeeeeeeya,
eee an hi Inohyaban eeehem:”
81. Hap-udan, kakanay: “Heaken Indangunay Indang Indumangunayana, an hi imPangaiwahan,
“ya nomnomomom an pitawon di pumbangnan an bananuh
agpawanda eeeeeeeya
“eee ad Tulaling nema eeehem:”
82. Indangunay ya umhep an umlahun hi ohladan umaldatanda
adna ad Tulaliing
ta pakapitawon bohpebon Indangunay Indang Indumangu-
nyana eeeeeeeya,
eee an hi ImPangaiwan eeehem:
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 eeehem:
84. ya nakabudhanan di ungaungan hi Aliguyun Aligu Aligu-
unana, an hi nak Amtalahaw,
iniktomnay nakodokdong an gimbata na kinaw-at an
ginuttuna peh gawana eeeeeeeya
eee ad Tulaling nema eeehem:
85. pukhunah katlun di madi-ling an balangbangdah gawana
adna ad Tulaliing,
umhep an umlahun hi uminyad an taytayda oydaoyda
ulbanutan eeeeeeeya
eee ad Tulaling nema eeehem:

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85. balangbang is the onomatopoeic hu'dhud word for ga'ngha,
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 eeeeyaa villages-all nema eeehem.

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 eeeeyaa, "Inohyaban, eeehem?"

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 eeeeyaa at Tulaling nema eeehem."

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 eeeeyaa, the wife of Pangaiwan eeehem.

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 eeeeyaa, Inohyaban right-so eeehem,

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 / 'ginututu'-belt-ornament his indeed at the center eeeeyaa at Tulaling nema eeehem,

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 eeeeyaa at Tulaling nema eeehem:

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 hudhud.
86. “Kon eak tut-uwa bulaluyan? “an kanan Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw, “agat mangunudak ta eak makiboykat pe,” an kanan Aliguyun Aligu Aliguyunana eeeeya, eee an hi nak Amtalahaw eeehem:

87. Iagwatnah dodolan di aamod an bulalakkinih adna ad Tulaling, ihidonat inodnodnagh pumbanngan an bananu hi agawanda eeeeya eee ad Tulaling nema eeehem:

88. Diyen muntunguwok di balangbang Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw, makabanbanong ta ikhonpah pantal la kadaklan hi agpawanda eee ad Tulaling nema eeehem:

89. Iagwatnah dinanum ta liblibhanay nunhalhal-on di nunhinal-on kaboboble; kay anhan ot midatong nidulyag-akah agpawanda eeeeya eee ad Makawayan nema eeehem:

90. Diyen kon e nakagawa natoltolwag boy algo algodna ad Nangimbukihig, ya himmabyat pe kanoh Bugan an hi Bugan Buganana eeeeya, eee an hi naka Pangaiwan eeehem:

91. Ya himmaldot pey naban di aamod an bulalakkinih adna ad Makawayan. Mundiwodo peh Bugan hi kagaw-an di gawana eeeeya eee ad Makawayan nema eeehem:

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 eeeeya eee ad Makawayan nema eeehem:

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 eeeeya “eee an hi kaboboble nema eeehem:
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 eeeehem.

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 eeeeeeeya at Tulaling nema eeeehem.

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 eeeeeeeya at Tulaling nema eeeehem.

89. he crosses the water and he passes-and-passes / the neighboring of the neighboring villages-all; (it's) like surpassing (in speed) and then he arrives, / he was-reaching their region eeeeeeeya at Makawayan nema eeeehem.

90. When then was-wholly-half-way / brightened-and-brightened again the sun, sun at Nangimbukig, then came-in-the-village the said Bugan, / Bugan Bugan of old eeeeeeeya, the daughter of Pangaiwan eeeehem;

91. and sonorously-resounded indeed the gong-sounds of the mates, / handsome-boys at Makawayan. Walks-and-walks-straight truly Bugan to / the center-place of the center eeeeeeeya at Makawayan nema eeeehem.

92. Turns-in-for-a-visit Bugan at the small-house of Old-man, / Old-man, Old-man of old, Dinoy-agan, and then moves-a-little-farther Bugan to the mortar / on the side-yard of our house at the center eeeeeeeya at Makawayan nema eeeehem.

93. "Gracious me the embarrassment!" says Inggulun / Inggulun Inggulun of old, the wife of Dinoy-agan "as turned-in-visiting us (dual) the wealthy pretty-girl / from the neighboring of the neighboring eeeeeeeya "villages-all nema eeeehem."
94. Umanunuh uminyad an taytayda oydaoyda ulbanutaan, umhep an umlahun hi ohladan umaldatanda eeeeea a ad Makawayan nema eehem:

95. ta mamukpukael hi aamod an bulalakkinih adna ad Makawayan:
   "Andaan moh amayun hi Iken an hi Iken an hi Umikenana eeeeya,
   "eee an hi Dinoy-agan eeehem:

96. Ihidolnah gilig di nunggilig an baletakuh gawana adna ad Makawayan,
   intangadna ya dehdih Iken an hi Iken an hi Umikenana eeeeya,
   eee an hi Dinoy-agan eeehem:

97. an pakahaldotonay binalbaltonnah pamadingan di timmindung an baletakuh gawana adna ad Makawayan.
   Hayohaphapit Inggulun Inggulun an hi Inggulunana eeeeya,
   eee an hi inDinoy-agan eeehem:

98. "Panipanidingmu, Iken, an e makiig-igup hi humanil-on an
   binahitakuh gawana adna ad Makawayan?
   "Yaden dinutuk ditan di mungkablan mamagmagyan
   mamadikit eeeeya
   "eee an hi kaboboble nema eeehem:"

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 goto’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 eeeeeeeya
at Makawayan nema eeeehem,

95. and she forces-her-way-through the mates (crowd), / handsome-boys at Makawayan:
"Where then is your father Old-man, / Old-man, Old-man
of old eeeeeeeya,
"Dinoy-agan eeeehem?"

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 eeeeeeeya
Dinoy-agan eeeehem,

97. he makes-loudly-resound his 'balto'ng'-chant at the door-
post / of the basket-like house ours at the center at Makawayan.
Speech-and-speech of Inggu'lun / Inggu'lun, Inggu'lun of old
eeeeeeya,
the wife of Dinoy-agan eeeehem:

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
eeeeeeya
from every-village nema eeeehem."

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 Inggu'lun, 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 eeeeya
   “eee ad Makawayan nema eeehem:”

100. Honahonan Iken ya umhep an umlahun hi ohladan umal-datandah gawana adna ad Mawawayan:
   “Makayagud di dakayuken aamod an bulalakkinih eeeeya
   “eee ad Makawayan nema eeehem:

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 eeeeya
   “eee an hi kaboboble nema eeehem:”

102. Diket natoooong nanayongtong di algo algodna ad Nangim-bukihig,
   nalutuy inda-din ya dintagandah kagaw-an di gawana eeeeya
   eee ad Makawayan nema eeehem:

103. Adta ginamalandah Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
   ya nakaimadadah timmindung an baletakuh gawana eeeeya
   eee ad Makawayan nema eeehem:

104. Panalpal-iwandan humanahahapit hi timmindung an baletakuh peh gawana adna ad Makawayan,
   mangig-igupdah humanil-on an binahidad gawana eeeeya
   eee ad Makawayan nema eeehem:

105. Ya himmanglilin himbatangan di algo algodna ad Nangim-bukihig,

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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 eeeeeeeya

"at Makawayan nema eeehem?"

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 eeeeeeeya

"at Makawayan nema eeehem,

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 eeeeeeeya

"villages-all nema eeehem."

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 eeeeeeeya

at Makawayan nema eeehem,

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 eeeeeeeya

at Makawayan nema eeehem.

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 eeeeeeeya

at Makawayan nema eeehem.

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 eeeeyaa

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ee ad Makawayan nema eeehem:
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106. Hayohapihapit Bugan an hi Bugan Buganana, an hi nak Pangaiwahan;
    “Makayagud di gawaontakuy punnabaandah kagaw-an di gawana eeeeyaa
    “```
ee ad Makawayan nema eeehem:’’
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107. Bugan ya lumibwat, umanunuh uminyad an taytayda oyda-oyda ulbanutaan,
    ta e tagaman tut-uwan Bugan an hi Bugan Buganana eeeeyaa,
    eee an hi naka Pangaiwan eeehem:

108. Ya pakamotmotwaon di ungaungan hi Dadyaahon Dadyaan an hi Dadyaahonana adna ad Agugudon:
    hinumtikan hinil-okan Dadyaahon Dadyaan an hi Dadyaahonana eeeeyaa,
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ee ad Agugudon nema eeehem:
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109. nakanaud an nakanodnod di binlan Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
    niay-aya tuwaliy panagtagam Bugan an hi Bugan Buganana eeeeyaa,
    eee an hi naka Pangaiwan eeehem:

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 eeeeyeya at Makawayan nema eeeehem.

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 eeeeyeya
“at Makawayan nema eeeehem.”

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 eeeeyeya, the daughter of Pangaiwan eeeehem.

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 eeeeyeya, at Agugudon nema eeeehem:

109. was-most-extraordinary, most-jolting the whiteness (prettiness) of Bugan, / Bugan Bugan of old, the daughter of Pangaiwan, was-attractive really the manner-of-dancing of Bugan, / Bugan Bugan of old eeeeyeya, 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 eeeeyeya
eee ad Makawayan nema eeehem:

111. Diket intigging Dadyaahon di tinagtagamna ya kay
mungkilban di buliklik an bulikya'yu adna ad lagulagud.
Inhawiwin inwingin pen Dadyaahon Dadyaan an hi
Dadyaahonana eeeeyeya
eee ad Agugudon nema eeehem:

112. Ya innay-unan impukhuy nuntunglub an inipul Bugan an
hi Bugan Bugananan, an hi nak Pangaiwahan,
Intangad Bugan: “Ay hidday pungngadanmun” kanan
Bugan an hi Bugan Bugananan eeeeyeya,
eee an hi naka Pangaiwan eeehem:

113. “Antipet em ihkah altugankun?” an kanan Bugan an hi
Bugan Bugananan, an hi nak Pangaiwahan,
Hayohapihapat Dadyaahon Dadyaan an hi Dadyaahonana
eeeeeya
eee ad Agugudon nema eeehem:

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 eeeeyeya
eee ad Agugudon nema eeehem:

111. Di’ket intigi’ng... The whole verse is a poetic description of
that part of the dance implying the sidewards bending and turning
movements (see footnote 107): when they do-sidewards-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
lāgula’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 inwvngin: note the assonance obtained by joining a hu’dhud
word to the ordinary one: inwvngi.
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
eeeeee ya
at Makawayan nema eeeehem.

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 eeeeee ya
at Agugudon nema eeeehem,

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
B u g a n, / Bugan Bugan of old eee e e e y a,
the daughter of Pangaiwan eeeehem,

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
   eeeeee ya
at Agugudon nema eeeehem:

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 eeeeee ya
at Agugudon nema eeeehem.

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 *altug* seems to be com-
posed 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 binahidad gawana adna ad Makawayan;
Dadyaahon ya pakahuluphpunan itaugarhi Bugan an hi Bugan Buganana eeeeyan
eee an hi naka Pangaiwan eeeehem:

116. “Makayagud ot di mata-ngan hi Bugan an hi Bugan
Biganana, an hi nak Pangaiwan,
“ta waday inuk an manian ke hiyan” kanan Dadyaahon
Dadyaan an hi Dadyaahunana eeeeyan
eee ad Agugudon nema eeeehem:

117. Diket himmimbatbatangan di algo algodna ad Nangimbuki­hig,
ta immingledan makilaniwliwah aamoddan bulalakkinih
 eeeeyan
eee ad Makawayan nema eeeehem:

118. “Ay Bugan! makayagud di mumbangngadtakun” kanan
Dadyaahon Dadyaan an hi Dadyaahunana ad Agugudon,
“te komman himbatbatangan moy algo algodna eeeeyan
“eee ad Nangimbukig nema eeeehem:

119. “Nakayang”, an kanan Bugan an hi Bugan Buganana, an
hi nak Pangaiwan,
“Andaan mo anhan ta pakidkid-onmuy binaw-it an gulukay
peh kagaw-an di gawana eeeeyan
“eee ad Makawayan nema eeeehem:

115. pakahuluphpunan 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-serves­and-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 eeeeyya, 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 eeeeyya at Agugudon nema eeeehem.
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 eeeeyya at Makawayan nema eeeehem.
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 eeeeyya “at Nangimbukig nema eeeehem.”
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 eeeeyya “at Makawayan nema eeeehem,

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 bau-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 eeehem:

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 eeehem:

122. makabananbongdat ikhopdah pantal la kadaklanta hi agpawanda adna ad Makawayan,
iagwatdah dinanum ta makanaladalandah dalan hi nunhal-hal-on di nunhinal-on eeeeeeya
"eee an hi kaboboble nema eeehem:

123. Diket immedah nunbighayan di dalan hi nunhalhal-on di nunhinal-on hi kaboboble,
Dadyaahon ya kananay: "Dakayuken aamod an bulalakkinih eeeeeya
"eee ad Tulaling nema eeehem:

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 eeehem:

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 eeehem:

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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
   eeeeyaa
   “at Makawayan nema eeehem.”

121. Lo! they Dadyaahon and Bugan they walk across the house-
yards / 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 eeeeyaa
at Makawayan nema eeehem,

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 eeeeyaa
villages-all nema eeehem.

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
   eeeeyaa
   “at Tulaling nema eeehem,

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 eeeeyaa
   “at Makawayan nema eeehem,

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
   eeeeyaa
   “at Agugudon nema eeehem,

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 eeeeyeya eee ad Agugudon nema eeehem:
127. “ya makayagud anhan an dakayun aamod an bulalakkinih adna ad Tulaliing
di ibagbagayun immeh Dadyaahon hi doladan mung-kablan bulalakkinih eeeeyeya eee ad Agugudon nema eeehem:”

128. Diket mungkikhih-up da Bugan ad indinan ad dalin ad kamaligda adna ad Tulaliing ya impakaipopohdanan Bugan an hi Bugan Buganana eeeeyeya eee an hi naka Pangaiwan eeehem:

129. Inhawiwin inwingin peh Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
“Tipe, andaan moh Dadyaahon Dadyaan an hi Dadyaahonana eeeeyeya eee ad Agugudon nema eeehem:”

130. “Komman hi Dadyaahonke ya numbangngad,” an kanan di aamod an bulalakkinih adna ad Tulaliing.
“Adiadik pen” kanan Bugan an hi Bugan Buganana, eeeeyeya, eee an hi naka Pangaiwan eeehem:

131. Neyan ilad-angdah pumbanngan an bananu hi agpawanda adna ad Tulaliing, makabanbanongda, ihidoldat ilad-angdah pidipid di baleta-kuh gawana eeeeyeya eee ad Tulaling nema eeehem:

132. Bugan ya lumpayungan an abun e munnomnom ke Dadyaahon Dadyaan an hi Dadyaahonana ad Agugudon, “Lamang ot anhan di hinindudwaday binlan Bugan an hi Bugan Buganana, eeeeyeya, eee an hi naka Pangaiwan eeehem:”

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 eeehem, 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 eeeeya "at Agugudon nema eeehem."
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 eeeeya the daughter of Pangaiwan eeehem. 129. Looking-sidewards looked-sidewards now Bugan, / Bugan of old, the daughter of Pangaiwan: (she says) "Why!, where-is then Dadyaahon / Dadyaahon of old eeeeya "at Agugudon nema eeehem?" 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 eeeeya the daughter of Pangaiwan eeehem. 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 eeeeya at Tulaling nema eeehem. 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 eeeeya, "the daughter of Pangaiwan eeehem." 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 eeeeeeeya eee an hi Inohyaban eeehem:

134. “Op-opyakandihna, Apu Iken,” an kanan Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
“Te komman nambulan ditan mungkaulan bulalakkin munhalhal-on nunhinal-o eeeeeeeya
“eee an hi kaboboble nema eeehem:”

Buran ya inhuyenah lugtun di kamaligda peh gawana eeeeeeeya
eee ad Tulaling nema eeehem:

136. Nakauhdung hi inanan hi Indangunay Indang Indumangunayana, an hi imPangaiwahan, umanunuh uminyad an taytayda ot inaulnah daulon di baletaku eeeeeeeya eee ad Tulaling nema eeehem:

137. Anhan di alualuk inanan hi Indangunay Indang Indumangunayana, an hi imPangaiwahan.
Buran ya innay-unan nakuuyong hi linugtun di kamaligda peh gawana eeeeeeeya eee ad Tulaling nema eeehem:

138. Gimmagaoh inanan hi Indangunay Indang Indumangunayana, an hi imPangaiwahan, an e mun-init in-initan intannongdah gawana eeeeeeeya, eee ad Tulaling nema eeehem:

139. Diket bimmangon hi Bugan an hi Bugan Buganana, an hi nak Pangaiwahan;
“Makayagud, Bugan, an binuhbuhku, di hogpon di timmindung ta gamalam,” an kanan Indangunay Indang Indumangunayana eeeeeeeya, eee an hi imPangaiwan eeehem:

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 eeeeeeeya
“eee ad Agugudon nema eeehem:”
"Why dost-thou-behave-like that now, my grandchild?" says Old-man, Old-man of old eeeeeeya, Inohyaban eeehem.

134. "Be-silent yonder there, Grandfather Old-man," says 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 eeeeyaya "villages-all nema eeehem."

135. "Nevermind indeed! and he will be-approached one-day," says Old-man Old-man of old, Old-man of old, Inohyaban. Bugan, and she squats-down on the mid-rib / of their lounging-bench at the center eeeeyaya at Tulaling nema eeehem.

136. Very-much-looked-down her mother Indangunay Indangunay 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 eeeeyaya at Tulaling nema eeehem:

137. Exceeding the consoling-and-consoling of her mother Indangunay 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 eeeeyaya at Tulaling nema eeehem:

138. Acted-at-once her mother Indangunay Indangunay of old, the wife of Pangaiwan, going to warm / warmed rice-milk at the center eeeeyaya at Tulaling nema eeehem.

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 / Indangunay of old eeeeyaya, the wife of Pangaiwan eeehem.

140. "I will not that I may-pine-away-of-grief," says Bugan, Bugan of old, the daughter of Pangaiwan, "that it-be-my-death be-my-extinction that I may-forget Dadyaahon Dadyaahon of old eeeeyaya "at Agugudon nema eeehem."
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 eeeeyeya, eee an hi naka Pangaiwan eeehem:

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 eeeeyeya, eee an hi Inohyaban eeehem:

143. Nakaililikilik hi tangilan Bugan di alualuk Iken an hi Iken an hi Umikenana, an hi Inohyaban: "Kommen hakey donodnong tuwali, Bugan, ya ahi madumngal," an kanan Iken an hi Iken an hi Umikenana eeeeyeya, eee an hi Inohyaban eeehem:

144. Bugan ya nakaal-aluk ot hogponday timmindung an baletakuh gawana adna ad Tulaliing, ot pakagamalanday munlingngaon inda-dintakuh gawana eeeeyeya eee ad Tulaling nema eeehem:

145. Diket nagibbudan nunggamal ya nakaimadadah indinan ad dalin ad kamaligda adna ad Tulaliing, ot umangal hi kinadtuan di baletakuh gawana eeeeyeya eee ad Tulaling nema eeehem:

146. ta ug-ugipanday labinhabinha langlangegaan. Diket nawa-way kubuhan an bigbigatdah gawana eeeeyeya eee ad Tulaling nema eeehem:

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 eeeeeeeya,
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 eeeeeeeya
Inohyaban eeehem.
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 eeehem.
144. Bugan, and she was-very-much-consoled 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 eeeeeeeya
at Tulaling nema eeehem.
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 eeeeeeeya
at Tulaling nema eeehem,
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 eeeeeeeya
at Tulaling nema eeehem,

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 eeehem:

148. ya imbaagda boy binoykat hi gawan an di gawana adna ad Olnaboon,
ya ginoh-oman Bugan an hi Bugan Buganana eeeeeya
eee an hi naka Pangaiwan eeehem:

149. “Hanahana,” an kanan Bugan, “kal-ina ot ya panumngalan
hi papadung an mungkaan bulalakkinh kaboble.”
Bugan ya ionon-ognay nakodkdong an gamgamna peh
gawana eeeeeya
eee ad Tulaling nema eeehem:

150. Ya nakaay-aya tuwaliy pangagamid Bugan an hi Bugan
Bukanana, an hi nak Pangaiwan.
Ta umhep an umlahun hi ohladandan umalatanda hi
gawana eeeeeya
eee ad Tulaling nema eeehem:

151. Ta mun-amamad hi Bugan hi aamod an bulalakkinh adna
adna ad Tulaliing:
“Dakayuken aamod,” an kanan Bugan an hi Bugan Bugana
an eeeeeya,
eee an hi naka Pangaiwan eeehem:

152. “makayagud di umgatakun aamod te nunggaway algo
algodna ad Nangimbukihig.”
Timbal an inabulut di aamod an bulalakkinh eeeeeya
eee ad Tulaling nema eeehem:

153. Lukhudad pumhanngan an bananu hi agpawanda adna ad
Tulaliing,

147. himбу’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 houseyard at their lounging-bench at Tulaling.
When had-been-pulled one-month and a half at the houseyard / at the houseyard at their lounging-bench eeeeeeya
at Tulaling nema eehem,
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 eeeeeeya
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 eeeeeeya
at Tulaling nema eehem,
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 eeeeeeya
at Tulaling nema eehem,
151. and looks-and-looks-around Bugan for the mates, / handsome-boys at Tulaling:
"Ye then, mates," says Bugan, / Bugan Bugan of old eeeeeeya,
the daughter of Pangaiwan eehem,
152. "very-well that we start, mates, for is half-way / the sun sun at Nangimbukig."
Answered agreeing the / mates, handsome-boys eeeeeeya
at Tulaling nema eehem.
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 eeeeeeeya
eee ad Tulaling nema eeeehem:

154. Makaalah Iken an impahiknadnan mummogmog hi gulukay
an manmanokda peh gawana adna Tulaliing,
 ya nakaituldag hi hinagpon di baleda timmindung an
baletakuh gawana eeeeeeeya
eee ad Tulaling nema eeeehem:

155. ta pukhuwonay kak-ugut an tolge ya balkon Indangunay
 Indang Indumangunayana, an hi imPangaiwahan
lokahonay tupil hi ladakan di timmindung an baletakuh
gawana eeeeeeeya
eee ad Tulaling nema eeeehem:

156. ta pamilpiliyanah nakodokdong an hubongdan gmgam dah
gawana adna ad Tulaliing
ta ionon-og tun hi Iken an hi Iken an hi Umikenana eeeeeeeya,
ee eee an hi Inohyaban eeeehem:

157. Ya kay anhan tut-uwa donodnongnay binlanan ayung-unga
haguymahuyman madtktit.
 Ta pakaip-iphodnah altuganay inapid an binubuuk In­
dangunay Indang Indumangunayana eeeeeeeya,
ee eee an hi imPangaiwan eeeehem:

158. an pakaiam-amanay nuntunlug an inipulda peh gawanan
kagaw-an di gawana adna ad Tulaliing.

155. kak-’ugut: 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 pronounciation,
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’ytaay 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’yman madikit” 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 eeehem.

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 eeehem.

155. and he unhooks the newly-sewn skirt and belt of Indangunay / 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 eeehem,

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 eeeeeeeya, Inohyaban eeehem:

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 eeeeeeeya, the wife of Pangaiwan eeehem,

158. as he adapts-and-adapts the pair-forming / hairstring-beads theirs at the center, center-place of the center at Tulaling.

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 madi'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, eeeeyya, eee an hi Inohyaban eeehem:

159. “makayagud di giligom di nunggilg an baletakuh gawana adna ad Tulaliing,
“ta eka makibkbbih aamod an bulalakkinih eeeeyya
“eee ad Tulaling nema eeehem:

160. “ta maid di e mummotwan hauon,” an kanan Iken an hi Iken an hi Umikenana, an hi Inohyaban.
Neh Iken an umhep an umlahun hi ohladandan umal-datandah gawana eeeeyya
eee ad Tulaling nema eeehem:

161. iagwatnah dodolan di bulalakkinih adna ad Tulaliing,
mundiwodiwoh pidipid di baletakuh gawana eeeeyya
eee ad Tulaling nema eeehem:

162. pah-adnah pumbanngan an bananuh agpawanda adna ad Tulaliing,
makabanbanong, ihidolnat tilbanay pantal la kadaklandah agpawanda eeeeyya
eee ad Tulaling nema eeehem

163. Diket mungkahanhaniyan da Bugan hi tubtubuhan hi pantal la kadaklandah agpawanda adna Tulaliing,
yya nakaiwingin Bugan an hi Bugan Buganana eeeeyya,
eee an hi naka Pangaiwan eeehem:

164. ya impakamotwanay ohan donodnong di binlahnan ayung-unga haguymahuyman madikiit:
“Dakayuyen aamod ya makayagud di pakahad-ontaku,” an kanan Bugan an hi Bugan Buganana eeeeyya,
eee an hi naka Pangaiwan eeehem:

159. makibk’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 eeeeyea, Inohyaban eeehem,

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 eeeeyea “at Tulaling nema eeehem,

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 eeeeyea at Tulaling nema eeehem;

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 eeeeyea at Tulaling nema eeehem,

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 eeeeyea at Tulaling nema eeehem.

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 eeeeyea, 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 eeeeyea, the daughter of Pangaiwan eeehem.

become tbi and by assimilation bbi. Thus we have makibkibbi' instead of makitkitbi; normally the reduplication would be makitubtubbi' 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 eeeeyeya
   “eee an mamadikit eeeehem:”
166. “Kon mibagbaga ya hi Intaliktik Intaliktik Intaliktikatu, an hi inDadyaahon.”
   Ni-niyantun nilawwantuy binlan Intaliktik Intaliktik Intaliktikana eeeeyeya
   eee an hi inDadyaahon eeeehem:

167. “Andaanay nundalinam pe, Intaliktik?” an kanan Bugan an hi Bugan Buganana an hi nak Pangaiwahan.
   “Kon e mibagbagay nundiyannid dininan ad dalin ad kamaliga adna eeeeyeya
   “eee ad Agugudon nema eeeehem:”

   Ta liblibhanday dalan hi nunhalhal-on nunhinal-o eeeeyeya eee an hi kaboboble nema eeeehem:

169. Kay anhan ya nidatong nidulyag-akay gawan an kagaw-an di gawana adna ad Olnaboon,
   dutukdah ab-abung Lingan an hi Lingan Linganana eeeeyeya eee an hi inAmgalingnan eeeehem:

170. Lingan an ena ihipyat di dinanum hi inawidan di timmindung an baletaku adna ad Olnaboon.
   Ya nummohgaganay mungkablan ayung-unga haguymahuyman mamadikitanih eeeeyeya
   eee an hi kaboboble nema eeeehem:
171. “Iday! Iday! mampey baibain!” an kanan Lingan an hi Lingan Linganana, an hi inAmgalingnan.
   Kinagamlanay butbutungna ya umhep an umlahun hi ohladandan umalatatanda gawana eeeeyeya
   eee ad Olnabon nema eeeehem:

172. ta di-yuman Lingan 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 eeeeyya,
pretty-girl eeehem?"
166. "What is asked-and-asked and (she is) Intaliktik / Intaliktik
Intaliktik here, the wife of Dadyahon."
Was-fitting-well this, suiting-well this (the) whiteness
(beauty) of Intaliktik / Intaliktik Intaliktik of old
eeeeeyya,
the wife of Dadyahon eeehem.
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 eeeeyya
at Agugudon nema eeehem."
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 eeeeyya
villages-all nema eeehem.
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 eeeeyya,
the wife of Amalingan eeehem.
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 eeeeyya
from the villages-all nema eeehem.
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 eeeeyya
at Olnabon nema eeehem,
172. and comes-near Lingan to the wealthy, / fresh nice, pretty-
girls from the villages-all:
"Komman tehtun makatamah apuyun hi Lingan an hi Lingan Linganana eeeeyay sa, eee an hi inAmgalingnan eeeehem:

173. "an hidday pungngadanyun mungkaulan mamadikitan mamagmagyanih kaboboble?"
"Kon e mibagbaga da Bugan ke Intaliktik Intaliktik Intaliktikatu eeeeyay sa, eee an hi inDadyahon eeeehem:"

174. "Makayagud di umbunkayuh pambiyuwan," an kanan Lingan an hi Lingan Linganana, an hi inAmgalingnan, "ta ek pun-anap hi apuyun hi Iken an hi Iken an hi Umikenana eeeeyay sa, eee an hi Amgalingnan eeeehem:"

175. Neh Lingan an giligonay nunggilig an baletakuh gawana adna ad Olnaboon:
"Dakayuken aamod, andaan mo anhan di minotwayun Iken an hi Iken an hi Umikenana eeeeyay sa, eee an hi Amgalingna eeeehem:"

176. Ihidolnah gilig di nunggilig an baletakuh gawana adna ad Olnaboon, intangadna ya dehdih Iken an hi Iken an hi Umikenana eeeeyay sa, eee an hi Amgalingnan eeeehem:

177. Neh Iken ya pakahaldotonay binalbaltong nah pamadingan di timmindung an baletakuh gawana adna ad Olnaboon. Hayohapihapit Lingan an hi Lingan Linganana eeeeyay sa, eee an hi inAmgalingnan eeeehem:

178. "Panipanidingmu, Iken, an e makiig-igup hi humanil-on an binahitakuh gawana adna ad Olnaboon?" "Yaden dinutuk ditan di mungkaulan mamagmagyanih mamadikitan mamagmagyanih eeeeyay sa, eee an hi kaboboble nema eeeehem:"

179. Iken ya ilangalangadnay obob-aknah timmindung an baletakuh gawana adna ad Olnaboon:
"Tipe te kon e intaktakin Iken di amuli ya gulukaytakuh gawana eeeeyay sa, eee ad Olnabon nema eeeehem:"
“Indeed it is-in-here that is-ignorant your grandmother, Lingan, / Lingan Lingan of old eeeeyaya,
“the wife of Amalingnan eeehem;
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 eeeeyaya,
“the wife of Dadyaahon eeehem.”
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 eeeeyaya,
“Amalingnan eeehem."
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 eeeeyaya,
“Amalingnan eeehem?”
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 eeeeyaya,
Amalingnan eeehem.
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 eeeeyaya,
the wife of Amalingnan eeehem:
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 eeeeyaya
“from the villages-all nema eeehem.”
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 eeeeyaya
“at Olnabon eeehem!”
180. Honahonan Iken ya umhep an umlahun hi ohladan umaldatandah gawana adna ad Olnaboon:
“Makayagud di dakayuken aamod an bulalakkinih eeeeyya
“eee ad Olnaboon nema eeehem:

181. “ya kadugonyuy humahakin amulitakuh gawan an kagaw-an di gawana adna ad Olnaboon,
“ta ih-ihngan amayun hi Iken an hi Iken an hi Umikenana eeeeyya,
“eee an hi Amgalingnan eeehem:”

182. Diket natoooong nanayongtong di algo algodna ad Nangimbukihig,
nalutuy inda-din ya dintagandah kagaw-an di gawana eeeeyya
eee ad Olnaboon nema eeehem:

183. Anta ginamalanday inda-din ya dintagandah gawan an kagaw-an di gawana adna ad Olnaboon,
yanakaimadahadah timmindung an baletakuh gawana eeeeyya
eee ad Olnaboon nema eeehem:

184. Impahladake ya lumibwat hi Bugan an hi Bugan Buganana,
an hi nak Pangaiwahan:
Hayohapihapat Bugan an hi Bugan Buganana eeeeyya
eee an hi nakai Pangaiwahan eeehem:

185. “Makayagud di gawaontakuy punnabaandah gawan an kagaw-an di gawana adna ad Olnaboon.”
Neday umanunudah uminyyad an taytada oydaoyda eeeeyya
eee an ulbanutaan nema eeehem:

186. Iagwatdah dodolan di aamod an bulalakkinih adna ad Olnaboon,
ta makimotmotwadah panagtagamandah kagaw-an di gawana eeeeyya
eee ad Olnaboon nema eeehem:

181. ih-ihngan (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 eeeeeyya "at Olnabon nema eeehem,

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 grandfather Old-man, / Old-man, Old-man of old eeeeeyya, "Amalingnan eeehem."

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 eeeeyya at Olnabon nema eeehem,

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 eeeeyya at Olnabon nema eeehem.

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 eeeeyya, the daughter of Pangaiwan eeehem:

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 eeeeyya, banutan-wood nema eeehem,

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 eeeeyya at Olnabon nema eeehem.

sacrificing them. Such unforeseen sacrificial performances are called honga', 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 Intaliktikan Intaliktikan an eeeehem:

188. Nakanaud an nakanodnod di binlan da Bugan ke Intaliktik Intaliktikan Intaliktikan, an hi inDadyaahон, ma-yehtuy panagtagam da Bugan ke Intaliktik Intaliktikan Intaliktikan an eeeehem:

189. Diket intigingday galaygayda ya kay mungkilban di buliklik an bulikyayu adna ad lagulaguud. Da Bugan ke Intaliktik ya inhalilitdah bongbong di panagamanda indinan ad dalin ad kamalida eeeehem:

190. ta eda makiig-igup hi hinanglitan an binahidah gawana adna ad Olnooboon. Intaliktik ya pakahuluphupanan itaugan hi Bugan an hi Bugan Buganana eeeehem:

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 Intaliktikan Intaliktikan eeeehem:

192. Diket himmimbhatbatangan di algo algodna ad Nangimbukihir ta immingledan makilanwiwiwh adnoddan bulakakkinigh eeeehem:

193. Ya himmapihapit hi Intaliktik Intaliktikan Intaliktikan, an hi inDadyaahon:

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 Pangaiwan,
and went to-make-a-dancing-pair (with Bugan) also Intaliktik / Intaliktik Intaliktik of old eeeeyya,
the wife of Dadyaahon eeehem:
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 eeehem.
189. When they bent their hands (arms) and (then) like the
slanting-hover / of the "buliklik'-hawk, ‘bulikyayu'-hawk at the downstream-downstream-region.
Bugen and Intaliktik, and they do-sliding-with-(their-dance) to the end of the dance-floor theirs at the houseyard / at the houseyard at their lounging-bench eeeeyya
at Olnabon nema eeehem,
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 eeeeyya,
the daughter of Pangaiwan eeehem:
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 eeeeyya,
the wife of Dadyaahon eeehem.
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 eeeeyya
at Tulaling nema eeehem.
193. And spoke-and-spoke Intaliktik / Intaliktik Intaliktik of old, the wife of Dadyaahon:
“Ye then, people-led-by Bugan, / mates, handsome-boys eeeeyya
“at Tulaling nema eeehem,
194. “will you, please, very-much-lead-on Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
“te iiunaunak pen” kanan Intaliktik Intaliktik Intaliktikana eeeeeeya, eee an hi inDadyaahon eeehem:

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 eeehem:

196. Iagwatnah dodolan di aamod an bulalakkinh adna ad Olnaboon:
Ni-niyantun nilawwantuy binlan Intaliktik Intaliktik Intaliktikana eeeeeeya, eee an hi inDadyaahon eeehem:

197. Diyen munwigiwigid an munggiligilig hi Intaliktik Intaliktik Intaliktikana, an hi inDadyaahon, ya ginoh-oman pinemanan di aamod an binoykat hi nunhalhal-on di nunhinal-o eeeeeeya eee an hi kaboboble nema eeehem:

198. Neh Intaliktik ya ilukhunah pumbanngan an bananu hi agpawanda adna ad Olnaboon, ta makabanbanong, ikhopnah pantal la kadaklandah agpawanda eeeeeeya eee ad Olnabon nema eeehem:

199. iagwatnah dinanum an tilbanay kadaklandah agpawanda adna ad Olnaboon, makanaladalan hi dalan hi nunhalhal-on di nunhinal-o eeeeeeya eee an hi kaboboble nema eeehem:

200. Malantun di aamod Bugan an hi Bugan Buganana, an hi nak Pangaiwahan, ya kananday:” Mumbangngadtaku, Bugan, ad indinan ad dalin ad kamaligda eeeeeeya “eee ad Tulaling nema eeehem.”

201. Bugan ya impapohdana: “Tipe, daanmoh Intaliktik Intaliktik Intaliktikana, an hi inDadyaahon?”

195. ina’wil(mi): see footnote 119.
“for I will-go-ahead now,” says Intaliktik / Intaliktik Intaliktik of old eeeeeeeya, 
the wife of Dadyaahon eeehem,
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 eeeeeeeya at Olnabon nema eeehem,
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 eeeeeeeya, 
the wife of Dadyaahon eeehem,
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 eeeeeeeya 
villages-all nema eeehem.
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 eeeeeeeya at Olnabon nema eeehem, 
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 eeeeeeeya 
villages-all nema eeehem.
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 eeeeeeeya “at Tulaling nema eeehem.”
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 bulalakkinin eeeeyya
eee ad Tulaling nema eeehem:

202. “te maid kanoy e mamukung hi gulukaydad indinan ad dalin ad kamaligda adna ad Agugudoon,
“te nakapoghaan kanuh Dadyaahon Dadyaan an hi Dadyaahonadi eeeeyya,
“eee ad Agugudon nema eeehem:"

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 eeeeyya,
ee an hi naka Pangaiwan eeehem:

204. “ta dakamin duwah nunhalhal-on dalan di nunhalhal-on di nunhinal-on kaboboble,
“ta diket dinatnganmiy nunbighayan di dalan di nunhalhal--
on di nunhinal-o eeeeyya
“eee an hi kaboboble nema eeehem:

205. “ahikami e nakahian”, an kanan Bugan an hi Bugan Buganana, an hi nak Pangaiwahan.

203. immagi’n nid (prefixed-infix imm, time form of infix um; a seems to be an integral part of the stem agi’n nid, it conveyed a kind of passive meaning to the root gi’n id of which the n is reduplicated, which reduplication makes clear that gi’n id 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’n id (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’n id and bu’g gan 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’n idku, or bu’g gan ku (enclitic ku, my) in that sense.—The a, seemingly an integral part of agi’n nid (we apply the term ‘stem’ to agi’n nid, ‘root’ to gi’n id) 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’n nid (prefixed-infix imm denotes past action) is translated in
"But went-ahead Intaliktik," say the mates, handsome-boys eeeeya at Tulaling nema eeehem,  

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 eeeeya  
"at Agugudon nema eeehem."

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 eeeeya, 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 eeeeya  
"villages-all nema eeehem,  

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: atVJcke, 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 Dadyaah’on, 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 Dadyaah’on, 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 Dadyaah’on, 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 eeehem:

206. Ta makanaladalandah dalan hi nunhalhal-on di nunkinal-on
kaboboblee,
anta umagpawandah pantal la kadaklandah agpawanda
eeeeeya
ee ad Tulaling nema eeehem:

207. Iagwatdah kadaklandat ilad-angdah pumbanngan an
bananuh agpawanda adna ad Tulaliing,
makabanbanongda, ihidoldat ilad-angdah pidipid nan
baletakuh gawana eeeeeeya
ee ad Tulaling nema eeehem:

208. Iagwatdah dodolan di aamod an bulalakkinih adna ad
Tulaliing;
yaldehin lumaplapayungan hi Bugan an e
gumawah kagaw-an di gawana eeeeeeya
eee ad Tulaling nema eeehem:

209. Neh Iken ya impakaimunah Bugan an hi Bugan Buganan,
an hi nak Pangaiwahan,
ta ena pundammuh Bugan hi kinob-al di timmindung an
baletakuh gawana eeeeeeya
eee ad Tulaling nema eeehem:

210. “Tipe umatkahnan inap-apuk?” an kanan Iken an hi Iken
an hi Umikenana, an hi Inohyaban,
“kondaka hinulhulbuy algo algodna ad umnaumnana
Umnangidiit eeeeeeya
“eee ad Umnangidiit nema eeehem:”

211. “Op-opyakandihna, Iken,” an kanan Bugan an hi Bugan
Buganan, an hi nak Pangaiwahan,

210. algodna ad umnaumnana Umnangidi’it. This phrase is here
used instead of the ordinary one (algodna ad Nangimbuki’hig), be-
because of the meaning concealed in Umnangidi’it. While umnaumnana 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 hinulhulbuy, for
ngi’dit means ‘clear sky’: the sun at Clear-Sky overheated Bugan;
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 eeehem;

206. and they walk-and-walk along the path among the neighboring of the neighboring villages-all, and they come-in-the-region-of the river-bed / their river in their region eeeeeeya at Tulaling nema eeehem;

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 eeehem;

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 eeehem.

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 eeeeeeeya at Tulaling nema eeehem:


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 eeeeyya
“eee an hi kaboboble nema eeehem;”

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 eeeeyya
“eee an hi kaboboble nema eeehem;”

Bigan an inludagnah lugtun di kamalig hi daulon di timmindung an baletakuh gawana eeeeyya
eee ad Tulaling nema eeehem:

214. Iken ya pun-apungenegro tuktuk, katog, Bugan an hi Bugan Buganana, an hi nak Pangaiwahan.
Atbohdin inanan hi Indangunay Indang Indumangunayana eeeeyya,
eee an hi imPangaiwan eeehem:

215. umanunuh uminyad an taytayda oydaoyda ulbanutaan,
indaunah daulon di timmindung an baletakuh gawana eeeeyya
eee ad Tulaling nema eeehem:

216. anta pun-apunengenay tuktuk, katog, Bugan an hi Bugan Buganana, an hi nak Pangaiwahan.
Hayohapihapit Iken an hi Iken an hi Umikenana eeeeyya,
eee an hi Inohyaban eeehem:

217. “Makayagud di hogpontakuy timmindung an baletakuh gawana adna ad Tulaliing,
“ta etaku gamalan di limmingngaon inda-dintakuh gawana eeeeyya
“eee ad Tulaling nema eeehem;”

218. “Adiadak 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 eeeehem."

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 eeeehem?"

213. "I refuse-and-refuse (to forget him) just-the-same," says Bugan, / Bugan Bugan of old, the daughter of Pangaiwan.
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 eeeeeeeya at Tulaling nema eeeehem.

214. Old-man, and he goes-on-wiping the forehead, truly, of Bugan, / Bugan Bugan of old, the daughter of Pangaiwan.
Is-also-done-that by her mother, Indangunay / Indangunay of old eeeeeeeya, 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 eeeeeeeya at Tulaling nema eeeehem,

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 eeeeeeeya, Inohyaban, eeeehem:

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 eeeeeeeya
"at Tulaling nema eeeehem."

218. "I do-not-and-do-not forsooth," says Bugan, / Bugan Bugan of old, the daughter of Pangaiwan,
"ta munggutigutak ta kalibayak di mungkablan bulalakih nunhalhal-on di nunhinal-o eeeeeeeya
"eee an hi kaboboble nema eeehem:"

Anhan di alualuk da Iken ke Indangunay Indang Indumangunayana eeeeeeeya,
eee an hi imPangaiwan eeehem:

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 eeeeeeeya
eee ad Tulaling nema eeehem:

221. "Kon e himmahakiday mungkabra?" an kanan Indangunay Indang Indumangunayana, an hi imPangaiwahan.
"Ta em pakaukludon di em dinumngal," an kanan Iken an hi Iken an hi Umikenana eeeeeeeya,
eee an hi Inohyaban eeehem:

222. Hayohapihapit Bugan an hi Bugan Buganana, an hi nak Pangaiwahan:
"Maid di e kiing-inghan Dadyaahon Dadyaan an hi Dadyaahonadi eeeeeeeya
"eee ad Agugudon nema eeehem:"

223. "Deke ya andaanay e pakanaadadutan ke hiyan?" kanan Indangunay Indang Indumangunayana, an hi imPangaiwahan.

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 eeeehem.”

Exceeding the consoling-and-consoling of Old-man and Indangunay / 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 eeeeeeya
at Tulaling nema eeeehem.

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 eeeeeeya,
Inohyaban eeeehem.

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 eeeehem.”

223. “If it-is-that, then where to-look-and-look-for him?” says Indangunay / Indangunay of old, the wife of Pangaiwan.

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 bulalakih nunhalhal-on di nunhinal-o eeeeeeeya
“eee an hi kaboboble nema eeehem:

224. Panalpal-iwandad indinan ad dalin ad kamaligda adna ad Tulaling,
ya diyen maguyud di himbulan ot gadwa ped indinan ad dalin ad kamaligda eeeeeeeya
ee ad Tulaling nema eeehem:

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 eeeeeeeya
ee ad Tulaling nema eeehem:

226. “Dike katog ta athitun”, kanan Iken an hi Iken an hi Umikenana, an hi Inohyaban,
“ya makayagud di ipyatakuy hinanglitan an binahitakuh gawana eeeeeeeya
“eee ad Tulating nema eeehem:

227. “ta diket neen e midul-uy inuyauy Bugan an hi Bugan Buganana, an hi nak Pangaiwahan,
“ya ahitaku katog e gumalin” kanan Iken an hi Iken an hi Umikenana eeeeeeeya,
ee an hi Inohyaban eeehem:

228. “ta kaakhupan di donodnong an mungkablan bulalakkinih kaboboble.”
Ya nakababulot inanan hi Indangunay Indang Indang Indang
mangunayana, eeeeeeeya,
ee an hi imPangaiwan eeehem:

229. Iken ya ingkungukungnay tukuknah ayugun di timmindung an baletakuh gawana adna ad Tulaliing:

226. ipya’taku: 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”; ipya’ 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 eeeeeeeya
“villages-all nema eeeehem.”

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 eeeeeeeya
at Tulaling nema eeeehem,
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 eeeeeeeya
at Tulaling nema eeeehem:
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 eeeeeeeya
“at Tulaling nema eeeehem,
227. “that when then will-be-about-to-be-ended the “uyauy’-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 eeeeeeeya
Inohyaban eeehem,
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 eeeeeeeya,
the wife of Pangaiwan eeehem.
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 eeeeya eee ad Tulaling nema eeehem:

230. “ya gawaonyuy gawan an kagaw-an di gawana adna ad Tulaliing,
“ta mumbayukayuh pagetakud indinan ad dalin ad kamaligda eeeeya eee ad Tulaling nema eeehem.”

231. Ya ginoh-oman pinemanan di aamod an bulalakkinih adna ad Tulaliing,
ya naduhudhudyu aamod hi kagaw-an di gawana eeeeya eee ad Tulaling nema eeehem:

232. ya dumaldalyong di pambiyuwandad indinan ad dalin ad kamaligda adna ad Tulaliing,
paniktik-uhanday al-uh pambiyuwandad indinan ad dalin ad kamaligda eeeeya eee ad Tulaling nema eeehem:

233. Diket impahiknad di aamod an bulalakkinih adna an Tulaliing,
ya anhan di gag-agag-an Iken hi aamod an bulalakkinih eeeeya eee ad Tulaling nema eeehem:

234. ya kayda munhaybuy aamod an mun-adod-on hi gawan an kagaw-an di gawana adna ad Tulaliing.
Kay anhan ya linutun di aamod an bulalakkinih eeeeya eee ad Tulaling nema eeehem:

235. ta pakaap-apulan hagmukan Iken an hi Iken an hi Umikenana, an hi Inohyabaan.

232. paniktik-u’handa (stem ti’k-u(h) reduplicated, prefix pang—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 eeehem,
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 eeeêmeeya
“at Tulaling nema eeehem.”
231. And hummed-for-it, said-£ peman'-for-it the / mates, handsome-boys at Tulaling,
and were-rushing-and-assembling they the mates to the / center-place of the center eeeêmeeya
at Tulaling nema eeehem,
232. and yields-bumping-sounds the mortar theirs at the houseyard / 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 eeeêmeeya
at Tulaling nema eeehem.
232. When had finished the / mates, handsome-boys at Tulaling, and (then) exceeding the inciting-shout of Old-man to the / mates, handsome-boys eeeêmeeya
at Tulaling nema eeehem:
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 eeeêmeeya
at Tulaling nema eeehem,

“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”.

"munha’ybu"
Diket e mungkapgot di hinanglitan an binahidah gawana eeeeeeeya eee ad Tulaliing nema eeehem:

236. ohaohan wa-wan kubuhan an bigbigatdah gawana adna ad Tulaliing ya himmapit hi Iken an hi Iken an hi Umikenana eeeeeeeya, eee an hi Inohyaban eeehem:

237. “Kon panipanidingmu tut-uwa, Indangunay Indang Indang mangunayatu, an hi imPangaiwahan, “makayagud di ipyatakuy inulutan an uyauy Bugan an hi Bugan Buganana eeeeeeeya, “eee an hi naka Pangaiwan eeehem:

238. “ta kaakhupan di mungkablan bulalakih nunhalhal-on di nunhinal-on hi kaboboble, “te kon tut-uwa e waday giniknan Bugan hi madgenad indinan ad dalin ad kamaligda eeeeeeeya “eee ad Tulaling nema eeehem:

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 eeeeeeeya eee ad Tulaling nema eeehem:

240. Ta palah-unonday 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 eeehem,

236. one becoming-visible / houseyard, morning theirs at the center at Tulaling
and spoke Old-man, / Old-man, Old-man of old eeeeeeya, Inohyaban eeehem:

237. "If it is thy conceiving-and-conceiving-in-mind truly, Indangunay / 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 lounging-bench eeeeya
"at Tulaling nema eeehem,

239. "for lo! it will-happen and then and enough (not otherwise) 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, handsome-boys eeeeeeeya
at Tulaling nema eeehem,

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, infixed 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 tights. 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 eeeeyya
ee ad Tulaling nema eeehem:

241. on timmanagamday aamod an bulalakkinih adna ad Tula-ling.
Athiathidih kakahdom ad indinan ad dalin ad kamaligda eeeeyya
nee ad Tulaling nema eeehem:

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 eeeeyya
nee ad Tulaling nema eeehem:

243. te immat-atip katog anhan hi Bugan an hi Bugan Buganana, an hi nak Pangaiwahan.
Diket napgot di hinanglitan an binahidad gawana eeeeyya
nee ad Tulaling nema eeehem:

244. ya himmapit boh Iken an hi Iken an hi Umikenana, an hi Inohyaban:
“Makayagud di etaku gumalih donodnong an mungkablan bulalakih nunhalhal-on di nunhinal-o eeeeyya
“nee an hi kaboboble nema eeehem:

245. “ta waday e mimammang ke Bugan an hi Bugan Buganana, an hi nak Pangaiwahan.”
Ta eda umanap di aamod an bulalakkinih eeeeyya
nee ad Tulaling nema eeehem:

246. “Ibiblibliyu tuwaliy donodnong,” an kanan Iken an hi Iken an hi Umikenana, an hi Inohyaban.”
Iken ya pukhunah balangbangdat idawawanah aamod an bulalakkinih eeeeyya
nee ad Tulaling nema eeehem:

247. Diket nunggawan nanoltolwag boy algo algodna ad Nangim-bukihig
ya nakai buyong di umingiing an balangbangdah agpawanda eeeeyya
nee ad Numbilingan nema eeehem:
and beat-and-beat-the-gongs they the / mates, handsome-boys eeeweeewa
at Tulaling nema eewehem,

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 eeeweeewa
at Tulaling nema eewehem.

242. But if at least it were the amusement, were-caring-and-caring-for-it Bugan, / Bugan of old, the daughter of Pangaiwan,
as she looks-sad forsooth every-becoming-visible / houseyard, their morning at the center eeeweeewa
at Tulaling nema eewehem,

243. for became-(as-thin-as)-an-'atip'-beetle forsooth exceeding-ly Bugan, / Bugan Bugan of old, the daughter of Pangaiwan.
When had-become-strong the palatable / rice-wine theirs at the center eeeweeewa
at Tulaling nema eewehem,

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 eeeweeewa
"villages-all nema eewehem,

245. "that there-be (someone) to act-as-partner with Bugan, / Bugan Bugan of old, the daughter of Pangaiwan."
And they go to-look-for (they) the/mates, handsome-boys eeeweeewa
at Tulaling nema eewehem.

Old-man, and he unhooks their gongs and he gives-and-gives (them) to the / mates, handsome-boys eeeweeewa
at Tulaling nema eewehem.

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 eeeweeewa
at Numbilingan nema eewehem:
248. ya nituldag di e gumalih pidipid nan baletakuh gawana adna ad Numbilingan.
    Hayohapihapit di e gumalid indinan ad dalin ad kamaligda
    eee ad Numbilingan nema eeehem:

249. “Dakayuken aamod an bulalakkinih adna ad Numbilingan,
    “an dahdiy e nangingga wahtud indinan ad dalin ad kama-
    ligda eee ad Numbilingan nema eeehem.”

250. “Kon e mibagbagah Pina-yuden Pina-yuden Pina-yudenanana,
    an hi nak Pinulduhen.”
    Ta munggawagaway e gumalih balen Pina-yuden Pina-
    yuden Pina-yudenanana eee eeehem,
    eee ad Numbilingan nema eeehem:

251. Pina-yuden ya umhep an umlahun kan ohladan umaldatanda
    adna ad Numbilingan,
    ta di-yumanay e gumalid indinan ad dalin ad kamaligda
    eee ad Numbilingan nema eeehem:

252. ta ihuyenah pambiyuwan hi kinob-al di timmindung an
    baletakuh gawana adna ad Numbilingan.
    Ta mambidah itapidah dolan di timmindung an baletakuh
    gawana eee eeehem
    eee ad Numbilingan nema eeehem:

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 eee eeehem
    eee ad Tulaling nema eeehem:

254. “Makayagud, Pina-yuden, di gawaontad indinan ad dalin
    ad kamaligda adna ad Tulaliing,
    “te komman heay mun-ingadan hi mimammang ke Bugan
    an hi Bugan Buganana eee eeehem,
    “eee an hi naka Pangaiwan eeehem:”
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 houseyard / at the houseyard at their lounging-bench eeeeeeya
at Numbilingan nema eeehem:

"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 eeehem?"

"Well what is-asked-and-asked is Pina-yudan / Pina-yudan Pina-yudan of old, the son of Pinuduhen."
And goes-on-to-the center the one going to invite to the house of Pina-yudan / Pina-yudan Pina-yudan of old eeeeeeeya,
the son of Pinulduhen.

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 eeeeeeeya
at Numbilingan nema eeehem,

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 eeeeeeeya
at Numbilingan nema eeehem.

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 houseyard / at the houseyard at their lounging-bench eeeeeeeya
at Tulaling nema eeehem:

"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 eeeeeeeya, "the daughter of Pangaiwan eeehem."
"Adim ot ya abu paniding," an kanan di e gumalih balen Pina-yudan Pina-yudan Pina-yudanana eeeeeeya, eee an hi nak Pinulduhen eeehem:

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 eeehem:

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 eeeeyaa,
"eee an hi naka Pangaiwan eeehem:

258. Pina-yudan ya lumibwat ot hogponay timmindung an baletakuh gawana adna ad Numbilingan
ta pakaiam-amanay pakakalumhing an tinonwenan timmindung an baletakuh gawana eeeeyaa
eee ad Numbilingan nema eeehem:

259. Atbohdiy payangot di altukanad indinan ad dalin ad kamaligda adna ad Numbilingan;
pukhunay nakodokdong an gimbatanah hablayan hi timmindung an baletakuh gawana eeeeyaa
eee ad Numbilingan nema eeehem:

260. ta gaw-ayonay kay bimmuyakon baghena peh gawana adna ad Numbilingan,
ta umhep an umlahun kan ohladan umaldatanda eeeeyaa
ee ad Numbilingan nema eeehem:

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 eeeeeeeya, the son of Pinulduhen eeehem.

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 eeeeeeeya, the son of Pinulduhen eeehem.

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 eeeeeeeya, the daughter of Pangaiwan eeehem.

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'-geestring his in the / basket-like house ours at the center eeeeeeeya at Numbilingan nema eeehem.

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 eeeeeeeya at Numbilingan nema eeehem,

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 eeeeeeeya at Numbilingan nema eeehem;

261. anta iagwatdah dodolan di aamod an bulalakkinih adna ad Numbilingan.
Ney muntunguwok di balangbang Pina-yudan Pina-yudan Pina-yudananana eeeeeeya,
 eee an hi nak Pinulduhen eeehem:
262. ta mundiwodiwodah 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 makanaladalandah dalan hi nunhalhal-on di nunhinal-o eeeeeeya
 eee an hi kaboboble nema eeehem:

264. Kay anhan di natooong an nanayongtong di algo algodna ad Nangimbukihig,
yya immagpawandah pantal la kadaklandah agpawanda eeeeeeya
 eee ad Tulaling nema eeehem:
265. Tilbandah pantal la kadaklandah agpawanda adna ad Tulaliing,
ilad-angdat makabanbanongdah pumbanngan an bananuh agpawanda eeeeeeya
 eee ad Tulaling nema eeehem:

266. Deyan muntungutunguwok di balangbang Pina-yudan Pina-yudan Pina-yudananana, an hi nak Pinulduhen,
ta mituldag di balangbangdah pidipid di bimmelb bula-
lakkinih eeeeeeya
 eee ad Tulaling nema eeehem:

267. Ya nun-uhdungday aamod an bulalakkinih adna ad Tulaliing,
yya 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 eeehem,

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 eeeeya
at Numbilingan nema eeehem,

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 eeeeya villages-all nema eeehem.

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 eeeeya
at Tulaling nema eeehem,

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 eeeeya
at Tulaling nema eeehem.

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 eeeeya
at Tulaling nema eeehem.

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 eeeeya
at Tulaling nema eeehem.
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,
ee an hi nak Pinulduhen eeehem:

269. “Donodonodnong tuwali peman, hi Pina-yudan,” an kanan di aamod an bulalakkindi adna ad Tulaliing,
“an e mimammang ke Bugan an hi Bugan Buganana eeeeeeya,
“eee an hi naka Pangaiwan eeehem;”

270. Pina-yudan ya iagwatnah dodolan di bimmablen bulalakkindi adna ad Tulaliing,
ta gawaonay kagaw-an di gawana eeeeeeya
eee ad Tulaling nema eeehem:

271. Pakahumtikan pakahomtakanday aamod an bulalakkindi adna ad Tulaliing,
ta ihuyen Pina-yudan hi pambiyuwandad indinan ad dalin ad kamaligda eeeeeeya
eee ad Tulaling nema eeehem:

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,
ee an hi nak Pinulduhen eeehem:

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,
ee an hi nak Pinulduhen eeehem:

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,
ee an hi naka Pangaiwan eeehem:
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 eeeeyea, the son of Pinulduhen eeehem.

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 eeeeyea, “the daughter of Pangaiwan eeehem.”

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 eeeeyea at Tulaling nema eeehem.

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 eeeeyea at Tulaling nema eeehem.

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 eeeeyea, the son of Pinulduhen eeehem.

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 eeeeyea, the son of Pinulduhen eeehem.

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 eeeeyea, the daughter of Pangaiwan.
275. Bughutnah lidingan di ambayongnan butungnan kay kinulkulap-ee, pakatibtibanan itapin bitulung ya biyen mom-onda peh gawana eeeeyea  

eee ad Tulaling nema eeehem:  

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 eeeeyea  

eee ad Tulaling nema eeehem:  

277. “Makayagud di dakayuken aamod an dehtud indinan ad dalin ad kamaligda, nangbnanda adna ad Tulaliing, “ya eyu pungkighad di ambumabagol an aamod anih eeeeyea  

“eee ad Tulaling nema eeehem:  

278. “te deyan e himmimbatang boy algo algodna ad Nangimbukihig. “Dakayuke Bugan ke Pina-yudan,” an kanan Iken an hi Iken an hi Umikenana eeeeyea, eee an hi Inohyaban eeehem:  

279. “ya makayagud di hogponyuy timmindung an baletakuh gawana adna ad Tulaliing, “ta gamalantakuy munlingngaon inda-dinda peh gawana eeeeyea  

“eee ad Tulaling nema eeehem:”  

280. Limmibwatdat hogponday timmindung an baletakuh gawana adna ad Tulaliing, ta gamalanday munlingngaon inda-dinda ped gawana eeeeyea  

eee ad Tulaling nema eeehem:  

275. A hip bag, especially a pinu’hha which is often called ambu’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 eeeeyya 
at Tulaling nema eeeehem,

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 eeeeyya 
at Tulaling nema eeeehem:

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, 
eeeeeyya 
“at Tulaling nema eeeehem,

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 eeeeyya, 
Inohyaban eeeehem,

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 eeeeyya 
“at Tulaling nema eeeehem.”

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 eeeeyya 
at Tulaling nema eeeehem.

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 eeeeya
ee an Tulaling nema eeehem:
282. ta makapaingdah pamadingan di timmindung an baletakuh gawana adna ad Tulaliing ta makaimadadah itapin bitulung ya biyen mom-onda peh gawana eeeeya eee ad Tulaling nema eeehem:
283. Ta makaigidah bitulung ya makabik-idah biyen hi pama­dingan di timmindung an baletakuh gawana adna ad Tulaliing, ta makadawatdah tabayag an ginulitanda eeeeya eee ad Tulaling nema eeehem:
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--yudanana eeeeya, eee an hi nak Pinulduhen eeehem:
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 eeeeya eee ad Tulaling nema eeehem:
286. Neh Iken an ingkungukungnay tukuknah gawan an kagaw--an di gawana adna ad Tulaliing: “Dakayuken aamod an bumabagol ya gawaonyuy kagaw-an di gawana eeeeya “eee ad Tulaling nema eeehem.”

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 eeeeeeeya at Tulaling nema eeehem, 
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 eeeeeeeya at Tulaling nema eeehem, 
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 eeeeeeeya at Tulaling nema eeehem. 
284. When meet the irises of Pina-yudan and Bugan, / Bugan Bugan of old, the daughter of Pangaiwan, every-time is-exceeding the smile-and-smile of this Pina--yudan / Pina-yudan Pina-yudan of old eeeeeeeya, the son of Pinulduhen eeehem: 
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 conversation in the basket-like / house ours at the center eeeeeeeya at Tulaling nema eeehem. 
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 eeeeeeeya “at Tulaling nema eeehem.”

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 bumbagol ya naginyubdah balen Bugan an hi Bugan Buganana, an hi nak Pangaitwahan. Iken ya idadaanay pamaahanad indinan ad dalin ad kama- ligda eeeeeeeya 
    eee ad Tulaling nema eeehem:

288. ta hihitrayo hinanglitan an humanil-on binahidah gawana adna ad Tulaliing. Hayohapihapit Iken an hi Iken an hi Umikenana eeeeeeeya, eee an hi Inohyaban eeehem:

289. “Dakayuken aamod an bumbagol ya hogponyuy timmin-dung an baletakuh gawana adna ad Tulaliing, “ta mangig-ig-iguptaku, hinanglitan an humanil-on binahidah gawana eeeeeeeya “eee ad Tulaling nema eeehem:

290. “te tuwen makahilong di algo algodna ad Nangimbukihig.” Diket impaginawadan e mangig-igup hi hinanglitan an humanil-on binahida peh gawana eeeeeeeya eee ad Tulaling nema eeehem:

291. “Makayagud di bumbagoltakun” kanan Iken an hi Iken an hi Umikenana, an hi Inohyaban, te deyan aaa imme-meey labinhabinha timmengan labinhabinha eeeeeeeya eee an langlangegan nema eeehem:

292. Pina-yudan ya aamod an bumbagoldan am-in hi timmin-dung an baletakuh gawana adna ad Tulaliing; hihiyahdiyet nangamong di e gimminaway labinhabinha timmengan labinhabinha eeeeeeeya eee an langlangegan nema eeehem:

293. Kal-inan 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 eeehem,
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 eeeeyaya, Inohyaban eeehem:
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 eeeeyaya "at Tulaling nema eeehem, 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 eeeeyaya at Tulaling nema eeehem:
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 eeeeyaya "langlangegan nema eeehem." 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 eeeeyaya langlangegan nema eeehem.
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 invocations 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 eeeeeeeya,

nee an hi nak Pinulduhen eeehem:

294 “ya em ibanahbakhoy panobotbalmuh umaluyun bagoltakuh gawana adna ad Tulaliing?”

“Om ta-wa an nakal-iwak,” an kanan Iken an hi Iken an hi Umikenana eeeeeeeya,

nee an hi Inohyaban eeehem:


Diket impahbudan di aamod an manobotbal hi umaluyun bagolda peh gawana eeeeeeeya
nee ad Tulaliing nema eeehem:

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 eeeeeeeya,
nee an hi naka Pangaiwan eeehem:”

297. Diket nakaililiklik hi tangilan Pina-yudan Pina-yudan, an hi nak Pinulduhen,

ya e humihingit hi Pina-yudan Pina-yudan Pina-yudanana eeeeeeeya,

nee an hi nak Pinulduhen eeehem:

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 eeeeyea, the son of Pinulduhen eeeehem,

“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 eeeeyea, Inohyaban eeeehem,

“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 eeeyea at Tulaling nema eeeehem,

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 eeeeyea, "the daughter of Pangaiwan eeeehem.”

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 eeeeyea, the son of Pinulduhen eeeehem.

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 muntumudah gawaan di timmindung an baletakuh gawana eeeeyya
nee ad Tulaling nema eeehem:

299. ya intakdogday dopohandah timmindung an baletakuh gawana adna ad Tulaliing.
Neday aamod an bumabagol ya immagihiddah pikdol di timmindung an baletakuh gawana eeeeyya
ee ad Tulaling nema eeehem:

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 eeeeyya
nee ad Tulaling nema eeehem:

301. loktat ya indop-ada peh ohladan umalatatada gawana adna ad Tulaliing,
anhaanhan di pukakan di aamod an bulalakkinih eeeeyya
nee ad Tulaling nema eeehem:

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 eeeeyya,
ee an hi Inohyaban eeehem:

303. ya nakabughgyan hi Aliguyun Aligu Aliguyunadi, an hi nak Amtalahaw.
Neday aamod ya nummohgaganday ungaungan hi Aliguyun Aligu Aliguyunana eeeeyya,
ee an hi nak Amatalaw eeehem:

304. “Ampoampodnana katog,” an kanan Indangunay Indang Indumangunayana, an hi imPangatiwahan.
Pina-yudan ya minotwanah Aliguyun Aligu Aliguyunana eeeeyya,
ee an hi nak Amatalaw eeehem:

Nakakangluyan hi Pina-yudan an e nummotwan Aliguyun Aligu Aliguyunatu eeeeyya,
ee an hi nak Amatalaw eeehem:
When they come-close-to-each-other on the middle-beam of
the / basket-like house ours at the center eeeeyya
at Tulaling nema eeeehem,
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 eeeeyya
at Tulaling nema eeeehem.
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 eeeeyya
at Tulaling nema eeeehem,
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 eeeeyya
at Tulaling nema eeeehem.
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 eeeeyya,
Inohyaban eeeehem,
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 eeeeyya,
the son of Amtalaw eeeehem.
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
eeeyya,
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 eeeeyya,
the son of Amtalaw.
306. Bugan an ena impakamotwah Aliguyun Aligu Aliguyunatu, 
an hi nak Amtalahaw, 
ya nakamodwong hi nunhumunan di bukakeldan Aliguyun 
Aligu Aliguyunatu eeeeeeya, 
ee an hi nak Amatalaw eeeehem:

307. “Tipe mablakan mana-rika, Aliguyun Aligu Aliguyunatu, 
an hi nak Amtalahaw, 
“ya em namambulan hi Bugan an hi Bugan Buganatu eeeeyya, 
“eee an hi naka Pangaiwan eeeehem;”

308. “Komman man-uke ya numbukulak an e himmungdud 
indinan ad dalin ad kamaligda adna ad Tulaliing, 
“ya bumabainak te nakidkidyaak hi baleyud indinan ad 
dalin ad kamaligda eeeeyya 
“eee ad Tulaling nema eeeehem;”

309. Aliguyun an e nakamotmotwan Indangunay Indang In- 
dumangunayana, an hi imPangaiwahan: 
anhaanhan di hil-ohil-ok Indangunay Indang Indumangu- 
nyana eeeeyya, 
ee an hi imPangaiwan eeeehem:

310. “Antipe ungaungakan mana-likan eka nanindudwan” kanan 
Indangunay Indang Indumangunayana, an hi imPangai- 
wahan?”

“Om nimpen,” e kanan Aliguyun Aligu Aliguyunana 
eeeeeyya, 
ee an hi nak Amatalaw eeeehem:

311. “te anhan di baibain an e gimmawad indinan ad dalin ad 
kamaligda adna ad Tulaliing, 
“te kon katog numbukulak,” an kanan Aliguyun Aligu 
Aliguyunana eeeeyya, 
ee an hi nak Amatalaw eeeehem:

312. “Takon takon katog kaya! ot matu-negak,” an kanan In- 
dangunay Indang Indumangunayana, an hi imPangaiwa- 
han, 
“makayagud di hogpontakuy timmindung an baletakah 
gawana eeeeyya 
“eee ad Tulaling nema eeeehem;”
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 eeeeeeeya, the son of Amtalaw eeeehem:

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 eeeeeeeya, "the daughter of Pangaiwan eeeehem!"

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 eeeeeeeya "at Tulaling nema eeeehem."

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 eeeeeeeya, the wife of Pangaiwan eeeehem:

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 eeeeeeeya, the son of Amtalaw eeeehem,

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 eeeeeeeya, 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 eeeeeeeya "at Tulaling nema eeeehem."
313. Pina-yudan ya anhan di baibainan Aliguyun Aligu Aliguyunanana, an hi nak Amtalahaw:
    "Aga ot katog ta mumbangngadak", an kanan Pina-yudan, Pina-yudan Pina-yudanana eeeeeeya, eee an hi nak Pinulduhen eeeehem:

314. "ta mumbangngadak hi halaungmid indinan ad dalin ad kamaligda adna ad Numbilingan."
    Tuwen tuwen mahayhayobhobday aamod an bulalakkinih eeeeya eee ad Tulaling nema eeeehem:

315. an eda pakaap-apngaon hi Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw, an eda pakamotmotwaon hi Aliguyun Aligu Aliguyunana eeeeya, eee an hi nak Amatalaw eeeehem:

316. Diket inang-ang di aamod keda Aliguyun ke Bugan an hi Bugan Buganana, an hi nak Pangaiwahan, on kimmanikihilanday aamod an bulalakkinih eeeeya eee ad Tulaling nema eeeehem:

317. on kumanokodyatanday aamod an bulalakkinih adna ad Tulaliing.
    "Nakapadong tuwaliy binlan da Bugan ke Aliguyun Aligu Aliguyunana eeeeya, "eee an hi nak Amatalaw eeeehem:

    "Dakayuken aamod," an kanan Indangunay Indang Indumangunayana, eeeeya, eee an hi imPangaiwan eeeehem:

319. "ya makayagud di mun-adod-onkayu ot ya abuh gawanakan kagaw-an di gawana adna ad Tulaliing.
    "ta mun-ada-dinkayu ta munggamaltakuh timmindung an baletakuh gawana eeeeya "eee ad Tulaling nema eeeehem:"
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 eeeeya,
the son of Pinulduhen eeehem,

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 eeeeya
at Tulaling nema eeehem,

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 eeeeya,
the son of Amtalaw eeehem.

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 eeeeya
at Tulaling nema eeehem,

317. and then wink-and-wink-for-them they the / mates, handsome-boys at Tulaling.
   "Is-very-much-equal indeed the whiteness (beauty) of Bugan and Aliguyun / Aliguyun of old eeeeya,
   "the son of Amtalaw eeehem,

318. "is-very-much-fitting-and-fitting (the one with the other) indeed, as one looks at them," say the / mates, handsome-boys at Tulaling.
   "Ye then, mates," says Indangunay / Indangunay of old eeeeya,
   the wife of Pangaiwan eeehem,

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 eeeeya
   "at Tulaling nema eeehem."
320. Pina-yudan an anhan di baibainan e nummotwan Aliguwyn
  Aligu Aliguwynana, an hi nak Amtalahaw:
  "Aga ot katog! ta mumbangngadak ad indinan ad dalin ad
  kamaligda eeeeeeeya
  "eee ad Numbilingan nema eeehem:

321. "te kon peman bulaluyantan" kanan Pina-yudan Pina-yudan
  Pina-yudanana, adna ad Numbilingan.
Ta pukhuwonay balangbangnat panulpulayanan mum-
  bangngad ad indinan ad dalin ad kamaligda eeeeeeeya
  eee ad Numbilingan nema eeehem:

322. "Kababan-ule ot ya abuwan 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 eeeeeeeya
  "eee ad Numbilingan nema eeehem:"

323. Aliguwyn 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
  eeeeeeeya
  eee ad Tulaling nema eeehem:

324. Aliguwyn ya ingkungukungnay tukuknah gawanan kagawan
  an di gawana adna ad Tulaliing:
  "Dakayuken aamod ya makayagud di gawaonyuy kagawan
  di gawana eeeeeeeya
  "eee ad Tulaling nema eeehem:

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321. bulalu'i'anya: 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'i'yun is de-
  feated because Bu'gan and her mother prefer Aligu'i'yun to him; the
  word bulalu'i'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 eeeeeeeya

“at Numbilingan nema eeehem,

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 eeeeeeeya

at Numbilingan nema eeehem:

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 eeeeeeeya

“at Numbilingan nema eeehem.

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 eeeeeeeya

at Tulaling nema eeehem,

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 eeeeeeeya

“at Tulaling nema eeehem,

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322. *nundi'yan* (stem *di*, yonder; prefix *nun* and suffix *an*): yonder-place ours (excl.). In ordinary speech they use form *nihdy'a'n*, or *punnihdy'a'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 eeeeeeeya, “eee an hi inAliguyun eeehem:”

326. Diyen e dingngol di aamod an bulalakkih giligna apitnahdi adna ad Tulaliing ya nagyubday aamod hi gawan an kagaw-an di gawana eeeeeeeya eee ad Tulaling nema eeehem:

327. Indangunay ya pun-idadawatnay pageh hinagpon di timmin-dung an baletakuh gawana adna ad Tulaliing; maid an dumaldalyong di pambiyuwandad indinan ad dalin ad kamaligda eeeeeeeya eee ad Tulaling nema eeehem:

328. Anhaanhan di linalangin di aamod an bulalakknih adna ad Tulaliing, an mun-adod-on ad indinan ad dalin ad kamaligda eeeeeeeya eee ad Tulaling nema eeehem:

329. Diket motmotwaon Aliguyun di makalangin aamod an bulalakkinih adna ad Tulaliing, on anhan di im-imin ngadngadiit Aliguyun Aligu Aliguyunana eeeeeeeya, eee an hi nak Amatalaw eeehem:

330. Diket impahiknad di aamod an mumbayuh gawan an 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
“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 eeehem.”

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 eeeeeeeya at Tulaling nema eeehem.

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 eeeeeeeya at Tulaling nema eeehem.

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 eeeeeeeya at Tulaling nema eeehem.

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 eeeeeeeya, the son of Amtalaw eeehem.

When had finished the mates pounding at the center, / center-place of the center at Tulaling,
ya imbang-otdah kinailan hi daulon di timmindung an baletakuh gawana eeeeeya
ee ad Tulaling nema eeehem:

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 eeeeeya
ee ad Tulaling nema eeehem:

332. Ohan wa-wan kubuhan an bigbigatda peh gawana adna ad Tulaliing,
ya inumhep an umlahun hi Aliguyun Aligu Aliguyunana eeeeeya,
ee an hi nak Amatalaw eeehem:

333. mun-anunuh uminyad an taytayda oydaoyda ulbanutaan,
yya ingkungukungnat tukuknah kinob-al di timmindung an baletakuh gawana eeeeeya
nee ad Tulaling nema eeehem:

334. "Dakayuken aamod an magmagyan mamadikitanih adna ad Tulaliing,
"makayagud di gawaonyuy kagaw-an di gawana eeeeeya
"nee ad Tulaling nema eeehem:

335. "ta iyudyudungyuh Bugan an hi Bugan Buganana, an hi inAliguyun;
"dakayuken immin-inan mumpumbokbok hi giligna immin--
ina naoy-oy peh giligna apitnahdi eeeeeya
"nee ad Tulaling nema eeehem:

336. "ya adikayu makigawa peh gawanan kagaw-an di gawana adna ad Tulaliing,
"te adiadik pialal hi Bugan an hi Bugan Buganana eeeeya,
"nee an hi inAliguyun eeehem:

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335. mumpumbokbok’k (stem bok’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 eeehem.

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 eeeehem at Tulaling nema eeehem.

332. One being-visible / house-lot, morning theirs at the center at Tulaling, and went-down going-down Aliguyun / Aliguyun of old eeeehem, the son of Amtalaw eeehem, 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 eeeehem at Tulaling nema eeehem:

334. "Ye then, mates, nice-girls, / pretty-girls at Tulaling, "very-well that you center the/center-place of the center eeeehem "at Tulaling nema eeehem,

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 eeeehem "at Tulaling nema eeehem,


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-uwau” kanan Aliguyun Aligu Aliguyu-
nana eeeeyaya,
eee an hi nak Amatalaw eeeehem;
338. “umal-alakayu ot ya abuwan hi itapin mom-ontakuh gawana
adna ad Tulaliing.”
Hayohapihapit di immin-inan deh giligna immin-ina naoy-oy
peh giligna apitnahdi eeeeyaya
eee ad Tulaling nema eeeehem:
339. “Kumikinwanikamin immin-inan mangiyudyudung ke
Bugar an hi Bugar Bugarana, an hi inAliguyun,
“te komman mun-alayaday kakat-agun mamagmagyan
mamadikitanih eeeeyaya
“eee ad Tulaling nema eeeehem:”
340. Diyemonke e nunggawan nanoltolwag boy algo algodna ad
Nangimbukihig,
yu hadakey immin-ina ya kakat-agun mamagmagyan mama-
dikitanih eeeeyaya
eee ad Tulaling nema eeeehem:
341. ya naginyubdah gawan gawan gawan di gawana adna ad Tulaliing,
ta iyudyudung da Bugar an hi Bugar Bugarana eeeeyaya,
eee an hi inAliguyun eeeehem:
Nangimbukihig,
342. Panalpal-iwanday linalangidah obob-akdah gawan gaw-
an di gawana adna ad Tulaliing,
ta nidngolando da ngkablan bulaklakhih nunhalhal-on di
nunhinal-o eeeeyaya
eee an hi kaboboble nema eeeehem:
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 eeehem,
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 eeeeeeeya
   at Tulaling nema eeehem:
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 eeehem.”
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 eeeeeeeya
   at Tulaling nema eeehem,
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 eeeeeeeya
   the wife of Aliguyun eeehem.
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 eeeeeeeya
   villages-all nema eeehem;
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 precentors like to multiply the assonance i and ki and then sing: kumikinit-kumikinwani.
ta eda motmotwaon hi Bugan an hi Bugan Buganana eeeeeeya,

344. Makaaladay aamod ya pakahuyungonday dinanum hi
kinob-al di timmindung an baletakuw gawana adna ad Tulaliing
ya inhakubda inlukbubday balangbang ta ub-ubunan Bugan
an hi Bugan Buganana eeeeeeya,

345. an e dumada-lup hi kinob-al di timmindung an baletakuw
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 mumpumbangngadda muhpey aamod an mamagmayan
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,

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,

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 eeeeyeya,
the wife of Aliguyun eeeehem.

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 eeeeyeya,
the wife of Aliguyun eeeehem,

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 eeeeyeya
at Tulaling nema eeeehem.

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 eeeeyeya
at Tulaling nema eeeehem.

347. One of those becoming-visible / houseyard, their morning at the center at Tulaling,
and spoke Aliguyun / Aliguyun of old eeeeyeya,
the son of Amtalaw eeeehem:

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 eeeeyeya,
the son of Amtalaw eeeehem,

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 eeehem:
350. “te kon ehheehem adwanid niman di ek nanayan ke inan
hi Indumulaw Indumu Indumulawadi, an hi inAmtala-
haw,
“an eda katog anhan immaali,” nomnomon Aliguyun ke
inanahan hi Indumulaw Indumu Indumulawadi eeeeeeeya,
eee an hi inAmtalaw eeehem:
351. Bugan ya e immaamuyuy homoknan Aliguyun Aligu
Aliguyunana, an hi nak Amtalahaw,
“Takon takon,” an kanan katog anhan Bugan an hi Bugan
Buganana eeeeeeeya,
eee an hi inAliguyun eeehem:
352. Kay anhan ya nahdom hidiyen ohan algo nahdom nakahi-
long di algo algodna ad Nangimbukihig
ta ugipanday limmabinhabinha timmengan labinhabinha
eeeeeeeya
eee an langlangegan nema eeehem:
353. Anta nawa-wah kubuhan an bigbigatdah gawana adna ad
Tulaliing,
ta gamalanday nunlingngaon inda-dindah gawana eeeeeeeya
eee ad Tulaling nema eeehem:
354. Diket nunggawan nanoltolwag boy algo algodna ad
Nangimbukihig,
Bigan ya iam-amanay nakodokdong an agamidona ya
gambaran indinan ad dalin ad kamaligda eeeeeeeya
eee ad Tulaling nema eeehem:
355. ta pakabotkonay buuknah nuntunlug an inipuldad indinan
ad dalin ad kamaligda adna ad Tulaling.
Ya atbohdin Aliguyun Aligu Aliguyunana eeeeeeeya,
eee an hi nak Amatalaw eeehem:

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 eeehem,
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 eeeeeeeya, the wife of Amtalaw eeehem.
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 eeeeeeeya, the wife of Aliguyun eeehem.
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 nightly-night eeeeeeeya langlangegan nema eeehem.
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 eeeeeeeya at Tulaling nema eeehem.
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 eeeeeeeya at Tulaling nema eeehem,
355. and she very-much-bundles her hair with the forming-pair hairstring-beads theirs at the houseyard / at the houseyard at their lounging-bench at Tulaling. And does-also-that Aliguyun / Aliguyun of old eeeeeeeya, the son of Amtalaw:

corruption of to' nga. See Introduction, section 3.
356. Iam-amanay kay mammuliyat an pongotnad indinan ad dalin ad kamaligda adna ad Tulaliing,
ta ikapyanay munhil-on kinaw-at an ginuttunad indinan ad dalin ad kamaligda eeeeyya
ee ad Tulaling nema eeeehem:

357. ta pakaikab-itnay kay kinulkulap-en ambayongnan didinalingding.
Ta umgada da Bugan ke Aliguyun Aligu Aliguyunana eeeeyya,
ee an hi nak Amatalaw eeeehem:
358. Bugan ya inwinginan inanan hi Indangunay Indang Indumangunayana, an hi imPangaiwahan:
“Makayagud katog inay mihihtiukayun” kanan Bugan an hi Bugan Buganana eeeeyya,
ee an hi inAliguyun eeeehem:
359. “te makilkilyaak ke Aliguyun hi nunhalhal-on di nunhinal-on kaboboble.”
Ya ambabalu kakatog boh inanan hi Indangunay Indang Indumangunayana eeeeyya,
ee an hi imPangaiwan eeeehem:
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 nanginah hapitnah kinob-al di timmindung an baletakuh gawana eeeeyya
eee ad Tulaling nema eeeehem:

361. “Takon katog ya nalnalyakayun” kanan Indangunay Indang Indumangunayana, an hi imPangaiwahan,
“ta eyu paphodanan hi tulangkun hi Indumulaw Indumu Indumulawadi eeeeyya,
“eee an hi inAmtalaw eeeehem:
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 eeeeyya,
ee an hi nak Amatalaw eeeehem:

356. kinaw-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 lounging-bench eeeeeeeya at Tulaling nema eeehem,  
357. and he very-much-tucks the butterfly-like / hip-bag his, swinging-swinging. And start they Bugan and Aliguyun / Aliguyun of old eeeeeeeya, the son of Amtalaw eeehem.  
358. Bugan, and she looked-sidewards 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 eeeeeeeya, the wife of Aliguyun eeehem,  
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 eeeeeeeya, the wife of Pangaiwan eeehem,  
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 eeeeeeeya at Tulaling nema eeehem:  
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 eeeeeeeya, "the wife of Amtalaw eeehem,  
362. "for I know that she is-there pining-away at the houseyard / at the houseyard at their lounging-bench at Aladugan.” When they are-about to leave (they) Bugan and Aliguyun / Aliguyun of old eeeeeeeya, the son of Amtalaw eeehem,

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 eeeeeeeya,
ee an hi imPangaiwaiwan eeeehem:

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 eeeeeeeya
“eee ad Tulaling nema eeeehem:”

365. Bugan 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 eeeeeeeya,
“eee an hi nak Amatalaw eeeehem:

366. “ahidaka pakonomnom te matu-nekka tut-uwah gawanana
kagaw-an di gawana adna ad Tulaling.”
“Ampodnana katog di nanginangim ya hapitmu, inan” kanan
da Bugan ke Aliguyun Aligu Aliguyunana eeeeeeeya,
ee an hi nak Amatalaw eeeehem:

367. “ta umgakami te nunggawan nanoltolwag di algo algodna
ad Nangimbukihig.”
“Pakadonglonyu katog di kinawitan hi dalan hi nunhalhal-on
di nunhinal-o eeeeeeeya
“eee an hi kaboboble nema eeeehem:”

368. Aliguyun ke Bugan ya giligonday
nunggilig an dodoladah
gawana ad Tulaling:

“Antipe adwanid niman ya daanay kipay-anyun?” kanan di
aamod an bulatakkinih eeeeeeeya

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
causd 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 eeeeeeeya,
the wife of Pangaiwan eeehem:
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 eeeeeeeya
"at Tulaling nema eeehem."
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 eeeeeeeya,
the son of Amtalaw eeehem,
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 eeeeeeela,
the son of Amtalaw eeehem,
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 eeeeeeeya
"villages-all nema eeehem."
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 eeeeeeeya

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 mungkaaga'(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 EEEHEM:

369. "Malmalyakamih nunhalhal-on" kanan Aliguyun Aligu Aliguyunanana, an hi nak Amtalahaw.
Hidolda pidipid ot pah-addah pumbanngan an bananuh agpawanda eeeeeeya
EEE AD TULALING NEMA EEEHEM:

370. Indangunay an timmakyad hi ngilig an pidipid di baletakuh gawana adna ad Tulaliing,
ta patpatnodonay bukakelnan da Bugan ke Aliguyun Aligu Aliguyunanana eeeeeeya,
EEE AN HI NAK AMTALAW EEEHEM:

371. "Kon-ana nin di ahi e pumbangngadan di binuhbuhkun?"
kanan Indangunay Indang Indumangunayana, an hi imPangaiwahan.
Ta mumbanbanongdah pumbanngan an bananuh agpawanda eeeeeeya
EEE AD TULALING NEMA EEEHEM:

372. Immagihiday 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 Aliguyunanana eeeeeeya,
EEE AN HI NAK AMTALAW EEEHEM:

373. Diket inhidoldah dinolyan di pumbanngan an bananuh agpawanda adna ad Tulaliing,
tilbanday pantal la kadaklandah agpawanda eeeeeeya
EEE AD TULALING NEMA EEEHEM:

374. ta agwatonday dinanum hi pantal la kadaklandah agpawanda adna ad Tulaliing
ta liblibhanday dalan hi nunhalhal-on di nunhinal-o eeeeeeya
EEE AN HI KABOBoble NEMA EEEHEM:

375. Ta mangemangeda da Bugan ke Aliguyun Aligu Aliguyunanana, an hi nak Amtalahaw.
Diket binalakan di kinawitan didah dalan hi nunhalhal-on di nunhinal-o eeeeeeya
EEE AN HI KABOBoble NEMA EEEHEM:
at Tulaling nema eeeehem.

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 eeeeyya at Tulaling nema eeeehem.

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 eeeeyya, the son of Amtalaw eeeehem:

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 eeeeyya at Tulaling nema eeeehem.

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 eeeeyya, the son of Amtalaw eeeehem.

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 eeeeyya at Tulaling nema eeeehem,

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 eeeeyya villages-all nema eeeehem,

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 eeeeyya villages-all nema eeeehem,
376. ya hinumang bon Aliguyn an Aligu Aliguynana, an hi nak Amtalahaw:
“Hanahanat pangatmuhnan” kanan Aliguyn an Aligu Aliguynana eeeeya,
ee an hi nak Amatalaw eeehem:
377. “ta kataguwan da Bugan ke Aliguyn an Aligu Aliguynana,
an hi nak Amtalahaw,
“ta maphod hi emi pumbangngadan ad indinan ad dalin ad
kamaligda eeeeya
“eee ad Aladugen nema eeehem:

378. “ta wadahdin nunlingeh inan hi Indumulaw Indumu Indumulawadi, an hi in Amtalahaw.”
Diket waday dinatngan da Aliguyn hi hin-umiliyan hi
nunHALHAL-on di nunhinal-o eeeeya
nee an hi kaboboble nema eeehem:

379. ya munniyanda katog da Bugan ke Aliguyn an Aligu Aliguynana, an hi nak Amtalahaw,
Diket waday nidatngan da Bugan ke Aliguyn an Aligu Aliguynana eeeeya,
ee an hi nak Amatalaw eeehem:
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 eeeeya
nee an hi kaboboble nema eeehem:

381. te maid di nipadpadungan tuwalin di binlan da Bugan ke
Aliguyn an Aligu Aliguynana, an hi nak Amtalahaw,
on anhan di apngaapngan di aamod an bulalakki ya
mamagmagyan mamadikitanih eeeeya
nee an hi kaboboble nema eeehem:

376. kina'i'tan (stem ka'wit, cock’s comb, suffix an, provided with,
infix in denoting similarity): a kaw'i'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
pit'pit. 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
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 eeeeeeeya,
the son of Amtalaw eeeehem,

“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 eeeeeeeya
“at Aladugen nema eeeehem,

“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 eeeeeeeya
villages all nema eeeehem,

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 eeeeeeeya,
the son of Amtalaw eeeehem,

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 eeeeeeeya
in the villages-all nema eeeehem,

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 eeeeeeeya
in the villages-all nema eeeehem.

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 eee e hi nunhalhal-on di n unhinal-on kablo­boblee.
makanaladalandah dalan hi nunhalhal-on di nunhinal-o eeeeyaa
 eee an hi kaboboble nema eeehem:
383. Loktat ot nakanitiyong boy algo algo na Nangimbukihig,
 immagpawandah pantal la kadaklandah agpawanda eeeeyaya
 eee ad Aladugen nema eeehem:
384. Bududah dinolyan di bananuh agpawanda numpayawanda
 adna ad Aladugeen,
ta mumbanbanongdah pumbanngan an bananuh agpawanda
 eeeeyaya
 eee ad Aladugen nema eeehem:
385. Makaaladay aamod ad indinan ad dalin ad kamaligda adna
 ad Aladugeen,
ya impakamotmotwada da Bugan ke Aliguyun Aligu
 Aliguyunana eeeeyaya,
 eee an hi nak Amatalaw eeehem:
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 eeeeyaya
 “eee ad Aladugen nema eeehem:”
387. Indumulaw an immat-atip hi daulon di timmindung an
 baledah gawana adna ad Aladugeen,
ya nakailikilik hi tangilanay huhumangan di aamod an
 bulalakkinih eeeeyaya
 eee ad Aladugen nema eeehem:

382. eee'e: stem e (go, the opposite of come) three times reduplicat­
ed; 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 tāgtagānda.

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 neighboring of the neighboring eeeeeeeya villages-all nema eeehem.

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 eeeeeeeya at Aladugen nema eeehem,

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 eeeeeeeya at Aladugen nema eeehem.

385. Are-storied they the mates at the houseyard / at the houseyard at their lounging-bench at Aladugen, and they intensely-looked-and-looked-at Bugan and Aliguyun / Aliguyun of old eeeeeeeya, the son of Amtalaw eeehem,

386. Were-very-surprised they the mates looking-at the Aliguyuns (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 eeeeeeeya

“at Aladugen nema eeehem?”

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 eeeeeeeya at Aladugen nema eeehem,

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’duong 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 maka: see footnote to the 365th stanza.
388. ot ibalung-angona: “Antipe mundinlunday aamod an bula-lakkiníh adna ad Aladugeen?”
“Eee komman mmumotwakamih nakanodnod di binlahda
haguymahuyma mamadikitanih eeeeyya
“eee an mamadikit eeehem.”

389. Inakayang! da aamod an immagihiddah pidipid di baletakuh
gawana adna ad Aladugeen
an mun-uhdungdah mungkablah pumbanngan an bananuh
agpawanda eeeeyya
eee ad Aladugen nema eeehem:

390. Neda Aliguyun ya nihidoldah pumbanngan an bananuh
agpawanda adna ad Aladugeen,
ilad-angdah pidipid ta gawaonday kagaw-an di gawana
eeeeeyya
eee ad Aladugen nema eeehem:

391. Indumulaw an tumunan e mun-ukuukud hi palung di
kamaligdad indinanadi adna ad Aladugeen.
“Eee mummotwakake, inan” kanan Aginaya Aginaya
Aginayana eeeeyya,
eee an hi nak Amatalaw eeehem:

392. Deyan pinungpung da Aliguyun di nunggilig an baletakuh
gawana adna ad Aladugeen,
ta eda nakaidatong nidatong, nidulyag-ada peh gawana
eeeeeyya
eee ad Aladugen nema eeehem:

393. Anhaanhan hi Aginaya Aginaya Aginayana, an hi nak
Amatalahaw:
“Motwaom ke inay mungkablan dinutukditakud indinan ad
kamaligda eeeeyya
“eee ad Aladugen nema eeehem.”

388. nakano’dnod di binla’hda: in the sentence nakano’dnod is the
object of the foregoing word mummotwakamih (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 eeeeyya,
“pretty-girl eeehem.”

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 eeeeyya
at Aladugen nema eeehem.

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 eeeeyya
at Aladugen nema eeehem.

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 eeeeyya,
the daughter of Amtalaw eeehem.

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 eeeeyya
at Aladugen nema eeehem.

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 eeeeyya
“at Aladugen nema eeehem!”

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 eeeeyeya
eee an hi inAmtalaw eeehem:

395. Indumulaw ya imbalung-angona ya nunhumun di bukakel-
dan Aliguyun Aligu Aliguyunana, an hi nak Amtalahaw.
Maid an nakakalngat hi inanah nummotwaanan da Aliguyun
ke Bugan an hi Bugan Buganana eeeeyeya,
eee an hi inAliguyun eeehem:

396. “Konnin eak nanubulan hi bukakelkun” kanan Indumulaw
Indumu Indumulawana, an hi inAmtalaw.
Ya inlangadnah kamaligdad indinan ad dalin ad kamaligda
eeeeeya
eee ad Aladugen nema eeehem:

397. Aliguyun ya ugge nahlongan ya inhakyuyunah inanan hi
Indumulaw Indumu Indumulawana, an hi inAmtalaw,
“Tipe tipebo anhan mun-atkahnan” kanan Aliguyun Aligu
Aliguyunana eeeeyeya,
eee an hi nak Amtalahaw eeehem:

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 Amtalahaw eeehem:

399. Ya atbohdin da Aginayan Bugan an hi Bugan Buganana, an
hi inAliguyun.
“Tipe tipebo anhan” an kanan Bugan an hi Bugan Buganana
eeeeeya,
eee an hi inAliguyun eeehem:

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 / In-
dumulaw of old eeeeyaa,
the wife of Amtalaw eeeehem.

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
eeeeeyaa,
the wife Aliguyun eeeehem:

396. "Perhaps was I deceived by my irises," says Indumulaw / In-
dumulaw of old, the wife of Amtalaw.
And she did-extend-herself (face upwards) on their loung-
ing-bench at the houseyard / at the houseyard at their
lounging-bench eeeeyaa
at Aladugen nema eeeehem.

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 eeeeyaa,
the son of Amtalaw eeeehem,

398. "But I-am, truly, the rice-ear-sprout thine, Aliguyun / In-
    Aliguyun here, the son of Amtalaw."
And weeps like a little-boy Aliguyun / Aliguyun of old
eeeeeyaa,
the son of Amtalaw eeeehem.

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 eeeeyaa,
the wife of Aliguyun eeeehem,

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 Indumulawana eeeeeeya,
eee an hi inAmtalaw eeehem:

401. “Eee papohdanamket mmomotwakan” 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 timmindung 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 Indumulawana, 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 Indumulawana eeeeeeya,
eee an hi inAmtalaw eeehem:

406. “Te komman nunggutigukhi impanakit ya impangadik ke hea, Aliguyun Aligu Aliguyunatu, an binuhbuhku,

402. dumaydayakot: 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. Dayakot 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 eeeeeeeya, the wife of Amtalaw eeehem:

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 eeeeeeeya "at Aladugen nema eeehem."

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 eeeeeeeya at Aladugen nema eeehem.

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 eeeeeeeya at Aladugen nema eeehem.

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 eeeeeeeya, the wife of Amtalaw eeehem:

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 eeeeeeeya, the wife of Amtalaw eeehem,

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 eeeeeeeya, "eee an binuhbuhku eeehem:

407. "Pakamotmotwaomke muhpen binuhbuhku, Aliguyun Aligu Aliguyunatu, an binuhbuhku;
"handiken bagabag hi pidipid din baletakuh gawana eeeeeeeya "eee ad Aladugen nema eeehem:

408. "ya komman impakakalngok hi binohboh-olkun", kanan inanan hi Indumulaw Indumu Indumulawana, an hi inAmtalahaw.
"Ya bo teyan numbangngadak kayan" kanan Aliguyun Aligu Aliguyunana eeeeeeeya, eee an hi nak Amatalaw eeehem:

409. "An gulatnay adi e ingkawawadan tun udidiyanmun hi Aginaya Aginaya Aginayantu, an hi nak Amtalahaw, "ya nganney ek ingkawawadad wanin", kanan Indumulaw Indumu Indumulawana eeeeeeeya, eee an hi inAmtalaw eeehem:

Aginaya ya mibatbatan di nanginah hapitnan Indumulaw Indumu Indumulawana eeeeeeeya, eee an hi inAmtalaw eeehem:

411. "Tipe, mablakan kadangyankan matu-nekkah gawanad kagaw-an di gawana adna ad Aladugeen, "ya em imbayag di panguluwankun hi Aliguyu Aligu Aliguyunatu eeeeeeeya, "eee an hi nak Amatalaw eeehem:" 

412. "Uggek katog imbayag hi Aliguyun Aligu Aliguyunatu, an hi nak Amtalahaw, "mo natling hi bayuwong di bagabag hi pidipid tun baletakuh gawana eeeeeeeya "eee ad Aladugen nema eeehem:"
“for why truly just-only ooo rustles the palm-tree and thou goest to roam-around, Aliguyun / Aliguyun here eeeeyaa,
“my rice-ear-sprout eeeehem?

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 eeeeyaa,
“at Aladugen nema eeeehem,

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 eeeeyaa,
the son of Amtalaw eeeehem.

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 Indumulaw / Indumulaw of old,
the wife of Amtalaw eeeehem.

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 eeeeyaa,

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 eeeeyaa,
“the son of Amtalaw eeeehem!”

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 eeeeyaa
“at Aladugen nema eeeehem.”
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’yan celebrate a real uyuy 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 eeeeeya at Aladugen nema eeehem.

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 Ali gu yun an nat ling hi ba-yu wong di ba ga bag;

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

ki hig, (2) ki haw a yan ki hal do tan Ali gu yun

(chorus continues)

Ali gu Ali gu yu na na eee eee ya, (3) eee an hi nak

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

bul la kih Ali gu yun Ali gu Ali gu yu-na-na, an

hi nak Am ta la hao, (2) panal pal i wan da ka nod in di

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

gen ne ma eee-hem:
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.

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.