

Mandegan

Introduced and translated

By

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INTRODUCTION

This ballad is an example of the rich oral traditions of the Magindanaons on Mindanao Island, the biggest Islamized ethnic group of the Philippines. A first version of this ballad was collected by the author in January 1981, when recording extensively Magindanao folk songs (Wein 1983: 37-42), but only the second version, acquired shortly afterwards, will serve as the basis for this article. This second version is unique because it has here been consigned to writing, whereas most Philippine traditions circulate only by word of mouth within their own linguo-cultural group.

We define this "Mandegan" piece as a ballad not because the Magindanaons compose ballads or are aware that Westerners would classify such a piece as a ballad, but because it fits the definition whereby a ballad is a sung story characterized by large leaps rather than, as in prose tales, by small steps. It is composed in stanzas, whose verses each have eight syllables, except for every first verse which has only seven syllables. The length of each stanza tends to be irregular.

I know only of two or three similar Magindanao compositions, each of them different and farther away from the form of a ballad. The reason for this is that Magindanao oral traditions apparently are not bound to fixed forms. The identification of this type of ballad, a highly respectable form of poetry, does not imply that the Magindanaons themselves have assessed their past achievements and are now endeavoring to develop this high literary genre, or that they will systematically enrich it with similar compositions. It is thus more indicative of the unique wealth of form and creativity of this ballad that we

will not discover many more compositions of the same kind, and thus also not many more Magindanao "ballads."

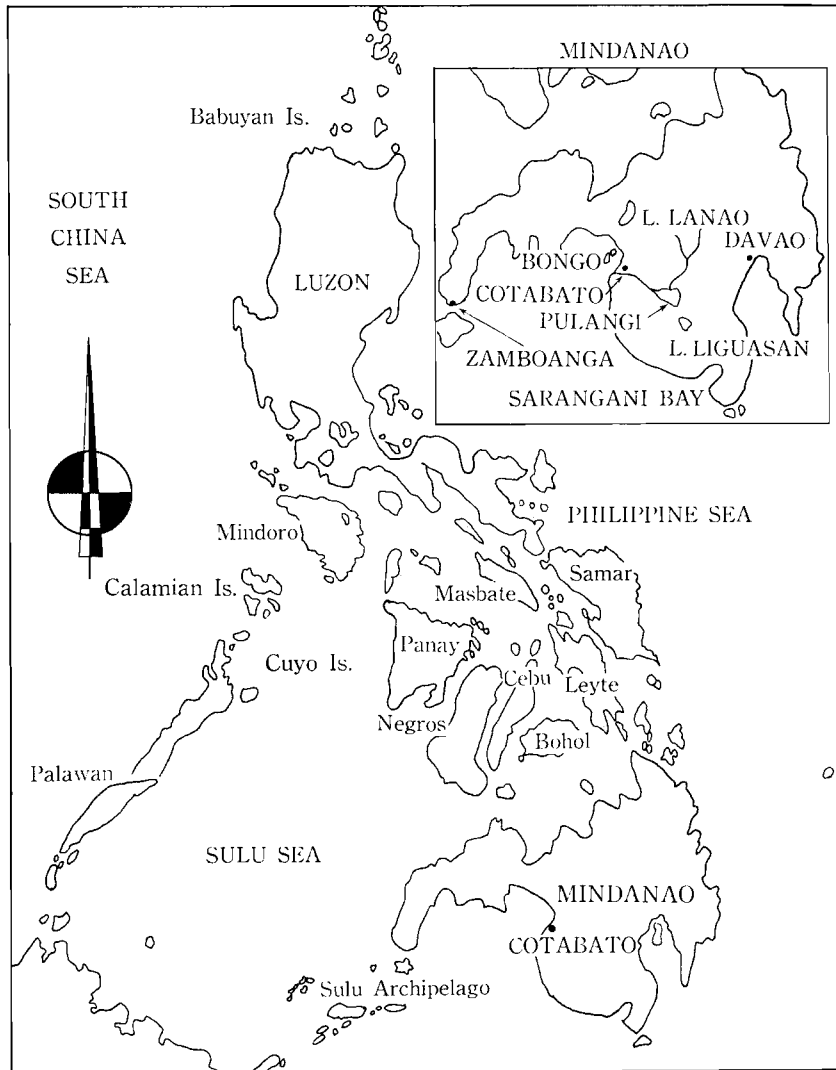
Does this characterization not contradict the informant's remarks (in the beginning of the ballad) that he wants to sing a *bayuk*? In some ways it does. Although I think that this is not the place to discuss extensively the highly controversial concept of a Magindanao *bayuk*, some remarks should be made for a better understanding of this term (Wein 1983: 32-33).

A *bayuk*, as I define it, is a song entirely metaphoric in style. Our singer, although not singing a typical *bayuk* (or not even a *bayuk* at all), matches at least the idea of such by telling something in an indirect way that otherwise would be painful for him to tell directly in plain words. As I learned and as any Magindanao audience would probably understand, the singer is referring to a very personal experience. He speaks indirectly of a particular lady he loves, but who turned him down as a suitor. This would explain the special usage of the term *bayuk* by the singer, with which he characterizes our ballad.

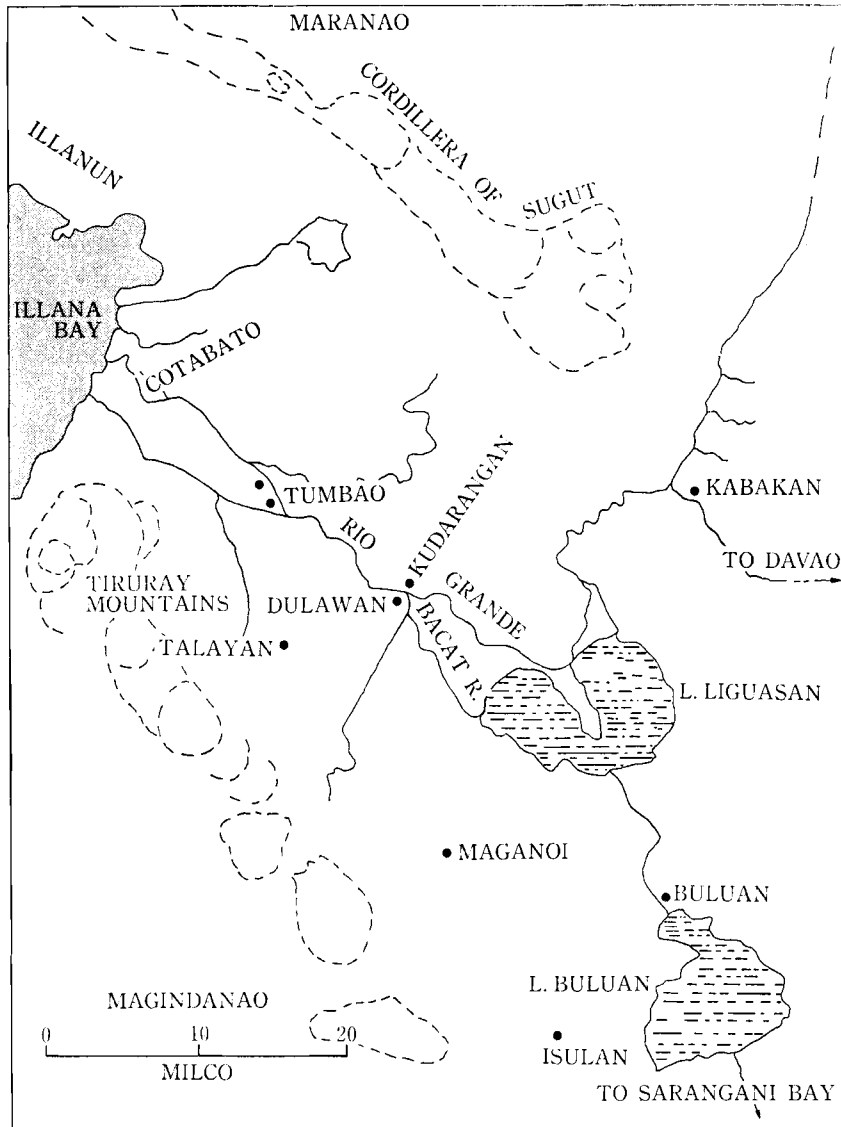
Another feature that distinguishes it from western norms concerns the general structure whereby this ballad is divided into introduction, main part, and concluding part. The core of the ballad, namely its main part, is gently introduced by the help of the singer's personal remarks and thus taken out of its usual isolation. This gives anthropologists additional clues about the cultural background of the ballad and its singer.

Turning to the content of this ballad, we have to consider that the Magindanaons who reside on both sides of the Pulangi, the Rio Grande del Mindanao, are traditionally rice cultivators and fishermen. They belong to the general Malay stock. In the 16th century they accepted Islam, the sister religion of Judaism and Christianity. The special features of the content of this ballad relate to how the singer breath-takingly, although in no way artificially, combines the various stages of the cultural and historical development of his people, i.e., the pre-Islamic Malay, the Islamic and the modern. Thus, on the one hand, the ballad talks about traditional self-woven *malung* skirts, betel chewing, the virginity knife; while, on the other hand, it speaks about buying pants, eye-glasses, and pistols at the market. Even the blowing of truck horns plays a role for ladies, whom the suitor calls "kindness of the ocean," and who are compared also with wild parrots, wild doves, or jewels.

Fortunately, we possess another version of this ballad in our collection of Magindanao songs (Wein 1983). This version is composed in a style not yet affected by modern influences or by Islam and must



therefore be considered the older one. It allows us to discern how far the original ballad has been inculturated into Islam. We have not quoted this version here, since it is completely contained in the longer second version. Neither the introduction nor the concluding part of our version are found there. It starts with the request to catch the horse. The second stanza states that the horse need not be caught anymore, because it is already here, so that the saddling may begin. The description of saddle and horse ensues. One portion omitted by



our more Islamized version because it was felt to be against Islamic decency, is mentioned here, yet even in this older text there is included an improvised apology by another pious Muslim informant. It runs like this:

The name of its testicles is
 “Cover for the anus” (and)

“ The cover of the backside.”

Forgive, forgive.
 Forgive (me), the one who hears (me)
 And pardon (me) who listens.

The name of its organ is
 “ File for the interior,
 Which will clean the interior.”

A still bigger difference between the two versions occurs after the lady asks her mother to drive away the suitor. The mother in this older version complies with the request telling the suitor that the lady was already engaged with somebody else:

“ Oh Mangelen, Mangelen,
 Truly, you can't chew a quid,
 For we have no betel-leaves.
 We have a betel leaf,
 But it is newly up on a Katurai-tree.”

This older version ends with the suitor's report to his mother repeating the various stanzas telling her indirectly that he was not accepted:

Regarding Mangelen,
 He returned without asking permission
 And went home without saying good-bye.

Upon his arrival
 He said to his aunt:
 “ Oh aunt, oh aunt,
 What kind of people are they!
 They didn't offer me a quid.”

As a final remark, the older version although less complex in structure, surely does not lack in poetical elaboration and lyrical quality.

The conclusion of the second Islamic version will seem at first glance to be somewhat out of place. But this is actually not the case, because the ballad implies, or at least does not exclude, the probability that the wedding of the couple will take place. As the highlight of such a ceremony in Magindanao stories, an admonition would be given to

the couple, advising both to "stay (belong) together like chair and stool" or "like fire and water." The singer seems to have this in mind. He uses the opportunity for an address, but he again addresses an audience similar to that in the introduction and advises everyone in general to be faithful followers of the Qur'an, thus skillfully completing the initial arc and frame for the ballad.

The stanzas are here presented following the repetition of the melody, given in the phrase: "Mandai adai dadai adai," which is left untranslated. It is used when the singer wants to continue the melody without reciting the actual verses. The smallest unit of such a humming of the melody is the word "adai" which is an exclamation with the meaning of "my dear" or simply "oh." Sometimes the singer fills up such a line by merely beating a musical instrument, indicated in the text by a dotted line. The rhythm of the melody could of course not be illustrated. Sometimes the singer uses another phrase, namely "dende ku dende," which is untranslatable, but it is found in other kinds of songs where it usually signifies a humming of the melody. Maybe it is used here only because the singer desires a change or wants to awaken the audience by setting a new accent.

The singer of this more elaborate version of "Mandegan" is Tangkli Benito, born 1932 in Maganoi, Magindanao. The original tape of this ballad was produced and sold by a record center on the supermarket in Cotabato City. The older version on the other hand was sung by Mrs. Maludtem Kambali, of the same age who is from Kudarangan, Midsayap. Both versions are available to ethnomusicologists, who might be interested in the analysis of the melodies, at the archive of the Magindanao Folklore Program of San Carlos University, Cebu City.

It is hoped that the reader with the help of these few introductory remarks will learn a little about Magindanao oral traditions and the cultural context of this ballad in particular. May the reader discover by himself and enjoy the many little but beautiful peculiarities of this ballad.

TEXT: MANDEGAN¹

INTRODUCTION

1 Na adau adai adadau.
Na kagina manaya^a den
Sa minilibun^b aku den

Na adau adai adadau.
Now that it is like this,
That I am staying

^a Mag.: maya (Mag. in the following stands for common Magindanao)

^b Mag.: nalibun

- Ka'u adapan nu den tanan,
A tanan den pakaaneg^a
- 2 Sa bandar^b a inged a nin,
Na ulalenga nu tanan,
Ka mamadan-indan aku
Ka'u lalag iu^c den tanan,
Na ula 'ian^d na bpagudas
Ka'u lalag 'u manga datu,
A taman ka'u manga bai,
Na talus ka'u manga guru,
- 3 Ka mbayukan ku mambu
Sa lilang, a bpananadem
'A tademan kanu muna,
A aluyan ka'u pagana'i.
Na aya^e bayuken ku lun,
Na ibpelilang-lilang ku
Kanu madakel a tau
Na ula 'ian na pasidaun
Su pappelinau-linau linan
Sa kaliwanag 'u dalem
Sa ilian na Kutawatu.
- 4 Ka aya nin atag i nan,
Na mantang aku sa bayuk,
A ilemu sa tudtulan,
A lemban a bpagilingan
Na aya tanda sa bayuk.
Na ganatan a tudtulan
Ka'i inau babai Ligalen,
A isa den si lagiban,
Na inisampal a sangat
Ka'u liwawau nu kaludan.
Na da 'ku nin den legena,
Ka palinta ni Dumalawa

Sa gawif a nin sa gai.
- 5 Na dua si tandu gibas,
A inibpaya marasai^g
Ka'u pupau nu katenggawan.
Na da ku nin den duani,
Ka pantun ni Dalunuan,
- In front of you all,
Who are all under a shelter
- In the town's center,
Listen all,
For I will ask pardon
From all of you,
Ask permission
From the datu,
The princesses,
And from the teachers,²
- Because I will sing a *bayuk*³
Eager to recall
What (I) remember of the past,
What is recalled about the past.
This my *bayuk* is about;
I dedicate it
To all (the people)
In order to elate the jewels
By cheering (them) up
Whilst (I am) so happy
In this town of Cotabato.
- For that reason
I will arrange now the *bayuk*,
Which is a story I know,
Which is more an imitation⁴
In the style of a *bayuk*.
The cause of this story is
The lovely lady Ligalen,⁵
Who first was my kindness,
Who was cared most
On the ocean.
She did not take me seriously,
Because that was the order of Duma-
lawaw⁶
On that very day.
- She was secondly my purpose,
For whom I suffered extremely
On the surface of the cold (sea).
She did not pity me,
Because it was the decision of the ad-
visor,

^a Mag.: kapayungan

^b Mag.: bandal

^c Mag.: nu

^d Mag.: nin

^e Mag.: nia

^f Mag.: gai

^g Mag.: malasai

- A adat 'in saleg a endait.
 'A saya bu menem antu,
 Na da man ai uba ku lun,
 Ka ba aya ku lun bu uba,
 Na emban nin den gkasinu
 I taritib su rundang ku
 Ka'u rusud 'u walai niran,
 Na aden pan pasaregen,
 A rumidu sa ginawa,
 Ka saya nin pan ginawa,
 Na makarendagen aku
 Sa kalidu na ginawa . . .
- 6 Da man a ulagis kurun,
 Ka ya ku run bu ulagis,
 Na emban nin gkadsagipa
 I taritib su rundang ku,
 A kumpas i ruyug ku den
 Ka'u dalem a turugan nian,
 Na aden pan pasageten,
 A rumidu sa ginawa.
 Ka nia nin karendeman,
 Na makarantang aku pan
 Ka'u ragat, a di ku katawan.
- 7 Saya bu menem antu,
 Na Gyabarail pedtunggu,
 Na tanudi ka su tig ku,
 Ka da man a manna nilan,
 Ka nia manna nilan,
 Na di den gkau gkandurian
 Na di den kaibaratan.
- Aya ku di katawan,
 U nia lun makagkanduri,
 Na marapati sa mimbar,
 'A nia run makaibarat,
- Na sampiri sa masegit
 A sampiri pat i manis
 'A nuli nem i warena.
- It was a sign of the proper custom.⁷
 As regards to her
 I do not blame her.
 My only blame about her is,
 The more she observed
 That I was regularly going
 To their house,
 She still had someone make a sign,
 Which should make me sad,
 For she had in mind
 That I should be mourned⁸
 Because of my sadness.
- I have no complaint about her.
 My only complaint about her is,
 The more she noticed
 That I regularly went there,
 Which means, (that I) went regularly
 To their palace,
 She would still have someone interfere,
 Which should make me sad.
 What she had in mind was,
 I should die
 In the unknown sea.
- For with regards to that,
 Gabriel⁹ is witnessing (it).
 Remember my words,
 There is no meaning (behind it).
 The only meaning is,
 No *kanduli*¹⁰ will be celebrated
 And no religious ceremony (will be
 held).
 The only one
 Who will have a *kanduli*,
 Is a dove in the *mimbar*,¹¹
 And one who will have a religious cele-
 bration
 Will be the wild parrot in the mosque,
 A wild dove which is of fourfold beauty
 And the nuli-bird¹² which has six col-
 ors.

MAIN SONG

- 8 Na dende . . . ,
 Mandai adai dadai adai,^a
 Na sang ku den pangganaten
- And (so): Dende . . . ,
 Mandai adai dadai adai.
 Here I start

^a Standardized verse representing parts of the melody.

- I tudtulan ku saguna
Ka'u aluyan ka'u tademan
Ka'u tudtulan ka'i Ligalen
Na 'gu si mama Mangelen.
Mandai adai dadai adai.
- 9 Aya tig 'i Mangelen na,
Na u Mandegan, Mandegan,
Na sigkem ka bai, Mandegan,
Su Lidu Bimbang Ganatan,
Ka lumalag si Mangelen,
Mandai adai dadai adai,
Bagutau a Ligalen.—
Mandai adai dadai adai.
- 10 Na aya tig 'i Mandegan,
Mandai adai dadai adai,
Inau mama Mangelen na,
Na endau ku den pangilain
Su Lidu Bimbang Ganatan.—
Mandai adai dadai adai.
- 11 Aya tig 'i Mangelen na,
Na u Mandegan, Mandegan,
Lu ka bun na pangilai
Lidu Bimbang Ganatan,
Mandai adai dadai adai,
Saka-bukukud i gi,
Saka-palau i tindad,
Mandai adai dadai adai.
Panusulen nin minggat,
Tanageb 'in kumendap,
Mandai adai dadai adai,
. . . dadai, adai,
A tadtat 'a bpagawidan
Nu bagutau a Ligalen.—
Mandai adai dadai adai,
. . . adai, adai.
- 12 Da ngalnggai^a da mauget,
Na nauma nagid 'in den,
Nu kanakan na Mandegan,
Su Lidu Bimbang Ganatan.
Na nam bun pebpapanadtat
Ka'u tadtat 'a inawidan
Nu bagutau a Ligalen.
Mandai adai dadai adai,
. . . dadai, adai.
- My story now
Going back to what I remember
About the story of Ligalen
And the (young) man Mangelen.
Mandai adai dadai adai.
- What Mangelen said was:
" Oh Mandegan, Mandegan,
Please catch, Mandegan,
The Lidu Bimbang Ganatan,¹³
For Mangelen will go to,
Mandai adai dadai adai,
Young lady Ligalen."
Mandai adai dadai adai.
- Then Mandegan said,
Mandai adai dadai adai:
" Respected master Mangelen,
Where shall I search
For Lidu Bimbang Ganatan? "
Mandai adai dadai adai.
- Then Mangelen said:
" Oh Mandegan, Mandegan,
There you should search
For Lidu Bimbang Ganatan,
Mandai adai dadai adai,
On the hill of cogon grass
And on the mountain of cogon grass,
Mandai adai dadai adai,
Where reed grass is glittering
And the *tanageb*¹⁴ grass is glittering,
Mandai adai dadai adai,
. . . dadai, adai,
Beside the farm
Of young lady Ligalen."
Mandai adai dadai adai,
. . . dadai, adai.
- Not long afterwards,
Bachelor Mandegan
Came near and reached
Lidu Bimbang Ganatan.
There it was grazing
At the side of the farm
Of young lady Ligalen.
Mandai adai dadai adai,
. . . dadai, adai.

^a Mag.: malanggai

- 13 Da den madtau gawii,
Talapik 'a kasayau bun,
Nu kanakan a Mandegan,
Mandai adai dadai adai.
Minitas den sa kakang,
Ka napapagidu-idu.
Mandai adai dadai adai.
- 14 Aya den na kadtalu
Ni kanakan a Mandegan,
Mandai adai dadai adai,
Kanakan a Mandegan,
Na Lidu Bimbang Ganatan,
Mandai adai dadai adai,
Na paguda-udal ka kun
Sa kasangkar sa kalalag,
Mandai adai dadai adai,
Bagutau a Ligalen.—
Mandai adai dadai adai.
- 15 Da malanggai, da mauget,
Na da ngatawi^a gawii,
Na nauma nasagid 'in den
Su padsudan nu tulugan,
'A padsudan nu da-limban,
'U inau mama Mangelen.
Mandai adai dadai adai.
Nauma nasagid 'in den
I pibpakat a bulawan.
Mandai adai dadai adai.
- 16 Aya tig 'i Mandegan na,
Na ai utu Mangelen,
Na nin den su kuda nengka,
A Lidu Bimbang Ganatan.—
Mandai adai dadai adai.
- 17 Aya tig 'i Mangelen na,
Na au Mandegan, Mandegan,
Na dsiyai ka, Mandegan,
Su Lidu Bimbang Ganatan.—
Mandai adai dadai adai.
- 18 Ya ngala nu kintas 'in,
Na inubpitan a biling
Na inalug a salapi.
Mandai adai dadai adai.
- It was still early in the day.
Then bachelor Mandegan
Jumped on it,
Mandai adai dadai adai.
He released the reins
To let it trot.
Mandai adai dadai adai.
- Then what was said
By bachelor Mandegan,
Mandai adai dadai adai,
By bachelor Mandegan, was:
“ Lidu Bimbang Ganatan,
Mandai adai dadai adai,
Do your best
In stepping and walking,
Mandai adai dadai adai,
To young lady Ligalen.”
Mandai adai dadai adai.
- Not long afterwards,
Not aware of the time,
He reached
The playground¹⁵ of the palace,
The playground of the incomparable,
Of the respected master Mangelen,
Mandai adai dadai adai.
He reached and came near
To the golden steps of the stair-case.
Mandai adai dadai adai.
- Then Mandegan said:
“ Oh respected Mangelen,
Here is your horse,
Lidu Bimbang Ganatan.”
Mandai adai dadai adai.
- Then Mangelen said:
“ Oh Mandegan, Mandegan,
Put on the saddle, Mandegan,
On Lidu Bimbang Ganatan.”
Mandai adai dadai adai.
- The name of its bridle was:
It is like scraped gold coins
And made into a ring out of coins.
Mandai adai dadai adai.

^a Mag.: katawi

- 19 Ya ngala nu ampu^a nin
Na ampik, a sinulungan
Na ampik, a pitu betad,
Lima gatus su gundai,
'A sangibu su palumpung.
Mandai adai dadai adai,
. . . dadai, adai.
- The name of its blanket was:
Seamed striped cloth
Striped in groups of seven
With five hundred tips
And a thousand tassles.
Mandai adai dadai adai,
. . . dadai, adai.
- 20 Ya ngala nu siya nin,
Na bantulinai sa palau,
A banati sa bukulud.
Ya ngala nu tilibu,
Na panimbang sa milundang^b
Na katig sa makalundang.
Mandai adai dadai adai.
- The name of its saddle was:
Made of *bantulinai*¹⁶ from the mountain
And *banati* from the hill.
The name of its stirrup was:
Balancing the one who will fall
And outrigger for one falling.
Mandai adai dadai adai.
- 21 Ya ngala nu kakang 'in,
Na tinali-tali ulai
'A sinubid a bulawan,
Mandai adai dadai adai,
Sinulapid 'a laga
'A sinubid 'a bagutau.
Na tali nu manga laga.
Mandai adai dadai adai.
- The name of its reins was:
Rope beautifully made,
Twisted with gold,
Mandai adai dadai adai,
'Twisted by a lady,
Twisted by a young lady.
It was the rope of the ladies.
Mandai adai dadai adai.
- 22 Ya ngala nu tanigid,
Na tanigid, a lumabed,
A labed, sapur makantang,
A lagandang, makapuag.

Mandai adai dadai adai.
- The name of its rod was:
A rod that will coil around,
Which completes arrangements,
Which is a squash which can drive
away.
Mandai adai dadai adai.
- 23 Ya ngala nu ulu nin,
Su Lidu Bimbang Ganatan,
Na tinutupan, da limbang
Su takabul i kadtalu,
Binales da ngaduan
Su kupul i kambitalia.
Mandai adai dadai adai,
. . . dadai, adai.
- The name of the mouth
Of Lidu Bimbang Ganatan was:
Without equal is its nose rope,
Its speaking is a challenge.
Its nose tie is without second.
Its talking is a challenge
Mandai adai dadai adai,
. . . dadai, adai.
- 24 Ya ngala nu mata nin,
Su Lidu Bimbang Ganatan,
Na pagalungan na Sina.
'A di ta kapagalungan,
Ka matutu bu dumulat
'A lalayun maniuba.
Mandai adai dadai adai.
- The name of the eyes
Of Lidu Bimbang Ganatan was:
A mirror from China,
Which we cannot look into,
For it might deceive (us)
And always gives the wrong image.
Mandai adai dadai adai.

^a Better: ampis—blanket^b Mag.: makalundang

- 25 Ya ngala nu banukag,
'A dalipen, a kumendap,
A kumalapa a ulai,
A kemalapa a baning,
Inannggen a ganatan
Sa bulawan datumanung,
A pinambalan^a su lawan
Su ulidad 'u malundung.
Mandai adai dadai adai.
- The name of its mane was:
Hair which glitters,
Glitters beautifully,
Glitters in yellow (color),
Originally dipped
Into gold and jewels.
It was made most specially
For swaying whilst hanging loosely.
Mandai adai dadai adai.
- 26 Ya ngala nu bumbul 'in, na
Na bangkulit i bangkawat,
Bagu lagindadu'ig,
A bagu lendad 'u leges,
A salidut 'in dait 'in,
Na sadang 'in patut 'in bun.
Mandai adai dadai adai.
- The name of its hair was:
Orange with black spots,
Newly flattened,
Newly put down by a current.
Like a spoon it suited it
And like a hook it was fitting to it.
Mandai adai dadai adai.
- 27 Ya ngala nu ikug 'in,
Na ambel-ambel sa sugud,
A manayu makabayug,
'A mamut makabayumbai.
Mandai adai dadai adai.
- The name of its tail was:
A whisk for swaying,
And blown will be the scent,
And sweetness will spread out.
Mandai adai dadai adai.
- 28 Ya ngala nu pudit 'in,
Na saligiden na mamut
'A ukitan na manayu.
Mandai adai dadai adai.
- The name of its anus was:
Being surrounded by sweetness
And passed by fragrance.
Mandai adai dadai adai.
- 29 Ya ngala nu tai nin,
Na tumadil sa bedtasan,
Ka agua sa bpelipagen,

Ka kalamat i da-legen,
Mandai adai dadai adai,
Na duka na Isulanen.
Mandai adai dadai adai.
- The name of its feces was:
Exciting the other side,
Because its perfume reaches the other
side
And it is an omen for mourning,
Mandai adai dadai adai,
An amulet of the Isulanons.¹⁷
Mandai adai dadai adai.
- 30 Ya ngala nu butu nin,
Su Lidu Bimbang Ganatan,
Na labugandang nabitin
Na babasal midtayuntang.

Mandai adai dadai adai.
- The name of the testicles
Of Lidu Bimbang Ganatan was:
(White) squash being hung
And (yellow) squash which was sus-
pended.
Mandai adai dadai adai.
- 31 Ya ngala nu ai nin,
Na pat-pat i pectumbuk
'A pat i pectinumjukan
- The name of its feet was:
Four are poking
And four are pounding,

^a Uncontracted: pinaumbalan

- Na isa i magapil-apil
'A isa i mukag sa langau.
Mandai adai dadai adai.
- 32 Da malangai, da mauget,
Na aya den a kadtalu
Ni kanakan a Mandegan,
Na uwai, utu Mangelen,
Na napasad den su kuda.—
Mandai adai dadai adai,
. . . dadai, adai.
- 33 Amaika si Mangelen,
Na pegkalinilian^a ta,
Ka aya nin pedtudayan
I kapalendad sa lunggun,
Kadaulug sa enditalen,
A madait a ilalag
Ka'i bagutau a Ligalen
Na dait a ibpangaluma.
Mandai adai dadai adai.
- 34 Paganai nin dakalen^b
Su saluwal, sinalegan,
A nakalima sinisai
Sa inged sa Kutawatu,
Mandai adai dadai adai,
A nakanem pinangalam,
Mandai adai dadai adai,
Sa taman sa Sambuangan.
Mandai adai dadai adai.
- 35 'Gu su banggala nin bun,
A lu bun na pinamasa
Sa bangunan sa Manila.
Mandai adai dadai adai.
- 36 Anun su kupia nin na,
Na pinusaka na Sulug
'A inenggai na Malayu.
Mandai adai dadai adai.
- 37 Di ta lagen a tangga
Si kanakan a Mangelen,
Mandai adai dadai adai,
Pidsan su talumpa nin,
Na lu bun na pinamasa
Sa inged sa Amirika.
Mandai adai dadai adai.
- And one is fanning,
One is driving away flies.
Mandai adai dadai adai.
- Not long afterwards,
What then said
Bachelor Mandegan was:
" Oh young bachelor Mangelen,
The horse is complete."
Mandai adai dadai adai,
. . . dadai, adai.
- As regards to Mangelen
We are impressed,
Because he concentrated
On putting on his clothes
And was caring about the clothes,
Which might fit for going
To young lady Ligalen
And fit for marrying.
Mandai adai dadai adai.
- First he put on
The decorated pants,
Which were five times looked for
In this town of Cotabato,
Mandai adai dadai adai,
And six times looked for,
Mandai adai dadai adai,
In Zamboanga.
Mandai adai dadai adai.
And his shirt,
It was bought
In the town of Manila.
Mandai adai dadai adai.
- And regarding his cap,¹⁸
It was inherited from a Tausug,¹⁹
Given by a Malay.²⁰
Mandai adai dadai adai.
- We can't imagine,
That the shoes,
Mandai adai dadai adai,
Of bachelor Mangelen
Were even bought
In the country of America.
Mandai adai dadai adai.

^a Mag.: pegkalinian^b Mag.: dasalen

- 38 Au su tilamin nin,
Na nakanem sinisayan
I padian sa Talayan,
Padian sa Kutawatu.
Mandai adai dadai adai.
- 39 Ipaguman na badtug
Su au, su lilus 'in bun,
Di alaga dua gatus,
Ka alaga na sangibu.
Mandai adai dadai adai.
- 40 Au su sising 'in bun,
Na alaga na dua ngibu,
Mandai adai dadai adai,
Si kanakan a Mangelen,
Mandai adai dadai adai.
- 41 Salidut 'in dait 'in
I kasangkar sa talumpa.
Na sadang a patut 'in bun
I kambulusu sa lilus.
Mandai adai dadai adai.
Suled 'a linggad 'in bun
I kaabing 'in sa pistol,
Si kanakan a Mangelen.
Mandai adai dadai adai.
- 42 Na dende . . .
Na iugaling su tudtul
Ka'i inau babai Ligalen,
Ka badtung mambu a babai
Si inau babai Ligalen.
Mandai adai dadai adai.
- 43 Pabpamalandung sangkad
Si kanakan a Mangelen
Ka'i inau babai Ligalen,
Ka u ma' bu, ka tangkapen,
Na dumulun, u masukat
'A mampil, u kasukudan,
Na pamagayun-ayunan.
Mandai adai dadai adai.
- 44 Da malanggai da mauget,
Na naingangan su suyau
Na naidsad su dalanun
Ni kanakan a Mangelen.
Mandai adai dadai adai.
- 45 Gambayan den gemanat
- And oh, his eye-glasses,
They were looked for six times
In the market of Talayan
And the market here in Cotabato.
Mandai adai dadai adai.
- Increase will his fame
By his watch
Which did not cost two hundred pesos,
But one thousand.
Mandai adai dadai adai.
- Oh, the ring
Of bachelor Mangelen,
Mandai adai dadai adai,
It was worth two thousand (pesos).
Mandai adai dadai adai.
- Soothing like a spoon
Is the stepping with his shoes,
And soothing like a hook
Is the wearing of the watch.
Mandai adai dadai adai.
And soothing to his gesture
Is the carrying with him of a pistol.
By bachelor Mangelen.
Mandai adai dadai adai.
- And then: Dende . . .
The story moves
To lovely lady Ligalen,
Because the lovely lady Ligalen
Was a woman who was also famous.
Mandai adai dadai adai.
- Bachelor Mangelen
Intended to go
To the lovely lady Ligalen,
And if he would be admitted,
He would, if possible, talk
And if accepted and agreed upon,
Would approach her.
Mandai adai dadai adai.
- Not long afterwards
The dressing was finished
And arranged were the plans
Of bachelor Mangelen.
Mandai adai dadai adai.
- Then he started going

- 'A mampil den temikegang
Ka'u kulesi pibpandayan,
Mandai adai dadai adai,
Kulesi pibpandayan
A bangku, a pibpalasan.
Mandai adai dadai adai.
- 46 Galalu nin engganat,
Na lemeleni^a sa biwang
Si kanakan a Mangelen,
Na lemengi^b sa kawatan.
Mandai adai dadai adai.
- 47 Ba ta den pigkilatan
Sa panayau pinalantik,
A ngipen sinapilingan,
A aliung pibpandayan,
Mandai adai dadai adai,
A ngipen pinggungipenan
Na pandai sa Kutawatu.
Mandai adai dadai adai.
- 48 Talarapik^c a kasampau
Ka'u Lidu Bimbang Ganatan,
Mandai adai dadai adai,
Da den malanggai endau,^d
Na napapagidu-idu
Si kanakan a Mangelen,
Ka minitas kun sa kakang.
Mandai adai dadai adai.
- 49 Aya tig 'i Mangelen na,
Na au ina, u ina, na
Sandeng aku, sandeng aku pan ina,
U dait a tundug ku bun
Si bagutau a Ligalen,
Na au, wawa ku ina.^e—
- 50 Na aya tig 'i ina nin,
Na au wawa ku datu,
A kanakan si Mangelen,
Au, wawa ku inau, na
Sandengen, di sandengan,
Na dait a tundug 'engka
Si bagutau a Ligalen.—
Mandai adai dadai adai.
- And was about to leave
The chair which was artfully made,
Mandai adai dadai adai,
The chair which was artistically made,
A chair which was ornamented.
Mandai dadai dadai adai.
- When he was leaving,
Bachelor Mangelen
Turned to the left
And turned to the right.
Mandai adai dadai adai.
- We were as if struck by lightning
From an incisor carved (in front),
A tooth which was filed,
An axe artistically made,²¹
Mandai adai dadai adai,
The tooth which was capped in gold
By a goldsmith here in Cotabato.
Mandai adai dadai adai.
- After he had mounted
Lidu Bimbang Ganatan,
Mandai adai dadai adai,
'Then not long afterwards
Bachelor Mangelen,
Had it trot,
Because he let the reins free.
Mandai adai dadai adai.
- Mangelen said:
" Oh mother, oh mother,
Take a look at me, look at me,
If I am suited as a life-partner
For young lady Ligalen,
Oh, oh mother."
- (Then) his mother said:
" Oh, my dear prince,
Bachelor Mangelen,
Oh, oh my dear,
Either looked at or not,
The young lady Ligalen
Is fit for you as life-partner."
Mandai adai dadai adai.

^a Mag.: pendelengi

^b Better: pendelengi (present cont.)

^c Originally: talapik

^d Mag.: su gai

^e Better: na au, au ina ku

- | | |
|--|--|
| Mandai adai dadai adai. | Mandai adai dadai adai. |
| 51 Si kanakan a Mangelen,
Na di ta lagen a tangga,
Na di ta lambasen na dal,
Mandai adai dadai adai,
Nan den pakadalepa
Ka'u lama-lama nu tuak
'A landarangen nu panikan
Ni bagutau a Ligalen.
Mandai adai dadai adai. | Regarding bachelor Mangelen,
You have no idea,
You can't imagine,
Mandai adai dadai adai,
(For) there he was already
In front of the stairs
And the landing of the stairs
Of the young lady Ligalen.
Mandai adai dadai adai. |
| 52 Limutad si Mangelen,
Ka initambed su kuda.
Na guna nin makatambed,
Mandai adai dadai adai,
Na dadayunen nin melad
I pibpalakat ^a a ulai,
Na dayunen nin lemimbai
I pibpakat a bulawan.
Mandai adai dadai adai. | Mangelen got off
And tied the horse.
Then he had tied it,
Mandai adai dadai adai,
He proceeded walking
Toward the beautiful steps.
He proceeded going
Toward the golden steps.
Mandai adai dadai adai. |
| 53 Da ngalanggai da mauget,
Na da ngatawi gawii,
Si kanakan a Mangelen,
Na nan den midtawan mayan
Ka'u sugukan ni Ligalen.
Mandai adai dadai adai. | Not long afterwards,
Unaware of the time,
Bachelor Mangelen
Was sitting alone
At the side of Ligalen.
Mandai adai dadai adai. |
| 54 Aya mambu natabu na,
Na bpagaul si Ligalen.
Mandai adai dadai adai.
Aya tig 'i Ligalen na,
Na nakapagina-ina
Sa au ina, u ina na,
Na pamaga ka pan sa tau,
Ka ma' su masupeg gaid.—
Mandai adai dadai adai. | Ligalen at the time
Was (busy) weaving.
Mandai adai dadai adai.
Then Ligalen called her mother
And she said:
“Oh mother, oh mother,
Please drive away this person,
For he is too close.”
Mandai adai dadai adai. |
| 55 Aya tig 'i ina nin,
Na aden a nin mibagu
Sa ma' lumamig sa biwang
'U inau babai Ligalen,—
Mandai adai dadai adai. | (And) her mother spoke:
“There is a stranger
Near the left side
Of the lovely lady Ligalen.”
Mandai adai dadai adai. |
| 56 Aya tig 'i babu nin na,
Na au mama Mangelen,
Na kisu sa padekai | Her mother ²² said:
“Oh young man Mangelen,
Move a little away |

^a Originally: pibpakat

- Na iseg ka sa paidu,
Ka ma' su masupeg gaid.—
Mandai adai dadai adai,
. . . dadai, adai.
- 57 Na aya tig 'i Mangelen,
Na, au babu, au babu,
Na di aku matag kumisu,
U di ku madtapik miseg
I sabanis^a i lamunu,
A ipanulud^b 'a lima
Nu bagutau a Ligalen.
Mandai adai dadai adai.
- 58 Di aku matag kun miseg,
U di ku madtapik miseg
I sapalut a mamaan
A itulud 'a paninting
'U inau babai Ligalen.—
Mandai adai dadai adai.
- 59 Aya tig 'i babu nin, na
Kanakan a Mangelen,
Na aya malinau^c sa dal,
Na gu ka bu penduluna
Su midsasakeb a walis,
'A enggu su walis patut,
Ka anun u bpamagayun,
Na saken^d pan i di 'ayun?
Mandai adai dadai adai.
- 60 Anun u malau nengka
Su telu a nan a betad,
'A da man pangengendan na'i.
Mandai adai dadai adai.
- 61 Anun u maku nengka
Su telu a nan a bpangkatan,
Na da man itulak 'ami,
Ka tanan nami tangkapen,—
Mandai adai dadai adai.
Mandai adai dadai adai.
- 62 Amaika si Ligalen,
Na nam bun a natatabu^e,
Ka bpagaul si Ligalen.
- And withdraw a little,
For (you) are too close."
Mandai adai dadai adai,
. . . dadai, adai.
- Then Mangelen said:
" Oh aunt, oh aunt,
I simply will not move,
Only if I can carry (with me)
One quid,²³
Which had been handed over
By the young lady Ligalen.
Mandai adai dadai adai.
- I simply will not move,
Unless I can carry
(With me) one quid,
Unless the ankles have moved
Of the lovely lady Ligalen."
Mandai adai dadai adai.
- Her mother said:
" Bachelor Mangelen,
I would be glad,
If you would talk with
Both representatives²⁴ (of her),
And if the rightful representatves
Will, agree,
Then how shall I not agree?
Mandai adai dadai adai.
- If you can provide
The three categories²⁵ (of dowry),
We will not have (any objection).
Mandai adai dadai adai.
- If you can provide
The three categories (of dowry),
There will be nothing to object about,
For we will all accept (you)."
Mandai adai dadai adai.
Mandai adai dadai adai.
- Regarding Ligalen,
She was at the time (at work),
For Ligalen was weaving.

^a Mag.: inapugan

^b Better: itulud

^c Mag.: malingau

^d Mag.: saki

^e Mag.: natabu

- Mandai adai dadai adai.
- 63 Su malung 'i Ligalen,
Na malung, a suti pulung,
A saurai sa renda ian,
Ka pigkulambuan nu tau,

A pimbilikan na babai,
Ka inidsingit sa sambel,
A siningit sa kagutem.
Mandai adai dadai adai.
- 64 Manaut pan manaut na
Manaut pan sa gabun bun,
Na muna pen sa likubung.
Mandai adai dadai adai.
- 65 Manaut pan sa gabun ka,
Dikena sin su kelas^a sa
Lusud a Magindanau,
Ka inibayau^b na tunung
Ka'i inau babai Ligalen.
Mandai adai dadai adai.
Inenggai na diwata
Ka'i inau babai Ligalen.
Mandai adai dadai adai.
- 66 Aya bpangkatanan nilan

Ni inau babai Ligalen
Na sangibu sa Buayan,
Na sangibu sa Mindanau,
Na sangibu Kabuntalan,
Mandai adai dadai adai,
Telu ngibu a babeg, 'a
Da den, di den embandus
Su ba den^c pamagayunan.
Mandai adai dadai adai.
- 67 Aya tig 'i Mangelen na,
Na enduken ka menda aku
Sa telu a nan a betad?
Mandai adai dadai adai.
San ku den tinalima,
Ka naalau su bantingan,
Na da pan lawan makangen
Ka'u kadtakena nu Ganding.—
- Mandai adai dadai adai.
- The *malung*²⁶ of Ligalen
Was a *malung* nicely made,
Which fitted her well.
It was (made) by one inside the mosquito net,
Made by a lady inside the room,
By a woman protected against the wind
And protected against hunger.
Mandai adai dadai adai.
- (It was) very very fine,
Finer than a cloud,
Finer than fog.
Mandai adai dadai adai.
- Finer than the clouds was
The silk (thread), not found
Here in Mindanao,
Because it was given by a spirit
To the lovely lady Ligalen.
Mandai adai dadai adai.
It was given by a god
To the lovely lady Ligalen.
Mandai adai dadai adai.
- The type of dowry (demanded) by them
For the lovely lady Ligalen was
One thousand from Buayan,²⁷
One thousand from Mindanao,²⁸
And one thousand from Kambuntalan,²⁹
Mandai adai dadai adai,
Three thousand all in all,
And it could not be reduced,
What had been agreed upon.
Mandai adai dadai adai.
- Then Mangelen said:
"Why shall I reject
The three kinds?
Mandai adai dadai adai.
I accept it,
And I will provide the demands,
And there is no one who could hinder
The setting up of the *gandingan*."³⁰

^a Better: sutera

^b Mag.: inenggai

^c Mag.: without "ba den"

- | | | |
|----|--|---|
| | Mandai adai dadai adai. | Mandai adai dadai adai. |
| 68 | Naaku su pantunan,
Na da dindang makaalang

Ka'u kambeken nu kulintang.
Mandai adai dadai adai. | Accepted was what was wanted,
There was no arm swaying which would
stop
The transfer of the <i>kulintang</i> . ³¹
Mandai adai dadai adai. |
| 69 | Kangganatan ta i nan,
Ka su malung 'i Ligalen
'A su malung, a suti pulung.
Mandai adai dadai adai. | Then we will leave that (now),
Because of the dress of Ligalen,
The dress which was nicely made.
Mandai adai dadai adai. |
| 70 | Anun pan su awit 'in,
Na awit, a panandigan,
A pasigan pamagelan
Nu awitan ni Ligalen.
Mandai adai dadai adai. | Regarding its belt,
It is a belt which supports
And is a support which strengthens
The waist of Ligalen.
Mandai adai dadai adai. |
| 71 | Anun pan su degketan,
Na degketan, a remegkung
'U ^a paninting 'i Ligalen.
Mandai adai dadai adai. | Regarding the seam,
It is a seam that flaps
Against the ankles of Ligalen.
Mandai adai dadai adai. |
| 72 | Anun pan su lamesan,
Na lamesan, a penggadung,
A kulit, a bpelambayung,
'I inau babai Ligalen.
Mandai adai dadai adai. | Regarding the coloring,
Of lovely lady Ligalen ('s dress).
It is greenish
And orange and violet
Mandai adai dadai adai. |
| 73 | Anun pan su sulud 'in,
Na sulud, a inantangan,
Ka'u di kalibal 'u batek

Ka'u malung 'i Ligalen.
Mandai adai dadai adai. | And regarding its fine teeth,
They are teeth which are (so) arranged
That they would not destroy the deco-
ration
On the <i>malung</i> of Ligalen.
Mandai adai dadai adai. |
| 74 | Anun pan su palati,
'A palati, a pedsigai,
A bpeliwala sa dalem,
A bpelidu sa ginawa
Nu inau babai Ligalen.
Mandai adai dadai adai. | Regarding its lightning,
It is a lightning which shines,
Stirring up the heart,
Which makes the heart sad,
Because of the lovely lady Ligalen.
Mandai adai dadai adai. |
| 75 | Anun pan su tulak 'in,
'A tulak, a magaluyan.
Na au su palati nin,
Na palati, a sumigai, | Regarding the stairs,
It is a stair which goes (up and down).
Regarding its lightning,
It is a lightning that shines |

^a Uncontracted: ka'u or kanu

- A balila mendud-mendud
'I inau babai Ligalen.
Mandai adai dadai adai.
- Equally moving (on the dress)
Of the lovely lady Ligalen.
Mandai adai dadai adai.
- 76 Anun pan su gepes 'in,
Na batinting, a lumaging,
A kalapati^a, a meling,
Mandai adai dadai adai,
Mitalesai^b kun mugur,
Ka mamanggiang ka'u bataang,
Ka muli sa kumaladang,
Ka lantangen nin su lantang
Mandai adai dadai adai.
- Regarding her knife,
It has a stainless blade,
Which is (like) a sounding dove,
Mandai adai dadai adai,
Which will proceed to attack,
Because it will continue to fame,
(Once) returned from slicing,
And will kill the (unwanted) lover.
Mandai adai dadai adai.
- 77 Guna nilan tebpeda,
Nu wata mama su upakan,

Na sulutan su unayan,
Na lagya muda su batek.
Mandai adai dadai adai,
. . . dadai, adai.
- When they cut (the *malung*),
The seam was (suited) for a *wata*
mama,³²
The main part for a sultan,
And the decoration for a *raja muda*.³³
Mandai adai dadai adai,
. . . dadai, adai.
- 78 Nana guna nilan panaya,
'A di pinanai^c sa lagum,
Ka pinanai sa pikilan
Ni inau babai Ligalen.
Mandai adai dadai adai.
Di kinumbang sa tanul,
Ka kinumbang sa pandapat,
'U inau babai Ligalen.
Mandai adai dadai adai.
- When they sewed it,
It was not (merely) sewn with a needle,
But it was sewn by the thought
Of the lovely lady Ligalen.
Mandai adai dadai adai.
It was not seamed with thread,
But seamed with the thoughtfulness
Of the lovely lady Ligalen.
Mandai adai dadai adai.
- 79 Aya tig 'i Mangelen
Sa malung a suti pulung:
Na malung a suti pulung,
A pinamanai sa kuana,
A kibumbang bun sa kuana,
Pegkiugan ku pegkuana,
Na da ku mambu makuana,
Ka basi, ya ka makuana,
U kuanen ku su kuana nin.—
Mandai adai dadai adai,
. . . dadai, adai.
- What Mangelen said
About the *malung* nicely made was:
" It's a *malung* nicely made,
Which was sewn for so and so,
And also seamed for so and so,
And I desired to (do) so and so,
But I didn't (do) so and so,
For I might (become) so and so,
If I will (do) so and so."
Mandai adai dadai adai.
. . . dadai adai.
- 80 Malung, a suti pulung
I da urai sa renda ian
Ni inau babai Ligalen.
- Regarding the *malung* nicely made,
There is no other (more) beautiful
Than the one of the lovely lady Ligalen.

^a Tagalog loan; Mag.: malapati

^b Mag.: nakatalesai

^c Uncontracted: pinamanai

- Bpanganganun su Bunged,
Ka matag bu nasagadan.
Pedsegad su Matampai,
Ka matag nasaligidan.
- 81 Pembuku su Tantawan,
Ka matag naambayanan.
Na pedtangkal^a su Daubab,
Ka matag bu nasagadan.
Mandai adai dadai adai.
- 82 Na bagusul Katidtuwan,
Bpanenesa su Kutawatu,
Ka mukit sa Katidtuwan,
Ka manalus sa Dulawan,
Mandai adai dadai adai,
- 83 Ka baguli sa Maganui
Su malung, a suti pulung
'I inau babai Ligalen.
Mandai adai dadai adai,
. . . dadai, adai.
- 84 Na 'gu su bpangkatan nilan
Ni inau babai Ligalen,
Na u sin sa gkalilangan.

Mandai adai dadai adai.
- 85 Na di man mapangaluma,
U di mbusina su telak
Ka'u kalasada inadil.
Mandai adai dadai adai.
- 86 Di pan matag makawing,
U di endunda su mutul,
Ka'u kadayun nu Pulangi.
Mandai adai dadai adai.
- 87 Di pan matag makawing,
U di dsagayan su unta
Ka'u lusud 'u lama-lama.
Mandai adai dadai adai.
- 88 Di man matag makawing,
U di kumakak su maik
Sa magabi sa malamag.
Mandai adai dadai adai.
- Bongo Island³⁴ is worrying,
For it was just by-passed,
And Matampai³⁵ is lamenting,
For it was simply overtaken.
- Tantawan Hill³⁶ is complaining,
For it was simply left behind,
And Daubab³⁷ barrio is angry,
For it was simply by-passed.
Mandai adai dadai adai.
- Katidtuwan³⁸ is grouching,
And angry is Cotabato,
(For the *malung*) will pass to Katidtuwan
And will proceed to Dulawan,³⁹
Mandai adai dadai adai,
- For the nicely made *malung*
Of the lovely lady Ligalen
Will go to Maganoi.⁴⁰
Mandai adai dadai adai,
. . . dadai adai.
- Regarding their requirements
About lovely lady Ligalen,
That it would come to a wedding cele-
bration.
Mandai adai dadai adai:
- She would not marry,
Unless the truck would blow the horn
On the constructed road.
Mandai adai dadai adai.
- She would not marry,
Unless the motor boat would rattle,
(Moving) along the Pulangi river.⁴¹
Mandai adai dadai adai.
- She would just not marry,
Unless the camel doll would dance⁴⁴
On the playground.
Mandai adai dadai adai.
- She simply would not marry,
Unless the loud speaker would chuckle
Day and night.
Mandai adai dadai adai.

^a Tagalaya (inland dialect)

CONCLUSION

- 89 Kagina libunen ku,
Na aya ku lun ilibun?
Na san ku den lilibunen,
Sa iniduma nu Nabi
- Now that I will close (the song),
With what will I close it?
I will close it
With what was reminded by the
Prophet:⁴³
- 90 I salendaan su lidu,
Ka aya kun a bandingen,
Na Kur'an, a mingganat
Sa bangunan sa Madina.
Mandai adai dadai adai.
- Avoid to make (someone) sad,
Because what we are mentioning is,
The Qur'an, which came
From the town of Madina.
Mandai adai dadai adai.
- 91 'A kilim 'u rasulu 'llah
I rendanen su lintangi,
Ka aya pendiagaan
I kitab minitikegang^a
Sa bangunan sa Madina.
Mandai adai dadai adai.
- God's messenger wrote:
Avoid to make troubles.
Observed should be
The book which came
From the town of Madina.
Mandai adai dadai adai.
- 92 Aya man a masela,
Na ipanindeg^b su amal
'A ikelas 'u ginawa,
Ka aya ta bpanademan,
Na tembu ta ba pirumbai^c,
Ka ba ta mbaling^d a watu,
Ka maling^e ta bun sa baya.
Mandai adai dadai adai.
- Most important is:
Do good deeds.
The heart should be pure.
What we should remember is:
We are created,
Not to turn into rock,
But truly to return to peace.
Mandai adai dadai adai.
- 93 Di dadagen sa dalem
I bangunan sa akirat,
Ka nia bu pakadende,
Ka itindeg su sambayang
'A puasa panamalan.
Mandai adai dadai adai.
- We shall not lose in ourselves
That we will be raised on the last day.
And this I advise:
Perform the prayer
And endeavor to fast.
Mandai adai dadai adai.
- 94 Inggai su dsakat,
Ka nam ba i badam badrun^f
Na sigai badam badrun,
Sa kaulianan na gai.
Mandai adai dadai adai.
- Give alms,
For that is a part of perfection
And the light of perfection
On the last day.
Mandai adai dadai adai.
- 95 Makailigis ta den
Sa pinasagi a lupa.
U temala samalasai
Su iningangan a gapa,
- We will be placed
Into the quadrangular ground.
If the deceased
Experiences suffering,

^a Mag.: nakadtikegang^b Uncontracted: ipanindeg^c Mag.: linumbai^d Mag.: balui^e Mag.: mbalingan^f Arabic: ba'da badurun

- | | | |
|-----|---|---|
| | Na makalending sa dusa.
Mandai adai dadai adai. | It will cover the sins.
Mandai adai dadai adai. |
| 96 | Makadadansal ta den
Sa kinaban a randangan.
U mukit sa masansala
Su inidsad a papata,
Na lending sa kasikutan.
Mandai adai dadai adai. | We will come
To the place of the coffin.
If the deceased
Passes through suffering,
This will be a wall against difficulties.
Mandai adai dadai adai. |
| 97 | Sambayang panamalan
Na puasa pamikalan.
Mandai adai dadai adai. | Endeavor to pray
And strive to fast.
Mandai adai dadai adai. |
| 98 | Tademan di lipatan,
Su kadtalu nu ulama,
U cntai' maling sa baya
'A ikelas su ginawa,
Na dilidsu sa sulega.
Mandai adai dadai adai. | Remember, do not forget
What the <i>ulama</i> ⁴⁴ teach:
He who returns to freedom
And has a pure heart,
Will directly go to heaven.
Mandai adai dadai adai. |
| 99 | Linawagen su dalem,
Na linaun su ginawa,
Ka tatapen su kalinau,

Na tatap su kalinawag.
Mandai adai dadai adai. | Your innermost should be light,
Your heart be clear,
And the brightness should be main-
tained
And the clarity should be forever,
Mandai adai dadai adai, |
| 100 | U tinumala ta den
Sa miapasad ^b a inged,
'A makambalingan ta den
Sa mibpasad a randangan.
Mandai adai dadai adai. | If we are going
To the final place
And returning
To the promised land,
Mandai adai dadai adai. |

NOTES (English Text)

1. Mandegan is not the main character of this balladic story. It is nevertheless a popular title which, as usual, is just taken from the first verse.
2. The high ranking of teachers is a quite common feature in Magnindanao traditions.
3. I.e., a song entirely metaphoric in style (See Introduction p. 180).
4. The singer admits that he is reshaping an already existing original story or song.
5. Reference to a still living woman of this name.
6. Lit.: advisor.
7. I.e., because Ligalen was of noble descent, whilst he the singer is a commoner.
8. Euphemism for dying.

^a Mag.: napasad

9. It is considered one of his functions to watch the world.
10. A religious meal celebrated at home; any other good deed is considered equal in value and given the same term.
11. A pulpit in the mosque.
12. Considered to be the most beautiful bird of the Magindanaons, which seems to be now extinct in Magindanao.
13. Lit.: "sad-allured-left;" probably an allusion to the feeling of Mangelen, the lover.
14. Similar to reed-grass.
15. The area in front of a house.
16. *Bantulinai* and *banati* are species of trees with hard wood.
17. Isulan: a town in South Cotabato.
18. A cylindrical headgear of Muslims.
19. The third biggest Muslim ethnic group in the Philippines, southwest of Mindanao.
20. The earliest Muslim immigrants are supposed to have come from Johore (Malaya).
21. Refers to a practice of hollowing out the front of the teeth for aesthetical purposes; still sporadically in practice among wealthy people in remote areas of Magindanao.
22. Future mother-in-law.
23. Betel nut quid; considered a sign of acceptance and response to someone's love.
24. The group of relatives negotiating the bride-price in place of the bride; there is a similar group of three or four relatives, which conducts negotiations for the bridegroom.
25. There are five: 1. *siwaka*, 2. *langkad*, 3. *samaya*, 4. *bawa*, 5. *damak* (see Guiam 1970).
26. Muslim skirts for males and females in form of a blanket whose ends are sewn together.
27. Historical sultanate.
28. Same.
29. Same.
30. Four flat gongs hung in a frame.
31. Musical instrument consisting of 8-9 small gongs lined up in a horizontal position.
32. Nobleman next in rank to a crown prince.
33. Crown prince.
34. Close to the coast opposite of Cotabato.
35. A section of Cotabato City.
36. The only hill in Cotabato City.
37. In the southern section of Cotabato City.
38. Near Tubao, halfway between Cotabato and Dulawan.
39. Synonymous with Datu Piang, a town in the eastern half of Magindanao.
40. A town south of Dulawan, the singer's home place.
41. Synonymous with the Rio Grande del Mindanao.
41. A practice during wedding celebrations, particularly, when the "damak"-bride price (i.e., trays with food) is submitted.
43. The Prophet Muhammad.
44. Arabic term for jurisprudence.

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