“YANG MANGNGAGAW”: AN EPIC OF THE MANDAYA OF CARAGA, DAVAO ORIENTAL

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Introduction

Although several studies and researches have been made on Philippine folk literature, a vast treasury of tribal literature still remains untapped and unrecorded. There is an urgent need to preserve these materials before they are completely lost. One of these valuable pieces of literature is the epic of the Mandaya in Caraga, Davao Oriental.

The purpose of this study is to record, translate, analyze, and preserve this Mandayan epic. It further seeks to answer the following questions:

1) What are the qualities of “Yang Mangngagaw” as an epic?
2) What tribal values and traditions are revealed in the epic?

The study is guided by the following basic assumptions:

1) The epic “Yang Mangngagaw” possesses the elements of a Philippine epic.
2) Values as well as timeless tribal customs and traditions are portrayed in “Yang Mangngagaw”.

The study is limited to a recording, analysis, and preservation of one Mandaya epic from Caraga, Davao Oriental, entitled “Yang Mangngagaw”. Two *magdadawot* (epic singers) Madugilay Madanlo and Beniang Punto chanted the *dawot* (epic), while two other natives, Laurencio Madenancil and Josefa Piamonte, transcribed it and translated it into Visayan. Three other native informants, namely Romeo Banaball Banugan, Inambuya Felix Lanus, and Arlenda Tomanggong, related their own versions of the epic as they heard it
from their parents and grandparents. This helped establish the five-
version test.

The epic was translated into English for study purposes. For
the analysis, the researcher hewed to Prof. Manuel’s methodologies,
which include specificity, subject coverage, documentation, and
folkloricity. She also took note of the essential elements of a Philippine
epic (in Manuel. 1965).

The Mandaya of Caraga, Davao Oriental

That the Mandaya is a product of interracial marriages in the
past is evident in their facial and physical features. Valderrama (1987)
states that “the ancestors of the Mandaya are Malay-Indonesian-
Chinese and Mandaya-Portuguese-Spanish.”

The Mandaya are always in their bare feet, although many of
them, influenced by their contemporaries in town, have started
wearing slippers and shoes. As part of their adornment, they wear
colorful and embroidered blouses and vests, with native jewelry. The
typical Mandaya female wears handcrafted jewelry from her hair
down to her ankles. The male wears a necklace of crocodile teeth. He
also carries with him a bolo (knife) with a scabbard belt around his
waist. A symbol of courage and masculinity, the bolo also serves as
protection against adversaries or wild animals that may cross his path.
The Mandaya woman expects to be protected by the male, which is
why he has to be prepared to do such duty.

The tribe still performs traditional rituals to mark significant
occasions, such as birth, wedding, harvest, or death. These rituals,
which are characterized by chants, songs, and prayers, are presided
over by priestesses known as the balyan, or any respected leader,
especially during wedding ceremonies.

The Mandaya family is patriarchal. The members of a family
look up to the husband or the eldest male member as the head of the
clan. The wife is subservient to the husband. In a group, the Mandaya
turn to a particular leader, as in the old days when they had the likad,
maniklad, and the bagani (warrior). (Valderrama, 1987)

The Mandaya are a social people, especially within their
group. They celebrate feasts with dancing, singing, playing music,
and--though infrequently now--by recounting ancient myths, tales,
legends, and epics. The Mandaya from the far barrios interact freely
with their relatives and acquaintances in town. They participate in
the social and political affairs of the town. They are endlessly wooed,
and often won over, by persistent politicians.

Tourism has paved the way for the Mandaya’s awareness of
their own socioeconomic potentials. Their exquisite arts and crafts,
exotic dances and songs, even their native costumes are indeed assets
to the industry. The idea of being exploited has made many of the
natives wary and cautious of visitors from the outside. This is also
one reason why the Caraguenos do not easily welcome investors from
outside Caraga. This explains why Caraga has very few business
establishments. The existing commercial outlets are generally
operated and owned by Caraguenos. It takes a lot of persuasion and
explanation to gain their confidence. One needs even to learn how to
speak their dialect before they open up to a visitor. But once their
confidence and trust are won, they become naturally amiable and
hospitalable. As Valderrama (1987) puts it, “the Mandayas are generally
shy only to people who do not speak their tongue.”

The Epic

The verse form of the epic consists of 2,020 lines subdivided
into ten (10) episodes based on the narrative flow of the epic and
likewise in the change of setting.

Episode I, “Sabong” deals with Sabong’s agitation over his
love for Sadya. Episode 2, “Sadya” describes Sadya and her sisters.
Episode 3, “Yang Pagpangandam” (The Preparations) describes
Sabong’s preparations for his journey to Ullaynun to court Sadya.
Episode 4, “Yang Panaw” (The Journey) describes Sabong and his
brothers’ journey towards Ullaynun. Episode 5, “Ullaynun” narrates
their arrival in Ullaynun. Episode 6, “Syulingan ni Makaway” (The
Wine of Makaway) describes the reception at Dyuyan’s (Sadya’s
brother) house. Episode 7, “Ing Sukat” (The Dowry) presents the
marriage customs of the Mandaya and the tasks undertaken by Sabong to win Sadya. Episode 8, “Pagpangagawang Sadya” (The Abduction of Sadya) describes Sabong’s ravishment of Sadya. Episode 9 “Yang Pagdinindin” (The Battle) describes the fight waged by Tibay against Sabong. Episode 10, “Maglipig Mal-langitnin” describes the role of Lipig, the god of peace, in putting an end to the war between the brothers from Byadbadan and Kadigi.

**Episode I. “Sabong”**

Sabong of Kadigi works on an attractive garment, “beautiful as the moonlight,” sewn with the brightness of reds, yellows, and oranges. But for yet unknown reasons, the garment “misbehaves,” making it impossible to finish. Sabong who is in a troubled state of mind, finally loses his patience, takes a sharp bolo and rips the garment into shreds. The ruined dress then bursts into flame. Sabong then sulks and refuses to talk to anyone.

Lanus curiously observes the proceedings but refrains from inquiring about the outburst, afraid as he was of the bagani’s temper. So he calls Mal-lumuntad Diwata, the eldest brother, and persuades him to go and ask Sabong what the matter is. Lumuntad approaches Sabong and asks why he is in such a fighting mood. Sabong confesses his desire to get married, which Lumuntad lauds. But when Sabong adds that the woman he wishes to marry is the bride-to-be of another man, Lumuntad feels equally troubled. He tries to convince Sabong of the foolishness of his decision, but Sabong will not be dissuaded. The woman he wants to marry is Sadya, the maiden of Ullaynun and sister of Dyuyan. She is the bride-to-be of Ombang, the younger brother of Tibay who is the leader of Byadbadan.

Lumuntad summons all his brothers and their sister Malimbungon na Panday and holds a conference regarding Sabong’s decision.

**Episode II. “Sadya”**

The women of Ullaynun get ready for Sadya’s betrothal. After dressing up and combing their hair, the sisters, Inung Masadyang Kilat, Omallag sa Maglimbay, and Magallowaing Samtan, head for the room where Sadya is to stay while the negotiations are underway between her elder brother, Dyuyan, and Ombang’s brothers. The corridor leading towards Sadya’s room is blocked with so many partitions and obstacles that it would take a long time for anyone to enter or leave the room. The virgin’s room is filled with golden ornaments, draperies and carpets of different shades of brown.

Inside the room Makailaw sa Baybay, Ombang’s sister, and Al-lag, Sadya’s sister watch over Sadya. While the discussions are going on outside, the door opens and closes as the women try to listen in. Al-lag stays at the doorway lest Sadya attempts to leave the room.

**Episode III. “Yang Pagpangandam” (The Preparations)**

In Kadigi, Sabong prepares to depart for Ullaynun. Linimbong, his sister, takes over the difficult task of combing his hair. Sabong’s tresses are “as thick as bamboo [poles], its length reaching the floor”. Only a flute can take out the tangles in the bagani’s hair.

Malimbungon na Panday likewise applies oil to the hair until it shines “like gold, dazzlingly beautiful like the moon.” The hair is arranged into seven braids and trimmed with a small knife so sharp it almost injures Linimbong. Malimbungon na Panday then proceeds to heed Luntad’s summons. When she is seated on a dagmay mat, Luntad reveals to her their brother’s wish to marry Sadya. Everyone disapproves of Sabong’s plan, but Sabong’s insistence on marrying no one else but Sadya even if he had to abduct her finally subdues their protests.

Sabong then prepares himself for the courtship in the faraway land of Ullaynun. He adorns himself with every piece of jewelry he owns—rings, necklaces that hang down his back and shine as brightly as the stars and the full moon. The women adore Sabong’s magnificence.
Linimbong then takes out the golden chest that contains the bagani's innumerable clothes. Sabong takes his time in choosing his clothes. He finally decides on a vest that emphasizes his strength and masculinity and a dazzling golden belt. The bagani then steps out with his spear and shield, and leads the way.

**Episode IV. "Im Panaw" (The Journey)**

All of Sabong’s brothers accompany him on his journey to Ullaynun. Like Sabong, they wear their most attractive clothes. Sabong alone rows and steers the boat through raging rivers. They sail through seven seas and eight rivers and hurdle numerous obstacles that only a boatman as strong and powerful as Sabong can tackle.

The boat sails on at great speed, gliding by places so beautiful the brothers would have wanted to go ashore. The bagani, however, does not tarry even briefly until he sees the brightness of Ullaynun.

From afar, the exquisite beauty of Ullaynun and its amazing treasures can already be discerned. Beautiful garments, sharp bolos and shields, colorful threads, and jewelry float in the sea. The fragrance of its flowers and trees likewise hovers in the air. As the travelers approach the shore, a fog creeps in, lightning flashes and thunder rolls like drums. Aboard the boat, everyone strains to see through the fog as priceless treasures bob in the sea.

**Episode V. Ullaynun/Bullawanun**

As they step ashore, Lanus hears Sabong wondering about the famed place, which was revealed to him in a dream. Soon they begin their trek inland where many more of Bullawanun’s treasures abound - beautiful flowers, enchanted trees and plants decked with jewelry to secure them against the storms of Lintawun and the strong winds of Lingayin.

In the flower garden of Sadya, Sabong picks one blossom and whispers to it as if to Sadya, “You’re the only flower I shall wed and possess. If need be, I shall crawl under the house, and you shall be mine and no one else’s.”

Meanwhile, Mandagyo Mal-liyognon, Sadya’s brother, entertains his guests Tibay of Byadbadan and his brothers. They discuss the coming wedding of Sadya and Ombang in voices so loud the new arrivals could hear them out in the yard. Dagyo’s slave who chances to look out the window sees Sabong and his brothers arrive. She tells a slightly intoxicated Dagyo about the visitors. A disbelieving Dagyo orders his brother, Maungat, to find out what is happening. Maungat then heads for the yard where he meets Mal-lumuntad Diwata. He asks him about the purpose of their visit, and Lumuntad vaguely responds that they seek either war or fortune. Maungat invites them to come up and rest, and to witness the coming out of his sister, Sadya.

Lanus patiently watches as Sabong ascends the stairs, hesitate at the doorway before peremptorily sitting beside Mallapog, one of Sadya’s brothers. Sadya’s elder brother, Dyuyan, seems suspicious of Sabong. Dyuyan is as strong and handsome and courageous as the bagani Sabong. Sabong’s brother Luntad waits at the doorway and politely requests to be allowed to enter. Dagyo then directs him to sit, and the inquiry about their journey to Ullaynun begins.

As the guests make themselves comfortable, the women are summoned. Inung Masadyang Kilat, Omal-lag sa Maglimbay, and Magallowaing Samtan are allowed to come out for a time being to meet the visitors. They proceed to the living room, spread out dagmay mats, and ask questions one after the other.

Sadya is the last to ask. Sabong tells her that it is the wind that has brought him to Ullaynun. Soon after, the women leave to prepare the betel nut chew, choosing only the best for the visitors.
Then Dyuyan tells Dagyo to fetch the best wine. Dagyo carries the jar and throws it against the wall. Dyuyan somehow catches it. Because most of the wine spilled over, Dagyo fetches another jar. He offers wine to the women, who decline. The visitors, however, partake of the delicious wine.

After a while Dagyo proposes a toast to the women of Byadbadan and offers them wine. The eldest, Ballobaynim nam Bullan, refuses, but Balablingkugon sa Baybay, the youngest sister, takes some. Dagyo urges Ballobaynim nam Bullan to drink. She finally yields, afraid that her refusal might bring down a curse on Byadbadan. Salingkugon sa Baybay asks for another glass of wine and offers this to Luntad and to the bagani. Luntad holds the hand of Salingkugon sa Baybay, and her ornate gold necklace falls. This incident elicits the furious attention of Tibay.

All this time, Sadya is cooped up in her room. Her sister, Omallag, arranges Sadya’s hair and dresses her up with jewelry. Allag tells the bride-to-be she bears the name of Ullaynun when she goes to Byadbadan and advises her not to dishonor Ullaynun. Soon, Inung Masadyang Kilat is ready to come out of the room.

**Episode VII. “Ing Sukat” (The Dowry)**

On her way out, Sadya is forestalled by Dyumabok Manginsawan, her would-be brother-in-law, because she has yet to ask for her dowry. She goes back to her room and promises to come out only after the suitor has passed the test.

The bagani gives Dyuyan the seven necklaces that he wears. Sadya once more attempts to leave the room but Ballobaynim nam Bullan, her would-be sister-in-law, holds on to her skirt, fearful that misfortune might befall Sadya if she slips.

Unaware of the events, Dallmun, Sadya’s elder brother, heads for his room. With her elder brother fast asleep, Sadya slowly walks out of the room. Her progress is very slow since she will only step over every block on her way out if gold is laid at her feet. But the doorway is barred by a huge jar of wine. If the jar breaks, misfortune is said to befall the bride. Suddenly Dyumabok Manginsawan takes the jar, drinks the wine and flings the empty jar on the floor. It breaks into many pieces. The women are outraged. Sadya declares that she will only proceed if Manggob’s sister, Makailaw sa Baybay, offers her necklace, but the latter refuses. Sabong then declares his intentions and promises Sadya lots of priceless jewelry lovelier than those of her sisters.

Sadya finally leaves the room. She sits on the red dagmay mat and is warned not to face west, lest misfortune befalls her. Ballobaynim nam Bullan glances at her brother Tago-ombang Kilat and wonders why he doesn’t sit beside Sadya. She tells him to heed her advice.

**Episode VIII. “Pagpangagaw Kang Sadya”**

(The Abduction of Sadya)

Sabong begins to speak in earnest in an attempt to attract Sadya’s attention. Hoping that she will speak to him, he talks about the precious ornaments and the fragrance of the beautiful flowers that float on the river. He describes the enchanted boat that has arrived in the port of Ullaynun. Designed like a crocodile, the boat looks like a huge dragon with exquisite carvings. Sadya is fascinated but feels that something terrible is about to happen as the port fills up with many good-looking men who “look like warriors.”

Everyone in the house stands up and looks towards the port. The house trembles in anticipation and its posts shake. While everyone’s attention is focused on the men at the port, Sabong quickly grabs Sadya. She struggles against Sabong but the he holds her tightly and then kisses her. Dazed, Sadya cries out. Her cries are loud enough to waken the dead, frightening her brothers into thinking she might be bringing down a curse on Ullaynun.

Still holding Sadya, Sabong departs as the alarmed women scurry away in different directions. Ballobaynim nam Bullan watches helplessly as Sabong abducts her sister-in-law to-be.
Ombang declares that he will still marry Sadya regardless of the abduction.

**Episode IX. “Yang Pagdindin” (The Battle)**

In extreme anger, Tibay takes his spear and thrusts it at Sabong who skillfully parries it with a laugh. Sabong jeers at Tibay, telling him that this is no way to treat a guest. This fuels Tibay’s anger. He grabs Sabong by the hair and pushes him against Sadya. The bagani simply laughs. The house then speaks up and begs the men not to fight inside the house. To show the house some respect, the men descend the stairs and proceed to the fields to continue the battle.

Lanus tells Mal-lumuntad Diwata that they must go and fight with their brother since the enemies outnumber him. But Luntad refuses to leave Salingkugon sa Baybay. In an attempt to stop the fight, Luntad brings Salingkugon sa Baybay to the battlefield. At the top of his voice, he then declares his desire to marry her. The warriors stare at Luntad and Salingkugon sa Baybay in amazement. An outraged Tibay grabs his sister from Luntad and tells her to sit with Aybay, her sister.

Meanwhile Obang, Sabong’s brother, sits beside Aybay who is deeply agitated over the battle. Obang holds her hands and reassures her that he does not intend to take part in the fight, it being his brother Sabong’s fault. He then, brings Aybay to the battlefield. As the couple approaches, the fighting stops long enough to give Obang a chance to announce his intentions toward Aybay. The brothers from Kadigi stare at Aybay’s beauty.

Tibay trembles in anger upon seeing the enemy take one more sister. But there is not much he can do since the damage has been done. The warriors rest awhile to contemplate the sudden turn of events, but soon they resume the battle.

**Episode X. “Maglipig Mal-langitnin”**

Meanwhile in the skyworld Sabang, the goddess Biya Dyomallayak rouses her brother Maglipig Mal-langitnin, the god of peace. She tells him to hurry and stop the battle in Ullaynun.

Llipig leaves for Ullaynun in great haste. He hears the sounds of battle as he draws near. Spears whiz past him then break into pieces when he steps on them. Lipig surveys the battleground and feels sorry for the crushed plants and flowers. He raises his voice and prays to heaven. His voice reaches the sky even before he stops talking.

Lipig looks on as the water rushes to the shores of Ullaynun and hits the rocks. The warriors hear the noise and stop fighting momentarily when they see Lipig and Biya Dyomallayak.

Because the god of peace has personally come, Tibay decides to stop fighting. Sabong’s brother, Lanus, however, is incredulous, saying, “Although it is true that we have decided to end the battle, what will we do if there is still anger in the mind?” To this Sabong replies, “Once we decide on it, the agreement shall hold true and binding.”

Sabong then turns to Lipig and asks him who he is. The god reveals that they are brothers, born of the same father, Dyabongan, who threw the ugly Lipig into the ocean to drown him. Lipig was washed ashore into the land of the gods where he has lived since then.

Maglipig Mal-langitnin then calls all the warriors to him and declares that the war is over. He tells them to, “exchange and share betel nut, for there is no more war. Let there be peace.”

**Analysis and Discussion**

**Dilam and Sabong**

According to Fr. Emmanuel Nabayra, there are seven Mandaya epics still extant. He translated “Yangagaw si Dilam,” (Dilam Takes Tibay’s Betrothed by Force) said to be the second of these epics. The researcher failed to find a copy of the epic. The title “Yangagaw si Dilam” and Madugilay Madanlo’s version of the epic, however, are enough bases for comparing the epic with “Yang Mangngagaw.”
Indeed, the plots of “Yangagaw si Dilam” and “Yang Mangngagaw,” are basically the same. The theme of abduction is also common. Character names hold similarity only with Tibay. But it is also here where the differences begin.

In the Nabayra translation, Dilam in “Yangagaw si Dilam” is the abductor of Tibay’s bride. In “Yang Mangngagaw,” Tibay is the eldest brother of Tago-ombang Kilat, Sadya’s betrothed, the one who arranges their marriage. It is Dilam who abducts Sadya in “Yangagaw si Dilam,” but in “Yang Mangngagaw,” the abductor is Sabong. The heroes’ names may be different, but it may well be concluded that they refer to the same person.

In an interview, Manay Gilay of Pantuyan and Beniang Punto of Lobganon stated that the name of the hero of the epic changes depending on the place where it is chanted. Manay Gilay said that in Panmyan the hero is called Dilam. On the other hand, Beniang Punto explained that in Lobganon the hero’s name is Sabong. When asked which of the names is the hero’s real name, nobody can say, inasmuch as the present singers and storytellers use what those before them used.

As Fr. Nabayra stated, the dawot is handed down to the word of mouth, so its origins are not known. The Mandaya who have taken it as their own give the epic an important status in their cultural tradition.

“Yang Mangngagaw” as an Epic

In analyzing the characteristics of “Yang Mangngagaw” as an epic, the researcher used Prof. Manuel’s criteria (1965), namely, “sustained length, based on oral tradition, heroic deeds, supernatural events, in the form of verse, either chanted or sung, with a certain seriousness of purpose, embodying or validating beliefs, customs, ideals, or life values of the people.”

Sustained length. According to Prof. Manuel, an oral tradition can qualify as an epic if the song involves more than 1,000 lines. “Yang Mangngagaw” contains 2,020 lines, qualifying it as a mesoepic.

Based on oral tradition, either chanted or sung. Two epic singers, namely, Madugilay Madanlo and Beniang Punto, both natives of Caraga, sang the dawot in the presence of the researcher. Parts of the epic were chanted, although the bulk of it was sung. According to the singers and translators, their parents and grandparents passed the dawot to them by word of mouth. No written record of the epic existed prior to this study. This study also produced the first actual recording ever made of the epic.

Heroic deeds. The hero in most epics is endowed with extraordinary prowess and supernatural powers that aid him as he sets out to fulfill a difficult task or to achieve an ultimate goal. He possesses virtues, such as nobility, strength of character, and physical beauty. A character analysis of Sabong, the hero of “Yang Mangngagaw,” shows that his qualities as an epic hero are not those of a conventional epic hero’s.

In the first place, Sabong’s major intent is to abduct someone else’s bride, an act that is ignoble. His action triggers the battle between the brothers from Byadbadan and those from Kadigi. Sabong becomes an offender rather than a defender of a noble cause, as he places the rest of the characters in grave danger by instigating the chaos.

But this doesn’t place Sabong into an entirely negative light. In the first part of the epic, Sabong is seen as an agitated man, suffering from a troubled state of mind, obviously weighing the pros and cons of his intention to marry Sadya. Feared by many because of his temper, Sabong vents his anger on a piece of garment and not on the people around him.

His extraordinary strength and prowess as well as strength of character are revealed in Episode IV, “The Journey to Ullaynun.” Lines 396 to 412 recount how Sabong takes full charge of the whole expedition, steering the boat through raging rivers and dangerous passes.

Maynabong nal Layag,
hands on hips,
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sat and leaned,
took and held the paddle,
sat holding the paddle.

400 Mal-lumuntad Diwata
sat in the middle,
in the middle of the boat.
Maynabong nal Layag
steered and paddled,

405 firmly steered the boat
through dangerous whirlpools,
struggled against the currents.
Look, the journey has begun

410 Maynabong nal Layag
maneuvered skillfully,
paddled and steered well,

A significant event in the epic is Sabong’s abduction of Sadya.
True, passion is the major reason for the abduction, but the act itself
is not completely antagonistic. In lines 1418 to 1426, Ballobaynun
nam Bullan wonders why her brother Taga-ombang Kilat, Sadya’s
betrothed, does not sit beside Sadya when he is expected to. Is this an
indication of his indifference towards the bride? Lines 1545 to 1546
show Sadya’s obvious attraction to Sabong,

1545 the newcomer is handsome,
very good-looking.

but not a single line in the epic mentions her thoughts or reactions
towards Ombang.

Sabong, on the other hand, expresses his passionate love for
Sadya in many parts of the epic, such as lines 595 to 600, where he
picks a flower from Sadya’s garden and lovingly whispers to it,

595 “You’re the only flower,
the flower I picked,
I shall wed,

shall possess
Flower I wouldn’t give [away],

600 [I] would even crawl under,
crawl under the house,
then in lines 1153 to 1155 where he promises to give everything
to Sadya,

1153 “I shall give everything.
I shall offer all my jewels
to Inung Masadyang Kilat.”

Sabong’s abduction of Sadya, which is considered ignoble,
may now be viewed in a positive light. The elder brothers and not
Ombang and Sadya arrange the marriage of Ombang and Sadya. It
seems as if there is no passion involved as observed in the indifference
of both parties towards each other. A marriage sans love and passion
may prove to be disastrous, even if it serves a function. Thus, although
his act may be primarily seen as self-serving, Sabong’s purpose is
not necessarily to disrupt the arrangements, but to save Sadya from a
life of misery. This is clearly noble and heroic.

When Tibay, in anger, thrusts Sabong with his spear, Sabong
parries it with the extraordinary agility expected of a hero. In lines
1738 to 1761, Sabong once more acts nobly as he and Tibay respect
the house’s request that they do battle in the fields and not inside
the house.

1738 Due to the fight,
the house spoke,
1740 “Do have mercy,
It is better [to fight] down there,
out there in the yard.
[It is] not good to fight
and kill each other
here inside the house.”

Upon hearing this,
Sabong and Tibay, though very angry, began to realize [it].
1750 “Why involve the house? Why harm the house? It didn’t approve of the abduction the abduction of the woman,” [they] thought [hard] and agreed. “Let us go down away from the house there to continue the fight.”

Both decided –
1760 there in the fields [to] continue the battle.

Finally, with the intervention of Maglipig Mal-langitnin, the god of peace and Sabong’s long-lost brother, both Tibay and Sabong immediately agree upon ending the battle despite the obvious anger they still feel against one another. In lines 1988 to 1990, Sabong says, “If we have decided, the agreement holds true,” when his brother Lanus expresses his doubts over the settlement. This is another revelation of Sabong’s noble character as he sets aside his warrior’s temper for a noble cause, which is peace. This is a heroic intention.

Supernatural events. Listeners and audiences love extraordinary happenings in stories. These supernatural events add color and excitement to a narrative as lengthy as the epic. They break the monotony of commonplace incidents. The folk epic abounds with supernatural events that surround the adventures of the hero and the other characters. These magical events account for the epic’s appeal to native audiences who always look forward to the continuation of the narrative, which takes several days and nights to complete. Some of these supernatural events include: the gods, goddesses and spirits, as characters in the epic; the major characters possessing supernatural powers; and natural elements, plants and animals, and inanimate objects taking active part in the action.

“Yang Mangngagaw” contains several supernatural events. The epic begins with Sabong, the hero, working on a garment. As he tries to sew and embroider the cloth, it somehow “misbehaves,” an act that is not expected of an ordinary inanimate object. The cloth’s “misbehavior” prevents Sabong from completing it. When he loses his temper, he hacks the dress into pieces, which scatter on the ground. The pieces then “shone brightly,” as if enflamed.

35 The dress was ruined, the dress was no more, scattered on the ground, sown all over the yard, sown all over the yard

40 until it shone. The pieces brightened,

In Episode III, as Sabong prepares for the journey, his sister, Linimbong, is tasked with combing his hair, which is “as thick as the bamboo” that only a flute can tame it:

183 Linimbong combed and combed, tried hard to comb. [She] never dropped the comb, held the comb firmly, but [she] couldn’t comb [through], was unable to comb hair [so] like the bamboo,

190 so similar in thickness. Only one thing can comb, comb through his hair a comb of flute.

When the brothers from Kadigi approach the shores of Ullaynun, they see precious ornaments, knives and shields, garments, pieces of jewelry floating on the river and the sea (lines 468 to 475).

468 From the water across [him], red floated on the river.
Red garments cast afloat. 
*Bolos* floated, 
sharp knives floated away. 
[He] looked across the river, 
the shields floated, 
475 brought by the current.

No matter how heavy these things are, not a single piece sinks. 
As Sabong and his companions proceed inland, they see the flowers 
and plants tied securely to fences and trees with necklaces and pieces 
of jewelry. So securely are they fastened that even amidst the strongest 
winds and storms they never fall.

560 abundant with flowers. 
Fences were made, 
565 tied to the *allumon* tree, 
567 secured with jewels, 
tied with jewels, 
strengthened by plants.

571 tightly secured by strands, 
strong and steady, 
even through a storm, 
even [when hit] by [the] strong winds, 
578 flowers buffeted by a storm 
would not fall. 
Flowers would not be ruined.

Another supernatural episode involves the talking house. After 
Sabong grabs and kisses Sadya, Tibay angrily pulls Sabong by the 
hair and shoves him. The fight begins. Then the house speaks, begging 
the two warriors to continue their fight in the fields. This same house 
trembles in anticipation in an earlier event where Sabong talks about 
their arrival to Ullaynun, and how the warriors gather in its port. Its 
posts move as though getting ready to bolt towards safety:

1575 The house trembled, 
then began to shake. 
The walls shook.

1578 The posts moved.

In Episode X, Maglipig Mal-langtinin, the spirit-brother of 
Sabong and the god of peace, goes down to Ullaynun to intervene 
and to stop the battle. His goddess-sister, Biya Dyomallaiyak, 
accompanies him. In lines 1939 to 1955, he calls on the spirits of the 
skyworld who send the ocean towards dry land to call the attention 
of the warriors.

1939 Lipig thought. 
[He] prayed to heaven, 
1948 Even before he stopped speaking, 
his voice had reached, 
reached the heavens. 
Then [he] looked to the ocean, 
1954 It came rushing forth 
and hit the rocks. 
All [these] could be seen, 
seen by Tibay. 
All watched, 
wanting to continue 
1960 the fight and the killings, 
but couldn’t do more.

Lipig is unharmed by the spears that fly in his direction. They 
all break into pieces when the god steps on them (lines 1925 to 1929)

1925 many times [was] almost hit 
by the sharp spears. 
[He] merely stepped over [them]. 
Pity the spears, 
1929 broken into pieces.
In the form of verse. It is difficult to analyze the metrical elements of a folk epic when it is chanted. Analysis was only possible when the chanted version was transcribed. Still, the way the magdadawot chants the lines of the epic, however, is different from the way an ordinary reader would read them.

The magdadawot has a different pattern of scaling the epic's verses. Her pitch level rises and falls depending on the emotional intensity attendant to the action in the narrative, and not according to metrical feet involving unaccented and accented syllables. Because the epic is mostly chanted, it lacks a regular tempo and rhythm. The researcher further observes that the magdadawot seems to have a hypnotic effect on the audience. As she chants the epic, she uses rhythmic gestures and utterances in place of poetic rhythm. With these the listeners are likewise driven to respond emotionally to each episode.

The whole epic is divided into ten (10) episodes based on the progression of the events in the narrative. Stanzas are used to separate the character’s dialogues from the descriptive or narrative lines. They are also used to distinguish a whole descriptive stanza from another stanza that describes or narrates a different scene or action. The written version of “Yang Mangngagaw” is in verse form. It adheres to certain mechanics of verse, such as stanza, rhyme, and figurative expression.

Most of the lines of “Yang Mangngagaw” are hepta- or octosyllabic, i.e., they contain seven (7) to eight (8) syllables, which render a definite poetic rhythm to the epic. Shorter lines, on the other hand, contain as few as two (2) to five (5) syllables.

The rhyming scheme is masculine, where the last syllables of certain words contained in certain lines rhyme. This principle is illustrated in lines 1, 4, 6, and 10, where the last words are “Sabong,” “ballugnon,” “pagkallayon,” and “pyapadayon,” respectively:

1 Ban mo agaw si Sabong
2 bangkaw guwall ballugnon
3 kallandungan
4 di magsalla pyapadayon
5 padullgi kang sabitan
6 guwall ni pagkallayon
10 di magsalla pyapadayon

Lines 23, 24, 25, and 30 are also rhyming examples with their last words “dogokan,” “tyagnusan,” “kallandungan,” and “sabitan.”

23 syasakay kang dogokan
24 kallandungan
25 kallandungan
30 padullgi kang sabitan

Lines containing end rhymes do not come in succession, as in lines 1, 4, 6, and 10. Two or more lines usually come in between these lines. On the other hand, lines 23, 24, 25, and 30, which contain rhymes come successively. Both these rhyme structures occur throughout the epic.

Figurative language is an important element of verse. The Mandaya are a truly poetic people. The figurative expressions used in “Yang Mangngagaw” reveal this quality.

For instance, all the characters of the epic are given poetic names that embody their distinctive personal qualities. Tibay is Magliwodo ng Pudong (Peace-provider), and he exhibits this quality in the last part of the epic when he willingly decides to end the battle as a sign of respect to Lipig, the god of peace.

1967 Tibay replied,
"It is over.
In the mind there is peace,

1974 “My mind is at peace because the god has come whose name is Lipig.”
Ombang is Taga-ombang Kilat (Handsome Lightning), dazzlingly handsome, yet frightening like the lightning. Probably by coincidence, his bride-to-be, Sadya, or Inung Masadyang Kilat (Beautiful Cheerful Lightning) is named after the same element, unpredictable, beautiful, and awesome. Sabong, on the other hand, is Maynabong nal Layag (Lucky Boat), a name that fits his adventurous spirit that is revealed when he sets out on an uncertain journey and conquered not only the ocean but also his beloved.

The women’s names express the Mandaya’s respect for and adoration of celestial bodies, such as the moon, stars, and lightning, which are considered symbols of beauty and light: Ballobaynun nam Bullan (Light of the Moon), Makailaw sa Baybay (Light of the Shore), Omal-lag sa Maglimbay (Light for the Traveller), and Busngag nam Pagkallayun (Light of the New Moon).

Any beautiful sight is compared to the moon, such as the hands of the women of Ullaynun (lines 144 to 146),

144 Hands shone as they moved,
fingers shone as they moved,
like the shining moon.

Sabong’s hair anointed with oil (lines 214 to 218),

214 shiny braids of seven
beautifully arranged,
braided masterfully,
as beautiful as the moon

218 dazzingly bright.

the necklace and other pieces of jewelry worn by Sabong (lines 291 to 298),

291 Do not forget the jewelry.
Do not leave the necklace.
A necklace is acceptable.
Only one [is] worn

beautiful as the moon,
bright as the stars,
shining like the full moon,

298 bright as the moon,
his belt (lines 345 to 347),

345 then [he] put on the belt,
the shining belt,
shiny like the moon.

and Sadya’s beauty (lines 1092 to 1094)

1092 [were] examined and admired.
Like gazing at the moon,
the beauty was admired.

Gold is another recurring image in the epic, symbolic of chastity, purity, and preciousness as in the name of Ullaynun (Chaste) which is also known as Bullawanun (Golden). To the Mandaya, a woman’s chastity is a priceless treasure that makes every woman as precious as gold.

Sabong, in lines 94 to 96, compares Sadya to gold. Like the imagery of the moon, gold also parallels beauty and worth.

94 One so good so beautiful,
gold so attractive,
she is whom I want to wed,

Lines 205 to 209 and 824 to 827 once again express the parallelism between beauty and gold,

205 the tangles of his hair,
shining like gold,
looked very shiny,
209 beautiful with oil.
825 offered the betel nut.
[They] had chosen the best [nuts]
as beautiful as gold,

Sadya’s room is described as filled with gold (lines 140 and 141), worthy for a chaste bride: “to the virgin’s room / [a] room filled with gold.”

Sadya’s house is likewise said to be a “house of gold / house of treasure,” (lines 601 – 603).

All their jewelry are made of gold, the Mandaya’s most precious metal. Symbolic of wealth, gold is clearly seen as worthy of respect and adoration.

Another figurative expression is illustrated in lines 600 – 603, which describe Sabong’s willingness to “crawl under the house,” which tells of a stealthy, secretive intent. Sabong does not literally “crawl under the house,” but he uses cunning when he grabs Sadya when everyone else’s attention is focused on another direction. He gets what he wants before anyone realizes what he is up to.

A very intimate and symbolic scene in the epic is expressed in lines 588 – 598, when Sabong picks a flower from Sadya’s garden. The act is actually a foreshadowing of the abduction of Sadya. The picking of the flower without the owner’s consent parallels that of the abduction of Sadya, who is another man’s bride-to-be.

588 Sabong began to pick a flower of Masadya

without the owner’s consent, but, he went ahead, continued to do so.

Sabong smiled.
Bagani smiled.

595 “You’re the only flower, the flower I picked, I shall wed,
shall possess.

Prior to the taking of the flower, lines 581 – 585 symbolically describe the strong winds and the storms of Lingayin and Lintawanun in the flower garden, calamities that have come to test the strength and the security of the flowers. In lines 571 – 579, the flower garden is described as safe and secure; this invulnerability, however, is challenged by the coming of the strong winds. This again is symbolic of Sabong’s abduction of Sadya.

571 tightly secured by strands, strong and steady, even through a storm, even [when hit] by [the] strong winds of Lingayin [and the] storms of Lintawanun. Even if struck by a storm, flowers buffeted by a storm would not fall. Flowers would not be ruined. Strong winds of Lingayin, storms of Lintawanun, steadily approached, are coming closer. The flowers of Masadya,

The flowers in the garden symbolize Sadya. The jewels and strong strands that attach the flowers to the trees symbolize the security she is expected to gain from her marriage to Ombang. They symbolize the strength and safety she experiences with the authoritarian rule of her brothers and the support they provide her. This security and certainty is challenged, and soon broken, with the coming of Sabong, symbolized by the winds and the storms of Lingayin and Lintawanun that have come to ravage the flower garden.
Customs and Beliefs of the Mandaya

The epic contains vivid descriptions of the Mandayan tribal customs and beliefs. One of these is the ritual of sharing and offering betel nut as a sign of goodwill and hospitality. Lines 790 and 791 and 821 to 825 show how the women of Ullaynun prepare the betel nut chew to be offered to the guests from Kadigi. Though the hosts are not yet aware of their intent, Sabong and his brothers are welcomed warmly as visitors and invited to partake of the betel nut chew.

790 The women were summoned  
"Go and fetch betel."

821 the young women  
fetched and offered  
the bowl of betel nut,  
offered the betel nut.

825 [They] had chosen the best [nuts]

In lines 2012 to 2020, Maglipig Mal-langitnin, the god of peace, calls the warriors together and as a symbol of the end of the battle, enjoins them to share and chew betel nut:

2012 [He] said, "It is good  
because the war is over.  
It is ended.  
I wish to see  
2016 you share betel nut,  
[Let us] exchange betel nut  
for there is no more war  
in the mind.  
2020 Let there be peace."

This practice of showing goodwill is still observed by the Mandaya. But in consideration of non-Mandayan guests, the natives usually refrain from offering betel nut chew. They offer coffee, softdrinks, or cigarettes in its stead.

Another custom that signifies hospitality is the offering of wine, as revealed in Episode IV, where Dyuyan, the leader of Ullaynun, commands his brother Dagyu to fetch the best wine for the guests. Prior to the arrival of the brothers from Kadigi, Dyuyan has been entertaining the group of Tibay with the wine of Makaway.

A traditional wedding practice of the Mandaya involves the marriage dowry. Episode VII describes how Sadya is prevented from coming out of her room in the absence of a dowry. The bride's room is built in such a way that the corridor leading to it is blocked with several partitions or walls low enough for a person to step over. Offerings of gold, jewelry, or whatever the bride demands must be laid at her feet before the bride crosses each block (lines 1177, 1179–1184, 1190–1191, 1197–1201).

1177 [She] must step over blocks,  
1179 began to step over the blocks,  
crossed the partitions,  
passed the divisions,  
then [she] returned to [her] bed[room]  
"[I] must first give a test, [then]  
1184 I promise to come out."

1190 “Before I move [and]  
place your payment [here],

1197 offer something beautiful  
with the dowry,  
you will have me.  
Without the dowry,  
1201 you couldn’t have me.”

Her brothers and relatives may likewise demand anything from the suitor (lines 1185–1189, 1202–1204).

1185 “Name the price.”  
“Dyuyan,  
[you] must decide  
the price of your sister,
1189 your sister's worth."

1202 Bagani gave Dyuyan seven necklaces,
seven jewels,

The coming out of the bride is also considered a most awaited event when she reveals herself to the guests in full splendor and beauty (lines 1393–1400).

1393 Then she slowly came out,
came out of the room.
Look, Andi has come out
as if she has already been allowed to.
Woman of beauty,
woman so beautiful
went straight towards
1400 where the mat was,

One observable aspect of the epic is that only the elder siblings, as in the case of Tibay and Dyuyan, take charge of the arrangements. In lines 1606 to 1614, Sadya's cry is described as "so loud that her brother feared it might reach the grave of their parents." This fact explains Dyuyan's role in the marriage arrangements of his sister, Sadya. With the parents gone, the eldest sibling takes charge of the family.

Although they are revered for their beauty and virtue, women in the Mandaya culture are ranked lower than men. They usually serve the men and rarely show aggressiveness or disobedience. One example of this is Sadya's inability to protest against her coming marriage to Ombang, a man she obviously does not love. Another example is Malimbungon na Panday assisting her brother, Sabong in his preparations for the journey. She combs and fixes his hair (lines 180-184), and helps him dress up (lines 321-329).

180 sat with her back to the wall.
[She] combed the hair of Sabong,
combed then ruffled [it].
Linimbong combed and combed,
184 tried hard to comb.

321 The young girl stood,
the woman stood up,
took the chest,
the chest of gold,
chest made of gold.
[She] took out the clothes,
set aside
the ones [that were] not chosen,
329 the clothes of Bagani,

Furthermore, the Mandayan women could not leave their rooms unless they are summoned outside or given permission to do so by their elders (lines 241-245, 790, 1076, 1174-1176, and 1395-1396).

241 Malimbungon na Panday
slowly headed outside,
proceeded outside,
[She] seemed to have been permitted,
245 given permission,

790 The women were summoned,

1076 the sister was allowed outside,
summoned through the doorway.

1174 that Dyuyan
would send his sister out
of her room.

1395 Look, Andi has come out
as if she has already been allowed to.

Despite this discrimination, a beautiful and chaste woman is always made to sit on a dagmay mat, a sign of respect and fondness,
since the *dagmay* is considered as a special piece of cloth known for its exquisite designs (lines 251-253; 803-805, 1397-1402).

251 “You must sit here  
on the red *dagmay* mat,  
253 on the floor laid with red.”

803 The most beautiful maiden  
went to the living room,  
805 spread out a *dagmay* mat,

1398 woman so beautiful  
went straight towards  
where the mat was,  
the red mat was laid.

1402 [She] then squatted, sat [down].

Superstition is another aspect of Mandaya customs and beliefs. The epic mentions the following superstitious beliefs: when a jar of wine is broken, this would bring bad luck (lines 1314-1319); a bride must sit facing east and not west to avoid misfortune (1404-1417); it is unfortunate if the bride slips on her way out (1220-1222); if a woman declines a glass of wine offered to her, this would bring a curse on her family (991-999). This is the reason why Ballobaynun nam Bullan finally accepts the wine offered by Luntad; if a woman wails so loud, enough to waken the dead, this would bring a curse to her and her household (1603-1616). The *limukon*, a bird the Mandaya respects, has a cry which is rarely heard and is unlike other birds’ cries. To the Mandaya, its cry is a bad omen (682-683).

**Values and Ideals**

The Mandaya are a proud people who adhere to certain ideals and values, such as beauty, chastity, material wealth, close family ties, pride, determination, and respect for gods and spirits.

Because the Mandaya are ardent admirers of beauty, they always offer the best and most beautiful gifts to beautiful women. They adore beauty not only in their women and their heroes, but in the things of nature as well. They love to dress up extravagantly. During special occasions, they adorn themselves with numerous pieces of jewelry, mostly gold, and wear their most beautiful and most attractive dresses. This reveals not only their love for beauty but also their vanity. They enjoy showing off their beauty and their material wealth evident in their extravagant display of golden jewelry and the expensive dowry.

The Mandaya give utmost importance to a woman’s chastity. A mere touch from a man is considered degrading and a violation of her virtue. Thus, when Sabong grabs and kisses Sadya, everyone feels sorry for her since she has somehow “lost her chastity,” making her the possession of the man who violates her.

When Sabong decides to journey to Ullaynun, his brothers, though somehow opposed to his purpose, accompany him. Although two of his brothers refuse to fight beside him, his other brother, Lanus and the rest come to fight with him.

the journey was on its way.

Bagani came out,  
367 started to leave,  
and the rest followed.

1763 Lanus called out  
[to] his brother Luntad Diwata,  
1769 [There are] too many enemies

This supportive attitude is also revealed in the way women take care of each other, especially the way they assist the bride and make sure that she looks her best for her wedding.

166 oh, how Al-lag  
guarded the Beloved closely,  
169 who had been paid right.
1069 Sadya had long been staying inside,

1074 Omal-lag sa Maglimbay,
1077 summoned through the doorway.

[She] sat down to rest, sat with back turned.
[She] began combing her hair, combing.

1117 already decorated with each piece of jewelry.
Arranged carefully [was] every beautiful gem,
bejewelled all over.

1122 “Inung Masadyang Kilat,

1662 Ballobaynun nam Bullan, sister-in-law, did not leave,
watched carefully.
The bride was guarded,
1666 watched with sympathy.

On the other hand, the women’s obedient and servile attitude to their brothers is a sign of respect for their authority. These instances reflect the closeness of the Mandaya family.

The Mandaya are proud. They are quick to defend and fight for their honor. They take what they deem is rightfully theirs, like the way Sabong fights for his love for Sadya, and the way Tibay and Ombang challenge Sabong to a fight for abducting Sadya, the woman engaged to Ombang, the woman whom he has rightfully served, and whose marriage dowry he has paid.

If Sabong had been a weakling, he wouldn’t have pushed through with his plan to go to Ullaynun, to try his luck and to abduct his beloved Sadya. He knows that the journey would be difficult and uncertain. But determination and strength of character prevailed, virtues that helped him achieve his goal.

Though it is nearly at the end of the epic that a god from the skyworld takes part in the action, the high regard and respect that the Mandayas give to gods and spirits is evident. Not one among the fighting men dares to disobey Maglipig Mal-langitnin. They humbly stop the battle just to please the god of peace. With this attitude, everything turns out well and the epic has a happy ending.

Their respect for gods and spirits enables the Mandaya warriors to swallow their pride and stop fighting. The intervention of Maglipig Mal-langitnin in the battle illustrates the critical role that gods and spirits play in the lives of the Mandaya.

The Mandaya believes that there are supernatural beings who monitor the affairs of humans. He acknowledges the power that these beings have over ordinary people. These supernatural beings who live in the skyworld and in nature greatly influence the decisions that humans make. To disobey the gods would elicit their anger and thus bring down a curse or a punishment on the errant person. On the other hand, obedience to their commands would mean good fortune and blessings. The gods are both feared and respected. That is why the Mandaya strive to please the gods and the spirits so that no ill-fortune would befall them. Thus, Sabong and Tibay know better than to continue their battle in the presence of Maglipig Mal-langitnin, the god of peace.

Conclusions

1) “Yang Mangngagaw” possesses all of the essential elements of a Philippine epic.

a. Sustained length – It contains 2,020 lines.

b. Based on oral tradition – The native informants learned the epic from their parents and grandparents who taught it to them by word of mouth.

c. Contains supernatural events, such as, a garment that misbehaves and shines brightly when thrown to the
ground; knives, shields, jewelry and gold that float on the ocean and the river; a house that trembles in fear and begs the warriors to step down and continue their fight in the field; metal spears that break when the god Lipig steps on them; and the ocean which Lipig summons to stop the battle.

d. Heroic deeds – Sabong doesn’t allow his anger to cause him to hurt the people around him, but takes it out on a piece of cloth; Sabong maneuvers the boat alone through raging rivers and oceans; Sabong saves Sadya from an unhappy marriage; Tibay and Sabong respect the house’s request, and later, set aside their anger for the sake of peace.

e. Versified form – When chanted, the epic’s rhythm is totally derived from the singers’ rhythmic gestures and utterances. In its written form, the epic achieves its rhythm from the constancy of seven to eight syllables in each line, and two to five syllables in shorter lines. It also follows a masculine rhyming scheme, although the lines that contain final words that rhyme do not come in succession all the time. The epic is divided into ten parts based on the flow of events, and likewise into stanzas to emphasize the character’s dialogues and the descriptive as well as narrative stanzas. Figurative and poetic expressions are also used.

f. Customs and beliefs – Offering betel nut and wine for goodwill and hospitality; the marriage dowry; the authority of the elder siblings to arrange marriages; subservience of women; superstitious beliefs about misfortune related to a broken wine jar, the bride facing west, the bride slipping on her way out of the room, refusal of a proferred glass of wine, a loud cry, and the hearing of the limukon’s cry. All these are bad omens or curses.

g. Life-values and ideals – Values both desirable and undesirable are presented in the epic. Desirable values include: beauty, chastity, close family ties, pride, determination and respect for gods, spirits, and nature. Undesirable values include: vanity, love for material wealth, selfishness, and treachery.

2) “Yang Mangngagaw” is an epic that ends happily with the reconciliation of the warriors. There are no casualties in battle.

References Cited


Appendix A
"Yang Mangngagaw"
(The Original Text and English Translation)

Episode I
Sabong

1  Ban mo agaw si Sabong
iminumbang sang guwall
yatantan san sabitan
bangkaw guwall ballugnon
yainsang ni bullan
guwall ni pagkallayun
dydollugan ni limba
yuulpian ni mallallag
di magimatok byabadbad
di magallsa pyapadayon
mugda masagingkamboll
masinagipi
Yanguntana kang dyumdum
dumulla pa magtantan
sunangkun maginuopong
pyagkasimallumbo da
syabitan wa magbiiyot
simpan bal ngadoon

20  Pyapalluoban kang giba
pyadalalagan kang lumpasi
pagil-lowang kang dagpun
yasakay kang dogokan
kang byagid tyagnusan
guwall da kallandungan
uyabutun magkilat
igayaw makaawo
imuk makamatay

30  Padalludun kang guwall
padullgi yang sabitan
sasalibadun kakaaymun
babbadbadun digawaun
maynang buwangin kaygud

1  Oh, how Sabong
sewed a garment,
embroidered the cloth.
Oh, what a red dress,
like the beautiful moonlight,
dress like the full moon
stitched with orange,
embroidered with yellow.
If [it is] not good, [it will be] destroyed.
If [it is] good, [it will be] continued,
but [the garment is] always ruined
as if full of holes.

In his mind, he asked,
"When will this end?
When will this be over?
Ever since [I began sewing],
sewing has never been difficult.
[The] garment has never misbehaved
until this time."

[He] folded the garment,
then sat on it,
placed [it] on the shelf,
on top of the shelf.
[He] took the bolo,
pulled [it] out
the shining bolo,
so sharp it could hurt,
so sharp it could kill.

[He] struck the dress to shreds,
struck and destroyed the dress,
ruined the dress,
hacked [it] into shreds,
as fine as sand,
as tiny as pebbles.
The dress was ruined,
the dress was no more,
scattered on the ground,
sown all over the yard,
sown all over the yard
until it shone.
The pieces brightened,
shone brightly, the dress
of Sabong, of Bagani
Maynabong nal Layag,
the Handsome Sabong.

Since the dress was ruined,
after the dress was ruined,
Maynabong nal Layag
could hardly speak.
[He] refused to respond,
[was] difficult to talk to,
would not respond to jokes.
The situation worsened.

Lanus called out,
"Mal-lumuntad Diwata,
ask our brother,
check on our brother.
I am afraid to ask.
I am scared to inquire.
[I] might perish like the dress,
might end up like the dress."

"My dear brother,
you seem to be
not quite yourself.
No one has yet heard you
ignore the youngest,
hide from the youngest.
I am trying to ask,
would wish to inquire
Bay ak’ padiguyagun
Kadagayun si Lumuntad
mamallayun ni Sabong

Mallanto ni Bagani
Payong linumon ko
nanang kyakakumon
daw biyaot sang pangayawan

Padsa biyaot ko
yang pangayawan
way say baogon daygan
baniban sa dyumllog da
dugay sa dyumllog da
Mangkadi ng maynaan
biyaot san sagmay
diglan sang dallakit
nasang kallawayun sa
baby lipot pagkagon
baby kando
pallangtang ng tagamballay
ng kanum kalimaan ng panday
Tumallag kakabayan
dwallay kaungat kang dyumdum
way tablbug ng yanungan
way kaungat
managmay sa kausallan
bullawan sang katapidan
pollong gayon ko panagmayun-
ngaon sang dagasdagas
kyabaydan ng daygan
masinatan magkawag
ballakun ni magbutun.

Dili kaw magpamaglit
kammo kuno kyabaydan
tinantang magpapakwag
pagbayukan ng daygan
dili sa pyagiyagdan
sinisini yang lantang
Panamboing Tibay

but [am] afraid to be scorned.”
Lumuntad stood up,
addressed Sabong,
said to Bagani,
“My dear brother,
what troubles you?
You seem ready for a fight.”

“If I had wanted
to look for a fight,
obody will notice my leaving.
I would depart straight ahead,
would have already left.”
“Is that so?
Very well then,
we’re not against marriage.
Let us not delay.
Come, we must leave and court
in that faraway place,
marry [you off] in that distant place
where there are many women.”
“Though I can very well afford [it],
my mind desires none of them.
They’re unworthy of my thoughts,
unworthy of me.
One so good so beautiful,
gold so attractive,
she is whom I want to wed,
the bride of another,
paid for by another man.
When she comes out,
I will marry her.”

“You’re not thinking right.
If you have paid for
and almost married [her]
then [she’s] taken by another
even if you know not
who the rightful groom is.”
“The brother of Tibay,
kyabaydan ni Ombang
Long, Sinisini pandaya

Si Inung Masadyang Kilat
Sinisini tagpayo?
Linumon nang Dyuyan.
Nanag allan ng sabang?
Kawbayan sang Ullaynun.
Panday sang Bullawanun.

Lambawun yang kawbayan,
Payo kay linumon
dali magpakagwa
si Malimbungon na Panday

Mayun dum’ ngog
kaliko ta magpayo
si Inung Masadyang Kilat

it was Ombang who has paid [for her].”
[He] said, “Who is the girl?”
“It’s Inung Masadyang Kilat.”
“Whose sister?”
“The sister of Dyuyan.”
“What is the place’s name?”
“The Maiden of Ullaynun.
Maiden of the Golden Place.”

Then [he] called a young woman,
“My dear sister,
come out immediately,
Malimbungon na Panday.
It is important to know,
all of us brothers [must know],
about Inung Masadyang Kilat.”

Episode II
Sadya

The young women
combed their tresses.
After dressing up,
the women
slowly stood up,
started to walk outside.
Inung Masadyang Kilat,
Omal-lag sa Maglimbay,
Magallowaing Samtan,
began to walk outside,
headed towards the room
where nobody dared enter.
[‘Twas] very difficult,
still far from the room.
[One] must step over,
step over the blocks,
past the obstacles
to the virgin’s room,
[a] room filled with gold,
full of adornment [and]
different shades of brown.

Hands shone as they moved,
fingers shone as they moved,
like the shining moon.

Bataw sang Kangitngitan,
Ilaw sang Kasigiluman,
the hands of the women,
fingers of the young women,
closed as in a fist
then opened then closed.
The door opened slightly,
[the] room suddenly closed,
then again opened slightly
and then, the room was closed.
The door was shut,
sounded when pulled,
creaked when opened.

When she started to come out,
[oh] how Al-lag
guarded the Beloved closely,
watched over the bride
who had been paid right.

[She] slowly came out,
but was met outside,
was barred at the doorway.

until he reached the floor.
[She] stood from her seat,
put oil on his hair
applied oil to his hair.
[His] hair can be oiled,
can only be oiled
[using] oil from the full jar,
from the full jar.
This [oil] can smoothen
the tangles of his hair,
shining like gold,
looked very shiny,
beautiful with oil.
[The oil] stuck to the hands,
remained in the fingers
after [she] applied [it]
[to] not only one braid.
[She] combed the hair of Sabong,
combed then ruffled [it].
Linimbong combed and combed,
tried hard to comb.
[She] never dropped the comb,
held the comb firmly,
but [she] couldn’t comb [through],
was unable to comb
hair [so] like the bamboo,
so similar in thickness.
Only one thing can comb,
comb through his hair,
a comb of flute.
[His] hair hung like thread,
hair so long
dazzlingly bright. [She] took out the garment and gazed at the brightness, brightness of the brow. [She] fetched a small knife, knife so sharp [it could] cut the hair, the swaying hair. The knife was pointed towards the women. Hands moved slowly, moved back and forth, [they] could have hit the young women.

"Malimbungon na Panday, what would you say if you were hit, struck by the hands?" [It might be taken away, you might lose your good looks, if you were hit by your brother.

Malimbungon na Panday slowly headed outside, proceeded outside. [She] seemed to have been permitted, given permission, allowed near the door, woman of beauty,

attractive young girl. "Dear brother, where shall I sit?" "You must sit here on the red dagmay mat, on the floor laid with red. [She] sat comfortably, sat and relaxed, the young woman. "Why did you call, why did you keep calling [me], my dear brother?"

"This is the reason—your brother, Sabong, your brother Bagani, desires to get married. He has decided to take a wife." "Then, why delay, why wait [this] long? Let us go to the place and ask for her hand from her brother, from her beloved brother. Lots of beautiful women, hundreds of women, he can afford to pay, pay with money." But the mind rejects [it]. "I insist on saying and clearly state I desire to marry, it's best for me to wed, even if I must abduct [her] and sail on the ocean, sail the deep ocean."

"Put on a ring, wear a ring on your beautiful fingers. Place in your hands, place on your ring finger [adorn] your hands with rings, fifty-six [and], many hundreds more. Do not forget the jewelry. Do not leave the necklace. A necklace is acceptable. Only one [is] worn beautiful as the moon, bright as the stars, shining like the full moon, bright as the moon, the necklace was worn. [He wore] the jewels all over, [with] the rest hanging down his back.
Jewels around the ankles, [they] adorn every part of the body, all over the body, adorned all over, adorned with jewelry, Maynabong nal Layag Sabong ng Dayandayan. [His] beauty [is] unequaled. [His] incomparable good looks [are] adored by women.

"Maynabong nal Layag, dearest brother, what will you wear? From your numerous clothes, [you have] so many choices. [You have] hundreds of red garments but [you] prefer none [of them]. [They have been] taken out, displayed [so you can] select [one]."

The young girl stood, the woman stood up, took the chest, the chest of gold, chest made of gold. [She] took out the clothes, set aside the ones [that were] not chosen, the clothes of Bagani, the many clothes of Maynabong nal Layag. [She] spread out the rest of Sabong’s garments, a beautiful one for Bagani. “Brothers, come, I am ready to leave. Dear brothers, [I] will not be coming back to this room.”

The young women, everyone came in. Maynabong nal Layag was ready to leave. [The] vest fit perfectly then [he] put on the belt, the shining belt, shiny like the moon. [He] put on the belt [that] fit him perfectly, the belt of gold, the belt of gold, belt made of gold, polished and fitted, suited him well, polished until it shone. Come what may, whatever be the journey—difficult or easy, bad or good, the journey [has] to be taken, the quest to be undertaken, the journey was on its way.

Bagani came out, brought his pack, took the spear, took the shield, started to leave, and the rest followed.

Episode IV
Im Panaw (The Journey)

Ban mo agaw si Lanus agda bunos yang lyambang ollagan yang dogapa si Maynabong nal Layag Mal-lumuntad Diwata Lyumuntad Madugapa

Oh, how Lanus, his garment [is] as good, his clothes as bright, as Maynabong nal Layag’s, Mal-lumuntad Diwata, Lyumuntad Madugapa, headed towards the stairs. Every one of the brothers descended the stairs, came down the stairs, reached the ground,
went through the gates, over the wall and beyond into the fields.

[They] passed in the midst of the women's flower garden, the young women's flowers, passed by, went through, newly-planted betel nuts of the young women, the young women's garden. [They] have arrived at last, Maynabong nal Layag.

Oh, how Lanus stepped aboard the boat, boarded the boat. Maynabong nal Layag, hands on hips, sat and leaned, took and held the paddle, sat holding the paddle. Mal-lumuntad Diwata sat in the middle, in the middle of the boat. Maynabong nal Layag steered and paddled, firmly steered the boat through dangerous whirlpools, struggled against the currents. Look, the journey has begun.

Maynabong nal Layag maneuvered skilfully, paddled and steered well, passed through [several] places, seven shores, eight rivers, the boat passed through, the boat of the brothers. There was no stopping [it], no more retreating.

[They] passed another place, through another place, passed another river, through another river, rivers all rivers, river of Lyantuwangun, through another river, river filled with rocks. [They] traveled on, the journey continued to the faraway place, [a] misfortune to the ignorant, bad luck to the foolish. They paddled quickly, paddled with speed. [They] could no longer pick, unable to pick the plants that grew, grew by the riverside. The destination was far, the journey was long.

[It] seemed near now. Rocks shone like mirrors, water looked very deep, so calm [and] so deep, rocks as many as ants strange and colorful, beautiful as the kamagong. Sand so sparkling, shining so brightly, sparkled even more.
When Lanus arrived,
[he] looked around the place,
[he] couldn’t stop gazing [at it].
[He] surveyed the shore,
gazed over the ocean,
continued scanning,
continued looking around,
surveyed and scanned [it].
From the water across [him],
red floated on the river,
red garments cast afloat.
Bolos floated,
sharp knives floated away.
[He] looked across the river,
the shields floated,
brought by the current.
[All] brows watched from the boat,
continued to watch,
continued to survey,
to scan the shore
looked towards the shore,
the shore of Andi,
the shore of Andi.
Out there, there were many,
so fragrant were the trees,
flowers smelled so sweet,
planted in the deep river,
planted in the deep river,
as many as the hairs on the head.
Plants so fragrant,
flowers so sweet-scented,
beautiful were the blossoms
the buds [that were] made into belts.
[The] place [was] so enchanted
buds [could] be picked from across,
buds picked from across [it],
and many many more,
so difficult to gather
from the shore of Andi,
the shore of Andi.

500
saydakmun luntaw
lugimas kang sikalig
lyusgos kang pyangamayman
pyamallay pa kang yabosbos
kang kutada
yangangmud ni sikwan
yosollog ni bitbitan
Tanaw yang sangkasullog
yatambuwak ng kagoll
yosulya ng sapatan
tyumampuwak ng taod
sumolya ng linangaw
tanawa yang sangkasullog
yatambuwak ng dabor
yusulla ng bangkisin
na tubignin

510
da bonyong kilat
tumampuwak ng gimball
sumulya ng lallawdan
daday ballgon ng kilay
anapon ng kindingan.

Episode V
Ullaynun

Ban mo agaw si Lanus
magdinkaw kang Bagani
yakapagungodungod

520
yakapagdolludodom
wakaw kadi pyanambay
kadi pyanumanglit
ing liwagan sing Ullaynun
sabang sing Bullawanun
maynaang kadi yang lagmos
matpad kadi pyullapuskabundag
yamaatlaw dungog yamalibunbon

Liwagan sing Ullaynun

530
Sediments of the dye tree
washed with the dye,
mixed with yellow,
like floating threads
prepared for weaving
tied to the loom
where the cloth is woven.
Look at the river
filled with jewels.
Floating with the others
the necklaces floated.
Filled with jewels,
look at the river,
covered with fog.
Many more floated
on the water.

There was sudden lightning,
[the] sound of drums beating
[being] carried swiftly away.
[His] brow watched closely,
searched intently.

Oh, how Lanus
closely watched Bagani,
[so] deep in thought.

[He] wondered [about]
the reason for its fame,
"Why was it so famous,
this place Ullaynun,
this place of Bullawanun?
So, this is its quality,
famed for its beauty,
known for its beauty."

"The place of Ullaynun,
sabang sing Bullawanun
wakaw ng kamaynninan
pyaganuyog ng damgo
dyadawot ng tagaynrop
ni payo linumunon

Long, payo kay linumunon
nanang kakayuwan pa
binabay yang sumaka
kita sumagiwad
kyakabulbungon
sang bullongon ng kawbayan
bakinin ng minangaysu.

Allag pa sa labayan
yuman kyabullog da
sang andan kamamauman
gyomba kyapungusan
maynang pyalilingan
way pyaggagbasan

waday bullungan ng kilay
yallambayong yang buyo
gapnot yang sambanganay
kandullugi ng apog
kambuyayi ng patuk
yuman da kyabullog da
syabullak ng kawbayan
pitong kabaybayun
wallong kaliwagan
kinakitan ng syabud
sisinali pagbitkin
kyukusog pagkulasun
pyagbitik ni ayup
pyakulas ng la gon
pyanuwangkat ng allumon
pyamongon ni sikalig
pyagabuyog ng taod
pagdawat ng pudila
pyadayunan kang talla

pyaampasan kang kisoll
yamumugkos ng lugay
byabangon ng ballogun

river of Bullawanun,
so this is the place,
as told in the dream
as told in the dream
of my dear brother."

He said, "Dearest brother,
why [are we ] taking so long?
Why tarry?
Come, let us go.
Let us proceed
to the woman’s abaca farm,
planted by the young women.”

They reached the road,
passed through where
betel nuts were planted,
heavy with fruit.
[They were] ready for harvest,
so plentiful.

[There’s] no need to look for more.
Buoy leaves were also plenty,
grew all over the place.
Lime is [so] abundant
[one] needs only a small knife.
[They] continued to walk through
the women’s garden
through seven shores,
through eight rivers,
abundant with flowers.
Fences were made,
blocked and subdivided,
bordered with beige,
bordered with sequins,
tied to the allumon tree,
through the dye tree,
secured with jewels,
tied with jewels,
strengthened by plants.

Underneath was kisol
 tightly secured by strands,
 strong and steady,

amoan bul-log yang bagyo
dagindin yang abagat
sang Lingayin
bagyo sang Lintawanun
Daw sullotan bagyo da agyan
abagatun da syabullak
di maabllog

syabud di mal-lampini
Abagat sang Lingayin
bagyo sang Lintawanun
yakanupadnupad da
yakamolladanun da
ng syabullak ni Masadya
syabud inundali
tanwa yagbinunggo da

Si Sabong yagbinunggo da
ng syabullak ni Masadya

badi kadaugdaug ng tagtanum
adayun-dayun da sa asagon
labayun mo

Katagallkoll si Sabong
gyundon si Bagani,

Basa ikaw da na syabud
syabullak pamolinaun
pyangullan ko
tagtumuon ko
syabud di kauntumaon atag
musullang musuot ng tambubung
makando ng kamalig
tambubung ng bullawan
kamalig ng sapi
Byullyaw da sang dallum
byul-log da sang pamanag
mutangko sang dallum
mitikdog sang pamanag

Long, sama kay pagunawa
unangud yang mitikdog
pagapasalpasagda
manag butang na al-lag

even through a storm,
even [when hit] by [the] strong winds,
of Lingayin [and the]
storms of Lintawanun.
Even if struck by a storm,
flowers buffeted by a storm
would not fall.

Sabo ng began to pick
a flower of Masadya

without the owner’s consent,
but, he went ahead,
continued to do so.

Sabong smiled,
Bagani smiled,

“You’re the only flower,
the flower I picked,
I shall wed,
shall possess.

Flower I wouldn’t give [away],
[I] would even crawl under,
crawl under the house,
house of gold,
house of treasure.”

He approached the yard,
reached the yard,
rested on the ground,
sat and rested in the yard.

He said, “I think
rest would delay
[my] enchanted brightness,
[an] uncertain light,
so bright in the distance,
the surroundings
across the yard
until [I] spotted
saw through the light,
illuminated by the light
the light so bright.
Up in the house,
the noise was so loud
[they] hardly heard one another.
[The] conversation [was] so loud,
[the] voices [were] so loud
[they] hardly heard anything.
Jars were broken.
Jars hit one another,
[jars] sparkled,
[jars] filled with light,
spilled on the floor
spilled on the floor.
Wine was plentiful,
Jars filled with wine.
Glasses clinked,
glass against glass.
Because [they were] already broken,
the contents were spilled.
Many came in and out,
the braid was undone,
the braid was undone,
for [they were] already drunk,
Magliwodo ng Pudong
Magtibay ng Pinanday.
Oh, how the slave
stared at Dagyo,
Mandagyo Mal-liyognon
He refused to stand
though [he] could stand up.
How disgusted the slave [was],
[She] was not given [any] attention.
[She] stood but [was] ignored.
Oh, how disgusting.
[She] did not show respect,
no respect this time,
no respect for the master
who drank and drank.
The slave stood up,
the slave stood,
walked to the window,
the window of gold,
the window of gold.
[S]he] drew the drapes,
looked below,
[and] saw clearly
the brothers,
Maligun na Panganud,
Maynabong nal Layag,
Sabong ng Dayandayan,
Si Mal-lumuntad Diwata
yagid tanawan ng Al-lang
yagdagayun sang simbug
yamasilo ng byul-log
lambawowa si Dagyo
Yasa kaw yal-lama
kaw syuwadan da
yang dallom mo
tyopngan da
yang pamanag mo.
Long Mandagyo Mal-liyognon
Makuli agaw yang al-lang
matagan way byubol-log
mogda pagsagabyawan ng byul-log
pyagbullakgun limukon
kay tingog ko
mataymatay malooy
tantanay yang byul-log
usipa yang dagindin.
Mandagyo Mal-liyognon
paglingayaw sang mangud
llayun Budyanganon
long, Payo kay linumon
kuntanaa yang byul-log
Kadagayun si Maungat
pyagtuod da yang agdan
magabidyo sang dallom
tyanawan kyamasingawan
innang maglinumon
yang magsinusukon

manlana yadoon manulingan
kadagayun yang al-lang
kaindug yang binaybay
pyatuod pyamullan
pyatindog na ulay
660 tungkayug na bullawan
tayotuntunan yang dingding
magabidyo sang dallom
tyanwan kyamasingawan
inang maglinumon
si Maligun na Paganud
si Maynabong nal Layag
Sabong ng Dayandayan
si Mal-lumuntad Diwata
yagid tanawan ng Al-lang
670 yagdagayun sang simbug
yamasilo ng byul-log
lambawowa si Dagyo
Yasa kaw yal-lama
kaw syuwadan da
yang dallom mo
tyopngan da
yang pamanag mo.
680 matagan way byubol-log
mogda pagsagabyawan ng byul-log
pyagbullakgun limukon
kay tingog ko
mataymatay malooy
tantanay yang byul-log
usipa yang dagindin.
Mandagyo Mal-liyognon
paglingayaw sang mangud
llayun Budyanganon
long, Payo kay linumon
kuntanaa yang byul-log
Kadagayun si Maungat
pyagtuod da yang agdan
magabidyo sang dallom
tyanawan kyamasingawan
innang maglinumon
yang magsinusukon

who drank and drank.
The slave stood up,
the slave stood,
walked to the window,
the window of gold,
the window of gold.
[S]he] drew the drapes,
looked below,
[and] saw clearly
the brothers,
Maligun na Panganud,
Maynabong nal Layag,
Sabong ng Dayandayan,
Mal-lumuntad Diwata.
The slave watched them,
looked behind her
embarrassed.
[S]he] called out to Dagyo
“You keep on drinking.
Stop getting drunk,
your yard [is]
already surrounded,
your yard.”
Said Mandagyo Mal-liyognon,
“That slave is a fool.
Though there are no visitors,
[She] insists there are,
just like the limukon.”
His words are,
“Please be kind.
Ask the visitors,
ask who they are.”
Mandagyo Mal-liyognon
looked at the youngest
Ilayun Budyanganon
said, “My dear brother,
ask who the visitors are.”
Maungat stood up,
headed for the stairs,
looked down below,
saw very clearly
the brothers,
the brothers.
magindullat manungtong
si Mal-lumuntad Diwata
yamatagalikoll si Luntad
Makano itikdog kaw
misingain kaw domllog?
Long ni Luntad,
Ang mataymatay ng kadawaw
mabakwag ng ballabag
digadi pa ng kawas
kabyang pa ng kadini
Illyun Budyunganon,
monno labyan si buton.
Mal-lumuntad Diwata,
pallad pa aw mollgan kaw
tiyapog sang dodollgan
aw buko makuli yablilay
dipa massa kadollgan
walla pa makagwa
si payo si linumon.
Mal-lumuntad Diwata,
said, "[It will] be good fortune or bad
[that] will befall this journey.
Though the journey was hard,
[I] would never desert,
ever abandon
my dear brother."
"Come up to the house,
welcome and rest,
rest awhile.
Betel will be offered,
betel will be given."
Mal-lumuntad Diwata,
though his mind was willing,
said, "We might be delayed.
Night might overtake us.
Dusk might overtake us.
I have decided then
if it will not take long
and night is still far."
"It will be soon [enough]
when sister will come out."
Oh, how Lanus
refused to look,
no chance to flatter
Mal-lumuntad Diwata [said,]
"Where should I sit?"
Mandagyo Mal-liyognon [said,]
"There you shall sit
inside my room."
[He] continued talking,
continued asking,
"Where are you from?
What do you intend to do
here in my place?"
The inquiry went on
about their intention
in this faraway place.
The questions continued.
Daymun was asked
where his brother
Maynabong nal Layag [was],
was asked the question
about his brother
about his brother.
Mandagyo Mal-liyugnon
paglingayaw kang Lumuntad
Wakaw dato kasullama
matuod yamasullom yabaniban
kabul-log mallayo
yang pangutlan?
Manolla sa yang kaawat
batangong kudlong
sukdon ng kunsapi.

Mandagyo Mal-liyugnon
turned to Lumuntad,
“Did you leave early?
How early did you depart?
Was it very far [from here]?
Your journey [was it long]?”
“Though [it was] far, the distance
[is] like the distance
between two guitar strings.”

Episode VI
Syulingan ni Makaway (The Wine of Makaway)

790
Lambawawa yang kawbayan,
Liwag kamo pangapog.
Malimbungon na Panday
si Inung Masadyang Kilat
si Omal-lag sa Malimbay
si Magalluwaing Samtan
Magsagana Samtan
banibibag yakagwa da
maynang pyagkamasagdaan da
allayon ng kagwaan

800
Dyailaw ng kawbayan
yal-lag ng minangaysu
maynang dyadalitudtud si Andi
Gaundyadali mogo
pyagtud pyamollanda
byubuwatan kang lyambong
kuntanaan sang byul-log
yanagginaklag mingkod
yabay da mansup

Payong linumon ko
810
tyampullak da yang pyanambay
sing liwagan sang Ullaynun
tinantad a mansup
malasilim mansup

The women were summoned,
“Go and fetch betel.”
Malimbungon na Panday,
Inung Masadyang Kilat,
Omal-lag sa Malimbay,
Magalluwaing Samtan,
Magsagana Samtan
together came out
as if [they have been] given permission
to come near the door.

How enchanting the women!
How beautiful the young women!
How beautiful Andi was!
The most beautiful maiden
grew to the living room,
spread out a dagmay mat,
began asking the visitor,
who squatted while sitting,
continued to ask,
“Dear sister,
the legend has come
to the place of Ullaynun.
[She] continued asking.
The last to ask questions
si Inung Masadyang Kilat
Ballobos yang sukla
pyalid yang gagama

820
Tinantad a mansusip
kawbayan minangaysu
dawatong yang pyaglantad
bugaygayun yang pungsan
bayawon yang mama-on
dagandami yang ulay
kuyuti ng bullawon
pagpaabyabiabab
dinullat na pinanday
patok sa sinavigan
tiladan pagpituan
bibullon pagwalloon
pamutawan bang
mutolipas na buyo
ilu-llanan kang pungsan
yagpanikdugan mugda
makadali ng yallakiyak
ng lawdan
pyangamugos ng dagat
dato da paglituka
yang kalikuwan ng digipi
titantanda kyaapungan da
duollan liwalinga atahan
swakanga yapugan
ng labawnon
kamo maglabanlan
ng tinangan byul-log
amlik kaw ng dyagindind
ibul-log pay bul-log
ikaw da gomilanan
sing byullwan gamitanan
uman da wakniyan da
si Maynabong nal Layag
allamana pag-ubsa
was Inung Masadyang Kilat.

“Brother, how come
the wind has brought you here?”
Sabong replied,
answered back,
“I [was] blown here by the wind
to this famous place.”

After asking questions,
the young women
fetched and offered
the bowl of betel nut,
offered the betel nut.
[They] had chosen the best [nuts]
as beautiful as gold,
sliced into pieces
with a beautiful knife.
[The] knife so shiny
sliced [the nuts] seven times,
divided eight times
then arranged [them]
in a betel nut bowl,
arranged [them] in the bowl.
[It] took a while [for it] to arrive,
as though [it] travelled
through the sea,
from across the sea
because of the blocks,
the [twists and] turns of the room.
When the lime was ready,
[it was] given and offered,
the betel was offered
to the guests,
given and offered
to the handsome guests,
to the guests offered
who repeatedly partook,
took more than once
from the full bowl
until it was empty.
Maynabong nal Layag
finished it off.

Maynabong nal Layag
finished it off.
It was mixed with lime but not much betel.

“Well, I don’t know. [I] was not prepared at night but in broad daylight.”

Oh how Dyuyan turned to Mandagyo [who] knew about the wine, remembered there was wine. Mandagyo Mal-liyognon, Dagyo went below, straight below, went down below, to the [wine] kept for so long, to the wine stored for so long, stored in the barrel. There were many jars filled with wine, filled with wine for [such] a long time. [He] chose and carried one, carried [one] on his back. Look, he is leaving, bringing the jar, carrying the container. [He] brought it in the yard, in his mind [he asked], “What would he do with it?” He thought of throwing the jar, of flinging the jar which I will catch. Dyuyan threw it, flung it to the wall. Then it was caught by Dyuyan. The contents spilled when [the jar was] caught. [It] was heavy but [it] was held. [The] wine spilled, [but the jar] was held firmly.

Mandagyo Maliyugnon fetched another jar, summoned the young women, called the young women. [They] were offered wine but [they] did not accept the wine which was offered. [It] was given back, offered to the men. [It would be] much better if [it was] put down. [It] was filled, filled the cup was filled to the brim.

Filled with wine, glasses [were] filled with wine. Glasses clinked, [one was] given to Lanus, then given to Dagyo who drank all the wine, all the wine, wine, wine. If [it is] given back, if [it is] not drunk, it was returned, [it] should be given back. In his mind, he knew [he] must heed the words. [He] must ask permission to keep on drinking. If [he is] not drunk, Dyuyan asked before he could get too drunk to mind. He kept on drinking his wine [as] he invited others to drink. Nothing remained, only the empty jug. The wine was drunk in one gulp. [They] became drunk, but they drank all the wine. [They] finished all the wine, [and] still continued to drink.
Maynabong nal Layag
kal-liwi ni yang katya
umanda yal-lana isab
yalya inoan da
syalisid da ng katya
Mal-lumuntad Diwata
pyataod da si Dagyo
sama kay pagunawa
si buton yang sibuli
naay kandoli
Long sini yang apainum
painum sang kawbayan
pallap sang minangaysa
sang kawbayan
sang Byadbadan
Malu-lumuntad Diwata
tanaw yaidog da
pyatuod kang kawbayan
Mal-lumuntad Diwata
paglingayaw kang Andi
Ballobaynun nam Bullan
inum naay pallana
Ballobaynun nam Bullan
cining yomoman kammo
nal limukon sang pagimnan?
Long, Pallad sa
aw malana kaw
binaybay dianay mallana
nan syullambud mo yanambi.
Yuman da sa asdangon
si Salingkugon sa Baybay
inum naay pallana
buton pa yang yalana
ing gaid mangod
sang banwa sanaan
sa si sisdan
mallayo yang
pangadlin sal lana
Maynabong nal Layag
accepted the glass of wine.
Again they drank wine.
All the wine [they] drank,
[they] did not waste a drop,
a single drop of wine.
Mal-lumuntad Diwata,
Dagyo took a long time
to think it over
"Give me some more,
more wine.'
Aske "Who will drink [it]?
"The women will drink [it].
This is for the young women,
the women
of Byadbadan."
Mal-lumuntad Diwata
looked, started to stand,
walked towards the maiden.
Mal-lumuntad Diwata
looked at Andi.
Ballobaynun nam Bullan
[was] the first [to] drink the wine.
"Ballobaynun nam Bullan,
who granted [you] the permission
to drink wine?"
[She] said, "Thank you
but I never drink wine,
ever drunk wine
since I was a child."
There, also in front
was Salingkugon sa Baybay.
[She] drank [the] wine.
The elder had not drunk yet,
but the younger [one] did
in her place,
[while she was] next to her.
It will be awhile
before intoxication sets in.
Long pad agaw
Dikaw malana kay Andi
di manollingan
tapatan ako tampa
di masa mag-ungod-ungod.
Yang katya imnon
yalana, syollingan
yatantang da
si Salingkugon sa Baybay
yasidog da katya
sibod da kang Mandagyo
Mal-lumuntad Diwata
yangatang sang kagwaan
yangatang sang kalibnan
ingkod sang kataguan
Ballobaynun nam Bullan
ompila wa balyowi
mangkadi tyatamuwak
kang imnon
bay tampa
sang tagayon
anda pasigilopongsang
liwagan sang Byadbadan
Ban mo agaw yang kawbayan
Salingkugon sa Baybay
pyatu-ud da yang Makaway
buton naan sibuli
ako naay kandoli
sing papainum ko kang Luntad
balyo kang Madogapa
tagayan yangitmo
ng syollingan
Tanawa nay
domllog da si Ongmong
na dyumanon da
yalgallan kang katya
yadalla ng tagayan
pyatuod da si Luntad
byayog si Madogapa
sallo sakindogan da
din ako magpangatang
imalloy ko
[He] said after a while,
"If you drink not, Andi,
if you refuse to drink,
[it would be] better for me to die
than to despair."
[She] took the glass and drank
the wine, the wine.
[She] yielded then.
Salingkugon sa Baybay
then gave back the glass,
returned [it] to Mandagyo.
Mal-lumuntad Diwata
sat at the doorway,
sat in the corner,
sat in the corner.
"Ballobaynun nam Bullan,
"why didn't [you] accept [it] immediately
when, after all, [you] would
drink the wine?"
"I was afraid
that the wine
might bring a curse
on the place of Byadbadan."
Oh, how the woman
Salingkugon sa Baybay
went to Makaway.
"First, let me offer,
allow me first
to offer Luntad a drink
instead of Madogapa.
Fill the glass
with wine."
"Look now,
Ongmong is here.
Ongmong has arrived
bringing wine,
bringing a jar of wine."
Coming towards Luntad,
[he] gave it to Madogapa,
then stood
where I sat,
where I sat.
pangatang lanto ko
panumbilang inom da pallana
allap panulingan da
bansili ni magbutun
Long, Sadangay yang mallalana
sinaman yang malana
aw syulingan pamaydan.
Long, Pugaon na lana mo
way say biyaot
mamok way say pollok
madaig kasumban
pyapollok mo
manang pyagbiyaot mo
magad sa ko samtan
Long, Padaw yani ni lana
syulingan ni Makaway
lana ni Maimlayon
tyanum sang kapatagan
yogdok sang kallubokan
yonay sang sapawaon
syagom sang antotollob
pyagmakakamaa da
pyagalagkutan da
pyagtulla na budbud
gyabnut na laguban.
Salingkugon sa Baybay
sagiswana yang katya
kal-luwanan ni Luntad
dawatun ni Bagani
allap yanulingan da
misanay pa
pagtulla syulingan
yatan da
alima papallakdon
gyogonaman ng taod
byubontang ng linangaw
kyalikuwan ng biba
[He] sat beside me,
began drinking the wine,
began drinking the wine,
drank the wine with me.

[He] said, “Whoever will drink,
whoever desires to drink wine
must pay for it.”

[He] said, “Your wine is expensive.
It should not be,
should not be difficult.
Too many tasks
you give,
you give too many hardships.
I am forced [to do].

[He] said, “Look here, this wine
the wine of Makaway,
wine of Maimlayon
grown in the plains,
planted beneath the tree,
planted beneath the tree,
[it] grew with the grasses
a very long time ago,
so very long ago,
[it] grew with the balete tree
covered with grasses.”

Salingkugon sa Baybay
passed on the glass,
[‘twas] accepted by Luntad,
accepted by Bagani.
The wine was drunk,
was drunk,
the wine was drunk
until nothing remained
[Her] hand was held [by Luntad].
The necklace fell.
The necklace fell,
fell [because of] its weight.

kyasukllan ng lumpasi
aging panayang-payang
pamandiya ng ulay
pamadyok ng bullawan
nali kollaw katigam
alima yasibug da
tul-lo yagumabalik da
yagpangilaoman da
allapap yang gomba da
yabunda yang pagpatay
dyongog kaw pyanabong kaw
badi kadaug-daug
sang linumon ng kadaygan
byugalbal day linumon
[It was] too heavy
because there was much [gold],
the gold was pure,
so much gold [in it].
Before anybody noticed,
the hand moved.
The fingers began to move,
hands so well-known,
hands so renowned,
famed for killing,
famed for killing.
How very heartless
the brother of the young woman [is].
[He’s] cruel to his sister.

Sadya had long been
staying inside,
and the Manggob
slowly came outside
[as he] had already entered.
Omal-lag sa Maglimbay,
that was the reason,
the sister was allowed outside,
summoned through the doorway.
[She] sat down to rest,
sat with back turned.
[She] began combing her hair, combing.
Omal-lag refused to take
the comb to be used,
combed and smoothened [it] with oil.
After combing [it],
more oil was applied.
Oil was applied
until the hair shone.
The hair shone with oil.
The hair shone with oil.
The fingers also shone.
The hands also shone,
[were] examined and admired.
Like gazing at the moon,
the beauty was admired.
A knife was taken,
used to shave,
shave the brows
Episode VII
“Yang Sukat” (The Dowry)

Dyumabok Manginsawan
held the shoulder,

Dyumabok Manginsawan
held the shoulder,

Butungon kang talikodan
Sinubong na pangpipag
Unagod yapagwa da
Nali kullaw katigam
Si Inung Masadyang Kilat
Makapantong na Biya
Linumon bay makagwa

1140
yang payo bay makaliwag
Mangatang sang kagwaan
Bilangan bay mapakagwa
Tusan mapaliwagan si buton

1150
Baballabag sang kyaungdan
Padkanak yani gagayaw
Kamisan sukaton pa
Syagiwan ko mawalla
Bakni ko sa dyagindin da
Kang Inung Masadyang Kilat
Unawan si Kapanday
Yanungan pangkaton mo
Dyumdum tambukaon mo
Bulyain yagakanok

1160
Yagagimok minong
Bullak na taklay
Sallbog na manunugon
Unanan pagkatantan ng Panday
Pagkainopongan waday basoll
Sang payo gomatang
Pyanmuwan da
Tumayak da magpagwa
Si Inung Masadyang Kilat
Allag da magpaliwag

1170
Si Makailaw sa Baybay
Bataw sang Kangitngitan

“[My] sister [is] about to come out.
[I] sat at the doorway.
[I] guarded [her] for [she] might come out,
might escape [from] me.”

“[If this is clear,
[it does not] matter how much,
I shall give everything.
I shall offer all my jewels
to Inung Masadyang Kilat.”
“Wash, my lady companion,
ease your mind,
relax your feelings.
Feel at ease.
Move easily
like the bracelet of flowers,
bracelet of beige.

The Lady must decide well
[so] that no one would be blamed.
The brother had granted
his permission already,
had allowed [her] to come out.
Inung Masadyang Kilat,
the light began to show itself.

Makailaw sa Baybay,
Bataw sang Kangitngitan,
llaw sang Kasiglluman
nali kollaw katigam
yang Dyuyan
linumon bay kakagwa
mapatikpaw ng digpi
mallabong ng paiyak
nali kollaw katigam
yagpaginsubukan da
1180
yagpaginsugudan da
yagpagikob ng subay
lyumodgod ng kullangan
Bilangan magpawan
tusan mapaluwagay si buton.
Ballaw ing usunon
Dyuyan
sama kay pagunawa
nanang sukat sam payo
ing luknod sang linumon.
1190
Sinaman ak' magkaw-sun
ballabag moy lyambong mo
butang moy mapulla mo
bunganan sing lyambong
dyallan ko sin mapulla
ban kuman si ipag
dida papallabun
sigiwanan ya ng lyambong
gagumongomon pad
mapulla ni Magbutun
1200
bagani papaubton ng Dyuyan
papaundalitan impitong
impitong ka masiblla
yadugaygay sang likod
kyaagmay sang akilan
timallak da magpagwa
panaw si sisinagudsod
bonyog si sinagibo
1210
saydak man yang domilog
sulloy ng pyandaguman
Ilaw sang Kasiglluman, was yet unaware
that Dyuyan
would send his sister out
of her room.
[She] must step over blocks,
[she] was yet unaware,
began to step over the blocks,
crossed the partitions,
passed the divisions,
then [she] returned to [her] bed[room]
"[I] must first give a test, [then] I promise
to come out."
“Name the price.”
“Dyuyan,
[you] must decide
the price of your sister,
your sister’s worth.”
“Before I move [and]
place your payment [here],
I will give [you] this red cloth,
place this beautiful cloth,
lay this red cloth [here].
If [my] sister-in-law
has not come out,
offer something beautiful
with the dowry,
you will have me.
Without the dowry,
you couldn’t have me.”
Bagani gave Dyuyan
seven necklaces,
seven jewels,
that hung down his back,
reaching his toes.
1220
[She] headed outside,
started to leave.
Only one was allowed,
allowed to dress up,
allowed to get ready.
sagyad pyal-linaugon
syosollalay ng tui-lo
syosolkat ng alima
yanagana ng dyomdom
si Ballobayun nam Bullan
yanagana na dyumdom
yanapa na yanungan
daw indayo
1230
mallombok da yang ipag
malukkan da
makadaguwanlata
sinambay sang pyapagwa
Ban mo agaw si Dallmun
Kallatun si Mallapog
nali agaw kamatagtaga
kandog agaw katigam
yal linumon bay makagwa
1240
magadagmay ng mapulla
padagaw panggiallata Dallmun
kanugen da ning digpi
tawaw ning paiyak
paiyak bay paliwagan
digpi bay liwawaan
pinagballawlaw pa
baniban yatulog da
dullog yallomamu da
ilado da ni kamon
1250
mugda magtatallan
maynang yakukugaun
tyumandak dada dumungon
misog dida babaliin
timallak da magpawga
ul-la magpaliwag
[She] tried hard to leave,
[but] hands held the skirt,
hands held it firmly.
[She] began to have second thoughts,
Ballobayun nam Bullan.
[She was] bothered by indecision,
[and] filled with dread
[that] something unfortunate [might happen].
It would be a bad omen
if she slips [and falls]
for she was the one [who] allowed
Sadya to leave the room.
Oh, how Dallmun,
Kallatun si Mallapog,
the brother, was unaware [of this].
[The] brother did not know
his sister was preparing to leave the room
[His] sister was near the door.
Dallmun stood up,
Mallapog stood suddenly,
stepped over the partition,
entered the beautiful room,
room so lovely.
Oh, how Dallmun
lay on his back,
seemed about to sleep,
covered with a red blanket,
blanket of red.
If Dallmun wakes up,
pity this room
How sad that this partition
might be ruined.
The room would be abandoned.
There were voices talking,
but then he was fast asleep,
[he] fell into a deep sleep,
lying on the mat,
talking in his sleep
as [though he were] frightened.
Loud footsteps he heard not.
He heard not the noise.
[She was] now free to leave,
to go outside,
Dear sister-in-law, loved sister-in-law, precious the sister-in-law.

If it had been a while later, [she] could have been kicked by the brother-in-law who was fast asleep, [she was] almost kicked. Then [she] began to come out, began to come out. [She] merely passed by, but in the mind [was the thought] that she might slip, might cause misfortune. Dangerous was the custom, the ritual of coming out. [One] must offer gold, must lay down gold. Suddenly [he] stood, Dyumabok Manginsawan, Manggob Syomobosubo, adorned with jewelry. Although [she] wanted to tarry, to tarry a while, [she] continued to walk out [of the room]. [She] wanted to walk out slowly. Inung Masadyang Kilat, Maiden, Manosul-lon stepped over the partitions, stepped over the blocks. The doorway seemed like the needle's eye. Narrow was the passageway. [*Twas] difficult to pass through [it]. [But] there was no other passage. [It was] barred by the jar, barred by the container, jar that shone, jar that shone, filled with wine, overflowing with wine.

What must I do when the Maiden comes out? It is dangerous. It is unfortunate. [It would be] better to throw the jar, throw away the container.

Oh, how Manggob must stop drinking wine. [He] must stop drinking, listen to what is said, listen to the advice.

Oh, how Sadya couldn't speak,
Kabul-log sa kaungat mo
si buton yang sukata
ako yang luhkuda

Long pa agaw ni kawbayan
daw bayan yang iyandong ko

Ilayon Budyunganon
ikaw sa yang papabulyo ko
daw payo na linumon
yang kaungat ng dyudom
kawbayan ng yanungan ko
daw kawbayan minangaysu
aw kawbayan manlingaw
aw luknod mandallupi
waday pyalugilangan
sang sa ng Maungat

1390

logilang pa ligsa
yang maglinunon
yang magpapayo

Timallak da magpagwa
una magpalibaw
tanwa yakagwa si Andi
maynang pyagkumasagdaan da
yailaw ng kawbayan
yal-daw ng minagaysu
pyapatuod yang bubuwatan
bubuwatan ng lyambong
kaykamunan kang mapulla
yagasinakllag mingkod
Payo kay linumon
subon sinusukan
dida pagbinilinkin
si ipag pasinuban
dollog sa manalupan
abilog sang sinimbanagan
makadaguwanta

1400

makadagumpaliyun
bisan aw yagmanomano
madyaw yang umonnono
singadi pagbilika
sang dollog sang manilatan

"But if you be forced,
you must grant the gift,
the dowry that will be asked."

Thus [he] declared to the woman,
"You are the woman I desire
Ilayon Budyunganon
I will show you off
to my brothers.
You are whom I dream of.
You are whom I think of.
You shall wear, young woman,
oh, woman so precious,
you shall wear necklaces,
lot of jewelry,
the necklace of Maungat,
unique and different
from those of your sisters' your sisters'."
Episode VIII
Pagpangagaw kang Sadya (The Abduction of Sadya)

Maynabong nal Layag
yanungan kyumagpa da
domdom lyomonggakit da
yumatubang sang liwagan
sang Ullaynun
sabang sang Bullawanun
yagpanagdaun da
1440
yagpangindapayun da
sama kay pagunawa
madyaw ballabagan
babagimbayoaon kaw
mapagwa magpaliwag ilamat
makausip makakuntana
sinisin yang tagtanan
sang syabud kuman
yang taglumullan
dyudullamat na angya
1450
yalawas si butungon
imitang ni puyos

Maynabong nal Layag,
his mind working,
thought of a plan
regarding that place
Ullaynun,
[the] place of Bullawanun.
Then [he] began to talk,
started to speak.
In his mind, [he thought]
[it] would be good to distract [them].
[It] would be good if [she would be] tempted,
if [she would be] tempted to come out.
Then, I could talk and ask
about who owns the plant,
who the owner is,
the one who possesses,
who owns the roots
that look like chords,
as large as the jar;

yumogbos si patulla
lakway ni similata
dahon ni dagansoli
padullog sang manilatan
yabokaka ng byagid
yang makadaig
yubuskag ng kandungan
dollog sang mananlupan
1460
yabosngag ng layawdan
padullog adto malip
allon isab yadatung
na yabokaka ng ayop
yabosngang ng laagon
maynang pollopolo yal-lag
pagpangusip kay sama
pagpangusip kay pagunawa
Syabullak ni Mandagyo
syabod ni Manliyogno
1470
ng biday gamtanan
balangay kinutob
ng magbiday kaba
magballaullahangay
yanda yang gantanan
sama yang lallawigan
laong pa agaw ni Sabong
dyudumid ni bagani
yani unnunoon da
yagpanagdaon da
1480
yagpangindapallonon sagda
yang dili pasagda
tul-li yang di katul-li
sama kay pagunawa
madyaw ballagballagon
mapagwa bagimball
magpaliwag sing kawbayan
pagimball magpaliwag
ilamat makausip
tabi makakuntana
wain yadtong ballangay
1490
na yakagwa biday
na yakaliwag pyagbinuwanak
payaga inagwasonan
binuwaya yang du-ong
inagwason yang oling

as long as the shore.
Longer than the trunk
[are] the leaves of the tree
towards the east,
bearing bolos.
So many bolos bloomed
towards the west.
[They] bore sharp knives
towards the lake.
Then, another came
covered with adornments
like a flower,
a bud atop a bright tree.
Asked the companion,
he wondered in his mind
Garden of Mandagyo,
flower of Manliyogno,
where the boat was tied,
the boat was fastened
by the boatmen,
the men aboard the boat
tied the boat
[in] the same location.
And Sabong said,
the hero thought,
“What should be done
to distract [their] attention?
He continued to deceive [them],
tried to convince [them],
tried to distract [their] attention.
In his mind [he said],
[it is] better to lure [their] attention
so that the exit is not noticed.
When the woman comes out,
[I] must talk to her,
must talk to her.
She may want to ask
about the boat that arrived,
the boat that came,
landed on the port,
the boat that arrived,
designed like a crocodile,
looked like a dragon.
The design reached the center [of the boat], the interior was decorated, the exterior looked beautiful. The carvings faced one another. They looked towards each other. The boat that just arrived, boat that came through the river of Ullaynun, the port of Ballobaynun, where the young woman sat, the young woman would ride on when she comes out. Worthy of me the young woman [is], destined to be my wife the one I shall marry. Magliwodo ng Pudong, Magtibay ng Pinanday, the boat of the goddess the boat of the goddess when aboard the boat upon riding on the boat no river uncrossed no place left unseen Sabong was thinking. Bagani [was] deep in thought, "Now what should be done? What must be done to this woman of Ullaynun, the beauty of Bullawanon?" [He] continued to convince Maynabong nal Layag, Sabong ng Dayandayan in his mind [his thought] was to tempt and deceive [her] and convince [her] to come out [of the room]. [He would] be thankful if [he] can talk to [her], then be able to ask [her]. Out there by the shore, there in the port, many have arrived. The port was crowded, filled with people. So many have arrived. I've never since seen such [a] sight So many are these people their number is frightening, so terrifying. I feel something terrible, something is about to happen. The newcomer is handsome, very good-looking. The guests are handsome but [they] look like warriors. They have come for [a] battle. They have come to wage war. The shore was surrounded. The port was full, surrounded by numerous men, filled with warriors." Tibay stood up. Bagani stood. Magliwodo stood. Magtibay ng Pinanday Gallogampon ng Bagyo, Abagaton Manliwag Bodyong, Maggalluwaing, Taga-Ombang Kilat, Binaybay ng Ollay ayopon ng bullan si Binaybay Manlangitnon si Aybay Maondog-ondong kayan pa yang tagballay Tullagbog Madinagmos Dyuyan Mapandallangit Mapandallangit Maugyamon si Dallamon si Kayaton曼狗 palaypong non si Aybay Maondog-ondong, the whole household Tullagbog Madinagmos, Dyuyan Mapandallangit, Mapandallangit Maugyamon, Dallamon si Kayaton, Mandagyo Manliyognon, Manggob Mangibaunon, unequaled by no one looked towards the port. The house trembled, then began to shake. The walls shook. The posts moved. Maynabong nal Layag rotated the necklace, transferred the necklace,
held the *bolo*.

moved the *bolo*.

Sabong stood up.

Bagani stood.

Sabong stood quickly, held the girl tightly, embraced and held [her].

[The] young woman tried to stand, Andi struggled to stand, but how could she stand? She was unable to stand. There was no escape. [He] held [her] very tightly, held [her] very tightly, then kissed and caressed [her]. [He] called out to the spirit, “[There’s] no need to fear, Andi, fear not, beloved, suddenly, you’re mine.”

Like a strange dream, the spirit was troubled. Inung Masadyang Kilat screamed out loud, cried out loud. Andi wailed piteously. Her cries were heard, heard from afar, as if [she was] crying for the dead. Her brother [became] worried, confused and afraid [that] the cries might reach the grave of the parents. Crying for the dead, that is a heavy curse, a curse of love. “Speak, say something.” An abductor held Andi and caused her to cry. [He was] envious of what was paid by the other, by the other though he didn’t have lots of money.

Although [he] should be [still be] loved
Maynabong nal Layag
Sabong ng Dayandayan
kawbayan ng minangaysu kalimaan yang Panday

sanggatos yang kawbayan way kaungat managmay
kabayawan sang kawbayan katapidan ballawon
ban sa yang pollongon pandallaktiin kaw
sang dagas dagas
yatag sang tayongpogos
kyabayadan ng daygan
kya-obsan ng kaliko

magtinantan makagwa
tapos makaliwag
ballakon sang kagwaan
labton sang kaliwagan
Maynabong nal Layag
Sabong ng Dayandayan
usoni pagtiwa-i
pagumilid-ilidi
Inday ay kallagkos da kammo
kallagikain da

After coming out, upon coming out, [he] was met at the doorway, was met at the passage. Maynabong nal Layag, Sabong ng Dayandayan began to move [and] leave [them] behind, wondered if [he] has joined the company of a foolish hand, a mindless hand. The young women, Makailaw sa Baybay, llaw sang Kasigluman, Ballobayun nam Bullan, Salingkogon sa Baybay, Yagmungmung Saliwagan scrambled and leaped, ran as quickly. Afraid of Bagani [were] the young women. Ballobayun nam Bullan, sister-in-law, did not leave, watched carefully. The bride was guarded, watched with sympathy. [She] wailed piteously,
the sister cried so much,
the beloved sister,
bride of Taga-Ombang Kilat.

"Didn’t I tell you,
brother, to notify me."
Then Ombang smiled,
"No harm done, brother,
I will marry [her all] the same.
I will [still] get married [to her].
I will be the one to possess [her].
All the trouble was pointless.
All was worthless."

[She] wailed so loudly
[she] could be heard outside.
[‘Twas] very difficult to persuade
the woman,
the maiden of Ullaynun,
Bullawanun,
of the reason why [we] have decided
those from Kadigi
[to claim] the hand of Kyabadbadan
Malimbongon na Panday

Mapatunton na Biya
ballayanggit yang pyaumakay
sanglit yang oya-oya
Sang balinsullod na
pamalintuod na mamot
digpi na sallamingan
pyatindog na Ullay
tungkayog na bullawan
tawagon lambaw-on unawaon
bagitian pamoangodon

ikaw kuno yang tawagon
makadi maynaan
balintos mo
yang linangaw mo
yang mangagaw togon
modimakal-liwi Ballobaynun
nang bullan sipog
da makaindog
kapangabay-abay da.

---

Episode IX
Yang Pagdindin (The Battle)

1710 Magliwodo ng Pudong
Magtibay ng Pinanday
kaliko ng yaagawan
daig magpakaliwagay magkabayaw
nagtakig magkaungat
pangantllwoda
dungog sang banwa
bot na yanallangot
ing ginawa ni Tibay
puputi in kanaan pangayam
1720 Pagkaawid labutun
si Sabong limbawa-on
yagid maka-ikoll si Sabong
iban ing pangutan
long nang dayman ko
sang pyakgita kayakasang
Pyagimakllat yutubag si Tibay
long tuod kaw madauga
dabi kaw maliokoblikob
sang kyabayadan ng daygan
1730 Gyagangis kang pyudungon
pyuputi kang lyubawan
dyudosngag kang Sadya
katagallkoll si Sabong
long ing tingog
bay daw pagkaipawon sam pinagsopog
di laway dako mimbang
Anda sang kabos
yang ballay yusulit
1740 Mataymatay mallooy
lugawayon sang dallom
lugasdan sang pamanag
di laway pagdindinan
supi pagballadawan
dini sulod ng ballay

Yakadungogdungog da
si Sabong aw si Tibay
kamisan yakomon
Magliwodo ng Pudong,
Magtibay ng Pinanday
has defeated many,
so many companions
ready to do battle
eager to make war
even against the world
because of anger.
Tibay finally decided,
took his spear.
With this in hand threw [it]
and struck Sabong.
Sabong only laughed.
Then he asked,
"Why are you so mad at me?
Why [are you] so angry at your guest?"
Presently, Tibay replied,
said, "True, you are cruel.
You are selfish, [taking]
what another has claimed."
He pulled his hair,
grabbed his hair,
pushed him towards Sadya.
Sabong laughed,
said his voice,
"You might break
the beautiful teeth,
I wouldn’t marry [her] then."
Due to the fight,
the house spoke,
"Do have mercy.
It is better [to fight] down there,
out there in the yard.
[It is] not good to fight
and kill each other
here inside the house."

Upon hearing this,
Sabong and Tibay,
though very angry,
began to realize [it].
"Why involve the house?
Why harm the house?
It didn't approve
of the abduction,
the abduction of the woman,"  
[they] thought [hard] and agreed.
"Let us go down,
away from the house,
to continue the fight."

Both decided—there in the fields
[to] continue the battle.  
Upon reaching the grounds,
Lanus called out
[to] his brother Luntad Diwata,
"Brother, let us go,
go to the battle,
fight with our brother,
accompany our brother.
[There are] too many enemies.

"Proceed if you wish
but, I won't go.
I won't come down.
I won't leave.
[One] might sit beside me,
might sit where I sit.
I fear once before,
still doubt the events.
The discussions
are not yet over.
But [he] sat beside
Salingkugon sa Baybay
Yagmungmung Saliwagan
di dawatun si Luntad
ing lullawanan sam pallad
pagtanawtanawan
long gadpagaw kablaw pa
nang kawbayan minangaysu
Mulugayaw mulugsad si Luntad
inlayunan sang pallad

Kabasing kyamaudtan
pagatanawtanawan
wa da taguwa lamna
gait ng pyanginlayon
ni Salingkugon sa Baybay
Yagmungmung Saliwagan
maynang dyadalitudud
din pa makal-lay
yaagawan sang ipag
putosi sang payo
dakpi pa sang linumon

si Magliwodo ng Pudong
magkabayaw ng takig
kaliko kapayuan
yamapullopongong
tungod ng maynninan
pagdindin way pagkatapusa
yanungan dumdum
yamabot yan Tibay
lambawoon si Aybay
mangatang sang kalibnan

paglawongon
Long payo linumunon
yagid dugan yang landong
lamban nang kamaynninan
pagnunuklii
sing liwagan liwudo
pyaunlog da
kiabullobul-logay da
sang liwagan sang Ullaynun
dato da pagpangatang

sa balinsulod ng digpi
Ban mo si Aybay
Binagaybay ng Ullay

proceeded to the middle
of the fight.
[He] said at the top of his voice,
"Stop for a while.
Be it known --
know now who
will have the young woman.
I purposely hold her.
I pity the young woman."

The fighting ceased.
Everyone stared [at]
the face [that was] no longer hidden.
The face was that of
Salingkugon sa Baybay,
Yagmungmung sal Liwagon.
[She] seemed sleepy
didn't seem to know what was going on
because [she was] grabbed by
[her] brother,
pulled away by her brother,
grabbed away by her brother,
Magliwodo ng Pudong.
Everyone was afraid.
He looked outraged,
so angry.
Because of this,
the fight continued.
Then,
Tibay arrived
and whispered to Aybay, secretly said,
whispered,
said, "Sister, dear sister
the fight seems tedious.
[This] better for you to escape,
to get away
from this place,
[you] must leave.
Come to think of a place,
the place of Ullaynun,
sit there
in the middle of the room."
Oh how Aybay,
Binagaybay ng Ullay,
yamallayon
ni Ubang ng Pagkallayon
ikadungan da kabul-log
yamalluloy yang lugay
ni Paliwagon Umal-lag
Baniban da kabul-log
atunbangon ni Ubang
1840
long wain kaw manisikon
untubag si Aybay
long adton sikon
kaballay alima
papallakdon tul-lo
papallabongon
sang kyalikuwan ng giba
yabundag ing pagmatay
Long yagid gikungikunan
kang payo kang linumon
1850
yagid da pagsagadon
si buton pagdullagidin
di sa kabay nangaysusu
buko kyatagunaan
yam pago kyatagaypan
yagid da magullugugay
maynang ko pagkadato
any unnonoon
mog katagunahan
unangodon dawaton
1860
aw ing luyanan kang pallad
Unangod yakagwa da
sang digpi magapaliwodo
domlog di ba
nani agaw katigam
kyabollobul-lugay da
sang liwagan
sang Ullaynun
mugda pag-angdon
yakapagungatunga
1870
long, manginon yamakuman
unangod nay utdi
aya mama inukda
daw sinisini pandaya
tyotyo ko pamutdon
yaindo ng kawbayan
sat beside
Ubang ng Pagkallayon.
[She] came to mind,
smoothing the hair.
Paliwagon Umal-lag
took a long time to come.
Ubang asked,
"Where have you been?"
Aybay replied,
"Out with the neighbor."
[Then, he] held her hand,
caressed her fingers,
touched them
to the sheath.
[She] cried aloud.
[He] said, "[It is] my brother’s fault,
my dear brother.
[I'm] merely involved,
I was involved
because of a woman."
“It’s because of your brother,
your brother started it,
began the fight.
I simply responded.
What else [is there] to do
but to strike back.
[I] merely accepted
what was placed in my hand.”
[They] went straight outside,
left the room,
without knowing
not knowing where [to go].
Before long, [they] had arrived
at the place
of Ullaynun.
[He] watched intently
those who were fighting,
[then] said in the midst of the fight,
“Stop for a while,
look upon
who this young woman is.
I purposely brought her
for I pity her.”
Ban mo agaw
yang magpayo ng Kadigi
pagatanawtanawon
kaliko kapayuwan
wada taguwa lamna
1880
si Paliwagon Umallag
wa da taguwa
lamna gait
ng pyangilayon
ni Aybay
Ban mo maglinumon
kabay ayaw ng takig
long naa unnonoon mo kuman
pangampon mo sang ganatang
nang mayninan isikon
1890
yang pagsullogan
ing atbang ni Tibay
butawan da yang pagdindin
yadi yang babay panambay.

Episode X
Maglipig Mal-langitin

Si Maglipig Mal-langtin
adto mangatang liwagan
kyaguntan Sabang
sang kyaguntan
unangod yamatullog
1900
gyagpukaw da ng payo
ni Biya Dyomallaiyak
payo linumon ko
unangod naay gubta
Ban mo agaw si Lipig
yasukllaw yagbangon
tanawan pagpanunlon
yang payo nilimunon
yamilaon mangatang
makano pyupukaw mo
tubag ni Diwata
Biya Dyomallaiyak
Maglipig Mal-langtin
was staying in the place
called Sabang.
In that place
[he] did nothing but sleep.
[He was] awakened by his sister
Biya Dyomallaiyak,
"Dear brother,
you must go immediately."
Oh, how Lipig
woke and got up,
looked around,
then at his sister.
[He] presently asked
"Why did you wake me?"
Replied Diwata,
Biya Dyomallaiyak,
unangod naay gubki
ballon ta di yang kamo
wa kaw kullaw katigam
sinugod na payo da
lasak na linumon
sa Ullaynun
unangod na dumillog da
di da maguya-guya
1920 nali agaw katigam
kyaballol-yogay da
sang liwagan
sang Ullaynun
mog da sa pag-aangdon unangodon
lyalakdan ng masayod
na nilagdungan
binalbagan lyakdan da
manogon kaw ng puyos
pugaon pagsimbitin
1930 yanungan pa agaw ni Lipig
sa bullaki ng tanong
syumulla sang awanan
manugon kaw ng tagong
byoballabuya
kaimon muog da
sa mallombo
yaballabay sang kunong
yang pulpopullo ng tagon
yanon pa daw si Lipig
1940 Magapanawagtaawag
long, Payong linumon ko
daw bantullawaw
masundo si Magbutun
naay gubki
aw kabakugan na
laodon kauyagan
ng tawilan.
Tingog wa pa natantan
mog da pag-angdon
1950 sumulla sa pagawanan
mog da sa pagingaywon
mog da kauyagan
ng laodon kabakugan
"If you could please go
and stop the battle.
Perhaps they do not know
they are brothers.
brothers all.
in Ullaynun."
Without delay, he left,
did not tarry.
and before he knew it.
he had arrived
in the place
of Ullaynun.
[He] surveyed it quickly,
many times [was] almost hit
by the sharp spears.
[He] merely stepped over [them].
Pity the spears,
broken into pieces.
Lipig thought of
the beautiful gardens
that reached towards heaven,
felt sorry for the flowers
[that were] destroyed,
falling shattered
to the ground,
depending on the sky,
the shore full of flowers,
Lipig thought.

1960 ubin abayon ing pangdindin
daw wa day mamaygan
kay bayabagan da ni Lipig
asta Biya Dyomallaiyak
Long, Nanang dyuda ng dyumdum
kabullog kyayuyangan
day unnono?
Tubag ing Tibay
Mangan ing unawa
kabullog kyauyangan da
mamallag da.

1970 Si Tibay ing sangkod
payo ni linumon ko
kabullog kyauyangan da
yanungan dakman mal-lay
yamallato yang diwata
na si Lipig
Ban mo agaw si Lipig
pagtud si Lanus
sama kay pagunawa
kyabullog kyaunanganyang
kumon kyakabangkugan
Yumuno yani
yang dyumdum
daw allon pay dyuda
ng dyumdum
long kali ni Lanus
Nanam bay pagdudaan?

1980 Long ni Sabong,
Sama kay pagunawa
madyaw sang yagaballaw
walla ako manginukdan
wain kaw man manikunsikon?
Tubag si Lipig
long, Mayubos da
Yagsingkaondaday da
sang ballongabay
di makna mog pa
sa pangagdon ni Tibay
pagingalloon
gusto gallo patayaon

1990 ubin abayon ing pangdindin
daw wa day mamaygan
kay bayabagan da ni Lipig
asta Biya Dyomallaiyak
[They] said, "Now then, it is over.
What do you want to happen?
What is the decision?"
Tibay replied,
"It is over.
In the mind there is peace,
peace already."
Since Tibay was the eldest
beloved brother,
"My mind is at peace,
my mind is at peace,
because the god has come
whose name is Lipig."
Oh how Lipig
approached Lanus.
Everyone thought
the fight was over,
the battle was ended.
"But, what if
in the mind
there is still anger,
in the mind,"
said Lanus.
"What should be done?"
Sabong said,
"If we have decided,
the agreement holds true.
[But,] I do not know you,
where are you from?"
Lipig replied,
said, "Look at me.
It came rushing forth
and hit the rocks.
All [these] could be seen,
seen by Tibay.
All watched,
wanting to continue
the fight and the killings,
but couldn't do more.
[They were] prevented by Lipig
and Biya Dyomallaiyak,
You know not we are brothers.
Since I became ugly we never saw each other again, since I became ugly. Dyabongan our father threw me into the sea. I was washed ashore the gods’ abode.”

Maglipig Mal-langitnin commenced to call the warriors: Madinagmos Dyuyan, Mapandalangit, Magliwodo ng Pudong Magtibay ng Pinanday, including Lanus. [He] said, “It is good because the war is over. It is ended. I wish to see you share betel nut. [Let us] exchange betel nut for there is no more war in the mind. Let there be peace.”

### Appendix B
### Characters of the Epic

#### From Byadbadan/Inubangan (The East)

- **Tibay**
  - eldest brother of Ombang who arranges the marriage between Ombang and Sadya
  - poetic name: Magliwodo ng Pudong, Magtibay ng Pinanday (Relaxed, Free, Peace-provider)

- **Ombang**
  - Sadya’s betrothed
  - Taga-ombang Kilat (Handsome Lightning)

- **Aybay**
  - Binagaybay ng Ullay (Blooming Virgin)

- **Dyumabok Manginsawan**
  - Manggob Syomobosubo (Leader, Energetic like Bubbles)
  - Omat ng Pagdoongan (Sounds of Thunder)

- **Pyanallumat nal Linti**
  - Panayo nam Bituon (Light of the Moon, Brightness of the Star)
  - Ilaw sang Kasiglluman, Bataw sang Kangitngitan (Light of the Shore, Torch in the Dark)

- **Ballobaynun nam Bullan**
  - Salingkugon sa Baybay, Yagmungmung sal Liwagon (Flower of the Shore, Perfume of the Place)

- **Ongmong**
  - Simbaanun (Adorable)
  - Kallatun si Mallapog, Makaway (Warlike, Brave Warrior)

- **Mandagyo**
  - Monggo Manginabawnon (Man Trying his Luck)

#### From Ullaynun/Bullawanun (The Golden Place)

- **Dyuyan**
  - Simbaanun (Adorable)
  - Kallatun si Mallapog, Makaway (Warlike, Brave Warrior)

- **Dallmun**
  - Monggo Manginabawnon (Man Trying his Luck)
Ilayon Budyunganon

Ubson Tuwangtuwangon, Maungat ng Illabayan (Always Ready to Serve, Attractive to the Passer-by)

Sadya

bride of Ombang

Inung Masadyang Kilat, Andi
(Beautiful Cheerful Lightening, Beloved Maiden)

Al-lag

Omal-lag sa Maglimbay, Al-lag sa Ballobul-log (Light to the Traveller, Guide of the Traveller)

Manggallowaing Samtan

Magsagana Anginan (Fresh Air)

From Kadigi/Kyabadbaran (The South)

Lanus

Leader of the group

Maligun na Panganud (Strong Cloud)

Sadya’s suitor and abductor

Bagani, Maynabong nal Layag.

Sabong ng Dayandayan (Warrior, Lucky Boat, Lucky Decoration/Ornament)

Luntad

Mal-lumuntad Diwata, Lyumuntad Madugapa
(Eldest Earthly God)

Lipig

Spirit-brother of Sabong

Maglipig Mal-langitnin (God of the Sky)

Obang

Sumusubang (Blooming)

Bukaka

Busngag nam Pagkallayun (Light of the New Moon)

Paliwagon Omal-lag

Pasul-Ion Bullawanun (Shining Gold)

Biya Dyomallaiyak

Spirit-companion of Lipig (Princess of the Room)

Linimbong

Malimbungon na Panday (Beautiful Wise Maiden)

Appendix C

The Singers and Narrators of “Yang Mangngagaw”

Informant’s name: Madugilay Maglintang Madanlo, 65 years old

Address: Pantuyan, Caraga, Davao Oriental

Generations / Sources of epic knowledge:

First generation: Sapawan Maglintang (grandmother)

Second generation: Madugilay Maglintang (mother)

Third generation: Rodrigo Madanlo (son, barangay official)

Fourth generation: Ermelinda Madanlo (daughter, elementary school teacher)

Informant’s name: Beniang Punto, 67 years old

Address: Lobganon, Palma Gil, Caraga, Davao Oriental

Generations / Sources of epic knowledge:

First generation: Kanoyuwan Bodtogan (grandmother)

Second generation: Saundit Monding (mother)

Third generation: Beniang Punto

Fourth generation: Laurencio Madenancil (son, church worker)

Informant’s name: Josefa Matucol Piamonte, 42 years old

Address: Caraga, Davao Oriental

Generations / Sources of epic knowledge:

First generation: Tawadon Tomonggong (grandfather)

Mayugod Bosta (grandmother)
Second generation: Mal-lumuntad Agustin Matucol (father, Mandaya chieftain)
Third generation: Josefa Matucol Piamonte
Fourth generation: Nerissa and Gladys Piamonte (daughters, college and high school students, respectively)

Informant's name: Romeo Banaball Banugan, 41 years old
Address: Sangab, Pichon, Caraga, Davao Oriental

Generations / Sources of epic knowledge:
First generation: Grandparents (names forgotten)
Second generation: Maestudo Banugan (father)
Tede Banaball (mother)
Third generation: Romeo Banaball Banugan

Informant's name: Inambuya Felix Lanus, 71 years old
Address: Lobganon, Caraga, Davao Oriental

Generations / Sources of epic knowledge:
First generation: Grandparents (names forgotten)
Second generation: Patyokon Lanus (father)
Subiya Felix (mother)
Third generation: Inambuya Felix Lanus

Informant's name: Arlenda Tomanggong, 18 years old
Address: Caraga, Davao Oriental

Generations / Sources of epic knowledge:
First generation: Matigas Bodadong (grandfather)
Tabibes Omani (grandmother)
Second generation: Aurelio Tomanggong (father)
Serena Bodadong (mother)
Third generation: Arlenda Tomanggong