

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

GENEVIEVE T. JOROLAN

## 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 Benieng 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 Caragueños 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 Caragueños. 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 hospitable. 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, "Pagpangagaw kang Sadya" (The Abduction of Sadya) describes Sabong's ravishment of Sadya. Episode 9 "Yang Pagdindin" (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.

*Episode VI. "Syulingan ni Makaway" (The Wine of Makaway)*

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, Ballobaynun nam Bullan, refuses, but Salingkugon sa Baybay, the youngest sister, takes some. Dagyo urges Ballobaynun 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. Al-lag 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 Ballobaynun 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. Ballobaynun nam Bullan glances at her brother Taga-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 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 leaves as the alarmed women scurry away in different directions. Ballobaynun 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 the 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 Dyomallaiyak rouses her brother Maglipig Mal-langitnin, the god of peace. She tells him to hurry and stop the battle in Ullaynun.

Lipig 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 Dyomallaiyak.

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 Taga-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 Benieng 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 Pantuyan the hero is called Dilam. On the other hand, Benieng 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 *magdadawot* by 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 Benieng 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.

395 Maynabong nal Layag,  
hands on hips,

- 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  
of 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-langitnin, 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

4 bangkaw guwall ballugnon

6 guwall ni pagkallayun

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  
kang byagid tyagnusan

25 kang 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 dazzlingly 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,  
 598 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 Daguay 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 heroës, 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.

- 367 Bagani came out,  
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,  
watched over the bride  
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 proffered 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.

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**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  
yainasang ni bullan  
guwall ni pagkallayun  
dyodollugan ni limba  
yuulipan ni mallallag  
di magimatok byabadbad  
10 di magsalla pyapadayon  
mugda masagingkamboll  
masinagipi
- Yanguntana kang dyumdum  
dumulla pa magtantan  
sunangkun maginupong  
pyagkasimallumbo da  
syabitan wa magpullok  
guwall wa magbiyaot  
simpan bali ngadoon
- 20 Pyapalluoban kang giba  
pyadallagan kang lumpasi  
pagil-lowam kang dagpun  
syasakay kang dogokan  
kang byagid tyagnusan  
kang kallandungang  
uyabutun magkilat  
igayaw makaawo  
imuk makamatay
- 30 Padalludun kang guwall  
padullgi yang sabitan  
sasalibadun kakaymun  
babadbadun digawaun  
maynang buwangin kaygud
- 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,

- maynang bumbun kan-nawa  
tinantan pagkanun yang guwall  
tapos da digawaun  
sabitan kang dallmun  
sabudan kang pamanag  
sang kilid sadtong dallum  
40 yagtibaya al-lagan  
Dyaillawan ng guwall  
yal-lagan ng syabitan  
ni Sabong, ni Bagani  
Maynabong nal Layag  
Sabong ng Dayandayan
- Dudungan kakaymun yang guwall  
agti digawaon yang guwall  
Maynabong nal Layag  
dida buokan  
50 dida bayaun tubagun  
pollongan ballawun  
yumul-la da payuon  
lyumaig da
- Paglingaw ni Lanus  
Mal-lumuntad Diwata
- Kontanaa si payo  
usipa si linumon ko  
masilu aku musip  
maban aku manguntana  
60 daw dayogno da kang guwall  
daw dunggan da kang sabitan
- Payong linumon ko  
pyagmunung day  
lyandong mo  
walla pasay dyunggun mo  
magdigulla sang mangud  
magkayan sang gyubsan  
yagid maungat mangusip  
maballow manguntana
- 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

- 70 bay ak' padiguyagun but [am] afraid to be scorned."
- Kadagayun si Lumuntad  
mamallayun ni Sabong Lumuntad stood up,  
addressed Sabong,
- Mallanto ni Bagani  
Payong linumon ko  
nanang kyakakumon  
daw biyaot sang pangayawan said to Bagani,  
"My dear brother,  
what troubles you?  
You seem ready for a fight."
- 80 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  
babay lipot pagkagon  
babay kando  
pallangtang ng tagambalay  
ng kanum kalimaan ng panday  
90 Tumallag kakabaydan  
wallay kaungat kang dyumdum  
way tabllug ng yanungan  
way kaungat  
managmay sa kausallan  
bullawan sang katapidan  
pollong gayon ko panagmayun  
ngaon sang dagasdagas  
kyabaydan ng daygan  
magtinantan makagwa  
100 ballakun ni magbutun.
- Dili kaw magpamaglit  
kammo kuno kyabaydan  
tinantan magpakagwa  
pagbayukan ng daygan  
dili sa pyagiyagdan  
sinisini yang lantang
- Panambobong Tibay "The brother of Tibay,

- kyabaydan ni Ombang it was Ombang who has paid [for her]."
- Long, Sinisini pandaya [He] said, "Who is the girl?"
- 110 Si Inung Masadyang Kilat "It's Inung Masadyang Kilat."
- Sinisini tagpayo? "Whose sister?"
- Linumon nang Dyuyan. "The sister of Dyuyan."
- Nanag allan ng sabang? "What is the place's name?"
- Kawbayan sang Ullaynun.  
Panday sang Bullawanun. "The Maiden of Ullaynun.  
Maiden of the Golden Place."
- Lambawun yang kawbayan,  
Payo kay linumon  
dali magpakagwa  
si Malimbungon na Panday  
120 Mayun dum' ngog  
kaliko ta magpayo  
si Inung Masadyang Kilat
- 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*
- Kawbayan minangaysu  
magtipupo sang lugay  
uygun yang landong  
sang kawbayan  
momonangud maindug  
magpaliwodo dumllog  
si Inung Masadyang Kilat  
130 Omal-lag sa Maglimbay  
Magallowaing Samtan  
mapaliwodo domllog  
sang balinsullod ng digpi  
diin dili bul-logan  
maliko pa  
dili pa balinsullod ng digpi  
mal-labong  
mal-lakad ng pasul-lan
- 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,

140 mallabong ng lubangan  
dagusangan ng ulla  
bunayan ng bullawan  
simaya ng lawgon  
pammyud na sanbullanay

Alima yagkaungat da  
tul-lo yakabayaw da  
minda mabayaw bullan

150 Bataw sang Kangitngitan  
Ilaw sang Kasiglluman  
yang alima ng kawbayan  
tul-lo ng minangaysu  
unangud pangkallum  
paantayaw na suklla  
paugkay na gagama  
paiyak yumogkall da  
digpi yumnataway da  
unangod ususngon  
balikanon kang digpi  
gawiyang kang pintuwan  
gawiin sumagana  
butngun kamayangiyaw  
160 yagulintad yal-langit  
yagba yang ginabuwan  
allatan yang diwata  
yumuga ilabayan  
yagid magpakagwa  
ban mo agaw yang Al-lag  
tayapuyan yang Andi  
sulilaw kyabaydan ng daygan  
kyaubsan ng kaliko  
170 magtinantan makagwa  
tapos magpaliwag  
bayakun sang kagwaan.

### *Episode III*

#### *Yang Pagpangandam (The Preparations)*

Tinantan magpakagwa  
tapos magpakaliwag

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 Kasiglluman,  
the hands of the women,  
fingers of the young women,  
closed as in a fist  
closed then opened,  
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.  
[It was] as though the heavens  
echoed with the sounds  
as the goddess awoke  
[and] frightened everyone.  
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.

Presently he started to leave.  
When he was outside,

pagballukan ng daygan  
daw yanungan mamallay  
kadagayun yang minangaysu  
kaindug yang kawbayan  
aw mangatang mangakaillan  
180 ingkod manalikodan  
bukakaon ing lugay ni Sabong  
bukakaon pullapos tubllagon  
bukaka yabukaka si Linimbong  
yatubllag dumailaw  
dili ubson yang sudlay  
dawaton yang sallaysay  
dili sa makasudlay  
dili sa makasallaysay  
isang punong kawayan  
190 isang kumadallaik  
yadi yang makasinudlay  
sang lugay makasallaysay  
tyakbas kang bunabunon  
yabusbus kutada  
aw pakamullomullong

mumuligo kang kamun  
mitingin kang tinoog  
way talistis kang lana  
apllasun lamiluon  
200 lugay susulinganun  
didisa makalana  
suwad ng banaybanay  
tupong ng panudukan  
yadi yang makailana  
payabyanan kang ulla  
tubllangun kang bullawan  
maniginig yang dioktan  
sumllo yang lyamaan  
igud-igod ni tul-lo  
210 kumbus ni pindalitay  
tapos manulingan dato  
dili salingawaon  
pitong kan gomungunoon  
mal-lag wallong kasalinggawa  
pagakilingkiling  
pagabakisbakisan  
maynang kiling na bullan

[he] was met by everyone.  
His mind seemed glad  
[as] the young girl stood,  
the young girl stood,  
and squatted behind,  
sat with her back to the wall.  
[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

it 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] into seven braids,  
shiny braids of seven,  
beautifully arranged,  
braided masterfully,  
as beautiful as the moon

220 bakis na pagkallayun  
di dawatun yang dagom  
di kindinganun  
kilay na mallallag  
di dawatun yang patuk  
dinullat masinambay  
patuk na sinawingan  
ballugnon pagausnon  
uusnun ng dinullat  
sang kawbayan  
alima yagkaungat da  
yagkauman uman pa  
230 banda gallo duktan  
kawbayan minangaysu

Malimbungon na Panday  
nanang pagallaong mo  
anda mal-law pyagduktan  
na allang ng tul-lo  
allapap gumba da  
linang da  
magpangil-lauman mo  
pagtiklad dudugang kaw  
240 ni linumon

Malimbungon na Panday  
unangud yakagwa da  
layam yakaliwag da  
maynang pyagkumasagdaan da  
pyagkumallayunan da  
allayun ng kagwaan  
dyailaw ng kawbayan

250 yal-lag ng minangaysu  
Payo kay linumon  
diin ak' magpangatang?  
Adi kaw magpangatang  
lyullogmukan kang lyambong  
lyadlladan kang mapulla.  
Magmasinakllag mingkod  
makatigbang magpangatang  
kawbayan minangaysu  
Makamo mugmo sabyun  
nangamugmu lambayun

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],

260 payo kay linumon?  
Aunkaw pagasabya  
linumon mo si Sabong  
payo mo si Bagani  
yabayaw da managmay  
yawngat da mandallakit.  
Nasang awayuun pa  
nasang kadagayun pa  
babay liput pagkagun  
sang tagaballoy  
nang lumon nam payo  
270 ng linumon sinubon sinusukon  
Kalimaan yang Panday  
sanggatos yang kawbayan  
tumallag kakabaydan  
lunlon kakaubsan  
Walay kyaungat ng dyumdum  
sang kawbayan ballawon  
sang katpidan pullungon  
gayun ko panagmuyon  
madyaw pandallkitin  
280 kaon sang dagasdagas  
maynang gait kang lawdan  
maynang luta ng dagat

Balini kang paningsing  
usni kang panagaybay  
pyagamay day tullo  
pyatupdan day alima  
undalit na paningsing  
upot na pamagaybay  
unum magkalimaan  
290 buod magsanggatos  
di dawatun yan taud  
di obson yan linangaw  
linangaw sadyang gaway  
taod sadyang bolyug  
gipongpongan yang bullan  
pyugos ni buntatalla  
bokallusan yang kasagda  
obson ni pagkallayun  
magsuway mal-linangaw  
300 magsibllag mandallupi  
yaballugun sang likud

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.

310 dyumagat sang akilan  
 yasing komon kang giba yagunot  
 kang lumpasi  
 pyallamanday dalig  
 pyatpudan day dallamba  
 Maynabong nal Layag  
 Sabong ng Dayandayan  
 kadugapa ni sindan  
 kallandong ni gaunan  
 tyanawan kawbayan  
  
 320 Maynabong nal Layag  
 payo kay linumon  
 wain pagapaupol  
 lyambong pagpandallakit  
 kalimaan yang lyambong  
 sanggatos yang mapulla  
 way papaubton  
 pyabanadbanadan da  
 pyagkikinnawaan  
 kadagayun si minangaysu  
 kaindug yang kawbayan  
 dawatun yang pakuba  
 binakuyan na ullay  
 pyakuba na bullawan  
 aw bugaybugayun yang lyambong  
 bulyan yang mapulla  
 walla kasing kamosmos  
 kagumongomon Bagani  
 330 papaubton lyambong  
 ni Maynabong nal Layag  
 waday pyaglisan  
 sang lyambong ni Sabong  
 mapulla ni Bagani  
 Linumon pakaslud da  
 si magbutun bay dumllog  
 payo kay linumon  
 dida makaanwag  
 san balinsullod ng digpi  
 340 Kawbayan minangaysu  
 baniban yakaslud da  
 Maynabong nal Layag  
 pyatuod pyamollanda  
 lilibunan kang dabon

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

350 tyaguwan sang bingkising  
 lilibun dag mallallag  
 tyago dag mabullanon  
 bingkising paga-obson  
 syasabudan ng dabon  
 panaudan ullay  
 panaudan ullay  
 logkutan na bullawan  
 paumsan sangkoban pabagyuwan  
 palunaon palintiin  
 padoktan dallaotan  
 pyagsakan iyakan  
 patlingin patanogon  
 lintiin mo aw dili

360 dallautan aw madyaw  
 yang biyaot dodollgan  
 pullok yang dyadanonon  
 ollogan da yang lyambong

Bagani yakagwa da  
 katulluyon yang puyos  
 apitin yang masayod  
 lagikam yang kallasag  
 lyalagkus yang biyaot  
 baniban yakagwa da

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

370 Ban mo agaw si Lanus  
 agda bunos yang lyambong  
 ollagan yang dogapa  
 si Maynabong nal Layag  
 Mal-lumuntad Diwata  
 Lyumuntad Madugapa  
 pyagtuod da yang agdan  
 ninang maglinumunon  
 manaog mapallabay  
 yagiligimotan da  
 maliwodo kang dallum

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.  
  
 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,

- 380 masullang ng baybayan  
musuot ng tambobong  
makando ng kamalig
- adto tyungatunga da  
yang sabullak ng kawbayan  
syabud ng minangaysu  
umanda kayabul-log  
andan kamamaunan  
sang bol-longan  
ng kawbayan
- 390 baknitin ng minangaysu  
yagkanallogbong da  
Maynabong nal Layag
- Ban mo si Lanus  
momonsakay ng biday  
mollollan ng ballangay  
Maynabong nal Layag  
yangatang yamalinduon  
ingkod yanagingoling  
dyudugamon sang bugsay  
yapanmo sang gagawdan  
Mal-lumuntad Diwata  
yapakatunga  
sang balinsullod ng biday  
Maynabong nal Layag  
daw ballangay pagabotngon  
biday gogomaudon  
kayndullog da sang sullgan  
kyabay da kang bakatan  
tanawa na dyomillog
- 400
- 410 Maynabong nal Layag  
dili makaliwaling  
anulin da magbiday  
lumbo da magballangay  
tagpito ka baybayun  
tagwallo ka liwagan  
taliwanan laktudan ng biday  
ng ballangay ng maglumon  
dida makabinunggo  
di kaw makadumangis

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 skillfully,  
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.

- 420 yuman da kasabang  
liwagan yadiwangga  
sabang yakinyapo  
yuman dasa kasabang  
sang liwagan sang dyubuyan  
sabang sang Lyantuwangun  
yuman dasa kasabang  
sabang pamamallogan  
pallonda inalla mallabay  
pakllat yang mataliwang
- 430 diyanay yang baballoyon  
pallomdat sang way ballo  
pallabwan sang way guman  
isinali magbiday  
yukusog magballangay  
dida makibinunggo  
dida makadimangis  
inollongpollong panagdan  
mollayong na bakulin  
sang bunggo-an yamiday
- 440 danggising yamallangay
- Ban mo agaw si Sabong  
magdiin kaw kang Bagani  
dida maguya-uya  
dida magtayagdoon  
kyatinggawan da  
kyatagingayanan da  
yang dyomsiyag ng Ullaynun  
yal-lag ng Bullawanun  
yadi mogda puslon
- 450 tumaaw panganiinwan  
bato pamallamingan  
tuwasan samalinaw  
lusall na binallanun  
dyapullog na syubaynun  
anud na binallognun  
dagsa na ballatinaw  
buwangin na magandiyaw  
bumbon makinikini  
kadungan da

[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.

Oh, how Sabong,  
Oh, how Bagani  
never did tarry,  
never did slow down.  
shouted to signal his arrival.  
[It] can already be seen,  
the brightness of Ullaynun,  
the brightness of Bullawanun,  
still far but can [already] be seen.

[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.

- 460 Kabul-log ni Lanus  
kakadagindin tyawan  
di patingnun syadwan  
padalitin sinnang  
magmayumayon kang lawdan  
makalladipag syasalilap  
pagtamwon lyalantap  
pagsudu-on iminam magnayomayom  
kang lawdan makallandipag  
yatampuwak nal lyambong  
470 sumulla ng mapulla  
tumampuwak ng byagid  
sumolla ng kyandungang  
tanawa yang sangkasullog  
yatampullak ni kallasag  
yosolla ni lyasugan  
biday bullngon ng kilay  
anapon ng kindingan  
aw tyawan  
pagpamullon syudwan  
480 pagpanayunon sang panugbungan  
panugbungan ni Andi  
tundaan ng kawbayan  
yadto pa mo sang yabllaw  
yabaklayan ni tullob  
yapantad ni palimos  
yoogdukan kang linaw  
tyatamnan kang talla-op  
yuogdok paginaki
- tyatanum pamollasay  
490 syabullak kang ma'mut  
syabudan kang magmongmong  
ul-lot panuksukon  
dullog da dinugmanon  
ul-lot da yang lumabay  
dullog ng tumaliwan  
yadi pa yang yamakabllaw  
kadi yamakallandong  
sang panugbungan ni Andi  
tundaan ng kawbayan
- 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 sapatang  
510 tyumampuwak ng taod  
sumolya ng linangaw  
tanawa yang sangkasullog  
yatambuwak ng dabon  
yusulla ng bangkisin  
na tubignin
- Dabon badyong kilat  
tumampuwak ng gimball  
sumulya ng lallawdan  
daday ballgon ng kilay  
520 anapon ng kindingan.
- 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.

*Episode V*  
*Ullaynun*

- Ban mo agaw si Lanus  
magdinkaw kang Bagani  
yakapagungodungod
- yakapagdalludomdom  
wakaw kadi pyanambay  
kadi pyananumanglit  
ing liwagan sing Ullaynun  
sabang sing Bullawanun  
maynaang kadi yang lagmos  
530 matpad kadi pyullapuskabundag  
yamaatlaw dungog yamalibunbon
- Liwagan sing Ullaynun
- 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 kamayninnan  
pyaganuyog ng damgo  
dyadawot ng tagaynop  
ni payo linumunon

540 Long, payo kay linumunon  
nanang kakayuwan pa  
binabay yang sumaka  
kita sumagiwad  
kyakabullobungon  
sang bullongon ng kawbayan  
baknitin ng minangaysu.

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

560 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 pagbiktin  
kyukusog pagkullasan  
pyagbitik ni ayup  
pyakullas ng laogon  
pyanuwangkat ng allumon  
pyamangon ni sikalig  
pyagabuyog ng taod  
pagdawat ng pudila  
pyadayunan kang talla

570 pyaampasan kang kisoll  
yamumugkos ng lugay  
byabangon ng ballognun

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.  
*Buyo* 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 *kisoll*  
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  
580 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

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

Katagallkoll si Sabong  
gyundon si Bagani,

600 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

610 Long, sama kay pagunawa  
unangud yang mitikdog  
pagapasallpasagda  
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.  
Flowers would not be ruined.  
Strong winds of Lingayin,  
storms of Lintawanun,  
steadily approached,  
are coming closer.  
The flowers of Masadya,  
flower of the garden  
Look, [it's] about to be picked.

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,

"You're the only flower,  
the flower I picked,  
I shall wed,  
I 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,

doon manay binaybay  
 san kilid sadtong dallum  
 sangutod sang pamanag  
 yagtibaya al-lagan  
 yailaw yang byol-log  
 yal-lag na dagindin  
 byutanawan da yang byul-log  
 620 yadi ballay panambay  
 dyumali yang tagballay  
 waday pagidonggan  
 bisalla maynang suton  
 ballaw paglanggowatan  
 waday pagidonggan  
 kyunogkunog ng busad  
 yagunggak ng butangan  
 butangan na kimilat  
 kabu ng pasiyato  
 630 kallabuwan sang byantang  
 kallandong sang dyalisag  
 yangukaok ng lana  
 yangitmo ng syolingan  
 magisiding na katya  
 magbalyo na tagayan  
 sinambay kyayman da  
 kaliko magpapagwaay  
 daig magpaliwagay  
 dungayngay da yang pyudungan  
 640 tubllag da yang pinandan  
 sinambay kyamaan da

si Magliwodo ng Pudong  
 Magtibay ng Pinanday  
 Ban mo agaw yang al-lang  
 paglingayaw kang Dagyo  
 Mandagyo Mal-liyognon  
 makano sa maindug  
 nanga sa aw madagansan  
 makuli sa yang al-lang  
 yagid agaw maungat  
 650 maindug mugda manabisabi  
 ban sa dikaw sabyun  
 bay mo sindun sinaman  
 way butang pagtaud doon  
 pagtalogbilang sang yagabtang

so bright in the distance,  
 the surroundings  
 across the yard  
 until [I] spotted  
 saw through the light,  
 illumined 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,  
 [were] 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

manlana yadoon manulingan  
 kadagayun yang al-lang  
 kaindug yang binaybay

660 pyatuod pyamullan  
 pyatindog na ullay  
 tungkayug na bullawan  
 tayotuntunan yang dingding  
 magabadyo sang dallom  
 tyanwan kyamasingawnan  
 inang maglinumon  
 si Maligun na Paganud  
 si Maynabong nal Layag  
 Sabong ng Dayandayan  
 si Mal-lumuntad Diwata  
 670 yagid tanawan ng Al-lag  
 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  
 680 matagan way byubol-log  
 mogda pagsagabyawon ng byul-log  
 pyagbullakugun limukon  
 kay tingog ko  
 mataymatay malooy  
 kuntanaa yang byul-log  
 usipa yang dagindin.  
 Mandagyo Mal-liyognon  
 paglingayaw sang mangud  
 Ilayun Budyanganon  
 690 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.  
 [She] drew the drapes,  
 looked below,  
 [and] saw clearly  
 the brothers,  
 Maligun na Paganud,  
 Maynabong nal Layag,  
 Sabong ng Dayandayan,  
 Mal-lumuntad Diwata.  
 The slave watched them,  
 looked behind her  
 embarrassed.  
 [She] 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  
 700 yamatagallkoll si Luntad  
 Makano itikdog kaw  
 misingain kaw domllog?  
 Long ni Luntad,

Ang mataymatay ng kadayaw  
 mabakwag ng ballabag  
 digadi pa ng kawsa  
 kabyang pa ng kadini  
 Ilayun Budyunganon,  
 monno labyan si buton.  
 710 Mal-lumuntad Diwata,  
 pallad pa aw mollgan kaw

tiyapog sang dodollgan  
 aw buko makuli yabllay  
 dipa massa kadollgan  
 walla pa makagwa  
 si payo si linumon.  
 Padagaw pyaniyagdan  
 tinigbabaw bay ngabat  
 yanda pamo busali  
 720 yapugan pyamullan pa  
 byoywan pyanayunan pa.  
 Mal-lumuntad Diwata,  
 ban sa pagungdon pyagantan  
 mabay dak man madugay pa  
 babay dako kadulloman  
 bay mal-law kasiloman  
 sama kay pagunawa  
 ming kina mamalway pa  
 dida pollowan dollman  
 730 dida abyan bullanan  
 si linumon magpakagwa da.  
 Ban mo agaw si Lanus  
 pagpakitall ni Lanus  
 paglanto ni Bagani  
 maynang daan  
 lyumanto ng Dyuyan  
 unawaan si kallambong  
 sama si kamapulla  
 makano sa aw maglanto

[He] investigated and asked  
 Mal-lumuntad Diwata.  
 Luntad smiled.  
 "Why did you come and rest?  
 Where are you headed?"  
 Luntad replied,

"We seek fortune or war  
 anywhere, though [it is] difficult,  
 especially here,  
 in this famed place.  
 Ilayun Budyunganon  
 [said], "What if you leave us?"  
 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,  
 never 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 [patient] Lanus [is],  
 the patience of Lanus.  
 When Bagani ascended,  
 [it] took a long time  
 for Dyuyan to settle down,  
 equal in courage,  
 equal in strength,  
 [they] sat side by side,

740 tyollabyog madinagmos  
 mano agaw sasaknayun  
 kay sama pagunawa  
 ng lyambong mo  
 dyallodop da ng lyambong  
 paglakilat ni Sabong  
 pagul-ligo ng kagwaan  
 banda magpakaslud  
 buko yakuli yabllay  
 yagbilik pa kang dyumdom  
 750 mamallayaon ni Dallmun  
 maglanto ni Mallapog  
 unawa si kasuklla  
 Makano sa aw Luntad  
 aunda makagiballay si Luntad  
 makagiballay idtong  
 ikapitong bullan  
 kawallo ka magsilat

Ban mo agaw si Lanus  
 tanwon pamaniban  
 760 di kaw butang pagsaya  
 Mal-lumuntad Diwata,  
 diin ako mangatang?  
 Mandagyo Mal-liyognon,  
 adto kaw pagpangatang  
 sang pallangka ni magbutun  
 tyullabyug madinagmos  
 yaballow da mangusip

Tyampuyak da pyanambay  
 sulya yang panumaglit  
 770 sing liwagon ni magbutun?

Singkallagan sang tingon  
 tyampuyak yang labanon  
 sing liwagon na yaatlaw  
 masalilin mangusip  
 maugyamin si Daymun  
 bullobus da ing suklla  
 Maynabong nal Layag  
 singkallagan sin tingog  
 bukong suklla  
 780 pagballubos yang laban

sat side by side,  
 comparable in every angle,  
 undeniably so,  
 same good looks,  
 equally handsome.  
 When Sabong arrived  
 near the doorway [and was]  
 about to come inside,  
 [he] seemed undecided  
 he seemed confused.  
 [He] sat beside Dallmun,  
 sat near Mallapog,  
 who was like him.  
 Luntad proceeded,  
 Luntad requested  
 to be allowed entrance  
 for seven months  
 or even eight months.

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.

*Episode VI*

*Syulingan ni Makaway (The Wine of Makaway)*

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

800 Dyailaw ng kawbayan  
yal-lag ng minangaysu  
maynang dyadalitudtud si Andi

Gaundyadali mogo  
pyagtuod pyamollanda  
byubuwatan kang lyambong  
kuntanaan sang byul-log  
yanagsinakllag mingkod  
yabay da mangusip

810 Payong linumon ko  
tyampullak da yang pyanambay  
sing liwagan sang Ullaynun  
tinantan da mangusip  
masalilim mangusip

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.”

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  
went 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 suklla  
pyalid yang gagama

820 Ontubag si Sabong,  
pagballos yang laban,  
Pagpalid yang banawon  
sing liwagan na yaatlaw.

Tinantan da mangusip  
kawbayan minangaysu  
dawaton yang pyaglantad  
bugaygayun yang pungsan  
bayawon yang mama-on  
dagandami yang ullay  
kuyuti ng bullawan  
pagpaabyabiayabi  
830 dinullat na pinanday  
patok sa sinawigan  
tiladan pagpituwan  
tibullon pagwalloon  
pamutawan kang  
mutolipas na buyo  
ilu-llanan kang pungsan  
yagpanikdugan mugda  
makadali ng yallakiyak  
ng lawdan

840 pyangamugos ng dagat  
dato da paglituka  
yang kalikuwan ng digpi  
tantan kyaapugan da  
duollan liwalingan atagan  
siwakanga yapugan  
ng labawnon  
kamo maglabanlan  
ng tinangan byul-log  
amlit kaw ng dyagindin  
850 ibul-log pay bul-log  
ikaw da gomilanan  
sang 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,  
there 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.

kyaapugan da  
walla kyabuyuwan

Day inday  
yangapog ning dullman  
padsa allan ka al-law

- 860 Ban mo agaw yang Dyuyan  
paglingayaw kang Mandagyo  
aunmo sagaw sibang  
ng maamgo-on sang tyolla  
Mandagyo Mal-liyognon  
paglakilat ni Dagyo  
pangoligo ng dallum  
miliwodo kang dallum  
pyatuod pyamollan da  
byayog pyanayuman da  
870 ballabayan sang busad  
madaig yang busad  
sayday pyamanollan  
yang syollingan na  
sangkod da  
pakawayun dadallaon  
tallap alluman da  
tanawa yagsibug da  
molollan sang busad  
yadalla sang butangan  
880 mallambawo sang dallom  
sama kay pagunawa  
yani unnonoon da  
Sama kay pagunawa  
sallabayun yang busad  
untugan yang butangan  
pagatinamokon ko  
Sallabayun ni Dagyo  
sallabayun sang abat  
mugda pagtumamokon  
890 ng Dyuyan  
pagsinapoon pugaon  
ng pyagdawat  
minda ng pyakal-liwi  
paliyun sumulla pa  
lata tumampuwak

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.  
Dagyo 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  
miminduyo ng busad  
lambawowa yang kawbayan  
tawaga yang minangaysu  
900 tagayan pagamoonan  
dili dakaw mangampon  
ng tagay pandidigom  
katya pakimumutaw  
sa labuyan ni nungga  
umagod sisigullan  
layama nakandoll lomda  
sasallok na magmongmong
- Kandollan na simangi  
tagayan yangingitmo  
910 yatya yangukaok  
sagiwanan kang Lanus  
bakwitan kang Dagyo  
allamana pagubsa  
syulingan bago  
sumbo lana  
Baya tumullay padagaw  
di makainum  
unsibog sang yaming  
balik kay sang mangandall  
920 sama kay pagunawa  
singkallagan sang tingog  
allapap pa pakamwaa  
imna palibawasa  
paglingayaw sang Dyuyan  
babay katagaw naan  
sama kay pagunawa  
yagid maungat mallana  
mogna manabisabi  
wasay lalabayan  
930 salisidi ng katya  
iminum yallana da  
misanay da pagtul-la  
kayan pagdumaguta  
syulingan yatantan da  
lana yainopong da  
yuman da byakniyan

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.

- 940 Maynabong nal Layag  
kal-liwiin yang katya  
umanda yal-lana isab  
yanulingan da  
waday lyalabayan  
syalisid da ng katya  
Mal-lumuntad Diwata  
pyataod da si Dagyo  
sama kay pagunawa  
si buton yang sibulli  
naay kandoli
- 950 Long sini yang apainum  
painum sang kawbayan  
pallap sang minangaysu  
sang kawbayan  
sang Byadbadan
- Malu-lumuntad Diwata  
tanawa yaindog da  
pyatuod kang kawbayan  
Mal-lumuntad Diwata  
paglingayaw kang Andi  
Ballobaynun nam Bullan  
inum naay pallana
- 960 Ballobaynun nam Bullan  
cining yomoman kammo  
nal limukon sang pagimnan?  
Long, Pallad sa  
aw malana kaw  
binaybay dianay mallana  
nan syullambud mo yanambi.
- 970 Yuman da sa asdangon  
si Salingkugon sa Baybay  
inum naay pallana  
buton pa yang yalana  
ing gaid mangod  
sang banwa sanaan  
sa si sisundan  
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.”
- Asked “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,  
never 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.

- 980 Long pad agaw  
Dikaw malana kay Andi  
di manolingan  
tapatan ako tampa  
di masa mag-ungod-ungod.
- 990 Yang katya imnon  
yalana, syolingang  
yatantan 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 tampan  
sang tagayon  
anda pasigillopgonsang  
liwagan sang Byadbadan
- 1000 Ban mo agaw yang kawbayan  
Salingkogon sa Baybay  
pyatu-ud da yang Makaway  
buton naan sibuli  
ako naay kandoli  
sing papainum ko kang Luntad  
balyo kang Madogapa  
tagayan yangitmo  
ng syulingan  
Tanawa nay  
domllog da si Ongmong  
1010 na dyumanon da  
yagalullan kang katya  
yadalla ng tagayan  
pyatuod da si Luntad  
byayog si Madogapa  
sallo sakindogan da  
diin 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.

- 1020 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
- 1030 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  
pyagkamakamaan da
- 1040 pyagalagkutan da  
pyagtulla na budbud  
gyabnut nal laguban.
- Salingkugon sa Baybay  
sagiwanan yang katya  
kal-luwanan ni Luntad  
dawatun ni Bagani
- allap yanulingan da  
misanay pa  
pagtulla syulingan  
yatantan da
- 1050 alima papallakdon  
gyogonaman ng taod
- byubontan 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,  
it 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 ullay  
pamadyok ng bullawan
- 1060 nali kollaw katigam  
alima yasibug da  
tul-lo yagumbalik da  
yagpangilaoman da  
allapap yang gomba da  
yabunda yang pagpatay  
dyongog kaw pyanabong kaw  
badi kadaug-daug  
sang linumon ng kadaygan  
byugalbal day linumon
- 1070 Sadya baniban  
yakaslod da  
kayan pagaw si Manggob  
allag da magpagwa  
yakaslod da  
Omal-lag sa Maglimbay  
mangkadi ng maynninan  
si linumon bay pagwaon payo  
bay paliwagun  
mangatang mangakilan  
mingkod manalikodan
- 1080 bukakaon yal lugay bukaka  
Omal-lag dili obson  
yang sudlay padanonon  
sudlayun momoligo kang lana  
tinantan da syudlayon  
talistic kang lana  
apllusan lamiluon  
lugay susulinganon  
imingin-inginig yang doktan  
sumollo yang lanaan
- 1090 igod-igod yang tul-lo  
kumbus ni pindalitay  
pagakilingkilingan  
maynang kiling na bullan  
kindingin limba  
di dawatun yang patok  
ballognon paga-osnun  
gyomait da si kilay
- [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 smoothed [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

- maynang gait ni lawdan  
Balini kang paningsing  
1100 pyalinan day tul-lo
- pyatpudan day alima  
padumdalit na paningsing  
unom magkalimaan  
buod mag-isang gatus  
di dawaton yang taod  
linangaw saydang  
gaway gaway taod saiday  
bolyod pitong katumallagday  
walong kasumallollo
- 1110 gipongpongan yang bullan  
pyogos ni buntatalla  
pukallosan yang kasagda  
ugnos sang pagkallayun  
yaballagun sang likod  
yasingkumon sang giba  
syasayaan da  
pyallaman day dalig  
pyatpudan day dallamba  
suwad pyagmallayunon  
1120 ing paondalit na ulla
- ullagon day landong  
si Inung Masadyang Kilat  
si Inung Masadyang Kilat  
payong linumon ko  
dili da mo pagatampon  
kabundag ning Ullaynun  
dungog ning Bullawanun  
kabundag pagdallon mo  
dungog ballonanon mo  
1130 sang liwagan sang Byadbadan.

*Episode VII*

*"Yang Sukat" (The Dowry)*

Dyumabok Manginsawan  
gawiin kang abaga

as evenly as the ocean.  
A ring was placed  
on each finger.

Each finger of the hands  
[were] adorned by a ring,  
about sixty-five,  
almost a hundred.  
The necklace was worn,  
only one necklace,  
only one necklace to be worn,  
tied seven times  
to eight times.

It shone like the moon,  
like a great star light.  
How bright was the moon,  
spreading all over,  
falling at the back,  
reaching the sheath  
already adorned,  
already decorated  
with each piece of jewelry.  
Arranged carefully [was]  
every beautiful gem,

bejewelled all over.  
"Inung Masadyang Kilat,  
Inung Masadyang Kilat,  
beloved sister,  
do not ever stain  
the name of Ullaynun,  
the honor of Bullawanun.  
You will bear this honor,  
you will bring this honor  
to the place of Byadbadan."

Dyumabok Manginsawan  
held the shoulder,

- butngon kang talikodan  
sinubong na pyangipag  
unagod yapagwa da  
nali kullaw katigam  
si Inung Masadyang Kilat  
si Mapanton na Biya  
linumon bay makagwa
- 1140 yang payo bay makaliwag  
mangatang sang kagwaan  
bilangnan bay mapakagwa  
tusan mapaliwagan si buton

- Yang usunon mo  
sinaman ak' makauson  
ballabag mong gagaway  
butang moy ullambusay  
unawan si Kapanday  
yani kay gagaway mo
- 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 takllay  
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

touched the back,  
of his sister-in-law  
[who was] ready to come out  
before he could notice it  
Inung Masadyang Kilat,  
Mapanton na Biya  
[the] sister [is] almost outside [the room].

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

"What should you offer  
before I come out?  
Clearly, you must put.  
put a wash basin  
for my lady companion.  
I am making this clear  
what I want [you] to place [here]."

"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,

Ilaw 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  
bungadan sing lyambong  
dyallan ko sing mapulla  
ban kuman si ipag  
dida papallabnun  
sigiwanan yang lyambong  
kagumongomon pad  
mapulla ni Magbutun  
1200 kami sang sukaton pa  
lyakni kosa ginday.

Bagani papaubton ng Dyuyan  
papaundalitan impitong  
impitong ka masiblla  
yadugaygay kang likod  
kyaagmay kang akilan

timallak da magpagwa  
panaw si sisinagudsod  
bonyog si sinagibo  
1210 saydak man yang domllog  
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.

[She] headed outside,  
started to leave.  
Only one was allowed,  
allowed to dress up,  
allowed to get ready.

sagyad pyal-linaugon  
syosollalay ng tul-lo  
syosolkat ng alima  
yanagana ng dyomdom  
si Ballobaynun nam Bullan  
yanagana na dyumdom  
yanaap na yanungan  
daw indayo  
1220 mallombok da yang ipag  
mallukan da  
makadaguwanlata  
sinambay sang pyapagwa

Ban mo agaw si Dallmun  
Kallatun si Mallapog  
nali agaw kamatagtaga  
kandog agaw katigam  
yal linumon bay makagwa  
1230 yang payo bay makaliwag  
kaindog si Dallmun  
kadagayun si Mallapog  
makatikpaw ng digpi  
makallabong ng paiyak na laogon  
digpi ng sambullanay  
Ban mo agaw si Dallmun  
mumullad-ullad kom'llang  
mitindayang matullog  
magasaliyub ng lyambong  
1240 magadagmay ng mapulla  
padagaw panggiallatan Dallmun  
kanugon da ning digpi  
kataw ning paiyak  
paiyak bay paliwagan  
digpi bay liwawaan  
pinagaballawballaw pa  
baniban yatullog da  
dullog yallomamu da  
ilado da ni kamon

1250 mugda magtatallanum  
maynang yagkukugaun  
tyumandak dida dudunggon  
misog dida babatiin  
timallak da magpagwa  
ul-la magpaliwag

[She] tried hard to leave,  
[but] hands held the skirt,  
hands held it firmly.  
[She] began to have second thoughts,  
Ballobaynun nam Bullan.  
[She was] bothered by indecision,  
[and] filled with dread  
[that] something unfortunate [might happen].  
[The] sister-in-law might stumble.  
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,

- sinubon na pyangipag  
payo na pyanginlayun  
sang ipag na dyumalodop  
yagkaumanuman pa  
1260 yagkababallantogon pa  
babay da kaguykan  
ilayun yamatullog  
naywan yallomamo da
- Datu yaunsibog da  
yadto yaumbalik da  
ban sa ungdon lalabayan  
domdom tataliwanan  
makadaguanlata  
makadagumpaliyun  
sinambay sam piapagwa  
1270 tayaw sang paipaliwag  
dagusangan sang ullay  
bunallan ng bullawan  
kabal-lanat  
si Dyumabok Manginsawan  
Manggob Syomobosubo  
simulla nal laogon  
pamlod na sambollanay  
yamaumanuman pa  
timallak magpagwa
- 280 ul-la gallo magpagwa  
si Inung Masadyang Kilat  
si Panday  
si Manosul-lon  
mallabong nang pyagsul-lan  
mallakad ng lubangan  
pagsul-lan na maynang  
lungag nan dagum  
mapanton na agyan  
midin pa magpakagwa  
1290 wain pa magpakaliwag  
lipungan ng busad  
byanganan nam butangan  
butangan na kimilat  
busad na pasiato  
yagunggak nal lana  
yangitmo ng syulingan

dear sister-in-law,  
beloved 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.

- dili kaw makagabay  
dili kaw makataliwan  
sinaman makallabay  
1300 manang makataliwan  
syulina tantanun mo  
lana inipungan mo yamatantan  
sinumbungon mong busad  
punsagon mong butangan  
Ballobaynun nam Bullan
- Panayo nam Bituon  
lido waday main  
pollok waday sindan.
- Payo linumunon ko  
1310 sinubon sinusukon
- dida makapangagod na  
gilawngan ni Makaway  
tingog ni Mail-layon  
makadaguanlata  
makadagumpaliyun  
magsinumbong nam busad  
magpunsad ng butangan  
mintuyo da panumbay  
mintuyo da panusul-lon  
1320 padsa ngadoon yani  
yagpaliwag sam Panday  
makadaguanlata  
makadagumpaliyun  
banagaw sagiwanan yang busad  
wakniyan yam butangan.
- Ban mo agaw si Manggob  
lana pagtanguwan da  
syolina pagtikdugan da  
mapagballaw ng dongog  
1330 magipollo dunggon da
- Ban mo agaw si buton  
makainopong
- Ban mo agaw si Sadya  
dida makapaglallaongon

['Twas] difficult to pass through [it],  
difficult to pass through [it].  
One could hardly make it  
out of the room.  
[One] must drink all the wine,  
must finish off the wine.  
[One] must break the jar,  
must break the container.  
Ballobaynun nam Bullan,

Panayo nam Bituon,  
"Nothing could equal the trial,  
[this] hardship is too much."

"Beloved sister,  
hope [it] wouldn't come true.

[It] wouldn't happen  
what Makaway said,  
Mail-layon's prophecy."  
It is dangerous.  
It would be unfortunate  
if the jar broke.  
To break the container  
[would not be] easy.  
It is not good.  
"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 I myself  
am also thinking [about it]."

Oh, how Sadya  
couldn't speak,

- dianay makatantan  
di makainupong  
yagpakiliduwanon  
syulina misani  
dakman pagtunla  
1340 lana yatantan da  
sallabayun  
ontogan yang busad  
yang butangan aw moligo  
kang pianlagos  
komllog kang pinabugi  
syago ng linumon  
manugon kaw ng busad  
mataw kaw ng butangan  
ukadi ng busad  
1350 pugaon pagsimbitin  
maynang pagbinutbuton  
maynang bonbon kannawa
- Ban mo agaw  
ing kawbayan minangaysu  
yapakiliduwanon  
yapakipullokon  
lido da kang linumon  
pollok da kang sinusukon  
pianginlayun ni Makaway  
1360 ni Mainlayon  
Ban na sukat ng dyumdom  
lyuknod ng yanungan  
sang linumon sinusukon  
sinaman ak' mamaalin  
manang ako amuson  
ballabag mo yang taod mo  
butang mo yal-linangaw mo  
Makailaw sa Baybay  
Ilaw sang Kasiglluman  
1370 Bataw sang Kangitngitan
- Dimo awongang taodan  
di mo pagumbusaan  
yang linangaw ni magbutun  
taod ni magul-lawas

couldn't continue,  
couldn't go on.  
Trouble began  
[when Manggob] gulped down the wine,  
finished it off.  
The wine was all gone.  
[The jar] was flung,  
the jar was thrown [away].  
The container broke  
on the floor,  
hit the floor.  
His brother [was] disgusted.  
[He] felt sorry for the jar,  
poor container.  
Pity the jar,  
[it] broke into many pieces,  
as though [it was] minced  
as fine as sand.

Oh, how  
the young women  
were outraged.  
Now, [they were] angry and outraged,  
angry at their brother.  
[The] brother-in-law was too much,  
[the] brother-in-law of Makaway,  
of Mainlayon.  
Too much, the dowry was too much.  
[It was] settled in the mind,  
in the brother's mind.  
"If I have to come out,  
come out from where I am,  
lay your necklace,  
lay your necklace,  
Makailaw sa Baybay,  
Ilaw sang Kasiglluman,  
Bataw sang Kangitngitan."

"No, respect my necklace.  
Do not take my necklace,  
this necklace of mine.  
This is my necklace."

- Kabul-log sa kaungat mo  
si buton yang sukata  
ako yang luknuda
- Long pa agaw ni kawbayan  
kawbayan yang lyandong ko  
1380 Ilayon Budyunganon  
ikaw sa yang papabulyo ko  
kang payo na linumon  
yang kaungat ng dyumdom  
kabayaw ng yanungan ko  
yang taod mo kawbayan minangaysu  
aw kawbayan manlingaw  
aw luknod mandallupi  
waday pyalugilangan  
sang taod ni Maungat  
1390 logilang pa ligsa  
yang maglinumon  
yang magpayo
- Timallak da magpagwa  
unla magpaliwag  
tanwa yakagwa si Andi  
maynang pyagkumasagdaan da  
yailaw ng kawbayan  
yal-lag ng minagaysu  
pyapatuod yang bubuwatan  
1400 bubuwatan ng lyambong  
kyakamunan kang mapulla  
yagasinakllag mingkod  
Payo kay linumon  
subon sinusukan  
dida pagbinilikin  
si ipag pagsinuban  
dollog sa manalupan  
abllog sang sinimbanagan  
makadaguwanta
- 1410 makadagumpaliyun  
bisan aw yagmanomano  
madyaw yag-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,  
lots of jewelry,  
the necklace of Maungat,  
unique and different  
from those of your sisters'  
your sisters'."

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  
where the mat was,  
the red mat was laid.  
[She] then squatted, sat [down].  
"My dear brother,  
do forbid,  
do not allow  
[my] sister-in-law to face west,  
to look towards the west,  
to sit facing the west.  
It is unfortunate.

It is bad luck.  
Whatever should happen,  
whether good or bad,  
let her face towards  
the east, the east,

ablllog sang inubangan  
madyaw donggon  
way sisilaton

there where the sun rises.  
Then it will be good.  
Nothing bad will happen.”

- Si Ballobaynun nam Bullan  
paglingayaw da kang Ombang  
1420 Taga-ombang Kilat  
yaballobos da ing tyanwan  
makano wada imbang  
daw nanang sang dyumdom  
sang yanungan  
daw nanga wada  
magakasinallakllag sang kawbayan  
Taga-ombang Kilat  
pugson pyagkaigyan da  
1430 pagkatingog nang  
Ballobaynun nam Bullan  
Limokon pa yang tingog ko  
baon pa yang lyawngan ni buton.

Ballobaynun nam Bullan  
glanced at Ombang,  
Taga-ombang Kilat.  
Then their eyes met.  
“Why didn’t he come close [to Sadya]?  
What was in his mind,  
in his thoughts?  
Why didn’t he  
sit beside the woman?”  
Taga-ombang Kilat  
[was] forced and persuaded  
to talk with [Sadya].  
Ballobaynun nam Bullan [said],  
“Like the *limokon* are my words,  
heed everything I say.”

### 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  
babagimbayaon kaw  
mapagwa magpaliwag ilamat  
makausip makakuntana  
sinisini yang tagtanum  
sang syabud kuman  
yang taglumullan  
dyudullamat ni 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 laogon  
maynang pollopollo yal-lag  
pagpangusip kay sama  
pagpangusip kay pagunawa  
Syabullak ni Mandagyo  
syabod ni Manliyogno  
1470 ng biday gamtanan  
balangay kinutob  
ng magbiday kaba  
magaballuballangay  
yanda yang gantanan  
sama yang lallawigan  
laong pa agaw ni Sabong  
dyumdom ni bagani  
yani unnunoon da  
yagpanagdaon da  
1480 yagpangindapallonon sagda  
yang dili pasagda  
tul-li yang di katul-li  
sama kay pagunawa  
madyaw ballagballagon  
magpagwa bagimball  
magpaliwag sing kawbayan  
pagimball magpaliwag  
ilamat makausip  
tabi makakuntana  
wain yadtong ballangay  
1490 na yakagwa biday  
na yakaliwag pyagbinuwakan  
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.

kallukambay yang tunga  
 pyagpaslod yang mailuk  
 pyagwa yang matampuso  
 pyagtubang yang batuk  
 pyagasdang yang kyallongan  
 1500 sang ballangay na yakagwa  
 biday na yakaliwag  
 sang liwagan ng Ullaynun  
 sabang sang Ballobaynun  
 lyolloyanan ng panday  
 syaksakyan ng kawbayan  
 dyolla papagwaan  
 kang buton papagliwian  
 yang kawbayan minangaysu  
 kagayon panagmay ko  
 1510 pandallakit ko  
 Magliwodo ng Pudong  
 Magtibay ng Pinanday  
 baballangay ng Tagaydom  
 biday ng Tagamaling  
 kadungan magkabiday  
 agti magkaballangay  
 wallay dollgan sa sabang  
 dyanonan na liwagan  
 Yanungan pa agaw ni Sabong  
 1520 dyomdomm pa ni Bagani  
 yani unnono-on da  
 sisilisinangaynon da  
 yang kawbayan sing Ullaynun  
 yang panday sing Bullawanon  
 yagpananagdaon da  
 si maynabong nal Layag  
 Sabong ng Dayandayan  
 sama kay pagunawa  
 madyaw ballagballagon  
 1530 magpagwa bagimball magpaliwag  
 ilamat makausip  
 tabi makakuntana  
 Balintus sang tugbongan  
 tugon sang panundaan  
 syowadan da yang tugbongan  
 tyopngan da yang panundaan  
 syowadan da ng biol-log  
 tyopngan da ng dyagindin

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.

wapay pagtanwan ko  
 1540 babay saan na biol-log  
 magpakasilansilan  
 magpakatagowallop  
 kabasin ko mangkabllaw  
 kaisog ko mangkallandong  
 allag da yagpangampon  
 sambullog pagpanda-ollog  
 magkanyan na biol-log  
 mainaminay dak man  
 yang mangayaw yang biol-log  
 1550 sallong yang dyadagindin  
 yang tugbungan yamaliluk  
 tundan yamatampuso  
 yatampuso ng sullyong  
 yaliluk ng mangayaw  
 Kadagayon si Tibay  
 kaindug si Bagani  
 kaindug si Magliwodo  
 Magtibay ng Pinanday  
 si Gallogampon ng Bagyo  
 1560 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  
 1570 si Dallamon si Kayaton  
 Mandagyo Manliyognon  
 Manggub Mangibaunon  
 wa day yamasinama  
 magbidio sang tugbungan  
 Busali yakadagyo  
 yakadagoyong ya-osen  
 sang tul-lokan  
 yaalin sang yogdukan  
 Maynabong nal Layag  
 1580 salikwayan yang taod  
 bakwitan yang linangaw

"[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,  
 Manggalluwaing, Taga-Ombang Kilat,  
 Binaybay ng Ollay,  
 beautiful as the moon,  
 Binaybay Manlangitnon,  
 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,

tambilikin yang byagid  
sagobaon yang tyaskan  
Kadagayon si Sabong  
kaindog si Bagani  
paglakilat ni Sabong  
pagunligo yang giba  
pagkulloyog yang lumpasi

held the *bolo*,  
moved the *bolo*.  
Sabong stood up.  
Bagani stood.  
Sabong stood quickly.  
held the girl tightly,  
embraced and held [her].

1590 Si Dallaga yaindog pa  
si Andi yadagayon pa  
diin pa mo makaindog  
wain pa mo makadagayon  
yalumpasi kyallukban da  
yalumpani kyallukban da  
giba kyadumagan da  
bolloyogon bullungoton  
aw dawaton pagpayo-on  
sang okadi kal-luwa  
dida pag-umallatan si Andi  
saknit dayon pagpandi  
1600 pyagtilitinadyo ko.

[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.”

Munung ng tagaynop  
buntog na omoyogan  
si Inung Masadyang Kilat  
yabundag yang pyagmatay  
ondog yang pyangundali  
pad piangundali ni Andi  
dungog kaw pyadabong kaw  
byati pyanaguyal-lay  
paglumpaw pyagkatikos  
1610 mamadugapa na payo  
mallandong na linumon  
pagpangayaw syawid kaw  
ballayan sa dollogan  
butukon panaydayon  
bay yaan na tul-lon  
tungayaw mayapayu singkallagan  
sang tingog pagpangayaw  
Sumawid ng unawan si Kadila  
pagpangundali ni Andi  
1620 kamo magkapanapana  
sang kyabaydan ng daygan  
kaliko ng kaliko  
payubu kaw ng ullyay

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

miskin kaw ng bullawan  
pagpayoon lotokan pagpanggaon  
Maynabong nal Layag  
Sabong ng Dayandayan  
kawbayan ng minangaysu  
kalimaan yang Panday  
1630 sanggatos yang kawbayan  
way kaungat managmay  
kabayaw mandallakit sang kawbayan  
katapidan ballawon  
ban sa yang pollongon  
pandallakitin kaw  
sang dagas dagas  
yatag sang tayongpogos  
kyabayadan ng daygan  
kya-obsan ng kaliko  
1640 magtinantan makagwa  
tapos makaliwag  
ballakon sang kagwaan  
labton sang kaliwagan  
Maynabong nal Layag  
Sabong ng Dayandayan  
usoni pagtiwa-i  
pagumilid-ilidi  
Inday aw kallagkos da kammo  
kallagikain da  
1650 ng monong na tul-lo  
buntog na pindalitay  
Kawbayan minangaysu  
si Makailaw sa Baybay  
Ilaw sang Kasiglluman  
Baliobaynun nam Bullan  
Salingkogon sa Baybay  
Yagmungmung Saliwagan  
yagsuway yagbullag sibyang  
yagsidangan dumallagan  
1660 yumabog si Bagani  
kawbayan minangaysu  
Ballobaynun nam’ Bullan  
paliyon lyogpatan pa  
lata dyaganan pa  
yang sinubon syasallosaindugan  
tyotollotongkayadan  
yabundag yang pagmatay

though he did not possess gold  
[he] should be [still be] loved  
Maynabong nal Layag,  
Sabong ng Dayandayan,  
[could have chosen from] the young women,  
fifty beautiful women,  
hundreds of women,  
[but he] did not choose any one.  
[He] wanted to marry a woman,  
did not intend to tarry,  
wanted to hurry,  
seemed in a rush  
to get married  
[to] one who was paid [for],  
claimed by another,  
totally paid [for] by another.  
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,  
Ilaw sang Kasiglluman,  
Ballobaynun nam Bullan,  
Salingkogon sa Baybay,  
Yagmungmung Saliwagan  
scrambled and leaped,  
ran as quickly.  
Afraid of Bagani  
[were] the young women.  
Ballobaynun nam Bullan,  
sister-in-law, did not leave,  
watched carefully.  
The bride was guarded,  
watched with sympathy.  
[She] wailed piteously,

- dyongog yang pyagindali  
payo kay linumon  
1670 kay Taga-Ombang Kilat
- Buko sagaw tingog ko  
kay payo paglalaong ko  
Katagaykoll si Ombang  
payo kay linumon ko  
putong yakatuon da  
si Sama yang makatuon  
si Buton makalullan  
pyasinisinyan da  
pagsimpamongaodan
- 1680 Yabundag yang pagmatay  
dungog dako magpagwa  
kablly da magpaliwag  
si kawbayan  
sing Ullaynun Panday  
sing Bullawanon  
agaw kollaw yamabalintos  
yang Kadigi tugon  
yang taga Kyabadbada  
Malimbongon na Panday
- 1690 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 lambawo-on unawaon  
baglitan pamoangodon
- 1700 kabigan pusinaan  
ikaw kuno yang tawagon  
makadi maynaan  
balintos mo  
yang linangaw mo  
yang mangagaw togon  
modimakal-liwi Ballobaynun  
nang bullan sipog  
dida makaindog  
kapangabay-abay da.

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 Kyabadbada  
Malimbongon na Panday  
Mapatunton na Biya  
[It's] not good to delay.  
It is bad to go slow.

Through the window inside  
the fragrant window,  
room so beautiful  
made of gold,  
made of gold,  
[he] shouted and threw something.  
"Come to think of it,  
try and feel it,  
if you were the one called,  
told to come just like that,  
you must give,  
give the necklace  
to the thief."  
"It's not right, Ballobaynun,  
the moon was shamed."  
[She] could no longer stand.  
[She was] too ashamed [to stand].

*Episode LX*  
*Yang Pagdindin (The Battle)*

- 1710 Magliwodo ng Pudong  
Magtibay ng Pinanday  
kaliko ng yaagawan  
daig magpakaliwagay magkabayaw  
nagtakig magkaungat  
pangantallwoda  
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 pyagkita kayakasang  
Pyagimakllat yutubag si Tibay  
long tuod kaw madaugdaug  
labi kaw mallokobllokob  
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  
lugsadan sang pamanag  
di laway pagdindinan  
supi pagballadawan  
dini sullod 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,

- 1750 kyaungoungodan da  
ing katingganon na abot  
monomono agaw sagadon  
kadi dyadagindin  
doyonsugo na pangabat  
na tuwina sang kawbayan  
sama kay pagunawa  
lugayaw ta kang dayom  
kawas ta kang pamanag  
dato pagdindin
- 1760 Sama kay pagunawa  
puntong pagdindinan  
da mag-away  
pagdatong sang dayom  
paglingayaw si Lanus  
kamanlumon Luntad Diwata  
payo ko unangodon  
lugsadan layaman  
lugayawan linumon  
pagkabangon payo  
magkamo magdantay madaig
- 1770 Lugsad yang mulugsad  
ban si magumbuton  
dianay ako mulugsad  
sinaman ako mulugsad  
aw mallayong ko  
mangatang lumanto  
manumbilang payanuwingan ko  
kaw sa pangadlaw ko  
kadini tingog  
wa pa katantan
- 1780 baniban lyumanto pa  
si Salingkugon sa Baybay  
Yagmungmung Saliwagan  
di dawaton si Luntad  
ing lullawanan sam pallad  
pagtanawtanawon  
long gadpagaw kabllaw pa  
nang kawbayan minangaysu  
Mulugayaw mulugsad si Luntad  
inlayunan sang pallad

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,  
there 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  
Yagmongmong Sal Liwagan.  
Then Luntad held,  
held her hand,  
gazed at it [and]  
said, "How difficult it is  
to be a young woman."  
Luntad went down,  
holding her hand,

- 1790 makatungatunga sang allayon  
pyagdindinan  
makapagllaownganon  
kabasin naay  
udti unangoda  
inukda daw sinisini  
tagtuman ng kawbayan minangaysu  
tyotoyo to pamudton  
yaindo ng kawbayan

- 1800 Kabasing kyamaudtan  
pagatanawtanawon  
wa da taguwa lamna  
gait ng pyanginlayon  
ni Salingkugon sa Baybay  
Yagmungmung Saliwagan  
maynang dyadalitudtud  
din pa makal-lay  
yaagawan sang ipag  
putosi sang payo  
dakpi pa sang linumon
- 1810 si Magliwodo ng Pudong  
magkabayaw ng takig  
kaliko kapayuan  
yamapullopong  
tungod ng maynninan  
pagdindin way pagkatapusa  
yanungan dumdum  
yamabot yan Tibay  
lambawoon si Aybay  
mangatang sang kalibnan
- 1820 paglawongon  
Long payo linumunon  
yagid dugan yang landong  
lamban nang kamaynninan  
pagnunukliin  
sing liwagan liwudo  
pyaunlog da  
kiabullobul-logay da  
sang liwagan sang Ullaynun  
dato da pagpangatang
- 1830 sa balinsullod 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,  
Yagmongmong sal Liwagan.  
[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.  
['Tis] 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  
kawbayan minangaysu  
buko kyatagunaan  
yam payo kyatagaypanan  
yagid da maglullopuhay  
maynang ko pagkadato  
anay unnonoon  
mog katagunahan  
unangodon dawaton  
1860 aw ing luyanan kang pallad

Unangod yakagwa da  
sang digpi magapaliwodo  
domllog di ba  
nani agaw katigam  
kyabollobul-lugay da  
sang liwagan  
sang Ullaynun  
mugda pag-angdon  
yakapagtungatunga  
1870 long, manginon yamakuman  
unangod nay utdi  
aya mama inukda  
daw sinisini pandaya  
tyotoyo 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 naay unnonoon mo kuman  
pangampon mo sang gatang  
nang maynninan isikon  
1890 yang pagsullogan  
ing atbang ni Tibay  
butawnan da yang pagdindin  
yadi yang babay panambay.

Oh, [that's] how it was.  
The brothers from Kadigi  
all turned and watched  
the beauty [that] was revealed,  
no longer hidden,  
Paliwagon Umallag  
[was] no longer hidden,  
no longer hidden,  
by the brother.  
[It] was Aybay.

Oh, how the brother  
moved, shaking,  
said "Even if I get mad,  
the mistake has been committed,  
the damage is done.  
It is already done."  
Responded Tibay,  
"Leave the fight for a while  
then [let's] talk things over."

*Episode X*  
*Maglipig Mal-langitnin*

Si Maglipig Mal-langitnin  
adto mangatang liwagan  
kyaguntan Sabang  
sang kyaguntan  
unangod yamatullog  
1900 gyagpukaw da ng payo  
ni Biya Dyomallaiyak  
payo linumon ko  
unangod naay gubta

Maglipig Mal-langitnin  
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."

Ban mo agaw si Lipig  
yasukllaw yagbangan  
tanawan pagpanunlon  
yang payo nilinimunon  
yamllayon mangatang  
makano pyupukaw mo  
1910 tubag ni Diwata  
Biya Dyomallaiyak

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 dumllog 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  
binallbagan 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 pullopullo ng tagon  
yanong pa daw si Lipig
- 1940 Magapanawagtawag  
long, Payong linumon ko  
daw bantullawan  
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.

[He] prayed to heaven,  
said, "Beloved brother,  
if possible  
please help me,  
help me first  
to separate  
the sea [from]  
the ocean."

Even before he stopped speaking,  
his voice had reached,  
reached the heavens.  
Then [he] looked to the ocean,  
looked and saw  
the water rushing out.

- yagsingkaondaday da  
sang ballongabay  
di makna mog pa  
sa pangagdon ni Tibay  
pagingalloon  
gusto gallo patayaon  
1960 ubin abayon ing pangdindin  
daw wa day mamayngan  
kay bayabagan da ni Lipig  
asta Biya Dyomallaiyak
- Long, Nanang dyuda ng dyumdum  
kabullog kyauyangan  
day unnono?  
Tubag ing Tibay  
Mangan ing unawa  
kabullog kyaullangan da  
1970 mamallag da.  
Si Tibay ing sangkod  
payo ni linumon ko  
kabullog kyaullangan da  
yanungan dakman mal-lay  
yamallato yang diwata  
na si Lipig
- Ban mo agaw si Lipig  
pagtuod si Lanus  
sama kay pagunawa  
1980 kyabullog kyaunanganyang  
kumon kyakabangkugan  
Yumuno yani  
yang dyumdom  
daw allon pay dyuda  
ng dyumdom  
long kadi ni Lanus  
Nanam bay pagdudaan?
- Long ni Sabong,  
Sama kay pagunawa  
1990 madyaw sang yagaballow  
walla ako manginukdan  
wain kaw man manikunsikon?  
Tubag si Lipig  
long, Mayubos da

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,

[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.

ing tyanwan mo  
 lasak maglinumunon  
 idungan magsidabong  
 walla ing magkitaa  
 idungan linangon  
 2000 si Dyabongan kyakalluwayan  
 paglabawon kang laodon  
 adto ako kakaigad  
 sang uya nang diwatanan.

Maglipig Mal-langitnin  
 unangodon sa sabyon  
 ing tyotollagbog  
 Madinagmos Dyuyan  
 Mapandalangit  
 Magliwodo ng Pudong  
 2010 Magtibay ng Pinanday  
 kayan pa agaw si Lanus  
 Long, Mangansama  
 aun wa kabul-log  
 kyauulangan da  
 masob ako matanaw na  
 magkal-liwi ng byoywan  
 magdawat ng yapugan  
 kay waday yanungan  
 makda dyumdum  
 2020 dakman kal-lay.

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)
Pyanallumat nal Linti	Omat ng Pagdoongan (Sounds of Thunder)
Ballobaynun nam Bullan	Panayo nam Bituon (Light of the Moon, Brightness of the Star)
Makailaw sa Baybay	Ilaw sang Kasiglluman, Bataw sang Kangitngitan (Light of the Shore, Torch in the Dark)
Ongmong	Salingkugon sa Baybay, Yagmungmung sal Liwagon (Flower of the Shore, Perfume of the Place)

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

Dyuyan	Simbaanun (Adorable)
Dallmun	Kallatun si Mallapog, Makaway (Warlike, Brave Warrior)
Mandagyo	Monggo Manginabawnon (Man Trying his Luck)

Ilayon Budyunganon	Ubson Tuwangtuwangan, Maungat ng Illabayan (Always Ready to Serve, Attractive to the Passer-by)
Sadya	bride of Ombang Inung Masadyang Kilat, Andi (Beautiful Cheerful Lightning, 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)
<i>From Kadigi/Kyabadbaran (The South)</i>	
Lanus	Leader of the group
Sabong	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 Bukaka	Sumusubang (Blooming) Busngag nam Pagkallayun (Light of the New Moon)
Paliwagon Omal-lag	Pasul-lon 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:	<b>Madugilay Maglintang Madanlo</b> , 65 years old
Address:	Pantuyan, Caraga, Davao Oriental
Generations / Sources of epic knowledge:	
First generation:	Sapawan Maglintang ( <i>grandmother</i> )
Second generation:	Bacallan Maglintang ( <i>mother</i> )
Third generation:	<b>Madugilay Maglintang Madanlo</b>
Fourth generation:	Rodrigo Madanlo (son, barangay official) Ermelinda Madanlo (daughter, elementary school teacher)
Informant's name:	<b>Beniang Punto</b> , 67 years old
Address:	Lobganon, Palma Gil, Caraga, Davao Oriental
Generations / Sources of epic knowledge:	
First generation:	Kanoyuwan Bodtogan (grandmother) Maginalig Madenancil (grandmother)
Second generation:	Saundit Monding (mother)
Third generation:	<b>Beniang Punto</b>
Fourth generation:	<b>Laurencio Madenancil</b> (son, church worker)
Informant's name:	<b>Josefa Matucol Piamonte</b> , 42 years old
Address:	(Secondary school teacher) 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**