

A PRELIMINARY CLASSIFICATION OF MUSLIM LITERATURE IN THE PHILIPPINES¹

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Let it be stressed at the start of this lecture² that attempts to understand the Muslims in the Philippines are multifaceted. Among others, the core in understanding them lies in the knowledge and familiarity of their literature, the nuances of their literary language; their local beliefs, tradition and their religion — Islam. Any attempt to understand them without considering their literature is merely “superficial” and temporary.” For indeed, the literature of the Muslims embodies their traditional law (*addat*, *luwaran*), norms and conduct, behavior (*maratabat*), origins, and rituals which date back to pre-Islamic era. In short, it is their “chapter”, the basic reference to explain events and festivities believed to be the legacies of the past. Their life and customs are also reflected in their literature. Perhaps, this is why the chanting of epics and other songs, which may sound monotonous to non-Muslims, are melodies which reverberate in the ears of every Muslim when they are sung during festivities and for entertainment. M. Saber in his studies on the epic, *Darangen*, notes:

it is an evidence of the ideals and ideology that guides Maranao behavior. The epic plays an important role in the moral and intellectual life of the Maranaos, (Saber 1961:45)

Classification of Muslim Literature³

While it is possible to include all Muslim literature, at this point its classification is too gigantic a task to undertake, considering the enormous number of entries, both *oral* and *written*, most of which

¹Literature as used in this paper refers to folk, non-material aspects of culture (e.g., folk beliefs, ballad, riddles, puzzles, etc.). My *salaam* to the foll.: Gerard Rixhon for the Tausog entries, Jose Maceda for the Magindanaon, Eric Casiño for Jama Mapun, Nicole MacDonald for Palawan, Abdullah T. Madale, Mamitua Saber, Juan R. Francisco for the materials on Maranao, and E. Arsenio for the survey of Philippine epics and most especially to Roberto J. Pontañila for his untiring interest in editing the original manuscript.

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are still to be collected. Thus, we decided to limit entries to (1) Tausog, (2) Magindanaon, (3) Maranao, (4) Jama Mapun, and (6) Palawan. Whether these entries can be considered representative is a question we shall not attempt to discuss. Such a question will be answered later. Perhaps, when more entries are collected a better classification can be made. As J.R. Francisco commented:

this literature is "still developing" and may be seen in the very few materials in newspapers and magazines (even books). And these materials are generally written in English, but not in the languages that the Philippine Muslims speak. There are few translations into English, but the original texts are not now available. Such is the state of religious writings on Islam among the Philippine Muslims, (Francisco, 1970:23).

But we tried as much as possible to include what we believed are representatives and that may in the future become the basis for further classification.

In this preliminary and arbitrary classification, we have divided Muslim literature into eleven major groups. Although, it can also be grouped into two — Non-islamic and Islamic. But these two groupings might prove confusing. What to our mind is *non-islamic* may embody Islamic beliefs and tenets. For the beauty of Muslim literature is its absorption of foreign elements, yet at the same time, remaining indigenous. This is better illustrated in the *locus classicus* that we will discuss later.

Epics

There are seven epics (Cf. Manuel 1963:67(8) so far identified, namely: (1) Darangen (Maranao and Maguindanaon), (2) Dimakaling (Maranao-Magindanao), (3) Radia Indarapatra (Maranao and Magin-

³In Manuel's (1963:68) study on Philippine folk epics, he listed four epics from four Muslim groups, namely: Bantugan (Maranao), Indarapatra and Sulayman (Magindanaon), Parang Sabil (Tausog), and Silungan (Siasi). This classification was based (I supposed) on the available printed materials from these groups.

Cf. Juan R. Francisco, *Notes on Islamic Literature in the Philippines*, 1970; E. Arsenio Manuel, *A Survey of Philippine Epics*, reprinted from *Asian Folklore Studies*, Vol. XXII, 1963, and Nagasura T. Madale, *Muslim Literature: Preliminary Outline*, Mindanao State University, Marawi City, January 1974, mimeographed, 2 leaves.

danaon), (4) *Diwata Kasaripan*⁴ and *Diwata Kasinebangan* (Maranao and Magindanaon), (5) *Kudaman, Ajok* (Palawan), (6) *Diwata Kasinebangan* (Magindanaon), and (7) *Parang Sabil* (Tausog).

Parang Sabil is classified as an epic by E. Arsenio Manuel while G. Rixnon considers it as a long ballad. Parts of *Parang Sabil* have been translated into English and published. (Mercado 1963:91-115), and Kiefer's 1970:7-9).

Of the *Darangen*⁵ epic, eighteen (18) chapters so far have been collected. Eight of these have already been translated in English by this writer. Batua Macaraya and Howard P. MacKaughan, compilers of a Maranao Dictionary, have also translated some chapters. Another English translation of a few chapters was done by Frank Laubach and was published in *The Philippine Magazine*.

The epic *Darangen* is believed to consist of twenty-five (25) chapters which take many nights to chant. The chapter classification are either based on characters (i.e., *Kaplomna*), or is based on names of places. (*Notangkopan a Ragat*).

Dimakaling has no extant text except a fragment (see Maceda 1963:59) listed as a modern *Darangen*.

*Radia Indarapatra*⁶ has two versions: Magindanaon and Maranao. The former is considered "myth of Mindanao" by Saleeby; the latter is classified as *tutol*, a narrative⁷. There are today thirteen (13) known variants in Lanao. An excerpt from the Magindanaon variants⁸ runs thus:

Peace be unto you Raja Indarapatra the most royal of royals and begotten by the surutan Nabi Baker Magusufa of Nagri kawasa Mantapuli. His mother is the princess Ganding Laila Mamandiri sa Magrib. As the saying goes and as we relate, here begins the story of Raja Indara Patra. When the bird Mla flew with him into the atmosphere. As they go by, it is impressive to see how proud he is, for his wings bend, and his tail spreads. We become excited as he darts like lightning and passes nearby. We feel sad when he flies around for he is like an avanescent light that flashes. And then to make a story shorter.

Short as the story goes, he said to Mla, "I will ask you because

⁴*Diwata Kasarip* is the Maranao version. An 11-hour fragment of the epic was recorded by the writer in Tugaya, Lanao del Sur. It shall soon be transcribed for future publication.

⁵Cf. Nagasura T. Madale, *Maranao Forms of Oral Literature*, First Annual Folklore Congress, Xavier U., Cagayan de Oro, December 1972. Manuel R. Tawagon, *A Preliminary Study of the Maranao Darangen*, typewritten, 51 leaves, with appendices, 1973.

we departed seven days ago when you took me in your playful flight. You will do me a great favor, comparable to one from the spirits, if you tell me what you feel. "My datu and my God, my datu, but why do you tell me that it is like asking a favor. While we are flying, and asking what I feel? The datu said to Mla, "just between us two, I say that I have felt something. I felt that I remembered very much my father." Then Mla said, "My God and my datu, the most royal of royals begotten by the sultan Nabi Baker Magusufa of Nagri Mantapuli, I felt nothing but a love song sung only halfway, no not quite beyond its middle.

"That is why I pray to your father and your mother, and above all to the Almighty God, the God of all the universe that created the seven layers of the sky and the seven layers of earth, and everything between the two, and all the creatures and where they stay." There as they go on, "My datu, just wait a while for we must stop under the turban so no rain will strike us for that is the palace of the clouds."

The palace of the clouds said, "Peace be unto you," he said to Raja Indara Patra the most majestic of all who was born to Surutan Nabi Baker Magusufa of Nagri kawasa Mantapuli. His mother was the princess Ganding Laila Magandiso Mangorib. He said, "My datu, you are staying here in our place, a place of hardship." Then said Raja Indara Patra to the palace of the clouds, "Whatever happens will be the will of Allah, worldly fortunes that are given away help a person to succeed if he experiences no hardship" (Maceda 1963:286-88).

*Diwata Kasaripan*⁹ has two versions -- Magindanao and Maranao. The Magindanaon text was collected by a field researcher of J.R. Francisco. A fragment of the Maranao version, (*Diwata Kasarip*) was recently recorded in Tugaya by the writer. The recording took eleven hours. This epic is about as long as the *Radia Indarapatra*. It tells of the travels of *Diwata Kasarip* on search of the beautiful "princess", *Inigambar a Olan*. In his journey, he encountered a lot of hardships. But in the end, he met *Inigambar a Olan* in a far away kingdom guarded by a huge bird, *garuda*.

⁶Cf. Nagasura T. Madale, *Radia Indarapatra: A Study on Maranao Folk Narrative*, unpublished M.A. thesis, University of the Philippines, Quezon City, July 1973.

⁷Cf. appendix of Maranao version synopsis by chapter, an excerpt from the writer's thesis.

⁸Recorded by Dr. Jose Maceda in Dulawan, Cotabato.

Diwata Kasinebangan, another epic Magindanaon, was also recorded in Buluan, Cotabato, but no complete text has been collected thus far.

Kudaman is a Palawan epic. A synopsis follows:

Tutwan Puliq, Linamin at Limukan "the Emerald Dove Fairy," Linamin at Kaginuwan, "the Ginu Tree Fairy," and Linamin ni Sarip a Dagat, "the Fairy of the Good Spirits of the Sea," are already the four wives of Kudaman.

He wishes then to celebrate a great rice-wine drinking feast and thinks of building a vast meeting house of gold for the purpose. He acquaints his blood-brother Mutaq-Mutaq and his four ravishing wives with his plans. They all agree. A glamorous house is built and gongs are played to invite all around.

As the first visitor arrives, Kudaman happens to know by dreams that Ilanan and his people are coming to bring discord and war. Kudaman is a man full of wisdom, he refuses to offend Ampuq, the Creator, by war.

Ilanan's purpose is to defeat Kudaman in the fight and ravish his four lovely wives. They come from the sea in multitudes. Their clothes are stones; their arms are bullets. Mutaq-Mutaq rushes to the battle with Kanakan at Inarak, the "Young Man of the Clouds". Their prowess is astonishing in a war that last twice seven years. The "Young Man of the Clouds" is saved by Kudaman who captures him in space and hides him in his betel nut box. Then, without looking, with a simple hand gesture, he reduces his enemies to ashes.

After the Ilanan are annihilated, Kudaman wishes to return home with his companions. On their way back, they visited Limbuhanan, Kudaman's older brother, who married recently Linaman at Katurabisan, "the Pine Tree Fairy."

They all join Kudaman who meets his scatheless [sic] wives again.

Henceforth the drinking feast is celebrated by visitors who are coming from everywhere. The limit of the world's Datuq, the Atmosphere's Fairy, and the West Wind's Fairy attend it. After an intense delight and drunkenness, everyone returns to his world (Macdonald 1972:8-9).

⁹ Among Maranaos, the word *diwata* means a non-hostile spirit. Some *diwatas* are considered *apo*, ancestor. The word *kasaripan* comes from the word *sarip* usually refers "to persons who claim descent from the prophet. These and many other words show traces of Islamic influence on the Muslim literature.

Salsila/Tarsila

A *Salsila*,¹⁰ (family tree from Arabic) is a written nobility genealogy larded with significant events. It serves to authenticate descent and consequently the title to a datu's eligibility as a sultan. Some of these *salsila* were already published (see Saleeby 1908/1963:367; 43–5) also Majul's *Muslims in the Philippines*, 1973.

Masaalla-Proverbs

These are proverbs which teach moral lessons to the young:

| | |
|--------------------|---------------------------------------------|
| Dunya in pinjaman | This world goes on with the flow of time |
| Ayaw maghamanhaman | Do not dilly-dally your chance |
| Mahuli kananaman | At the end comes repentance. ¹¹ |

They also at times are evaluations or judgments on some important events.

The *masaala* is for adults. A proverb for children is called *pananaro-on*. A *pananaro-on* is recited to punish a child, to drive home a point or to ridicule a person. Children generally commit the *pananaro-on*, though most of them are unwritten, to heart and thus become a part of their value system. (Madale, N., 1972:15).

The *pananaro-ons* are recited on special occasions (i.e., weddings) and their theme and moral lessons vary according to the occasion. These can be recited in the beginning, at the middle or at the end of a talk. Here are some examples of *pananaro-on*.

| | |
|---------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------|
| Ba den mala so dalog a pekelilid ko lapad | 'Tis nothing but a tasteless big rolling "gabi" on a plate |
| Maia ka pen sa ilag. So bawing a ketesen na mi song bo sa ketesen na makape- maginesa | Be ashamed of small holes. A bunch of <i>bawing</i> plants May grow far apart But they are one when being pulled. ¹² |

¹⁰Quite a number of Muslims *salsila* starts from a mythic origin (i.e., Radia Indarapatra), while others from a religious figure like *Sarip Kabungsuwan* and *Abu Bakar* among Tausog, Magindanaon as well as the Maranaos. See Appendix B for an example from the Maranao.

¹¹Rixhon 1972:13

¹²From author's collection.

Daman-Poetic Dialogue

These are poetic dialogues heavily laden with symbolism. The language is classical, not easily understood by most people:

Unu bagan gikus?

Why vine coil?

("What is that coiled vine for"?)

Unu lubid us-usan

What rope you untie?

("Why are you untying
the rope?")

"What is the purpose in coming here?", is the prosaic meaning of the questions (Ibid., p. 15).

This Tausog *daman* is comparable to Maranao *tubad-tubad*, or love poem.

Flying hard the swift is¹³

Trying hard to catch up with the hawk

But it cannot equal him

Because he is far too small.

This has varied interpretations, depending on the occasion when it is recited. If it is said by lovers, it could mean that one cannot equal the other in talent, intelligence, etc. It could also mean that if one must equal a hawk (literally) he must also be a hawk or better still be an eagle.¹⁴

The *tubad-tubad* are also recited during the initial step in marriage, *kapangilai-lai*, scouting for a prospective wife, or *kandaonga*, exchange of verses and poems. In the past such practice is formal and is highly regarded as an important step in marriage. To some extent, it is similar to the Tagalog *balagtasan*.

"Love" Tarasul—Love Letters

More simple and popular than the *daman* is the secular form of *tarasul*, which in Tausog means, "love letter" in poetic form. It is written, or is recited daily over the radio. Here is an example:

Sulat initarasul
pa kaniyu hilunsul

This tarasul letter
Wandered to you.

¹³Madale, A., 1959:137.

¹⁴Madale, N., 1972:14.

Kasi di na ma
binsul
In lawn jantung
han—

(My) affection could no
longer move,
(My) heart inside mel-
ted, etc.¹⁵

Malikata

This is used in courtship or in conversations between friends. It is a play of syllables or letter inversion and modification done partly to hide one's feelings, partly in jest.

An example of *malikata* runs thus:

Kaina bang in anut natunal init makatina' kay manubu' panadu?
(Ordinary language: Mayta' bang tau mabuta di' makakita'?)
Why can't a blind man see?¹⁶

Among Maranaos, a play of words is also noted. Changes in stresses alter words, hence the meaning of a sentence changes. To illustrate this (note the underscored stresses in the original.):

- | | | |
|----|--------------------------|-------------------|
| 1. | Ino <i>ako</i> den a--i | Why do my big |
| | Mala <i>ako</i> den a--i | <i>self</i> roll? |
| | Pakelilid <i>ako</i> den | |

By changing the stress, two words are formed. This changes the question.

- | | | |
|----|----------------------------|----------------------|
| 2. | Ino a <i>koden</i> a·i | Why do this |
| | Niala a <i>koden</i> a--i | big <i>pot</i> roll? |
| | Pakelilid a <i>koden</i> ? | |

Tigum—tigum: Riddles

Among Tausogs, these are love riddles. Among Maranaos, these are classified into *antoka* for children and *pasoalan*, puzzles for adults.

Ladia sa kalasan

A cup from the forest

¹⁵Rixhon 1972:16.

¹⁶Rixhon, 1972:15.

a di ketanglan sa ig.

Magari-ari
a isa-isa i tian.

which cannot hold water.

Answer: Bird's nest.

Brothers all
with one intestine

Answer: Rosary

Two women carrying a child came to Radia Indarapatra, both claiming to be the child's mother. Radia Indarapatra called the executioner to halve the baby and give the equal parts to the two women. As the executioner with his sharp *kampilan* was about to strike the baby, one of the women cried bitterly and begged to be cut in halves rather than the baby. The hero was convinced that this woman was the real mother of the baby for she was willing to die for the baby.¹⁷

Speech--Narrative Art

The Palawanon categorize their oral literature into: (1) narrative art which is purely spoken — this consists of *tuturan* and *sudsugid* — and (2) lyrical art which combines the spoken and music — this is composed of the *tutul* and *karang*.

1. *Tuturan* is taught by ancestors and reveals Palawan's representation of this world; it is both narrative and myth but may also be news and used for teaching.

The *tuturan's* main subjects are the creation of this world, the origin of seasons, of sexes, of death, musical instruments, etc. These focus on serious matters and their explanation given by the ancestors.¹⁸

2. *Sudsugid* — These are tales or fables in prose revealing the failings, the errors and morals of men. They are meant to teach people virtues, good manners and the art of living in a society. They may be short or long, sometimes comprising of several episodes, that may take one to two nights to narrate. (Ibid, p. 3).

¹⁷From the author's collection.

¹⁸MacDonald, 1972:2 - 8.

Ritual

Any attempt to study the literature of the Muslims cannot be better appreciated without an understanding of Islam. Not only did Islam influence and is still influencing but has enriched the Muslim way of life. The earliest literature were written in Arabic script (kirim in Maranao, and Jawi among Tausog). This is why very few were written in English since most of the materials, aside from being *archaic*, are in their oral *form*.

It is important that knowledge both of writing (i.e., script) and of Islam be utilized as basic tools in bringing into light the best of Muslim literature. In research, for instance, a compromise could be struck. Researchers, especially foreigners who are not familiar with the Muslim areas, can get the assistance of natives to serve as junior researchers in field work. Because researchers normally get the credit for the work, while their junior researchers are reduced to mere footnotes, it is necessary that natives be encouraged in research since they are more acquainted with the local conditions and terrain and the people themselves.

Rituals are grouped into: (1) Greeting-- salaam, (2) Bang-Azan (Call to prayer), (3) Prayer --Salat, (4) Holy Qur'an, (5) Parokonan-- Book for Beginners in Islam, (6) Koranic Exegesis, and (7) Explicatory statements.¹⁹

1. *Salaam: Muslim Greeting*

The universal greeting among Muslims in the world, *Assalamo allaikom*, peace be unto you, is spoken in many occasions. Whenever a Muslim meets another Muslim, he greets him with *salaam*. In public speeches, as well as in prayers, *salaam* is always recited.

2. *Azan/Bang (Call to Prayer)*

Just as the bell is rung to announced the time for prayer, the *bang* is recited or chanted. It is repeated five times a day²⁰ corresponding to the number of times a devout Muslim prays.

The Maranao in the past beat a huge drum, *tabo*, which is suspended inside the *masjid* (mosque), to assembly the believer for prayer. In beating the drum, certain rhythmic patterns are observed, especially during *Edil Adha* festivity.

¹⁹See J.R. Francisco, *Notes on Islamic Literature in the Philippines*, Mabini Press, Daet, Camarines Norte, 1971, for an extensive discussion on this topic.

Recently, however, the Maranao *ulama*, the religious leaders, discouraged the use of the *tabo* because they consider it "un-islamic". Nowadays, a microphone is used instead.

Before the start of every prayer, somebody (e.g. *moazan*, in-charge of calling the *bang*) stands facing the west (Ka'aba) and calls the *bang*:

| <i>Arabic Form</i> | <i>Translation</i> |
|-------------------------------------------------|--------------------------------------------------------------------|
| 1. Allahu akbar, (four times) | 1. Allah is the Greatest, |
| 2. Ashaou anlailaha illalla (twice) | 2. I bear witness that there is no god but Allah |
| 3. Ashadu anna Muhammadan Rasullulla (twice) | 3. I bear witness that Muhammad is the Apostle of Allah |
| 4. Hayya alas salah (twice) | 4. Come to prayer |
| 5. Hayya ala falan | 5. Come to success |
| 6. Allah akbar (twice) | 6. Allah is the Greatest |
| 7. La ilaha illalla (once) | 7. I bear witness that there is no god but Allah. ²¹ |

During the *sobo prayer* (before sunrise), right after saying, ' Hayya ala talah, ' this is followed with, *Assalatu kairol minnan na-om* (twice) which means; "It is better to pray than to sleep."

3. *Salat—Prayer*

After the *bang*, the main prayer starts. However, during Friday prayer (*salatul juma-at*), or Eid-el Fitr (Breaking the Fast), *Mauleeden-Nabi* (The Birth of the Prophet), a *khutba* (sermon) is recited before the main prayer. After the prayer, *du'a* (propitiatory or thanksgiving prayer) follows. *Du'a* is said after every prayer, at the end of a peace pact, wedding, burial or after recovering from an illness. It is also said before a pilgrimage to Mecca.

²⁰Praying five times a day (i.e., *Sobo*), ca. 5:30 a.m. (sunrise), *lohor*, ca. 12:30 p.m. (noon), *asar*, ca. 4:30 p.m. (late p.m.), *magrib*, ca. 6:00 p.m. (sunset), and *aisah*, ca. 7:00 p.m. (early evening is just one of the five (5) pillars of Islam, the others are: (1) There is no god but Allah, Muhammad is His Prophet; (2) Giving Alms (*Zakat*), (3) Fasting in the month of Ramadan, and (4) Pilgrimage to Mecca (*Al Hadj*), once in a lifetime for those who can afford it.

²¹Rixhon, 1972:3.

The first part of the salat is the recital of the *suratul fatiha*, (The Opening), thus:

| <i>Arabic romanized form</i> ²² (Ebing, 1959:5) | <i>Interpretation:</i> (Ali, 1938:14) |
|-------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------|
| Auju pillahi minas shai- tan nirra Jeem | Fatiha (Opening Chapter) |
| 1. Bismilla hir rahman nir raheem | 1. In the name of God, Most Gracious, Most Merciful. |
| 2. Alhamdu lillahi Rabbil Alameen | 2. Praise be to God, the Cherisher and Sustainer of the Worlds; |
| 3. Arrah man nir raheem | 3. Most Gracious, Most Merciful; |
| 4. Maliki yaw middeen | 4. Master of the Day of Judgment |
| 5. Iyyaka nahbudu wa iyyaka nasta in | 5. Thee do we worship, and Thine aid we seek. |
| 6. Ihdinas siratul musta qeem | 6. Show us the straight patn; |
| 7. Siratal lazena an anta alaihim. Ghairril magdabi ailai- him walad daleen, Ameen. | 7. The way of those on whom Thou has bestowed Thy Grace, Those whose (portion) Is not wrath, and who go not astry. |

The prayer said varies according to the occasion. It could be a prayer for the dead, for festivities (e.g., Maulud-en-Nabi, or for a *sahid*, a martyr. Another type of prayer is the *tarawe*, a prayer said after the *Aisha* (late evening prayer), (ca. 7:00 p.m.) in the month of Ramadan.

4. *Holy Qu'ran*

The Holy Qu'ran is the Holy book of all Muslims. It contains revelation, and the *hadith* (traditions of the prophet). *Al-Fatiha* (The Opening) of the Holy Qu'ran is often recited because it summarizes the essence of Islamic faith.

5. *Parokonan—Book for Beginners in Islam*

²²*Ibid.*, pp. 1--2; Cf. Nagasura T. Madale, 1972: 28--9 for the Maranao version of the *Fatiha*.

This is a catechism pamphlet in *kirim*, (Arabic script). It includes teaching on prayers, lessons on basic beliefs and tenets in Islam; *du'a* and other basic knowledge on Islam. It includes a step-by-step explanation in praying. The explanation is in the local dialect (e.g., Maranao, Tausog, etc.). *Parokonahs* are locally printed and are sold at a minimum prices.

6. *Koranic Exegesis*

This is the most important exercises of Philippine Muslims in their attempt to interpret the scripture both for the Muslims and non-Muslims. Here are excerpts:

1. And who is better in religion than he who submits his whole life to God, and he who does good (to others)? (Surah IV, v. 125)

And seek the abode of the Hereafter, and neglect not they portion of the world (Surah XXVIII, v. 77).

Peace is the real essence of Islam. The true Muslim is he who has attained peace. The first line above quoted form the Qu'ran points out the dual aspects of peace: peace with God, and peace with men.

"Peace with God" means complete submission to the will and commands of God. And "peace with men" signifies the doing of good to one's fellowmen (Francisco, 1970:37--8).

7. *Explicatory Statements*

Explicatory statements are varied and many. They may be part of a long sermon or even the Koranic interpretations. They are intended for non-believers — and perhaps also for believers, who may not be fully conversant of their faith. The following are examples of these:

While Christians look up to Christ as God's earthly extension, Muslims put Jesus on the same pedestal of reverence as Muhammad. It is wrong to say that either one is God. That is to say, Jesus—and Muhammad—were both men commissioned by God to spread his divine teachings on a world being dumped down a pit of moral garbage.

Jesus was a *man*. He was no God. He himself disclaimed any pretense to God-hood.

x x x x

. . . "The glory of Jesus, naturally does not lie in being a

God, because he cannot be God, but his whole triumph lies in being a man, a perfect man a holy man, and in the words of the Holy Koran, a model for the people to whom he was sent."²³

8. *Khutba—Sermon*

Khutba said during the Juma-at Prayer (Friday Prayer) takes the place of the two rak-at²⁴ of the Ichor, or noon prayer (ca. 12:30 p.m.). Its topic depends on the occasion. While it is recited, nobody must talk. It is believed that talk during the *khutba* nullifies one's prayer. A *khutba* recorded on a Friday in the month of Ramadan (the month of Fasting) in Lumba-a Bayabao, Lanao Sur runs thus:

... One of the reasons Juma-at (Friday) is a blessed day is that it was the day your apo, Nabiola Adam, was created. He is also one of the datus proclaimed by Allah. It was also on Friday when Allah commanded Nabiola Adam and his wife, Sitt Hawa, from paradise to transfer to the world. He also died on Friday.

Another thing is that during Friday, Heaven, *Sorga*, is open and whatever man asks from Him He will grant. You have heard earlier why Allah blesses Ramadan of the twelve months. Note that Ramadan consists of five letters. Firstly, *ra* meaning: Verily, Allah loves those who are guided by His principles during the month of Ramadan. Secondly, *mem*, meaning: Allah will forgive the people's sin if they follow His teachings voluntarily. Thirdly, *gad*, meaning: Verily, Allah will reward the prayers of mankind in the month of Ramadan. Fourthly, *alip*, meaning: Truly, as this month codes, Allah will know those who are weak in their beliefs and in the performance of prayers for Allah in this month.

Like Fasting, according to some group of men, they fast in the name of Islam, even when they are sick. Allah will also know of them of their sacrifices in the name of Islam.

That is why you Muslims must sacrifice in the observance of the month of Ramadan.

It was related in the past: There was a man, *Kapir Madiosi*, who saw his son eating in the presence of Muslims at daytime in the month of Ramadan. He punished his son and said, "Hey, son why did you not respect the Muslims who are celebrating the month of Ramadan?" After that the man, *Kapir Madiosi*, died.

²³ *Ibid.*, p. 56.

²⁴ *Rak-at* means the complete cycle of positions-standing, bending, prostrating, sitting, etc., then standing again.

Alim Muta'alam dreamt that the same man entered Heaven (sorga). He met the man there and said to him, "You were an unbeliever while you were still alive. How were you able to enter Sorga?" He responded, "Yes, I am Kafir Madiosi. Before dying, Allah gave me a chance. I observed the month of Ramadan with reverence. Because of that I was able to enter Sorga," Assalam allaikom warak matolla hiwabaraka-tooh.²⁵

Songs

Songs can be classified according to themes, purpose, content and style of singing. However, they can be generally classified into: (1) religious songs, and (2) non-religious. Non-religious songs include: (a) Lullaby, (b) for entertainment, (c) for the dead, (d) with accompaniment, (e) heroic songs, (f) about birds and animals, and (g) love songs.

Religious Songs

Songs sung in madrasa schools:

Religious songs sung in madrasa²⁶ schools (sectarian) are relatively new, according to Abdullah T. Madale. They became popular only after World War II when Arab missionaries from Egypt came to the Philippines to teach in *madrasa* schools.

Here is an example of this song:

Inao Tuhan ami
A kibegi an ko podi
Miaden ko donia
Ago langon a kaaden
Rakmati kami ngka

Dear God²⁷
To whom praises is due
Creator of the world
And all living things
Give us your blessings

²⁵ A fragment from a *khutba* recorded in Mulungun, Lumba a Bayabao, Lanao del Sur as an example of Maranao music. (See, Tape IV, Side-1, no. 3 of Madale, N., Maranao music, 1970 from a research, "An Ethnomusicological Survey of Philippine Music," (still in progress) under the auspices of Dr. Jose Maceda, Department of Asian Music, U.P., Quezon City.

²⁶ *Madrasa* has two meanings: (1) romanization of the Maranao script and (2) sectarian schools. As used in this discussion, it means the former.

²⁷ Cf. Madale, A., 1966:170 in Madale, N., 1972:28-9.

Ago rapeg a riski
 Na go so kambowai ami
 Na go ami pekilalan
 Nem rokon a iman
 An kami makaogop
 A memolia ko Nabi
 Makasapaat sa tao
 A pepegislam
 A di ami kalipatan
 So di-i kambaroiantang
 Kipelalanan ami
 So Lailahaillallah.

And luck
 Long life , too
 So we can continue
 The six obligations
 So that we can help
 Offer our thanks to the Prophet
 And serve our people
 Who are devout Muslims
 And not forget
 Our proclamation
 With sincerity and with solemnity
 Allah the Greatest.

*Maulud-en-Nabi Song:*²⁸

In the celebration of the Maulu-en-Nabi (The Birth of the Prophet), songs are sung as well as commentaries about his life are recited. A dramatization of his life is also acted out. There is a blending of what was introduced (e.g., Islam) and what was not. All these are seen in the observance of this religious festivity. Like the songs, which add pageantry and solemnity to the occasion, it has been adapted for the locality, like this:

Arabic Romanized Text:

Marhaban ya marhaban²⁹
 Allah yaho marhaban
 ya marhaban ya marhaban
 Allah yaho marhaban
 Jaddal Husieny marhaban

 Allah yaho marhaban
 Ya marhaban ya marhaban
 Asrafal badru alaina
 marhaban

English Translation:

Oh, welcome
 Allah, He is welcome, Oh
 welcome, welcome
 Allah, He is welcome
 The grandfather of Husiens,
 welcome
 Allah, He is welcome
 Oh, welcome, welcome
 The moon has appeared
 upon us — welcome

²⁸Cf. Madale, N., *Maranao Folk Islamic Practices in the Observance of Maulud-an-Nabi*, typewritten, Mindanao State University, Marawi City, April 13, 1973.

²⁹Romanized Arabic text from Mauliden Nabiwiyy El Shreef. Translated by Ustaj A.H. Sayedy, Instructor, Institute of Asian and (Arab) Islamic Studies, Mindanao State University, Marawi City, April 13, 1973, (6 leaves long bond paper). Sung during the observance of the *Maulud-en-Nabi*.

Fahtatat minhul boduru
 marhaban
 Mithla hosnika ma raayna
 marhaban
 Qattu ya waj hassurury-
 marhaban ya marhaban
 Ya Nabiy Nabiy Mohammad
 marhaban
 Ya Abubakar as Siddiq
 marhaban
 Ya Omar, Usman wa Ali
 marhaban
 Fatima bintir rasuly
 marhaban ya marhaban
 Anta Shamson anta badrun
 marhaban
 Anta noron fauqa norin
 marhaban
 Anta iksiron wa galiy-
 marhaban ya marhaban
 Anta mishabus sodury
 marhaban ya marhaban
 Ya Nabiy salam alaika-
 marhaban
 Ya Rasul salam alaika-
 marhaban
 Ya Habib salam alaika-
 marhaban
 Ya Habib salam alaika-
 marhaban
 Shalawatullah alaika
 marhaban ya marhaban

All the moons have disappeared
 after Him, welcome
 Like your prettiness we
 have never seen, welcome
 Never, on happiness itself—
 welcome, oh, welcome
 Oh, great Prophet Mohammad—
 welcome
 Oh Abubakar, the true
 believer welcome
 Oh, Omar, Usman and
 Ali, welcome
 Fatima, the daughter of the Pro-
 phet, welcome, oh welcome
 You are the Sun, You are
 the moon, welcome
 You are the light above
 the light, welcome
 You are pure gold and priceless,
 welcome, oh welcome
 You are the light of the
 hearts, welcome, welcome
 Oh, Prophet, peace be unto
 you, welcome
 Oh, the Prophet of God, peace
 be unto you, welcome
 Oh, beloved, peace be unto
 you, welcome
 Oh, beloved, peace be unto
 you, welcome
 The blessings of Allah be upon
 you—welcome, welcome.

Repeated Stanzas

Allah ya no marhaban ya marhaban ya marhaban (3x)
 Ya Nabiy salam alaika-Salawathullah alaika
 Ya Habib salam alaika-Salawathullah alaika
 Shallaallano ala Mohammad-Snallaallano alaika wasalam,

Sitti Maryam:

Sitti Maryam is a *kissa* (story from the Qu'ran) usually chanted in

*dekir*³⁰ among Maranaos. It is available on record and is priced at about ₱ 30. In the Maranao version, it talks about the death of *Sitti Maryam* (Virgin Mary) and how her son *Isa* (Jesus) took good care of her.

Sitti Maryam's death came one day when *Isa* left for the forest to get food. He told his mother not to let in anybody whom she is not familiar with. However, while he was away, *Diabarael* (Angel Gabriel) came and *Sitt Maryam* died because it was her appointed time to die.³¹

Dekir (Dekr in Arabic)

Dekir (dekr in Arabic): meaning praises to Allah, is a line of verse or an entire stanza of the Qu'ran. Among Maranaos, it is a dirge sung on the last night of the *diaga-an*, or wake. It is sung in a very high pitch voice and in a dragging tempo. When its note reach its highest, the first partner takes over, starting on the same note. This may be illustrated thus:

*So Bangkit a Donia—The End of the World*³²

Peace be unto you
 Oh, how true
 While on earth living and strong
 One must perform his religious obligations
 For when the earth will crumble into pieces
 There will be no place one can stay;
 Big waves and storms one cannot stand
 What a disaster for mankind
 Allah the Greatest!

Among the Tausog, chanting (*lugu*³³) takes almost the whole month of *Bulan Maulud* (Birth of the Prophet). Their source is *Kitab*

³⁰*Dekir* (dekr in Arabic) means praises to Allah. A verse of the Qu'ran is considered *dekr*. Among Maranaos it is a *dirge* sung during wakes. It is also a style of singing in high pitch sung as a duet (*pendo-iogen*).

³¹For comparison, see Rixhon, 1972:25–40 (Tausog version).

³²Madale, N., 1972:24–5.

³³To the Maranaos, *kapelogo*, refers to the different styles of chanting, such as: (1) *darangen*, characterized by fast rythm; (2) *baiok*, a slow rythm; (3) *dekir*, singing in a very high pitch, a song usually as a "duet" style called *pendoioegen*.

Maulud (The Book of Birth), a book of praises and comments on the birth and life of the Prophet. Rixhon's studies the text used in Parang, Sulu, has seventeen chapters, ('ud), each of which is divided into two parts: (1) *lugu' jikil*, which are sung on special occasions; (2) *lugu' janitla*, which is in prose, and which forms the second unit of each chapter.

Songs to strengthen the Faith:

The *sumaldai* and *ulay wa* are examples of songs to strengthen the faith. A *sumaldai* exhorts believers to be good on earth while an *Ulay wa* is a "religious" similar to hymns song. No text is available at the moment.

Lullaby:

Lullaby is known as *langan bata-bata* among the Tausogs, *bong-bong*, *mang-mang* among Maranaos and Maguindanaon, respectively, and *liggayen paiga* among the Palawan. Among the Tausog, it is sung either to entertain people or to rock children to sleep, like this:

| <i>Tausog text</i> | <i>Translation</i> |
|----------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| Dundung ba Utu'tug na kaw Ba liyalangan ta sa kaw Ba rayang bukun sabab ikaw Ba ing maglangan mahukaw | Go to sleep now son The song will soothe you Darling it is not your fault If singing is unpleasant. ³⁴ |

Among Maranaos a *bong-bong* may also be an indirect reproach to a husband who flirts with other women. In most cases however, when a mother goes out, the elder sisters are often left behind, to sing lullabies, such as this:

| | |
|-------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|
| Bong, bong ai bong bongan Pakatorog ka wata Gomirao si 'na ka Ba ko seka dianeg Go ka ri pimbongetan. | Sleep, sleep, sleep ³⁵ Sleep dear little one Mother might say That I punished you And reprimanded you. |
|-------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------|

Songs for Entertainment:

Songs for entertainment are numerous. Some are sung during

³⁴Kiefer (1970:6) in Rixhon's (1972:18).

³⁵Madale, N., 1972:23.

weddings (*baat pangantin, paiok*), political rallies, in popular entertainment (*sindil* and *pagsindil*), or love (*isa den, baiok, tarasul*), and *karang* at *kulilai* in seven types.

Among the Maranaos what is ordinarily not allowed in actual conversation, such as expressing one's feeling to the opposite sex, can be done in a song. An example is this song sung by three persons and how they express their feeling to a lady, *Lisa Maono*:

- Girl 1 : Dear Ba-i, of what value marrying her if she does not love the datu? Isn't it a sin to force someone to marry?
- Girl 2 : That is right! You do not love *Lisa Maono*. She will just be an addition to your collection—a plaything? Must you treat her that way? I cannot blame *Lisa Maono* for not loving you.
- Girl 3 : Truly, dear datu. I am convinced that loving you is like loving *Paramat a Bantugan*. When he is around, his words are precious like gold; however, when he is away, his words one must not treasure.³⁶

Song for the Dead:

A *baat* is a song which accompanies several life crises rituals, and is sung in the *lugu' kamasaan* tradition. An example is *baat taalaw*, which accompanies the *lugu' taalaw* at burials as in Kiefer's (1970:9):
37

Ahay-ahay ba pakayin lawagun
hadiin-hadiin na mayan sa hugun
agun-agun-agun tawagun
ahay ba kasi ragun-bandagun
sampay pa biyayaun
ba ing sila kaugun

where shall I look:
Where shall I search now?
it is almost called
My love became greater
until this moment (of their death)
something very precious was lost.

Maranao women have a unique way of crying over the dead. Their lament, called *kandidiagao*, is melodious. An example of a lament appears below:

Aidao ikaritan ko, bolawan aken³⁸

³⁶Madale, N., 1972:23.

³⁷Kiefer (1970:9) in Rixhon (1972:7).

³⁸The text was supplied by U. Urangaga Dirampatun, Marawi City, December 12, 1972 and translated by the author.

Ino ako ngka pagawa-i, ikaritan ko
 Aidao Tuhan ko, ino ngka raken kowa-a a wata aken a-i
 Ikaritan ko a bolawan aken
 Aidao Tuhan ko na o ba ba den mapemasa
 Na pamasa-an ko; ai Tuhan ko
 Ngkaia wata aken, bolawen aken.

My dear child, by beloved,
 Why did you leave me, my child?
 Dear God, why did you take away my child?
 Dear God, if I can only buy his soul,
 I will buy it, dear God,
 My child, my beloved.

Songs with accompaniment:

Lunsay: Song--dance

Lunsay is a popular song and dance performance during weddings among Jama Mapun of Cagayan de Sulu. The theme is love: boy desires the girl; the girl responds coyly, or favorably, or coldly, but always politely. It is sung while the performers form a circle. It is accompanied with the feet tapping the bamboo floor built for the occasion. It comes in 2-, 4-, 6-, 8-, 10-, or 12-, verse stanzas. Here is an example of a two-verse stanza song (*kulang dua*):

| <i>Mapun</i> | <i>English</i> |
|-------------------------------------------------------------|-----------------------------------------------|
| *lal: Pilambuy kadudunan ³⁹ pinudji pinuhunan | Let me describe you, my maiden friend. |
| dan: daa nadu pudji na adat sa tahati na | Describe me not, I'm still unknown to you. |
| lal: pilambuy dudun kasi pinuhunan pinidji | Let me praise you, my lady friend. |
| dan: daa nuda sipat na nia tahati adat na | Judge me not, I'm still a stranger to you. |
| lal: pilambuy ku Subidan pinudji binaidan | Let me extol you, my cherished friend. |
| dan: bong ko doman nanipat ngadji nadu ko adat | Know me first, before speaking to me. |

³⁹Casino, 1966:319.

*"Lal" and "dan" refer to "lalla" and "danda" meaning male and female, respectively.

Karang (composition in verse)

The Palawan have a song that may or may not have an instrumental accompaniment. This is *karang*— a song in verse. *Karang* is classified into: (1) *Karang at siburan*, 'stanza on the jar', and *karang at kulilai* and *karang at tinggajan*, love songs in metaphors.

Karang at siburan is a song memorized or improvised during a rice-wine drinking feast. There are seven types of drinking songs. Each is distinct in melody, function and topic:

1. *Lantiqi* — a song by a visitor and his host, a form of sung conversation.
2. *Sudsud* — a song in which two singers— the visitor and the master of the jar alternate in singing.
3. *Timpasan* — an invocation to the "master of the rice" "Sagina at Ampuq at Para" — solo sung to invite Ampuq to come and sit at the drinking ceremony in the large meeting-house where later as Ampuq watches the jar, the rice-wine becomes fragrant
4. *Ogsan-Ogsan* — Similar to *timpasan*, except for its melody.
5. *Kandidi* — a solo asking for the drink to be delicious.
6. *Jaja* — a solo addressed to the master of the jar by a visitor already drunk
7. *Linggan* — a visitor addresses with full of courtesy the master of the jar; rime is constant

Many of the *karang* are known and passed from generation to generation. They bear the marks of the composers talent in the use of words, rhythms and rimes (MacDonald), 1972:4–6).

Heroic Songs:

Parang Sabil (Tausog) and *Daramoki a Babai* (Maranao and Magin danaon) fall under this classification. *Daramoki* is relatively new. It was a narrative recited during the U.S. Military campaign against the Moro. The theme (*Daromoki a Babai*) is about the men who fought in that era. No text of *Parang Sabil* is available except a few fragments, unlike the *Daramoki*.

Songs About Birds and Animals:

Examples of this type are *Daolan*, *Katotaro*, and *Bagit: Awit ng Ibon* (Palawan). *Dao'lan* or *kendas* is a species of seasonal migratory birds. They are believed to be God's messengers sent to earth to find out if people are still there. A hunter must trap one of them by luring

it with a beautiful song. When the birds return to God, they could tell Him there are people, proven by capture of one of them. And they relate the story thus:

*Kapangendas—Snaring a Bird*⁴⁰

Dao'lan, dear Dao'lan
 Where are you Dao'lan
 What kind of bird is this?
 When a trap is set,
 It hides itself among the bamboo grooves;
 Kill the bait (*saba*) if you desire;
 It is getting late and the *saba* will leave you;
 Think! During the time of your father,
 He snatches and follows that which falls,
 Thinking it is the *saba*;
 Now you have come an ugly bird, a slave;
 When you reached home you will ask each other,
 Who had killed a *saba*?
 And you will say, "I have not
 Because I devoted my time eating the arms
 Of cockroaches and the chins of butterflies,"
 It is better to die than to have two names.

Katetaro (from the word, *tataro*-larvae), tells of a larva snatched by a huge bird, *garuda*, for its meal. She (larvae) sung a beautiful song and the *garuda* released her but she fell into the mouth of *bowaia* (crocodile). The *tataro* continued to sing which appeased the crocodile that eventually set her free. In the end, the *larvae* became an adult butterfly — beautiful, free and happy flitting from flower to flower.

Tales

Tales (*tutol*, *tultul*) included in this classification are legendary, contemporary heroic and religious. Some entries in this group were discussed earlier; therefore, they need not be elaborated further.

Kitab Maulud (Book of Birth)

This contains praises and commentaries on the birth of of the Prophet. It is recited or chanted during the *Maulud-en-Nabi* celebration.*

⁴⁰Madale, N., 1972:22.

Miraj Story:

This is a long Arabic story and commentary on the ascension of the Prophet to Heaven. As the story goes (Maranao version), he rode on a *burak*, a winged centaur and ascended to Heaven at a wink of an eye. In Heaven (*Sorga*), he asked -- and was granted by Allah to reduce the number of times a Muslim must pray. Here is a Tausog fragment of that journey:⁴¹

672 – Dimatung na kami mawn pa Surga' hakutika' yaun awn malaikat malaggu' in kapanjardi marayaw in pangatud in bayhu.

We arrived in heaven, as a matter of fact, the big angel with good eye sight and a nice face was there

673 - iban in sahaya magsi'nag dayn ha bayhu' niya, duun ha siya haya ha sahaya, iban nanamung-tamung

And the chair, the brightness of his face is reflected onto the chair and he was well dressed.

674 – Kaung ku, "Uh! taymanghud ku, uh! Jibril, hisiyu yan?"
Laung sin Jibril, "Amunayan in Malikil, Riduwan, tunggu' sin Surga!"

I said, "Uh, my brother Gabriel! Who is that. Gabriel said, "That is Malikil Riduwan, the guard of Heaven."

*Nabiola Ibrahim:*⁴²

There are other stories for religious festivities. Among them is the story of *Nabiola Ibrahim* (Prophet Ibrahim) who sacrificed his son, Ismael, to build the temple/house of God:

Ibrahim (Abraham) had difficulty in building the temple of God. One night, he dreamt that he must sacrifice his son, Ismael, before

⁴¹Rixhon (1972:5).

*During this festivity, a dramatization of reenact the boyhood of the Prophet is also encouraged.

⁴²Madale, N., 1972:25.

he can build the temple of God.⁴³

When he woke up he could not believe what he dreamt. For several nights he had the same dream. So he sharpened his *kampilan* and clothed his son the best. Then he got a rope and invited his son to come with him to the place where he will build the temple. Before reaching the place, he explained to his son why he had brought him along.

At the temple site, he told his son to lie down and tied him with the rope, as if his son were an animal to be slaughtered. Without looking, he got his sharpened *kampilan* and cut his son's throat. Instantly, however, God sent angel Gabriel to change his son into a *kambing* (goat). Meanwhile, Ibrahim went home very sad.

Later, Ismael went home and asked his father why he left him behind. His father was so amazed; he could not believe what had happened. Ibrahim thanked God.

Had Ibrahim sacrificed his favorite son, Ismael, Muslims all over the world would have today sacrifice one of their sons to re-enact Ibrahim's supreme sacrifice to God.

Kata-kata-Moral and Sociological Narrative:

This covers a good many legendary narratives, some of which are chanted. The *kata-kata* are considered, "pure fiction" by rural folks. Some examples are the stories of *Pusung* (Posong) (Nimmo 1970:135-91), *Hangdangaw* (Rixhon 1972:191-229), *Putuh* (Mercado 1963:116-20). These are often humorous, filled with repartees, and all has moral or social lessons. (Rixhon 1972:12).

A story similar to the *Pusung* is *Pilandok* of the Maranao. *Pilandok* is clever, witty and very creative. Although he is intelligent, he can be stupid at times. He is foolish but at the same time smart. While it comes in many episodes, --- now in all of which he dominates and stands out. Here is an account.

*Pilandok and the Gong of the Sultan*⁴⁴

One day, *Pilandok* was seen guarding a beehive in the forest. Many hunters came and passed by him, amused and surprised why he was

⁴³It may be noted that this story is similar to the Old Testament story of the patriarch Abraham whose faith was tested by God. In that story, God asked Abraham to sacrifice his son Isaac. But as he was about to kill his son, God told him not to. Just then a ram appeared thicketed. This was used for the sacrifice (Genesis chapter 22-24).

⁴⁴From the author's collection as recorded and related by Datu Imam Laseb, Tamparan, Lanao Sur, March 20, 1973.

guarding the beehive.

A curious passerby asked: "What are you guarding?"

"This is the golden gong of the sultan which no one can strike," answered Pilandok. "If you strike it, it can be heard until the seventh kingdom; that is why the sultan does not like it to be beaten." To make the story short, the man pleaded that he be allowed to strike the "gong" (the beehive).

Pilandok agreed, provided he was far away when the "gong" would be struck. When the man lost sight of Pilandok, he struck the "gong". When the man hit the "gong", the bees stung him and he almost died.

Concluding Remarks:

At this point it is needless to emphasize the need to know more about Muslim literature. Among a people of one nation, an understanding of Muslim literature is important — a must for everyone. Islam as a religion and as a way of life has not only enriched the ways of the Philippine Muslims; it has enriched more their literature. As J.R. Francisco noted:

the literary outlook of Mindanao and Sulu is deeply permeated by dominant Islam. Islam being a religion practically penetrated the entire cultural orientation of the people. Aspects of Islamic culture: religious history has been infused into the literature of the Tausog, Magindanaon and Maranao From the early years that Islam began to exert pressure upon the culture of these peoples, attempts to Islamicize their literature through the convenient changes in the names and titles of heroes, setting of such literary piece—such heroes are even made to pray to Allah through the intercession of the angels. . . In the recitation of long narratives, actual stories are always preceded by a long prayer very much Islamic in nature (Francisco, 1972:70—71).

Wassalaam. . . !

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Appendix A

*RADIA INDARAPATRA: SYNOPSIS BY CHAPTER*¹

Chapter I – *Salsila Bangsa i Sultan Nabi-The Genealogy of Sultan Nabi*

It starts with the recitation of *Sultan Nabi's* lineage which is traced back to *Usman*. It explains why the eldest son reigns after the father's death. It recounts how *Potri Malailabangsa*, first cousin of *Sultan Nabi*, made use of magic to charm him. As a result of this, he married a slave and from this union, *Radia Solaiman* was born. It ends when *Sultan Nabi* sailed for *Bogdad* and married *Potri Malailabangsa*.

Chapter II – *So Kawawata-i ki Radia Indarapatra – The Childhood Days of Radia Indarapatra:*

Sultan Bai and *Potri Malailabangsa* returns to *Mantapuli* after their marriage. Because for many years they had no child, they assembled their people to ask *Allah* for a child.

Diabarael (Angel Gabriel) went to *Aras* (Heaven) where he met a boy, who was willing to be born on earth, if he were given certain concessions. The concessions asked were given to him. Thus, he was born to the *Sultan* and his wife and named *Radia Indarapatra*. But a *mera* (a bird) snatched him and flew him to the *mitrogon a gabon* (name of a cloud).

Chapter III – *So Kiasong I Radia Indarapatra sa Antara Langit -- The Journey of Radia Indarapatra to Antara Langit:*

A. *Radia Indarapatra meets Kabaian, Potri Paramisuli and Potri Diasol Asikin:*

The *mitrogon a gabon* was scattered when the four winds came and *Radia Indarapatra* fell, landing in the place of *Kabaian*. Soon *Potri Diasol Asikin* and *Potri Paramisuli*, daughters of *Sultan a Antara Langit*, came and took a bath in the river. The hero disguised himself as an *odang* (shrimp) and pinched the maidens. Finally, before the maidens left the place, *Indarapatra* transformed himself to his normal self and greeted them. He rode with them to *Antara Langit*.

¹Cf. Nagasura T. Madale, *Radia Indarapatra: A Study on Maranao Folk Narrative*, unpublished M.A. thesis, Aslan Center, University of the Philippines, Quezon City, July 23, 1973.

B. *Radia Indarapatra Rode with the Ba-i to Antar a Langit:*

After deliberating the hero rode with them on their *tanggasa-na a bolawan* (golden carriage) that flew to *Antar a Langit*. In flight, he was told not to make any comment lest the carriage returned to earth but he did.

At this time the *Ba-i* (princess) *Potri Diasol Asikin*, is betrothed to another datu, *Radia Ganding Diawaril Mangawarna*. Finally they reached the *lamin* and the *Ba-i* does not know what to do with him.

C. *Radia Indarapatra Meets the Sultan of Antar a Langit:*

The relatives of *Radia Ganding Diawaril Mangawarna* knew of the coming of *Radia Indarapatra*. They told the sultan about it and messengers were sent to the *lamin* requesting the hero and the *Ba-i* to present themselves in the *torogan* since he violated the *adat* (traditional law).

When the hero arrived at the *torogan*, he was recognized by the sultan. Afterwards, the sultan told him what was happening in *Antar a Langit*. The hero explained why he came, then presented the *saladong a bolawan ago aso a bolawan* (golden deer and golden dog, respectively) which the sultan required anyone who would marry his daughter. The sultan was convinced of the hero's sincerity and allowed his daughter to marry the hero.

D. *Radia Indarapatra Marries Potri Diasol Asikin:*

Before the marriage, *Radia Indarapatra* was asked by the sultan to perform ablution. After the marriage, he told his father-in-law that his journey has not ended yet.

Later, he was asked to meet a horse which came every Friday and devoured people. He went down the *lama* (yard) and met the horse. They recognized each other and kissed each other. The hero rode on his back and started galloping towards *Zainon*, where a *kalilang* (festivity) was taking place.

Chapter IV—*So Kiasong i Radia Indarapatra sa Minanga Zainon—
Radia Indarapatra's Journey to
Downstream Zainon:*

A. *Radia Indarapatra Meets Radia Laut and Radia Kaskian:*

Radia Indarapatra rode on his horse, *Digaian Digarda Kilat*, and proceeded to *Downstream Zainon*. At a fort built of bones and skeletons, he met two brothers, *Radia Laut* and *Radia Kaskian*. There, they horseraced and had a horse fight. The hero won

the competitions and continued his journey.

B. *Radia Indarapatra Meets Palawan sa Pantas:*

On his way Radia Indarapatra met *Palawan sa Pantas*, his uncle, on his stead, *Anta Tarbang*, on a narrow road. When the two horses met headlong, there was thunder and lightning. People thought it was the end of the world. Using magic and tricks, each tried to outwith the other. In the end however, they realized they were related, thus each gave way to the other.

C. *Towan Sahid Mardan Marries Putri Intan Tihai:*

Meanwhile, the *mera* met *Radia Indarapatra* and with all the birds in the forest they sheltered him with their wings as they proceed to *Downstream Zainon*. They reached the *torogan* but the *Ba-i* was stunned and could not utter word.

At that time, the sultan made a vow, *samaia*, that whoever could make his daughter talk would be married to her. *Towan Sahid Mardan*, versatile in magic, made her talk, hence, he and the sultan's daughter were married.

Chapter V – *So Kiasong I Radia Indarapatra sa Raia
Zainon-Radia Indarapatra's Journey in
Upstream Zainon:*

A. *Digaian Digarda Kilat Drank Water in a Golden Well:*

Since *Putri Intan Tihai* did not pay any attention to him, *Radia Indarapatra* continued his journey until he reached a golden well guarded by the sultan's subjects. His horse was so thirsty he drank all the water. The sultan's subjects reported it to the sultan who called for the hero. The sultan entertained him well and even offered his daughter, *Putri Bongatangkai*, to be his wife.

B. *Radia Indarapatra Overwhelms Downstream Zainon:*

The hero knew that *Upstream Zainon* was not as popular as *Downstream Zainon*. He flicked his *goligai pandi* or magic kerchief and behold seven rows of rivers and his golden ship suddenly materialized. At the ship's bow was a tree, *gindolongan*, where the *mera* perched and at the stern was the *lamin*, tower of *Putri Paramisuli*, and in its middle was his *lamin* with *Putri Bongatangkai*.

Chaper VI – *Piangeroma i Radia Indarapatra si Putri Rainalaut –
Radia Indarapatra Marries Putri Rainalaut:*

A. *Radia Indarapatra Meets Radia Solaiman:*

The brothers, *Radia Indarapatra* and *Radia Solaiman* met each other and decided to go home to *Mantapuli*, their birth place, to see their parents. They sailed but a storm forced them to drop anchor (*dadang*). When the storm abated they tried to pull the anchor, but could not. The hero jumped into the sea and was amazed to see the anchor caught in the gutter of a roof.

B. *Radia Indarapatra Marries Putri Rainalaut:*

Amazed, *Radia Indarapatra* went inside the *torogan* and saw a beautiful *Ba-i*, *Putri Rainalaut* whom he married and placed inside a *baor* (wooden box). He tied the *baor* with her slave to the anchor. His brother pulled it and tried to open it with all kinds of weapons but failed. He then left his brother in the sea and went to *Mantapuli* alone.

C. *Radia Solaiman Meets Omaka-an, the Giant:*

Radia Solaiman later went to *Mantapuli* alone. Then he went to *Malabang* in *Mindanao* passing through *Mount Gurain*. He met *Titing a Lopa* in *Morantao*. Later, he met *Omaka-an* who killed him in a battle. *Radia Solaiman's* ring was thrown into the lake (*Lanao*).

Chapter VII – *So Kiasong i Radia Indarapatra sa Mindanao-Radia Indarapatra's Journey to Mindanao:*

A. *Radia Indarapatra and Putri Rainalaut Search for Radia Solaiman:*

When *Radia Indarapatra* arrived in *Mantapuli*, he freed his wife and her slave from the box. He learned later that his brother, *Radia Solaiman* had left. He decided to look for him. His wife came along with him but walked underwater.

The hero reached *Mindanao* and met the *Salindagao* on a *nonok* or *balete* tree. The *Salindagao* told him how to kill the giants.

B. *Radia Indarapatra Fights Makawagis and Omaka-an:*

The hero, through the giant's daughter, *Makawagis*, learned of the weaknesses of the giants. Thus when he fought them one by one, he came out victorious. Later, he searched for his brother's ring in the lake.

C. *Radia Indarapatra Reunites with Putri Rainalaut:*

After the encounter with the giants in Ranao, Lake, Radia Indarapatra went to *Maolao Masiu* where his wife, *Potri Rainalaut*, was then bathing in the river. He built a house there and the site was called, *Mimbalai*.

His wife became pregnant and returned to *Bongkarongkabos*. The hero followed her and gave her his ring for their child.

D. *The Genealogy of Paramat a Bantugen:*

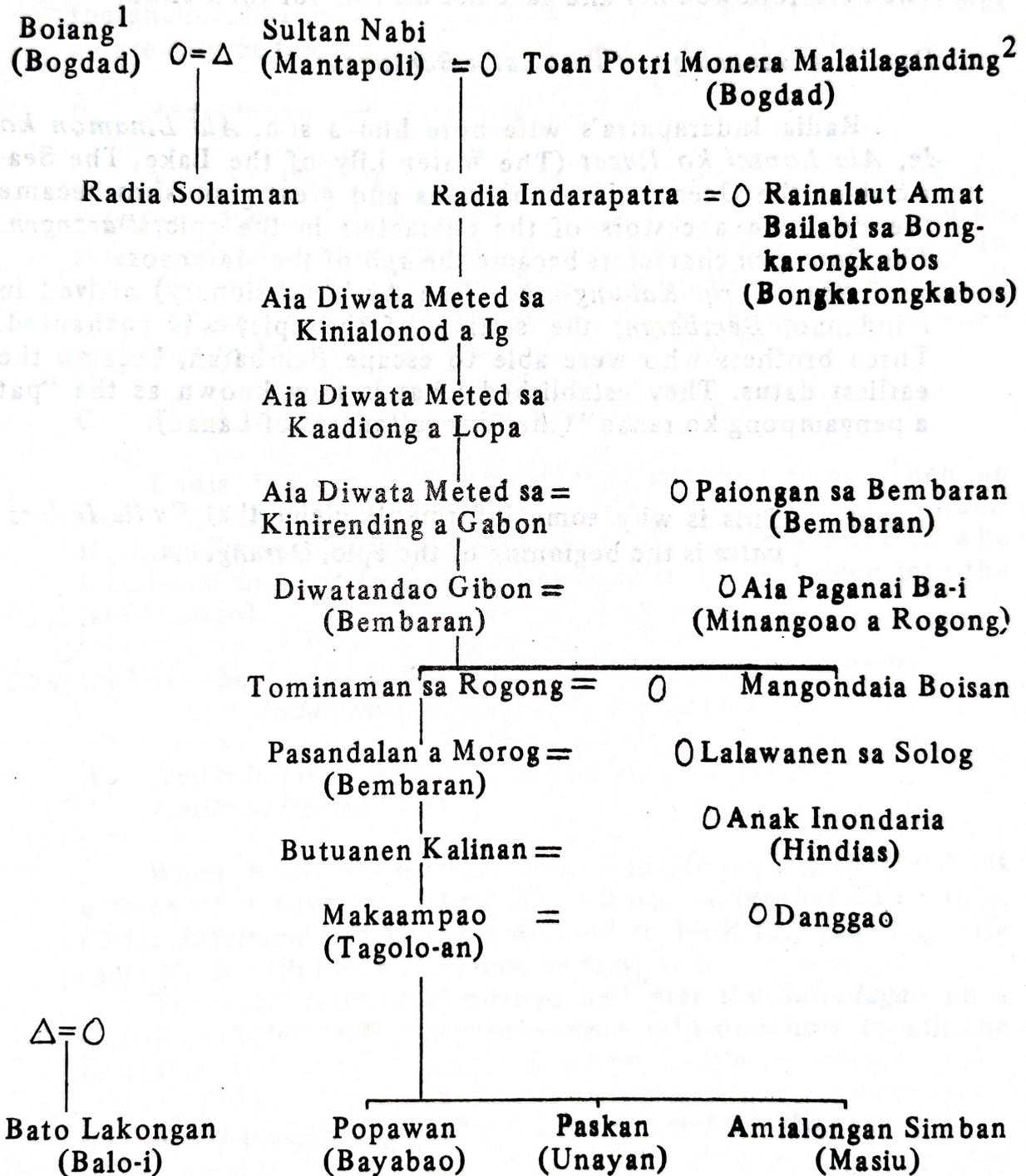
Radia Indarapatra's wife bore him a son, *Aia Linamon ko Ig, Aia Lonsai ko Ragat* (The Water Lily of the Lake, The Seaweed of the Ocean). His son's sons and great grandsons became the *apo*, the ancestors of the characters in the epic, *Darangen*. The *Darangen* characters became the *apo* of the Maranaos.

When *Sarip Kabungsuwan* (an Arab missionary) arrived in Mindanao, *Bembaran*, the setting of the epic, was enchanted. Three brothers who were able to escape Bembaran, became the earliest *datus*. They established what is now known as the "pat a pengampong ko ranao" (the four sultanates of Lanao).

Note: This is why some informants claim that *Radia Indarapatra* is the beginning of the epic, *Darangen*.

Appendix B

The Salsila Bangsa of Radia Indarapatra



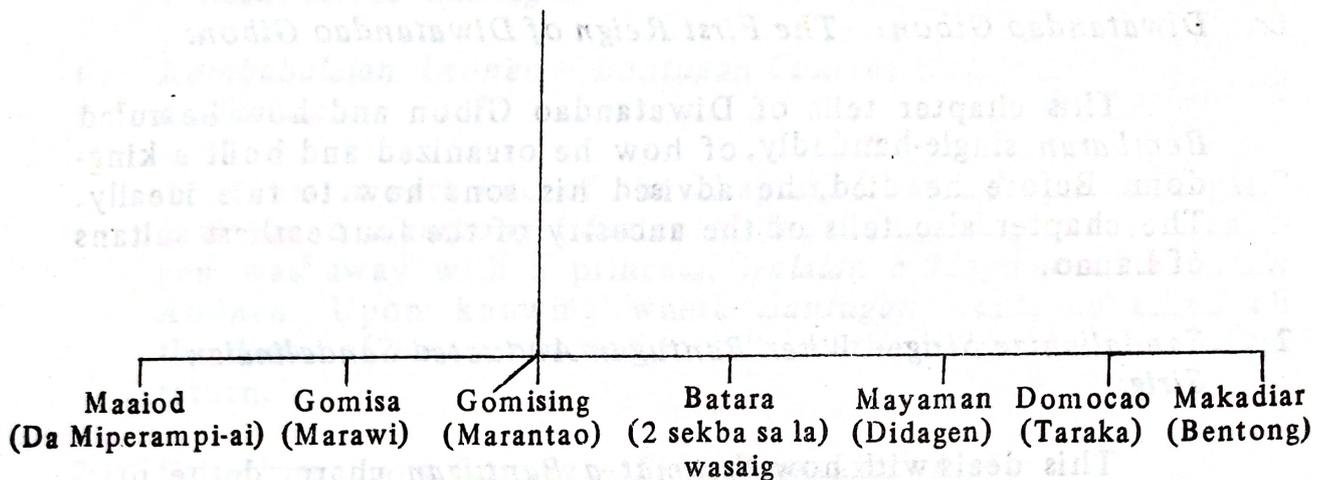
¹First wife.

²Second wife.

Radia Indarapatra/NTMadale (2)

Borawasan

Dibago



*The genealogy of *Radia Indarapatra* showing the early apo of the Maranao. The narrative is the *poonan* (beginning) of the *salsila* (genealogy), used whenever a Maranao tries to trace his ancestry. The informant Datu Imam sa Calocan of Marawi City, said that he learned this account from his late grandfather who learned it from his great grandfather. From the author's field notes, April 5, 1973 (See Tape IX, sides 1 and 2, Madale: Maranao Music, 1973).

Note: No portion of this diagram may be reproduced by any means without the written consent of the author.

Appendix C

Here are some chapters and titles
Collected with brief synopsis:¹

1. *Diwatandao Gibon: -The First Reign of Diwatandao Gibon:*

This chapter tells of Diwatandao Gibon and how he ruled *Bembaran* single-handedly, of how he organized and built a kingdom. Before he died, he advised his sons how to rule ideally. The chapter also tells of the ancestry of the four earliest sultans of Lanao.

2. *Sandalinaian Sirig - When Bantugan Abducted Sandalinaian Sirig:*

This deals with how *Paramat a Bantugan* charmed the princess, *Sandalinaian Sirig*, to become his wife. The whole *lamin* (tower room) of the princess was miraculously transferred to another kingdom without her knowledge.

3. *Minirigi a Rogong - Love and Adventure of Prince Lomna:*

This is a continuation of the chapter, "Kaplomna," which deals with how Bantugan instructed *Lomna* not to leave their place while he was away. He was afraid of leaving *Lomna* alone because the people of *Kadaraan*, enemies of the people of *Bembaran* might launch an attack. His fear was proven true. Thus a *nori* (bird) was sent to notify *Bantugan*, who was then with his uncle, *Madalo*. Bantugan then told the *Nori* that they were coming to save *Lomna*.

4. *Kaplombaian a Lena - The Abduction of Princess Minoiod a Damoao:*

Princess Minoiod a Damoao, one of Bantugen's sweethearts, abducted by a prince. *Bantugan*, then rescued her.

5. *Paramat a Gandingan - The Abduction of Princess Paramat a Gandingan:*

There was a festivity in *Bogabong a Komara*. *Princess Paramat a Gandingan* was dressed for the occasion when the diwata

¹From a joint research project of Juan R. Francisco and the author.

from *Bembaran* came. There was darkness and lightning. When the weather became calm she found herself sitting on a rock, *lakongan tomianong*. Bantugan came and saw her. He brought her to *Bembaran* and presented her to his father who did not consent to the marriage.

6. *Kambabalaian Anonen – Bantugan Courted Walain a Maginar:*

This is part one of the chapter, "Natangkopan a Ragat." *Inaionan o Kampong* (Master of the Camp) knew that Bantugen was away with a princess, *Walaian a Maginar* of *Babalain Anonen*. Upon knowing where *Bantugan* went, he asked all the datus of *Bembaran* not to talk to the hero when he would return.

7. *Kapminangoao a Rogong – The Adventures of Paramat a Bantugen in Minangoao a Rogong:*

The hero, *Paramat a Bantugen*, dreamt of a beautiful princess, *Alongan Labimombao* of *Minangoao a Rogong*, who attended the festivity in *Bembaran*. In his dream, he did not allow her to leave. The princess had the same dream, too.

Bantugen, on awakening called the diwata to bring him to the princess's kingdom. There, he disguised himself as a black man, *Madem* and befriended *Daridai Mairindo*.

Daridai Mairindo, son of the datu of the kingdom, later joined his father in battle, leaving *Bantugen* alone to defend the kingdom from invaders. This chapter has 3,877 lines with an open ending.

8. *Kaplomna – The Marriage Proposal of Prince Lomna in Behalf of His Father:*

This relates how *Lomna*, *Bantugen's* son, proposed marriage and how he was asked by the sultan, the bride's father, to prove his seriousness, by among others turning the kingdom into gold. He did it.

9. *Klaperawa-a ki Paramat a Lawanen – The Abduction of Princess Lawanen:*

This is the most popular chapter of *Darangen*. The Mindanao State University Cultural Dance Troupe uses the chapter's theme for its presentations. As in other chapters, it also tells of an abduction.

10. *Kailid a Dempas – Sagayan War Depiction:*

This chapter describes the techniques of warfare – the ways of holding the *kampilan*, the different movements, etc. A Sagayan dance learns the different techniques of warfare from this chapter.

11. *Kangginasa-an a Orai-Bantugen Divorced the Mother of Ginasa-an A Orai:*

Because of jealousy, *Bantugen* divorced *Ginasaan a Orai*. His jealousy started when he saw a necklace worn by his daughter. He inquired who owned it. His wife said that it belonged to her mother, but the hero would not believe her.

12. *Kapagondoga - Misunderstanding:*

This deals with misunderstanding. *Bantugen*, by recollecting events, explained why he divorced his wives. It is most read by those who once upon a time had a sweetheart/wife (wives).

13. *Kapranona – In Retrospect:*

The hero, when lonely, usually sat on a rock, *lakongan tomianong*, gazed at the horizon, and reminisced his love life.

14. *Kasonggiringa a Dinar – Misunderstanding of Bantugen and Minoiod:*

Princess Minoiod, *Bantugen's* wife was not accepted by the *Inaionan o Kampong*, the hero's father. A misunderstanding between the hero and the princess ensued. *Bantugen* left and *Mindalano sa Tonong*, an enemy came and attacked the place.

Daridai Mairindo, a small boy, tried but failed to defend the place. So the princess sent the bird (*Nori*) to find the hero, who came and defended the place.

15. *Kapengensaian a Rogong – The War of Misoiao:*

This is about war. It deals with the hardships and the triumphs of *Misoiao* while battling his enemies – *Ikadara-anen*.

16. *Kianggobat i Misoiao – Misoiao Declares War in All Kingdoms:*

Misoiao, a young prince, declared war against all kingdoms to test himself. He murdered and plundered in all the places he

reached. It was only *Bantugen* who succeeded to stop him and whom the prince recognized as his father.

17. *Natangkopan a Ragat – The Death of Bantugen in Natangkopan a Ragat:*

This is part two of *Kambabalaian Anonen*. The datu ordered all the people in the kingdoms not to talk with *Bantugen* when he arrived.

Bantugen was thus surprised when on arrival nobody liked to talk with him. He left the place and he died in another kingdom. His soul was retrieved by *Madale* in a place in the sky and he, *Bantugen*, came to life again. This chapter is very interesting in the sense that for the first time all of *Bantugen's* wives and sweethearts gathered to pay respect to him.

18. *Darangen Rinandang – The Travels of Prince Rinandang:*

The first part of this chapter is a genealogy (*Salsila*) of *Darangen* characters traced as far back as *Radia Indarapatra*. This is why some contend that the beginning of *Darangen* is *Radia Indarapatra*.

The later part deals with the travels of Prince *Bantugen*, *Madale* and *Rinandang* to *Kiaranda a Ragat*. This kingdom is almost equal to *Bembaran*, the setting of the epic. They all came to see the kingdom and the beautiful princess.

Appendix D

*Diwata Kasalipan*¹

Peace be unto you in the beginning of the glorious tales of Diwata Kasalipan. Born of the purest royal blood to the Sultan of the Kingdom of Mecca and Maddina. In the beginning, in the time of morning prayer had come, and the Sultan of the kingdom of Mecca and Maddina went to the water to clean himself in holy ablution. After cleaning himself he stood up, made three steps forward, and uttered the ode to prayer. After that he spread his prayer carpet and he began the morning prayer. At the moment he was about to say the last word of prayer, there appeared on his carpet three portraits. One was turned backwards, the second was turned sidewise, and the third was facing him. Its forehead was like a radiant fourteenth moon. After praying, he called his son, Diwata Kasalipan, and said, "Oh, my son, Diwata Kasalipan, come my son, and behold what has appeared before me." In a moment his son Diwata Kasalipan appeared, a very handsome prince. The sultan of the lands of Mecca and Maddina summoned, "Diwata Kasalipan, take those portraits that appeared before me." The prince Diwata Kasalipan looked at them and said, "E: my father! whose portraits are those? Where did they come from? How attractive?" and he added, "If the portraits are beautiful, their live selves would even be more so. And the pictures are very beautiful indeed." Then he took the three portraits, he examined them and said, "These are images of Princess Initurunada of the land of the gate of Heaven. Seriously and sincerely speaking, they are images of Princess Enegambald Olan of the land of the gate of Heaven."

Afterwards, he called his mother, "O my good mother, it is about dawn, please prepare my breakfast for I will look for the living image of those portraits, since the picture alone are very attractive." When it was already dawn, and his mother cooked his breakfast. And when his mother served him, he ate, and after eating, he asked leave of his mother and started his journey. And Diwata Kasalipan continued his way, he walked day and night. After seven days of journeying, he stopped at the seashore, and he was very very sad and he said, "On what shall I ride to cross this sea? If I swim, I will drown, and I still do not want to leave the kingdom that I left." Then he asked his turban, "O my turban, may I asked thee, can you carry me across that sea?" Then his turban replied, "O my Lord, my God, I can not carry you across the sea." Then he asked his shirt, "O my shirt, may

¹Cf. Jose M. Maceda, *Music of Magindanao*, Ph.D. dissertation, University of California, 1963, pp. 299-304. It is a fragment which was recorded in Dulawan, Cotabato as translated by Masil Uka.

I ask thee, can you carry me across the sea? Then the shirt replied, "O my lord, my God, I can not do it." Again, he asked his trousers, "O my trousers, may I ask thee, can you carry me across the sea if I will ride on you?" Then the trousers replied, "O, my lord, and my God I can not do it, for if you will ride on me we will submerge, and you will die, and you will leave the kingdom." Then he took out his pencil, and asked it, "O my pencil, if you can carry me across the sea without submerging, I will ride on you." Then the pencil replied, "I can do it without danger of submerging but we can not start." Then, he took out his handkerchief and asked it, 'E: can you carry me if I use you as my sail to my pencil?' Then the handkerchief said, "O my lord, my God, I can do it wherever you go, and you can use me as a sail to the pencil." Then he rode on the pencil with the handkerchief as a sail.

They started to sail on the vast sea. Compared to lighting, they sailed faster. When he had been sailing for seven days, and at the seventh day of sailing on the ocean, he landed on a certain kingdom. When he anchored along the coast, he saw seven men bathing on the seashore of the sea. These seven men are all of *Ipogen* cannibals. Then Diwata Kasalipan asked the seven men, "E, men what are you doing?" These men did not answer him. Instead they run inland towards the palace; when they arrived at the place, they told the king of the *Ipogen*. "E, our king, there is a youth from the sea who has been riding on a pencil and using a handkerchief as his sail." The king of the *Ipogen* said, "Ay go back and get that youth who is riding on a pencil and sailing with a handkerchief, and bring him to the palace so I can use him as medicine." The seven men who were all *Ipogen* went back to the vicinity, and pursued the youthful prince. But his pencil was faster than lightning. They encircled him, but could not catch him. His pencil was faster than them. Then the men went back to the kingdom and told the king, "Ay our king, how can we catch him, he is riding a very fast pencil? It is faster than lightning." The king of the *Ipogen* said, "We will beat the signal drum of the land to alarm my people — the giants, the savages, and the *Tariapogen* — for now I will get the youthful princess." Then the drum was beaten to alarm the people, and very many people appeared before the king. The leaders asked the king. "O our king, what has thee to command us? We are ready to serve you." Then the king said, "Ey get that youthful prince who is riding on a pencil and sail with a handkerchief on the ocean so that I can use him as my prey."

They all started — the savages, the giants, the *Tariapogen* — and they pursued the prince sailing on the ocean, and they encircled him. When he was encircled by the people Diwata Kasalipan said, "O my pencil, please submerge me until the seventh layer of the earth."
