

## PRELIMINARY STUDY OF THE DARANGEN, EPIC OF THE MARANAOS

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As a student of Philippine Literature, I have always been looking for our country's epics, beautiful jewels of our race. One jewel I missed: the noble epic of the Maranaos, the *Darangen*.

Although Dr. Frank Laubach published one episode in 1930, the whole poem had never seen light. Earlier, in 1902, a medical officer in the U.S. Army, had published in the *Journal of American Folklore*, a prose version of the *darangen*, but his summary came from the Maguindanao area, and dealt only with the abduction of Lawanen and part of *Kaplomna*.

When I joined the University Research Center in 1977, I asked the Dean of Research, Dr. Mamitua Saber, if he had no plans about the *darangen*. He immediately challenged me and the Folklore staff to work on it and turned over the collected chapters of the *Darangen* which had already been filed in the URC since 1965. The collections were neatly typed in Maranao, although there were some in *Kirim* form, that is, written in Arabic script.

Dr. Saber introduced me to our number one resource person, Hadji Lawa Cali, who had worked with the staff of Dr. Frank Laubach, although he was only serving in a consultative capacity because, among the whole Maranao staff, he was the youngest. He said that Dr. Laubach had for his staff a college graduate, a high school graduate, a fourth grade drop-out and he (Lawa) who was a grade three drop-out. However, if one remembers the kind of education given during the American period, a grade three student could speak English at least fairly well enough to be understood. It is important to establish this, when one discovers, like we did, that the language of the *Darangen* is classical, many of the words no longer in use and, therefore, can only be understood by the singers of the epic. This is also why we thought it important to prepare a list of classical words and their meanings, as a service to future scholars who might want to read the *Darangen* in the original.

As soon as we started serious collection of the *Darangen*, we were beset by formidable difficulties. The first was the collecting part. We found out that although the epic had been transmitted in its oral form, the singers had already written down the different versions.

While the plot remained the same, the poetic frame was changed depending on the singer. Families wrote down their poetic versions and these were considered as family heirlooms passed from one generation to the next. In the beginning, these were written in scrolls, but when the Americans came, these were written down in thick notebooks.

To borrow a *kirim*, therefore, entailed a lot of negotiation. It was extremely hard to get a complete *kirim*. We could borrow a part from different sources, but even Hadji Lawa Cali, himself, was most reluctant to lend his own copies. Later, he told us that families usually owned two copies: one, the ordinary, common version, for lending, and the other, the authentic one, for the family's exclusive use. The other thing about borrowing was that owners would only lend a portion, or if they did lend the "whole" episode, the end would be missing. This is why some collectors would say that the ending was open or depended on the singer. The truth is that to have a complete *darangen* meant that you really owned it. For example, we found that the whole *Kaprinandang* is made up of 12 thick notebooks of the 98-page variety. We could only put this *darangen* together very slowly and in fact got the ending only very recently.

*Kirim* writing, which is in the Arabic script, is difficult enough, but when one discovers that there are no periods, commas, not even spaces between words, it becomes apparent that a familiarity with the written word is needed in order to transcribe the *kirim* into its poetic form. As soon as this is done, the beauty of the verse form becomes at once apparent, and the rhyme scheme clear. Dr. Usopay Cadar, in his studies on the *Darangen*, has established the poetic meter to be either iambic tetrameter or catalectic trochaic tetrameter.<sup>1</sup>

The next difficulty was the proliferation of versions. Our resource person, Hadji Lawa Cali, was very strict. He refused many versions as "modern," therefore not authentic. In fact, one of our staff-members, Mr. Manganacan Orogan, collected the most versions, but had only one accepted by the old man. What came out was that many of the versions he collected were really the same episodes with different names. Reading of the *kirim* at once established their proper titles. Others were simply classified as modern, that is, new episodes in the love-life of Bantogen. It was then decided that the staff would

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<sup>1</sup>Usopay Hamdag Cadar, "Context and Style in Vocal Music of the Maranao in Mindanao, Philippines," Ph.D. Dissertation, University of Washington, 1980, pp. 39 ff.

first collect the antique *Darangen* and later come out with the modern versions.

The *Darangen* is still part of the cultural milieu of the rural areas. It is still customary to invite the *onor* (singer) during a *kalilang* or feast, whether it is for the dead or for any other occasion. The host always includes *darangen* singing as part of the festivities. Then one gets not only a song but a story and a dramatic spectacle as well, because the *onor*, while singing about the battle scenes, jumps into the *sagayan* or war dance with a partner joining in. If the *darangen* sung is *Gandingan*, the audience gets a triple treat: *kolintang* playing, *bayok* singing, and *singkil* dancing. This treat is especially rendered in the part where *Gandingan* is being tested by the *Ayonan* of Bembaran to find out her identity; only a lady who can show these skills excellently may be considered to belong to royalty.

As the collection grew, it was found necessary to make a listing in the order of happening, but before one could do that properly, a genealogy had to be secured. Our resource person, after consulting his own collections and his own peers, made the genealogy. With this, it was easier to make the listing because it was now clear which episodes belonged to what chapter and which happened first in the order of time. The genealogy, like a proper genealogy, start with the Prophet Mohammed (peace be upon him). That this was anomalous was soon clear, but no genealogy can properly be said to start except with the Prophet. And so, even if the *darangen* is mythical and therefore antedates history, and even if the ending is also anomalous because Bembaran is petrified precisely because all of the people there refused to accept Islam, the listing had to be retained in keeping with the rules of genealogy singing. And so one notes how Bantogen's ancestors number both men and spirits of the skyworld.

We also noted that in some parts of the episodes, the name of God is mentioned. A clear intervention by the Muslim writer, it reminded us of how the epic of England, *Beowulf*, was also corrected by the monks who copied it for posterity.

In the middle of the collecting phase, an exciting discovery was made. Hadji Lawa Cali told me that there are two kinds of *darangen*: *darangen a mama* and *darangen a babai*! It seems, traditionally, the first were sung only by men, while the other was exclusively for women. However, today, any *onor* or professional singer may sing any *darangen*. The *darangen a mama* was what we had collected while the *darangen a babai* was the Maguindanao version. I heard about this Maguindanao version when I went to visit the University of Notre Dame in Cotabato to establish a form of exchange service with the

Center for Maguindanao Studies under the President, Rev. Dr. Jose Arong. However, I was told there that the Center had not yet begun collecting this *darangen*, as it was busy with folklore collection. URC has already started on this collection, too

The moment the staff began transcribing the *kirim*, write the prose version, and render the verse into its word-for-word translation, the literary excellence of the epic came out. Indeed, it is of the heroic tradition of Homer. I have found in it, the listing of the boats, the proliferation of battles, the abduction of a beautiful princess which caused a war fought on land and sea. One is reminded of Jung's archetypes of the race. More than anything, for me, this was a very thrilling discovery that our early poets could create as masterful an epic as the Greeks!

Each member of the staff is right now busy with the poetic translation of the collection and it is hoped that chapters of the epic, each complete in itself, may see print next year. For its true rendition into English, a Maranao poet is needed because only a literary equivalent is hopefully being approximated by the staff.

## GENEALOGY CHART

### A. GENEALOGY OF DIWATANDAO GIBON

WIVES	CHILDREN
1. Aya paganay Bai of Minango-ao a Rogong	1. Tominaman sa Rogong 2. Mangondaya Boisan
2. Walayin Ditanongan of Kodarangan a Lena	1. Mabolawan-pisigi
3. Walayin Dirimbangan of Lumbayo an a Lena	1. Mapetalama olan
4. Walayin Pitagamen of Bagombayan a Lena	1. Garigay no deza-an
5. Walayin si Rometak of Songgiringa a Dinar	1. Talama-Maginendao (mother of Minoyod) 2. Saronai sa Mimbala
6. Walayin Mangongoba of Minisalao ganding	1. Mapagalongen siring (mother of Maginar)

**The Line of Tominaman sa Rogong  
(Eldest son of Diwatandao Gibon)**

**WIVES****CHILDREN**

- |   |  |
|---|--|
| 1. Lalawanen sa Solog   | 1. Pasandalan a Morog<br>2. Paramata Bantogen<br>3. Arkata Lawanen<br>4. Inapiran Bolawan or<br>Inambayan a Orai |
| 2. Walayin sa Masamar<br>of Ondiyayan a tina                          | 1. Rangaig or Somialalao<br>Solog or Ayo-ongendiara<br>2. Olan Salompaladen                                      |
| 3. Mindirabao Senangan<br>of Bagomba o Somakat                        | 1. Daranda<br>2. Pikharat  |
| 4. Walayin Pinataya<br>of Pindolonan a Ragat<br>or Pinalangka a Ragat | 1. Batara si Tondogen<br>2. Pamanai Macalayon  |
| 5. Walayin sa Dimarao<br>of Sogorongara Barat                         | 1. Topa-an   |
| 6. Walayin Pendidao of<br>Aloyanan a reges                            | 1. Pembolalakao-lena   |
| 7. Somalong sa Raguiban<br>of Parapatana Delem                        | 1. Botoanen Kalinan (the<br>ancestor of Mala-a Bayabao)  |
| 8. Walayin sa Ragindiba-<br>Kilaten                                   | 1. Mangata<br>2. Radiya Mampanga-an  |

**The Line of Mangondaya Boisan  
(Second Son of Diwatandao Gibon)**

**WIVES****CHILDREN**

- |   |   |
|---|---|
| 1. Bolawan Papaladen (younger<br>sister of Lalawanen) | 1. Ayapaganai Bai<br>of Madaraba-Kalanan<br>2. Ayo-ongka Lumbatan<br>3. Ikadaraondao<br>4. Madali |
| 2. Bolentai-Pendilabi of<br>Boriaga-naga-Lena         | 1. Lomondaya sa Barat of<br>Pualasan sa Orai  |

3. Pembinentai Masirig  
of Parapatan Layagen
4. Panirigen Bolawan of  
Bandaran a Karegan
2. Mabalentai-Payongan
1. Mizalombagay sa Gas
2. Bolentai Pepegayag
1. Domalondeng Malena
2. Maginalongdamedad

**The Line of Pasandalan a Morog  
(Eldest Son of Tominaman a Rogong)**

1. Bolawan Pangadapen  
of Kadaraan sa Ndaw
2. Ayapaganai Bai  
of Madaraba Kalinan
1. Batara sa Minalang a  
Dalendeg-Pindoronan o  
Merimbang a Marondang
2. Magabantay-Damedag or  
Dalaig

**The Line of Paramata Bantogen**

**WIVES**

1. Arkata Lawanen (did not  
know the relationship)
2. Alongan Labi Mombao or  
Talama Maginendao or  
Minoyod of Songgiringa  
Adinar
3. Maiden of Daridayana-  
Langit or Walayin sa  
Letingan of Mataraganding  
Orai
4. Paramata Gandingan  
of Bogabonga Comara
5. Saraoraoan-sirig of  
Sarbaan Kilaten  
(concubine)
6. Sandalinayan-sirig  
of Minilalansay Lena

**CHILDREN**

1. Lomna
1. Daridai Mairindo
1. Wata sa Kaya Barat
1. Alongan Pishiyanan  
or Sayana
1. Boroboro sa Ragat
1. Payongan
2. Ginaasan a Orai

7. Potri Labi Mombao Malano  
or Paramata Mithimbang  
ot Kiyaranda a Ragat

## SWEETHEARTS

1. Talama Tominegebek of Gindolongan Marogong or Minirigi a Rogong
2. Dalondong sa Magayag of Paramata Selegen
3. Bolentai Panganonen a Petalama Darimbang ka Dawadawa a Olan of Pangensayan a Rogong
4. Bolentai ming Guinaom or Princess Minginaon or Walayin sa Gumbayan of Bagombayan a Lena
5. Alongan Lawan Mombao or Aya Paganai Bai of Minango-ao a Rogong
6. Walayin a Maginar ot Babalayan a Nonah of Minisalao Ganding
7. Walayin a Dathimbang of Natangkopan a Ragat
8. Bolentai a Pisigi of Saolawan a Rogong
9. Walayin Damarimbang of Tamenagan a Delem
10. Walayin sa Layo-an of Randangan sa Layo an
11. Sapani Olan a Sirig of Boklod Saripatan

Of the children of Aya diwata Mokom sa Ka-adiong a lopa and Daromoyod a Olan, five were boys and only one was a girl. The descendants of these six children make up the characters of the *darangen*.

The eldest, Diwatandao Gibon, whose grandchildren are Pasandalan a Morog, Paramata Bantogen, Arkata Lawanen, and Inapiran Bolawan, make up the central characters. Gibon's brothers settled all around what is now Mindanao and it is their cousins' handsome boys and beautiful girls, with whom these four central characters fall in love, marry, or fight against in the innumerable wars of the epic.

Dalondong a Mimbantas, the second boy, goes to Minirigi a Rogong and settles there. His grandchildren, Princess Talama Tominegebek, is the one chosen by Pasandalan a Morog for the bride of Bantogen. How she is won is the story of *Kaplomna*.

The third boy, Awilawil andao, went to live in Kadaraan sa Ndao. His eldest grandchild, Ayapagana Bai sa Kadaraan married Pasandalan a Morog, another grandchild. It is this marriage that is the cause of the big fight between Bembaran and Kadaraan, sworn enemies, and the stories of the battles fought make up several episodes of the *darangen*.

The fourth boy, Tarosan tominatas lived in Bagobonga Komara

and his grandchild, Paramata Gandingan, is the beautiful princess, with whom Bantogen falls in love. Their child, Alongan Pishiyanan is the last ruler of Bembaran before it was cursed and finally destroyed. It is his story that ends the epic.

The fifth boy, Pangilamen de Maren, went to settle in Taratakan a Orai. This time, it is the youngest sister of Bantogen, Inapiran Bolawan, who is courted by the grandson, the Ayonan sa Morogong of Taratakan a Orai.

The only girl, Simpan Olan Pizigi of Bolambowan a Barat is the grandmother of the Princess of Pangensayan a Rogong and the Princess of Saolaya sa Lego, both of whom Bantogen courted and won as his sweethearts.

If focus is now placed on the *Asalani Gibonen*, or the descendants of the Royal Family of Diwatandao Gibon, it will show that Bantogen and Lawanen both choose their sweethearts from the children of the six wives of the grandfather.

The first wife of Diwatandao Gibon is Bantogen's own grandmother, but he courts his own first cousin, the Princess of Minango-ao a Rogong, Alongan Lawan Mombao. The second wife is the grandmother of Prince Mabaning, the sweetheart of Arkata Lawanen. The third wife is the grandmother of the Princess of Lumbayo-an a Lena, another sweetheart of Bantogen. Minoyod got jealous when Bantogen, asleep, called out her name.

The fourth wife is the grandmother of Princess Bolentai ming Guinaom of Bagombayan a Lena whom Bantogen and Misoyaw, sworn enemies and rivals and cousins, both courted and whom Bantogen won. The sixth wife is the grandmother of Princess Maginar who caused the death of Bantogen in Natangkopan a Ragat.

The term *wives* of Bantogen has to be qualified. It refers to women who had lived with and had children by Bantogen. Even if Bantogen wanted to marry these fair ladies, his elder brother, Pasandalan a Morog, the Ayonan of Bembaran, never gave his permission since not one of them was judged equal to their title, rank and wealth, except for the last one, the Princess of Kiyaranda Ragat, whose hand was formally asked in marriage by Morog. However, a short time after the wedding, Bembaran was petrified.

The story behind the first woman Bantogen married, his own sister Arkata Lawanen, is something that is not easily accepted by the singers of the *darangen*. Euphemisms are used, like giving her the name of the twin spirit of Lawanen because this affair happened in the *langit* where Bantogen had been brought up apart from his brother and sisters. It is the story of the *darangen Kapmadali*. When he, not knowing of their relationship, met his beautiful sister in the skyworld,

he fell in love with her and they begot Lomna. When the boy was born, there was such a terrible manifestation in nature --- strong winds, thunder, earthquake, and lightning, all signs pointing to something extraordinary happening --- that the baby was called Lomna or "enchanted." It also points out the taboo surrounding incest.

The foregoing study shows one of the values of Maranao society, that of the clan being uppermost when it comes to priorities so that rather than open the family to outside relationships, it is deemed important that one should marry within the clan so as to keep the ancestral properties intact and to be sure that the nobility of the clan is perpetuated.

## B. MAJOR CHARACTERS OF THE DARANGEN (Listed by Hadji Lawa Cali)

### I. Bembaran or Borantakan

- |                       |     |                           |
|-----------------------|-----|---------------------------|
| 1. Pasandalan a Morog | --- | Ayonan                    |
| 2. Paramata Bantogen  | --- | younger brother of Ayonan |
| 3. Arkata Lawanen     | --- | (princess) younger sister |
| 4. Inapiran Bolawan   | --- | youngest sister           |

### Bantogen's names

- |                          |     |                                       |
|--------------------------|-----|---------------------------------------|
| 1. Maramanay o Simban    | --- | In Bembaran proper                    |
| 2. Inandingan i Dalao    | --- | Madaraba Kalinan (Lomondaya sa Barat) |
| 3. Bagaibayan Tonong     | --- | Pualasan sa Orai (Somiyaalalao Solog) |
| 4. Dariday Inendawan     | --- | Kodarangan a Lena (Mabaning)          |
| 5. Masampiri Pishokat    | --- | Pindolonan a Ragat (Tondogen)         |
| 6. Saloloy Pendidawon    | --- | So-alawan a Rogong (up stream)        |
| 7. Lindo'on Aoadapen     | --- | Songgiringa a Dinar                   |
| 8. Miakalabaw a taw      | --- | Babalayan Anonen                      |
| 9. Paramata Dinidaw      | --- | Magayada Selegen                      |
| 10. Layilay bantai kilat |     |                                       |
| 11. Paramata Bantogen    |     |                                       |

### Lawanen's names

1. Arkata Lawanen
2. Araga -- Labiyataw
3. Lengga ko Mindibaloy

### 2. Madaraba Kalinan or Masamar Kaloyonan (Second Town of Bembaran)

1. Ayapaganai Bai or Madaraka Kalinan --- eldest girl
2. Ayoong ka Lombatan --- Ayonan
3. Madali --- His brother
4. Ikadara o Ndaw --- Sister, lady in-waiting of Lawanen
5. Walain sa Masamar --- Wife of Ayonan

**Madali's Names**

1. Mapalala Madali
2. Madali Makabengkas
3. Tomaroy Panganonen
4. Mapalala Minombaw
5. Ragara sa Masamar
6. Saldain Ponayin
7. Pagalongin a Tonong
8. Madali Pagalongan
9. Balangitaw Dimenang
10. Bowaya Minantara

**3. Bagomba o Somakat, Bembaran (Third Town)**

1. Daranda --- Leader
2. Dariday sa Pikarat --- His brother (a wise young man)
3. Walayin sa Bagomba --- Wife of Daranda

**4. Kodarangan a Lena, Bembaran (Fourth Town)**

1. Mabaning --- Leader
2. Mapendara sa Delem --- His younger brother (a fighter)

**Other names of Mabaning**

1. Mabaning Ndaw Rogong
2. Igagadong-Baraten

**5. Ondiyayan a tina or Masamar, Bembaran (Fifth Town)**

1. Rangayig or Somiyalalaw Solog or Ayo'ong Tudyara --- Leader

**6. Ragindiba Kilaten, Bembaran**

1. Madiya Mampanga'an --- Leader
2. Mangata --- Co-Leader

**7. Pualasan sa Oray, Bembaran**

1. Lomondaya sa Barat --- Leader

**8. Pindolonan a Ragat, Bembaran**

1. Batara si Tondogen --- Leader

**9. Baraasa Linaan, Bembaran**

1. Pamanay Makalayon or Pandi Makalayilay --- Leader

10. Bagombayan a Lena (Part of Bembaran but far from it)
- |                         |     |                    |
|-------------------------|-----|--------------------|
| 1. Rawopan ka Mitemeg   | --- | Ayonan             |
| 2. Ayawon               | --- | Assistant          |
| 3. Domakolay Domamba    | --- | Leader             |
| 4. Bolantay Mingginawan | --- | Beautiful princess |
| 5. Walayin sa Gambayan  | --- | wife of Ayonan     |
11. Pangensayan a Rogong (neighbor of Bembaran)
- |                        |     |                            |
|------------------------|-----|----------------------------|
| 1. Masaronay Daranka   | --- | Ayonan                     |
| 2. Masagola sa Barat   | --- | Assistant                  |
| 3. Sandaren            | --- | Leader                     |
| 4. Raraparapen sa ig   | --- | a wise young man           |
| 5. Talama Sindaw Mayag | --- | wife of Ayonan             |
| 6. Bolentay Panganonen | --- | Princess, sister of Ayonan |
12. Lombayo-an a Lena (Part of Bembaran but far from it, two factions)
- |                                   |     |                            |
|-----------------------------------|-----|----------------------------|
| 1. Bolanen                        | --- | Ayonan of the first party  |
| 2. Bolanen Mapamaloy              | --- | Assistant                  |
| 3. Sinanglay sa Mayag             | --- | Princess, sister of Ayonan |
| 4. Walayin sa Lombatan            | --- | Wife of Ayonan             |
| 1. Sarigidan Malna                | --- | Ayonan of the 2nd party    |
| 2. Dalondong sa Magayag           | --- | Princess, his sister       |
| 3. Walayin sa Lombayoan<br>a Lena | --- | His wife                   |
13. Natangcopan a Ragat (Another country)
- |                          |     |                            |
|--------------------------|-----|----------------------------|
| 1. Dalondong a Mimbantas | --- | Ayonan                     |
| 2. Walayin sa Nasopan    | --- | Wife of Ayonan             |
| 3. Walayin sa Datimbang  | --- | Princess, sister of Ayonan |
14. Songgiringa a Dinar (Part of Bembaran nearby)
- |                       |     |                                     |
|-----------------------|-----|-------------------------------------|
| 1. Saronay sa Mimbala | --- | Ayonan                              |
| 2. Walayin sa Minoyod | --- | Princess (younger sister of Ayonan) |
| 3. Pinalayo a Maror   | --  | Housegirl of Minoyod                |
| 4. Dariday Mayirindo  | --- | Son of Bantogen and Minoyod         |
15. Minirigi a Rogong (2 parties, another country)
- |                       |     |                     |
|-----------------------|-----|---------------------|
| 1. Boriyongan Mapandi | --- | Ayonan First party  |
| 2. Panda'opan Malena  | --- | 2nd man (brave man) |
| 3. Masaronay Darangka | --- | Leader of young men |
| 4. Walayin sa Minaga  | --- | Wife of Ayonan      |

- |                                     |     |   |
|-------------------------------------|-----|---|
| 5. Talama Tominegeb                 | --- | Princess, sister of the assistant to the Ayonan   |
| 16. Darinayan Kaparan — (2nd party) |     |   |
| 1. Sarigidan Mindar                 | --- | Assistant of Ayonan   |
| 2. Idiyarnang Kilat                 | --- | Leader  |
| 3. Inoraya Bandingen                | --- | Princess, sister of the assistant to the Ayonan   |
| 17. Bogabong a Komara               |     |   |
| 1. Lomiagengen Barat                | --- | Ayonan (who had more than 30 sons, only the youngest a female named Paramata Gandingan) |
| 2. Walayin sa Komara                | --  | Wife of Ayonan  |
| 3. Paramata Gandingan               | --- | Princess his daughter   |
| 18. Kadaraan Sandaw                 |     |   |
| 1 Rominimbang Sandaw                | --- | Ayonan  |
| 2. Ayonan ka Lomimbo                | --- | First son of Ayonan   |
| 3. Misoyaw, Mindalano sa Tonong     | --- | Second son of Ayonan  |
| 4. Bolawan sa Kadaan                | --- | Third child, a girl, first wife of Morog  |

### C. REVIEW OF LITERATURE

The earliest publication of the *Darangen* in English came out in 1902 when Major Ralph S. Porter, M.D., of the US Army published his version in the *Journal of American Folklore*, (vol. IV, no. 68). The version included the abduction of Lawanen and a part of "Kaplomna" called "Minirigi a Rogong." (Lomna is sent by the Ayonan of Bembaran to negotiate the marriage of Lomna's father, Bantogen, to the beautiful princess of the place.) This version is full of interesting errors, for example, Mindalano sa Tonong, the enemy of Bantogen from Kadaraan is presented as a Spanish General who abducts Lawanen. Because the word to describe the enemy is "foreigner," meaning speaking another tongue, the interpreter who gave this version to Dr. Porter, simply called them Spaniards. In fact, in another version which we got later, the people of Kadaraan are identified as Americans!

However, Dr. Porter writes that the version he got came from Cotabato, not from Lanao, which lends credence to the idea that the

*darangen* is not just the epic of the Maranaos but of the whole island. Major Porter calls Bantogen a national hero whose story is told to every child. He got the story by word of mouth in 1900 in the valley of the Rio Grande de Mindanao or Cotabato. A copy of this version is found in the U.P. Library and its existence was discovered in the bibliography made by Dr. Damiana Eugenio for her paper on the present state of folklore studies in the Philippines read at the First National Symposium on Folklore Studies held Sept. 19–20, 1981 at U.P., Diliman, Q.C.

The second published version of the *Darangen* is the one most frequently cited by all scholars studying it. This is the translation by Dr. Frank Laubach who published, in verse form and in the heroic verse style of the epic, "How Bantogen Died below the Mountain by the Sea" or "Natangkopan a Ragat," in the *Philippine Public Schools*, Vol. 3, no 8, a monthly magazine for teachers, in November, 1930, pp. 359–373.

It was reprinted in the *Journal of History* by the Philippine National Historical Society in its issue for September, 1962. In 1968, it was included in the anthology of *Early Filipino Literature* compiled by Asuncion David-Madamba. This same version was again included by Dr. Damiana Eugenio in her "Philippine Folk Literature," an anthology published by UP in 1981. Dr. Laubach translated the *darangen* in iambic pentameter to approximate the heroic verse of epic poetry.

A study of the *darangen* shows that this is one meter too much because the meter should be iambic tetrameter or catalectic trochaic tetrameter. Another innovation is the use of modern western terms, for example, "Prime Minister." Hadji Lawa Cali also thinks that the version Dr. Laubach got was the copy for lending, not the authentic one because he begins with the second part of the episode which mentions that a captain and his men have seen Bantogen and Maginar picking flowers by the shore. This cannot happen because Babalayan Anonen is an enchanted place where no man can enter. Another anomaly is the fact that the version he got had been corrected by his translator or his source because mention is made of the Islamic Angel of Death and the description of heaven is from the Qur'an.

Be that as it may, a big debt of gratitude is owed to Dr. Laubach, whose interest and love for the Maranaos made him publish this episode, thus calling attention to the fact that there is such an epic as the *Darangen*. Had it not been for him, there would have been nothing known about this epic outside of Mindanao, nor would it have spurred others, as it had, to do further research in order to publish the whole *Darangen*.

It is also Dr. Laubach who first studied the *darangen* and, as mentioned already, he is the one most quoted by subsequent writers who studied the same. Hence, the study of Dr. Mamitua Saber "Darangen: the epic of the Maranaos," published in *Philippine Sociological Review*, January–April issue, 1961, quoted Dr. Laubach several times. Dr. Saber compares the *Darangen* to the *Ramayana*, the great epic of India, and to Homer's *Iliad*. He mentions how singers of the epic differ in their identification of the place where Bembaran is said to have flourished in ancient times. Places mentioned are Davao, Agusan, etc. but the majority of the singers believe it was located at the mouth of Pulangi River in Cotabato. He describes how the audience reacted to the singer's rendition of the thrilling episodes of the fight between Bembaran and Kadaraan and the abduction of Lawanen. That the *Darangen* is a moving story is still seen today when members of the staff became enthusiastic about it during a *darangen* session when they discovered its attraction as a piece of entertainment par excellence.

Dr. Saber gave a very important point which is that not all the episodes of the *Darangen* are in verse form, nor are they all found in the twenty-five chapters of the epic. Some are in prose form like the story he mentions which relates how, after many generations, the land bearing the petrified figures of the characters of the *Darangen* came out of the sea and today they may be seen scattered in the dark tropical jungles of Mindanao. This was an important clue for all of us because there are many characters mentioned but not all their stories are told in the *Darangen*. And so we have also collected stories, to be published later, of Lalawanen sa Solog, the mother of Bantogen, and of the Maiden of Daridaya Sa Langit, the mother of Wata sa Kaya Barat, one of the children of Bantogen.

The description of Bantogen mentions his supernatural powers which leads to the presentation of the spirits or *tonong* who help the different characters of the epic and which Dr. Saber compares to the Greek hierarchy of gods and goddesses of Mount Olympus or, nearer to us, the devas and devatas in the mythology of India. This, Dr. Saber agrees with Dr. Laubach, points to the fact that the *Darangen* is old, for it even antedates the coming of Islam. One way, therefore, of testing the age of a particular episode collected is to find out if mention of the *tonong* is removed and Allah or God is mentioned. This is seen, for example, in the Laubach version where the Islamic "Angel of Death" is mentioned and the description of the place where the dead go is the Islamic heaven with its eight storeys or levels.

Finally, Dr. Saber mentions the many uses of the *Darangen*. For

lovers of literature, the *Darangen* exhibits a "sustained beauty and dignity," quoting Dr. Laubach. As an ancient document, it includes evidence regarding the history of the Moros and other people of Mindanao. It also brings out the ideals and the ideology that guides Maranao behavior. The youth are asked to pattern their lives after these heroes and heroines. Reading it, Dr. Saber concludes, provides important clues that lead to the understanding of Maranao behavior for they are crystallizations or symbolic representations of the underlying imagery and ideology of Maranao society. This is how we learn about the kinds of themes which can be used in appealing to the Maranao.

Several scholars have made a listing of the different episodes or chapters of the *Darangen*. The first one was Dr. Frank Laubach. A letter from his son, Dr. Robert S. Laubach, elicited the information that about seven or eight years ago, the late Maisie Van Vector visited him to find out whatever collections his father had gathered. All these papers are now in the library of the Syracuse University and Mrs. Van Vector copied all the *Darangen* she found and took copies of them for the Dansalan Research Center.

A visit to the Dansalan Research Center where the Curator Mr. Primo Salivio, very kindly opened the file of the papers of Dr. Frank Laubach, showed that there are only three episodes of the *darangen* in the Center. Aside from the xeroxed copy of the Laubach translation from the *Journal of History*, Maisie Van Vector also copied "The First Ruler" (Diwatandao Gibon), a total of three pages, in prose form, which she found in Box 130 of the Laubach Papers in the Syracuse University Library and a mimeographed copy of "Bagumbayan a Luna" (Bagombayan a Lena) written in Maranao verse form, two columns per page, back to back printing. Both are just fragments of the whole episode and if Dr. Laubach had not been so busy with his literacy program, I am sure he would have collected the whole cycle.

Another collection owned by Prof. Manuel Tawagon of MSU has the following:

1. Kaprinandang
2. Bagombayan a Lena
3. Kasagorongan (the abduction of Lawanen)
4. Kapmiangonan or Minangoao sa Rogong
5. Kapengensayan a Rogong
6. Kapagondoga
7. Apiran (Kandarimbang or Taratakan a Orai)
8. Kandalima a Rogong (Kapmadali)

All these copies are typed in prose form although these are really

in verse and written in the classical *kirim* using many archaic words.

Dr. Juan Francisco also made a list in his article, "*Darangen; the Loves and Wars of a Kingdom*," appearing in *Filipino Heritage*, (Vol. 3, pp. 655-657) published in 1977. Dr. Francisco also mentions a total of 25 songs of the epic style, 18 of which he had recorded. He then makes his listing as follows:

Division A:

1. "Reign of Diwatandao Gibon"

Division B: (journey of Bantogen and his sons; their marriages)

2. "Maginar"
3. not named
4. "Abduction of Lawanen"
5. "Abduction of Princess Sirig by Bantugen"
6. "Gandingan"
7. "Minoiod (Minoyod) a Damoso"
8. "The adventures of Paramata Bantogen in Minangoao a Rogong"
9. "Bantugen Divorces the Mother of Ginasaan a Orai"
10. "The Marriage Proposal of Prince Lomna"
11. "Prince Lomna in Minirigi a Rogong"
12. "Songs of Rinandang"

Division C: (Wars)

13. "The War of Misoiao"
14. "Prince Misoiao Declares War on all Kingdoms"
15. "Sagayan War Demonstration"
16. "The Misunderstanding Between Bantugen and Minoiod"

Division C:

17. "Misunderstanding"
18. "In Retrospect"

According to our findings, the first song of the *Darangen* tells about the reign of Diwatandao Gibon, the first king of Bembaran. Song no. 2 is the first part of "Natangkopan a Ragat." Song no. 5 and no. 9 make up one *darangen* just as songs no. 7 and no. 16 also is just one. Song no. 10 states that Lomna is sent to court another princess but this is actually the princess of Minirigi a Rogong or song no. 11 which is really "Kaploboai," the third part of Kaplomna. Dr. Francisco also puts three other episodes as different ones under Division C but all these are just parts of other songs. Songs no. 13 and 14 could be the first part of "Pangensayan a Rogong" while the Sagayan War

we were back to 20, which became 21, finally 17. The final listing is as follows:

1. Paganay Kiandato o Diwatandao Gibon
2. Kambembaran
3. Kapmadali
4. Kapasandalan a Morog
5. A. Kapagondoga  
B. Kaplobayowana Lena
6. A. Paramata Gandingan  
B. Alongan Pishiyanan
7. The Kaplomna Cycle or Kiasogo-a Ki Lomna  
A. Kormatan Borodan  
B. Minirigi a Rogong  
C. Kaplaboai  
D. Kiatidawa i Lomna ago so Ikadaraan
8. So Kiaprawa-a Ko Lawanen or Kapmabaning
9. A. Saulaya sa Lego  
B. Paramata Selegen
10. Pangensayan a Rogong
11. Bagombayan a Lena
12. Taratakan a Orai or Kandarimbang
13. A. Sandalinayan Sirig sa Minilalansay Lena  
B. Kangginaasan a Orai
14. Kapminangoao a Rogong
15. A. Kapmaginar  
B. Kapnatangkopan a Ragat
16. Kaprinandang
17. Kiandato: Sayana sa Komara

The more these songs are collected, the truer the listing would be as more knowledge of the episodes would shed further light on their authenticity and fidelity to traditional form. We have other episodes in the collection that have been excluded by Hadji Lawa Cali as he considered them modern. Some songs turned out to be *bayok* and others were simple tales but sung in the style of the *darangen*. As it is, this listing is what is considered by our resource person, Hadji Lawa Cali, in consultation with his peers, to be the antique *darangen*.

#### D. CONCLUSION

It is said that in the stillness of the night, old fishermen sailing near the forest in Pagadian could still hear the beautiful voice of Amai

Demonstration could be part of any *darangen* where Bantugen teaches the young people or his sons how to fight as in "Saulayo sa Lego" or in "Alongan Pishiyanan." Song no. 17 and 18 are "kapranon," that is, songs that recall the past. This scene is again repeated in several *darangen* as in "Kapnatangkopan a Ragat" or in "Kaprinandang." As for Bantugen sitting on a rock, this is his customary act before beginning with another adventure. This list of 18 songs can thus be turned into ten, but whether these are complete or not can only be determined when transcribed.

Dr. Nagasura Madale included in his book, *The Muslim Filipinos: A Book of Readings*, a listing of the different episodes of the *Darangen* found in Appendix C, pp. 241–243. In his book published in 1981, Dr. Madale states that he has also been collecting these songs and gives a brief description of each. He lists 17 songs:

- |                            |                             |
|----------------------------|-----------------------------|
| 1. Diwatandao Gibon        | 10. Kangginasa-an a Orai    |
| 2. Sandalinayan Sirig      | 11. Kapagondoga             |
| 3. Minirigi a Rogong       | 12. Kapranon                |
| 4. Kaplobaian a Lena       | 13. Kasonggiringa a Dinar   |
| 5. Paramata Gandingan      | 14. Kapenggensayan a Rogong |
| 6. Kambabalaian Anonen     | 15. Kianggobat i Misoiao    |
| 7. Kapminangoao a Rogong   | 16. Natangkopan a Ragat     |
| 8. Kaplomna                | 17. Darangen Rinandang      |
| 9. Kailid a Dempas Sagayan |                             |

As in the list of Dr. Francisco, we note the same findings: no. 2 and no. 10 are one song and the name of the boy is Ginaasan, not Ginasaan, also mentioned by Dr. Francisco; no. 3 is part of no. 8; no. 4 is the second part of no. 11 which is no. 9, the Sagayan War Dance and no. 12, the *kapranon* or recollection of events past and no. 15, as already mentioned, are parts of an episode. Dr. Madale has also ten songs but whether these are complete or not can only be known when these are transcribed.

Listing the different episodes of the *Darangen* is indeed a very difficult work. We began making our own list in 1977 starting with a list of 36! This was soon pared down to 18 which became 17, then 20. When the genealogy was completed and the different episodes were placed under cycles belonging to each clan, the list became 15. The duplicate episodes with different titles were weeded out. And as the staff became proficient in the reading of the *kirim* and in the word-for-word translation prior to its being re-worked into its literary form in English, the list again grew as more episodes came out of old trunks and ancient notebooks shaken out of centuries-old dust. Then

Sotra, the first singer of the *Darangen*, who sang it so well that the spirits decided to take him to the *langit* so he could sing it always for them.

Today, we need someone like Amai Sotra to come down and popularize once again the beautiful songs of the *darangen*, not so much to inculcate the superstitious beliefs in the *tonong* but to bring to mind the moral values and beautiful traditions of the Maranaos of old. Very few of our modern Maranaos know or appreciate the *darangen*. Not many would be able to understand the classical words used in the *kirim*. Some of the older folks, however, still use the *darangen* for special purposes. For example, the advice given for rulers by Diwatandao Gibon is always relevant in times of coronations or investiture of royal titles; the wealth of proverbs or wise sayings found in the songs still help many a singer introduce her piece elaborately; the spokesman in negotiations for a marriage, quote the magnificent lines from the *darangen* to enhance his cause and ensure its acceptance. A contestant in oratorical contests adds beauty to his piece by incorporating some lines or verses from the *darangen*.

No one can read the *darangen*——one has to sing it! And so a fringe benefit for our staff working on the transcription of each episode was to learn not only the meaning of classical words but also how to sing it. Then the beauty of the verse came out because reading the sonorous lines of the extravagantly worded *darangen* shows not only the love for the flowery text, or the eloquent expression of sentiments, but, most especially, the liquid flow of vowels and consonants from the talented Maranao.

The *darangen* brings full attention to the Maranao's clannishness, their love for one another, even unto death, and how the honor of the clan must always be upheld at all costs!

Indeed, to the historians, social science scholars, behavioral science students, avid seekers of the cultural beginnings of our race, we offer the *darangen*. It is a beautiful way of looking back in order to reach our destiny by gathering the jewels, the moral values, the fundamental characteristics that make up what is beautiful in a people, the true, the beautiful, and the permanent. For that, after all, is literature: the rendering language still what is held true and precious by a people. Such is the *Darangen*.

