

## FIVE

# Notes on Comparative Folkliterature in Southeast Asia

### Introduction

It may not be ill-considered to remark that comparative folkliterature in Southeast Asia has not been dealt with consciously by folkliterature scholars. Rather, comparative studies on the subject are relatively the result of an attempt to bring it within the range of various other studies, like motif index studies of folkliterature, diffusion studies of folktale elements in various folk traditions, etc. As a result of these studies, Southeast Asian folkliterature was merely touched upon very cursorily if not merely being skimmed on the surface (see Francisco 1962, 1964, 1971; Fraser 1951; Thompson 1946, 1951). Nevertheless, these works have provided insights into the basic understanding of comparative studies in Southeast Asian folkliterature.

Apparently, the most important and earliest unconscious attempt at comparative study of folkliterature is the one made on the **Pancatantra** by F. Edgerton (1924). Edgerton in his attempt to reconstruct the famous tale presented a genealogy of the tale, and in so doing included its versions and recensions in Southeast Asia, both in the Sanskrit and Arabic "origins". What Edgerton did for the English speaking world, Johannes Hertel did for the German speaking peoples when he published his famous **Das Pancatantra, seine Geschichte und seine Verarbeitung** (Leipzig und Berlin, 1914).

The same is seen when we examine the work of Fraser. In his attempt to dramatise the movement of folktraditions from one area to another, he showed manifestations of comparative studies in folkliterature when he included traditions from Southeast Asia. In the classic work on motif index of folkliterature, Thompson extensively used the materials that could possibly be drawn from Southeast Asia. Moreover, Thompson also brought to the picture Southeast Asian literature in his study of the folktale.

For my part, in the attempt to show Indian elements of **Philippine folk** and **kunst** literatures, I have also unconsciously brought to light some interesting facts in the study of folkliterature

in Southeast Asia (1964). [Parenthetically, however, some of my earlier views had been revised in my later works (1970), although some had been confirmed in terms of the important discoveries made over the years (1969, 1972).]

### **Paradigmatic Illustrations**

In the extensive notes appended to his work, **Popular Filipino Tales**, Dean S. Fansler (1921) presented comparative materials which range the whole spectrum of folkliterature studies, including those found in Southeast Asia. So far, there has not been any serious attempt to supplement this work, even with the relatively advanced folkliterature studies now undertaken by scholars in the Philippines. His notes provided also some very significant insights that I pursued when I prepared my study on Indian literature in the Philippines. One of these insights is the following brief attempt to present one or two paradigmatic illustrations for the purpose of this essay.

Within the purview of comparative folkliterature in the area. I would like to present specific references to folktale characters/heroes who are familiar to Southeast Asia. I refer to the **p'landok** (Mal. **pelandok**) in North Borneo and its counterparts in the Philippines, the deer and/or carabao, versus the **omong** (Borneo) and/or shell or turtle or snail (Philippines). A series of tales are told of this character **p'landok**, and such stories are found to have parallels in the Philippines. For these Notes, I would refer to one folktale trait or motif, the bluff motif, which may be divided into two categories, e.g., the bluff to put the arrogant to shame and the psychique bluff. Brief details of this motif follow:

**A. Bluff to put the arrogant to shame.** The general story under this category of bluff, in both the Bornean and Philippine tales, is the race between the fleet animal and the slow one, in which the latter vanquishes the former.<sup>1</sup>

The North Borneo tale commences with the introduction that "when the P'landok had cheated all the strong animals and had brought about their deaths, he wished to have a contest of wits with an animal who considered himself clever." So he went in search of one. Finally, he found one in the person of the Omong, the hermit crab. The Omong said to him, "P'landok, all the strong animals have

been killed by your cunning, but if you like to try your wits against mine, I am ready." "Very well," said the P'landok, "that is just what I am looking for, animals who consider themselves long-headed, but how would you like to compete with me?" "I would like to race with you," said the Omong, "and if you win, I will acknowledge your cleverness and your power of running." "What? YOU want to race with me?" said the P'landok, "you can only walk side-ways on the sand, and you don't race with your body only, for you have to carry a shell as well." So the P'landok felt ashamed to run a race with the Omong but he said, "When do we race?" "Tomorrow," replied the Omong..."

Thus, they agreed. The Omong suggested that they race along a square course from post to post. On the morrow, the race started, but antecedent to that the Omong selected three of his followers, like himself in appearance and size and told them to bury themselves in the sand by the corner of the race course, but to leave the starting point to the Omong, and instructed them further that when the P'landok called as he reached the post they will come out when he calls out "Omong" and answer "Yes".

The tales found in the Philippines, and showing the central matrix of the motif, are perhaps variant forms. There are four tales - two Tagalog, one Mountain Province, and the fourth, a Pampango tale, which is actually a variant of the second Tagalog Tale.

**The Tale from the Mountain Province.**<sup>2</sup> "One day, while sunning himself on the bank of the river, a shell saw a deer coming towards him. "Fine day for a race, isn't it?" he called. "Yes," replied the deer with a scorn. "Who gave you the idea that you can run as fast as I can?" "Not as fast as you," corrected the shell, "but faster than you." "Now, you are crazy," said the deer. "I am not," persisted the shell. "The trouble with you is that you are too sure of yourself. Why don't you try and find out?" said the shell. "Are you serious?" asked the deer. "Of course, I am serious," said the shell. "All right then," said the deer. "On your mark, get set, go!" So saying, the deer ran as fast as it could. After a while, it said, "Are you there, Shell?" "Klick," said the shell. The deer was surprised. It was plain that the shell was running at least as fast as he was. He must therefore run faster to win the race. Thus the deer exerted more and more effort. But everytime he asked, "Are you there?", the shell would reply "Klick," This drove the deer frantic. And so, although already very tired, he kept

running... until he fell into the water and drowned.

**The First Tagalog Tale.**<sup>3</sup> A deer grazing in the forest came upon a snail crawling on a leaf of a reed. He stopped grazing and intently watched the slow-moving snail. Moments later, he addressed the latter. "How slowly you move! Why don't you learn to walk fast? Look at me, I am always hunted by dogs, but because I can run fast, I am not at their mercy. But if you are chased by any kind of enemy, what would happen to you? Certainly, you will be killed."

Having heard what the deer said, the snail looked at him; his robust and healthy appearance, his long legs, and his sinewy muscles. It desired to be like the deer, so that it can run swiftly. But it thought that even if it forces itself to run, it would be hopeless. Thus, the snail said to the deer, "You are proud. You do not know what one with desire can do. I challenge you to a race from here to the river's mouth." The deer laughed aloud and replied, "Why do you think you can beat me? Perhaps you will cheat!" The snail replied that it will not, and so that there will be no room for deceit, they agreed that they should call upon one of their friends to be judge. They called upon the kalaw (hornbill), *Hydrocorax hydrocorax*, L) who was to watch the proceedings.

As their race commenced, the snail was far behind. While running the deer came upon a lush grazing field. He thought that while he had a wide lead, he can graze; and when the snail closes the gap, he will start running again. But after grazing, he was attacked by sloth. He lay down to sleep thinking that he would wake up before the snail passes by. But as he slept, the snail passed. Waking up in the late evening, he ran as fast as he could toward the river; there he was met by the snail and their judge. "You are beaten," pronounced the judge.

**The Second Tagalog Tale.**<sup>4</sup> The carabao (water buffalo) despises the turtle for his slow movements. To get even, the turtle challenges the former to a race. The carabao is reluctant to accept the challenge, because he thinks it is a disgrace to race against a turtle. But the turtle threatens to tell the other animals that the carabao is a coward.

The carabao accepts the challenge, but defers the race for three days, which turns to the advantage of the turtle. They decide to race ever seven hills. During this three-day delay, the clever turtle visited seven of his friends and asked each to help him. He stationed

one on each hill, at the same time giving them instructions.

The day of the race came, and the contestants met on the appointed hill. The race started; no sooner did the turtle disappear. At every hill, the carabao saw his opponent ahead of him. On the seventh hill, he was convinced that he had been defeated.

**The Pampanga Tale.**<sup>5</sup> The snail challenges the deer to race. It stations its friends at intervals along the way. Every time the deer stops and calls out to see where his antagonist is, a small snail answers from a spot a few yards ahead of him. At the end of the course, the defeated deer falls fainting.

<b>Tale</b>	<b>Hero</b>	<b>Villain</b>	<b>Race Course</b>
Borneo	Omong	P'landok	Square lot with post at each corner
Philippine Mt. Province	shell	deer	Along a river bank
Tagalog 1	snail	deer	To the mouth of of the river
Tagalog 2	turtle	carabao	Over seven hills
Pampango (Tagalog variant)	snail	deer	

The above table gives in comparative graphic form the significant points relative to Bornean and Philippine tales. Doubtless, the tales' development run along parallel lines. In some details, however, slight deviations are evident. These deviations may have been due to the temperament of the people who possess these tales, as it is seen in the tales coming from the Philippines, Tagalog 1 and Tagalog 2, Tagalog 2 and its variant, perhaps show much earlier Philippine versions that manifest exact parallel with the Bornean, e.g., the heroes in their triumph are aided by two or more of their kind: the Omong by three other omongs of his size and colour; the turtle by seven other turtles; and the snail by friends placed at intervals along the race course.

Even more significant is the delay that the Omong requested from the P'landok. This is utilized by the former for contacting his

friends. This implies that the Omong had intentions to use his cunning, and prey upon the gullibility of the P'landok. The delay in the Philippine tale is, however, requested by the carabao, which turns to the advantage of the turtle. While these two tales show a marked difference in this particular event, it may be surmised that these have common source. The Pampango tale (Tagalog variant), though it does not show the incident, suggests a delay for it is expressly pointed out that the snail had placed his friends at intervals along the racecourse.

The other Philippine versions show later developments. We do not find in these tales the aid of friends or of the heroes' kind in obtaining victory. Perhaps this element was eliminated for reasons we are unable to discover at the moment. However, the absence of this element may be attributed to the failure of the narrators to have understood the significance of this element, if the sources of their narrative are the Tagalog 1 tale or its variant. The triumph of the snail in Tagalog 1 tale is due to the sloth of the deer. Moreover, there is another deviation from the normal ending of the tale - the appearance of the judge, which is not found in the other tales. This apparently is another late interpolation. These tales may, however, come from the same source as the locus classicus and the other Philippine tales cited herein.

All these tales appear to be variants, if not versions, of the Malay tale which tells of the race between the king-crow and the water snail, in which the latter comes out as the victor.<sup>6</sup>

**B. The Psychique Bluff.**<sup>7</sup> There are three Bornean tales which draw relations with the Philippines. I. "The P'landok and the Gergasi". The P'landok contrives to bind the Gergasi (a mythical demon who carries his spear on his shoulder, and tusks project from his mouth) by pretending that the strands of rattan vine he was stripping were to be used by him to go into the well, for the sky is going to fall. By so doing he is to be saved from the catastrophe. The gergasi persuades the mouse-deer, who is only too willing to bind him, after which he is pushed into the well. There he is killed.

There are also tales in the Philippines that show the motif. (a) "Suac And His Adventures".<sup>8</sup> Suac forbids the Pugut (black giant) to step on the fresh grass telling the latter that it is for the former's animal's feed. But the fresh grass covers a pit into which Pugut falls

and dies. (b) "The Three Friends"<sup>9</sup> This tale appears to be a close variant of the Bornean tale. Dog and Carabao dig up a pit in which they intend to kill Bungis-ngis (a giant), instead they were killed in the attempt. The Monkey, the third in the company, contrives to push the giant into the pit where it dies.<sup>10</sup> (c) "The Monkey and Juan Pusong-Tambi,"<sup>11</sup> Three Buring-Cantadas (demons who feed on human flesh) were buried to death by the Monkey by bluffing that the realm (kingdom) is being besieged by the enemy.

From Lanao, there are two tales that manifest the central matrix of the motif, (a) "Pilandok and Arimaonga"<sup>12</sup> Pilandok encounters Arimaonga, the lion, who jumps upon the Pilandok with intent to devour him. Pilandok pleads for his life promising Arimaonga that he will save him from the catastrophe that will soon fall upon the earth. The lion incredulous of the powers of the Pilandok proceeds to make a feast of the hero's flesh, but was later convinced that his safety depended upon the Pilandok. The Pilandok takes him to a tree and tells him to stand on his hind legs so that he can be tied secure with strands of rattan upon the tree. The lion by his gullibility is tied and left to die.

(b) "The Dog and the Lion"<sup>13</sup> The Lion, hungry and emaciated, came upon a dog, aims to eat the latter. The dog, afraid but calm of mind, convinced the former that all lions are already in his prison houses by showing the lion small ponds of water which reflected the image of the lion. Credulous, the acclaimed king of the jungle with his tail between his legs fled from the dog.

"The P'landok and the Tiger"<sup>14</sup> The P'landok bluffed the Tiger into believing that he was guarding the coiled snake which he called the raja's orut (scarf-like cloth for swathing the body, esp. the belly during war). The Tiger uncoiled the snake; and winding it around his body, was bitten and crushed to death, after the P'landok had gone far and shouted that the raja's permission had been obtained for the Tiger to wear the orut.

"The Monkey and the Turtle"<sup>15</sup> is almost the classic example of this motif in the Philippines. Monkey, burning with the fire of revenge, seeks Turtle. He finds the latter beside a large snake hole. Turtle pretends he is guarding the king's belt. Monkey desires to wear the belt. Presently, the snake comes out, Monkey seizes it, but the snake coils around him. He is crushed to death.<sup>16</sup>

"The P'landok and the Bear"<sup>17</sup> Having disposed of the Tiger, the P'landok went in search of Bear. Presently, he came upon a bees'

nest on a tree. He sat nearby to wait. Not long after the Bear came asking him what he was doing. Pointing at the nest, he replied that he was guarding the raja's tawag-tawag (a large gong). Curious about how the tawag-tawag would sound, he asked if he could sound it. P'landok answered that he would have to ask the raja's permission. When he had gone to some distance, he called out that the permission was granted. The bear struck the nest. The bees coming out of the nest in fury stung him to death.

The Philippine Tale - "Pilandok and Sumusen sa Alongan"<sup>18</sup>  
Walking in the forest, Pilandok comes upon a huge honeycomb. He examines it, but he is puzzled. So he sits under it, and watches in amazement. Presently, Sumusen sa Alongan (stopper of the sun's rays) arrives, and enquires of Pilandok what he is staring at. The latter replies that he is staring at, and at the same time guarding an heirloom, a wishing heirloom. Curious about the powers of the heirloom, Sumuson sa Alongan trades in his bags of gold, a magic horse and his sword. Pilandok leaves on the pretext that he would not want to incur the displeasure of his ancestors from whom he inherited it. Sumuson sa Alongan then makes his wish, then another, but nothing happened. Angered by the ineffectivity of the heirloom, he lashes at the object, which falls to the ground, thus breaking it into pieces. The bees stung Sumuson sa Alongan who barely escaped with his life.

C. At a glance, the folktales do not show the employment of the innocent bluff (or deceit), but the intentional bluff, which plays upon the gullibility of the bluffed. This also involves working upon the bluffed's considerable inability to use his own faculties to understand the issue at hand. Moreover, this involves preying upon the entire subtle psychique elements in the bluffed's mental structure.

The Bornean tales and the Philippine counterparts may now be compared. The First Group of tales shows similarity of story development, although we find interpolations in the various roles of the characters. It is, however, significant to note that the Bornean tale and the second Philippine tale/b/(Batangas) cited show similar or parallel structures. It seems, as we have had occasion to remark, that this tale is a variant of the Bornean. It may be surmised that they may have a common provenance. The Lanao tales, however, while

showing the central idea of this motif, appear to deviate from the tale-framework as illustrated in the Bornean and second Philippine tales. The plot in these two Lanao tales have the following schema of development: hero encounters the villain, who, hungry and weak, prepares to eat the former, but is killed, or deceived into believing that the villain is about to fall into the hands of the hero as a prisoner. The schema of development of the Bornean and other Philippine tales is: the hero contrives to dispose off the villain by pretending that he is binding himself, then enters a pit for the world is coming to an end; the villain believing the ruse, convinces the hero, who is only too willing to comply with his request.

Significant in the study of parallelism in Borneo and Philippine folkliteratures are the paradigms. "The P'landok and the Gergasi" (Borneo) and "The Three Friends" (the Second Philippine tale/b/). In these tales, we find exactly similar plot developments. In the Bornean, the hero undertakes to kill the Gergasi after his friends - the Buffalo, and the Horse (the Bull, the Stag, the Dog and the Kijang) refuse to undertake the task - fail to kill the villain. In the Philippine tale, the Dog and the Carabao fail to eliminate the Bungis-ngis, but this is accomplished by Monkey by using the same method as the P'landok had used.

The Second Group of tales show exact parallels. The P'landok in the Bornean tale become the turtle in the Philippine story, while the tiger in Borneo becomes the monkey in the Philippines. Both the villains are deceived into wearing the snake as the king's orut (Borneo) and the king's belt (Philippine). The bluff is accomplished by the employment of the intentional deceit.

In the Third Group of tales we find the heroes in their perennial conflict with the villains. Here the Pilandok (P'landok) pretends that the bees' nest was the wishing heirloom (tawag-tawag) of the raja. While there are one or two points of difference between the two tales, in general scheme both manifest a single framestory. The variation appears to be in the P'landok's "willingness" to let the Bear sound the tawag-tawag on obtaining the raja's "permission", while the Pilandok barter the wishing heirloom" for sacks of gold, a horse and a sword. Another point of difference is the bear's death when he is stung by the bees that he disturbs by beating their nest, while Sumuson sa Alongan barely escapes death, after he whacks at the honeycomb because it did not yield his wish.

D. Perhaps one of the significant points in this attempt at comparative study between folk literatures in Southeast Asia is the presence of seemingly similar names of the heroes - the P'landok and the Pilandok. These names may be Malay pelandok, "the mousedeer". However, the Philippine (Lanao) pilandok has been described by Abdullah T. Madale (1960) as a "seahorse", which seems to imply that the pilandok has similar traits as the former. Moreover, it may be assumed that Juan Tamad, certainly belonging to a later cycle of folk literature in the Philippines, possesses story elements that may have been drawn from a much older cycle of folktales, like for example the Maranaw pilandok cycle. Upon this assumption, we may further point out that Juan Tamad is a modern Tagalog adaptation of the pilandok character.

For the present, it may be well to assume that the Bornean and Philippine p'landok and pilandok, respectfully, are variant forms - in phonetic structure, semantic origins and tale characteristics - of the Malay pelandok. Moreover, the assumption that the Borneo p'landok and the Philippine pilandok are variant forms of the pelandok suggests strong evidence of contacts between these localities. It also suggests deeper insights into the early relations between and among these culture areas.

In concluding this section on paradigmatic illustrations, it is perhaps interesting to include the latest known material to dramatise the geographic extent of the motif. While this material was not utilised in the comparison above, it will give a much deeper insight into the common cultural heritage of peoples separated by vast and seemingly unbridgeable open seas and oceans. This text comes from a "relatively isolated" area in the west coast of Luzon, which could be reached either by sea or through the roughest roads across the northernmost end of the Zambales range. The material is cited here in free English translation.

#### **The Brave Crocodile And The Wise Monkey<sup>19</sup>**

There were a monkey and a crocodile. At one time the monkey was walking along the edge of the water by the bank of the river. He was walking in search for food. Finding no food, he wanted to go over to the other side of the river, to search for food there. But there was no bridge through which he could cross.

Shortly afterwards the brave crocodile came up to the surface and swam to the water's edge. He desired to catch the monkey through a trick. When seeing him, the monkey said, "Friend, kindly convey me to the other side and I shall pay you someday," The crocodile consented at once, for it can be the best way to catch the monkey while they are in the middle of the river. The monkey enjoyed his ride.

At the middle of the river, the crocodile said, "Do you not know that I desire (to eat) your liver?" But the monkey, though frightened, replied very calmly, "I feel sad for I can not reward you for your help. I left my liver on the bank of the river. Let us return and I shall get it."

The crocodile agreed, wherefore they returned. Upon their arrival, the monkey jumped from the crocodile's back to the ground. The poor crocodile was very angry and can only say, "I shall find you anyhow."

One day the crocodile again saw the monkey near a bamboo grove. A fair wind was blowing and the bamboos creaked. The crocodile approached the monkey and said, "Good morning, Monkey, what are you doing?" The monkey answered, "I am guarding the organ of the king." The crocodile being fond of music, said, "I too wish to play." The monkey replied, "But the king might get angry." The crocodile said, "No, the king will not be angry."

The monkey said, "One moment, please. I wish to go, so that I shall not be seen by the king. But when you play, put your fingers between two bamboos." "Yes," the crocodile replied, and he inserted his fingers, when the monkey had reached some distance. The fingers of the crocodile were crushed, and great was his anger at the monkey. He cried, "If I see you again, I shall devour you by the head."

One evening he saw the monkey at the sugarcane mill. It was December at that time and there was an abundance of sugarcane. The monkey had gone there to collect some free drippings of sugar. "Friend," said the crocodile, "What are you doing?" "I am guarding the fishpond of the king," was the reply of the monkey. The crocodile being very fond of fish said, "There must be an abundant supply of fish. May I get just one?"

"Wait, I will get out of the way, so that I shall not be seen by the king. When you catch the fish, take care," said the monkey. When he was out of sight, the crocodile jumped into the vat. He died, because the heat of the sugar was too great.

**Problems of Comparative Folkliterature Studies.** In a paper I presented to the College English Teachers' Association Convention held on May 20-23, 1974, I wrote on the problem confronting analogical studies between national folklores and between national fictions in Southeast Asia.<sup>20</sup> In part, I argued that

.... analogical studies between fiction and folklore.... in ... Southeast Asia may encounter very serious problems particularly in relation to the familiarity of one scholar or another with the languages - national or local - in which the narratives or fiction are written. With this in view, the problems relative to translation of literature becomes uppermost in the minds of scholars engaged in the task of comparative studies.

The most important problem that translators have to overcome is the charge embodied in the statement "translation is treason." Since language is culture bound, translation is never able to catch the essence of the literature if the translator were not steeped in the culture of the people whose literature he is attempting to relate in another language. The nuances, the essence of a language as it is transported into another language is never caught. The chances of mistranslation is ever present.

It is therefore imperative that scholars, writers and others engaged in the task of literary scholarship must be deeply familiar with one or two languages other than that in which they write, or speak. And this familiarity must have to go down deep into the cultural orientations of the people who write and speak such a language. While English has become a common language among the Asians, it is still alien to the entire cultural orientations of these peoples. Comparative studies are never satisfactory with English as the only medium of communication or translation without the scholar being familiar with the language and culture of the literary piece in which it was originally written. (See Essay 6, in this volume.)

The problems thus presented in the context of analogical studies between national traditions and national literatures may also be encountered in comparative folkliterature studies, particularly between folkliteratures of regions in different languages and cultural orientations. Even perhaps within a limited culture area like the Philippines difficulties of the type described above may occur. For in spite of the recognized homogeneity of Philippine culture, there are still difficulties in translating various culture bound and/or language bound nuances of one language to another.

In the search for universals in folkliterature, like tale types or themes, as we have seen in the work of Thompson; motif indices of folkliteratures, as in the now classical work also of Thompson; the diffusion of folktraditions, as in another work of classical worth, *The Golden Bough* by Fraser, and perhaps in the attempt to show influences of one literature tradition upon another, as in the work of Francisco, it is perhaps not necessary for scholars to be deeply familiar with the nuances and essence of the language in which such folktraditions are known. But then to wait for translators into a common language like for instance English, comparative studies would be hampered, for there are not enough scholars and/or translations in any given language.

To my mind, the most important problem that a comparativist in folkliterature studies may encounter lie in the attempt to look for fundamental concepts in the culture of the areas he studies. Here the comparativist does not only contend with mere types, themes or indices, and the identification of similar or parallel elements in the literature, but he is expected to be able to internalise some of the value systems of the people whose folkliteratures he analyses. The search for value systems in these widely oriented cultures would certainly demand not only knowledge of the language, but the essence and nuances of the culture in which the language is a basic tool.

To illustrate this point, I wish to say that when I was working on the *Maharadia Lawana*, even while I was merely interested in its relations with the Indian epic, *Ramayana*, I had to translate the whole narrative. In the process, I encountered at many turns cultural black-outs. What I mean by this is that while I had already acquired extensive lexical knowledge of Maranaw, I was yet to become deeply familiar with the cultural nuances of the language. For instance, the passage *Miamakala siran den a manga kanakan na da siran mamakabangon sa walai* (*Maharadia Lawana* 10), which lexically

would mean "They grew up to be young men, but they have not built a house." Culturally, however, the passage should read "They grew up to be young men, but they are still unmarried." There are hundreds of this kind of passages which, if the translator is not familiar with, would greatly affect the essence of the piece being translated. Perhaps, it may not be ill-considered to say that even working with a native language teacher,<sup>21</sup> internalisation of the values of the people who speak such language is still a very important aspect of comparative study. One may argue that there are standard works on many linguistic areas, but there is no substitute for the scholar's deep familiarity with these cultural values, the essences of which would certainly enrich his work.

There is perhaps only one solution to this very basic problem, that is, to encourage and develop native speakers of various languages to engage in folkliterature studies. The Bolinao text in English translation cited above may illustrate this view. Here the Filipino co-author is an understudy of the foreigner. In their translation of the original Bolinao text into English, they attempted to put the literature in the context of the society, apart from merely commenting on the phonology, lexicon and grammar of Bolinao.

**Concluding Remarks.** Comparative folkliterature in Southeast Asia is still in its early stages, if we look at it in terms of a very serious attempt to bring together the widely spread materials - both the untranslated texts and the translations - with a very systematic schema of analysis. Unconsciously, however, as we have pointed out in the early part of these brief notes, there have been very important work done along this line.

There is yet to be done along studies on the Panji tales in the Malay and Indonesian regions. Perhaps, in this study, the Philippine folkliterature tradition should be examined to enable us to understand, if only on this level, the fundamental homogeneity of these literature traditions in the Area. I have at least contributed to pointing out certain directions in the study of Indian elements of Southeast Asian literatures, which in its undisguised nature comparative in nature. There is the deluge/repeopling of the world story, entirely independent of the Judeo-Christian tradition, that need to be given the attention to in this area. Or, the monkey/turtle cycle in the region which needs reexamination in terms of the various

cycles in the sub-regional levels. Or the Juan Tamad cycle which may not be just a Philippine phenomenon, but rather a pan-Southeast Asian tradition. And many other cycles or traditions that need to be brought to light.

At the outset, one of our basic problems is still the collection of all these folkliterature traditions in the region so that comparative studies would be further pursued.

#### END NOTES

1

Cf. P.O. Bodding, Folktales of the Santal Parganas. "The Elephants and the Ants", p. 329. Also C.H. Bompas, Folklore of the Santal Parganas., No. CXV, "The Elephants and the Ants," p. 328. The Orientalist, 1, p. 87-88; R.O. Winstedt, "Indian Origin of Malay Folktales," Journal of the Royal Atlantic Society, Straits Branch, No. LXXXII, p. 124ff.

2

Mallari, Tale 80, "The Shell and the Deer," p. 150- 151.

3

Bloomfield, Text 2. "Ang Pagtakbuhan nang Usa at ang Suso," p. 181-182 (in Tagalog Texts with Grammatical Analysis, Urbana: University of Illinois, 1917).

4

Fansler, No. 82, "The Unequal Match" (Laguna).

5

Ibid. This version is appended as part of the Notes on the Tagalog tale.

6

Walter Skeat, Fables and Folktales from an Eastern Forest, p. 33-35.

7

Evans, p. 119-123

8

Fransler, No. 4(2)

9

Ibid., No. 4(b)

10

The first paragraphs of the Borneo tale are summarized as follows: The Buffalo and the Horse had been unsuccessful in guarding the fish from the Gergasi. And the Bull, the Stag, the Dog and the kijang (barking deer) refused to take their turn for they say it is useless to fight the Gergasi when the stronger animals have been beaten. The P'landok was silent, but he came out with a suggestion that he will take the task of guarding the fish.

11

Fansler, No. 48(a).

12

Madale (1960).

13

Madale (1959).

14

Evans, op. cit., p. 123-124.

15

Fansler, No. 55(b).

16

In this same tale, Monkey is burned when he ate the chillis, which Turtle said to be the "King's Fruit" that he is guarding.

17

Evans, op. cit., p. 124-125.

18

Madale (1960).

19

In Felizberto B. Viray and Otto Scheerer, "The Sambali Dialect of Bolinao," *The Archive*, Paper No. 7, 1929 (University of the Philippines, Manila), p. 9-14. The text's original title in Sambali Bolinao is **Mabayani a Buaya tan Masirib a Bace**.

20

"Fiction and Folklore in Southeast Asia and the Problem of Translation" (Essay 6, this volume).

21

Nagasura T. Madale, Ph.D., Chairman, Department of History, Mindanao State University, Marawi City and Mr. Usopay D. Cadar, Ph.D. (cand.) in Ethnomusicology, Belfast University, Ireland, who were both my assistants and teachers in Maranaw when I started my work on Maranaw literature have developed into very important students of folkliterature, and the training they acquired by working with me has given them broad insights in the work of translation from their mother tongue to the universal language of scholarship that is English.

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