

The Ulahingan Episodes: the Creativity of the Manobos

Elena G. Maquiso*

This article is a sequel to "The Ulahingan: A Manobo Epic" in the third quarter issue of this journal. In this second article, the author describes the singers of the epic, the kingdoms and places mentioned there, and the cycles or groups of episodes in the epic. The author is amazed at the number of episodes that these singers could chant.

I

The more one reflects on the episodes of the Manobo epic **Ulahingan**,¹ the more fascinating they become. The number alone is intriguing. When Tumatas Mampindaupan, considered the Manobo's best singer who died just more than a year ago, told this researcher some of the episodes he could chant by reciting them as fast as he could, the experience was one of surprise. More surprise was in store when he rattled the names of many characters and places, and the number of episodes he knew in relation to them. He could chant more than 1,000 episodes. In the actual recording, he averaged 11 hours of chanting an episode. Granting that he could not actually chant them all, still the accomplishment would be remarkable even if he could only sing a small portion of the total.

This researcher was also surprised when Mampindaupan said he could produce new episodes. How this is possible lies in the traditional Manobos' belief that the people celebrated in the epic, **Agyu** and his people, are still living today in **Nelendangan**. Therefore, as long as **Nelendangan** and the people continue to exist, the epic keeps on growing in length through the versatile singers whose fertile imagination can invent new themes. To say that the epic is a product of the imagination

* A.B., B.C.Ed., Silliman University; M.A., Ed. R.D., Hartford Seminary Foundation; Post graduate certificate, Union Theology Seminary. Dr. Maquiso is associate professor of Christian Education at Silliman University.

¹ For a general background of the epic, see "The Ulahingan: A Manobo Epic," *Silliman Journal*, Vol. XVI No. 3, Third Quarter, 1969, pp. 227-238.

is heresy to the traditional Manobos, for they truly believe in the historicity of Agyu, his people and Nelendangan.²

The creativity of the singers is surprising, considering that they are very simple, unschooled, mountain people. Many of them have not gone beyond the bounds of their barrios, and most of them have not been to school. Of the ten who have already chanted for recording, eight have not attended school, one was in the second grade, and another was able to finish high school. Only two have gone outside their own province of Cotabato, and the rest have not been outside their barrio or town. The singers before them had even less opportunities. Presumably not one of those who originally created the episodes which the present singers now chant had gone even to the first grade nor to any place outside their own. Yet, their minds were so pregnant with ideas that they were able to invent the many characters, places and experiences, and to portray vividly the details of particular situations. Equally intriguing is their capacity to weave into beautiful poetic lines the ideas in their heads as they improvise traditional tunes to go with the poetry. These lines are not memorized. Yet they seem to flow naturally, depending on individual talent, as these bards seriously chant their sacred epic.

In a way, this article is a tribute to all the singers, past and present. It would have been a distinct privilege to have had a chance to hear Mansaripad, the Manobo "prince of singers," who died in 1950 and to have been able to make a recording of his chanting for posterity. His versatility had no equal, we were told.

However, we had Tumatas Mampindaupan from whom we have some episodes recorded. But his death a year ago delivered a great blow to our hopes of recording the Manobo creativity in its vivid poetic beauty and spontaneous improvisation. Besides Mampindaupan, however, the following singers have made their contribution to our collection: Langkan Abod, Santiago Abod, Kasama Bangkas, Subidan Gintaus, Dinaupan Manlagaylay, Moises Mangawasan, Ampangun Manggung and Pangulima Utu. To them and others whom we have not had a chance to hear, we are grateful for keeping this heritage alive. We hope they will pass on their knowledge to the present generation, inspiring the young to appreciate and learn the art of chanting the epic.

²They assert that the places connected with the prologue of the epic exist today. The Manobos who are familiar with the epic will point to the places and recount what happened there. They claim that certain signs, such as the hardwood posts of houses, trees and rocks are still there to prove to the reality of the events.

To appreciate more the artistic capacities of the Manobos, the purpose of this article is to present the episodes, not for their content for we are only able to do that in a very limited sense at this time,³ but merely to discuss their categories, number and the many individuals and places involved in the various ventures. To do this, we will confine our presentation to the "works" of Tumatas Mampindaupan, for it is from him that we have more insight into the variety of themes and extent of the epic. Our main source of information is a list of all the episodes which Mampindaupan indicated he knew during this writer's conference with him. From time to time, when the need arises, reference will be made to another list made up of all the episodes which Abraham Saliling said he had heard.

The statements already shared and will be made, however, are not final. The work on the epic is still going on. Therefore, further information may require a change on some things already presented.

II

Before we discuss the episodes of Mampindaupan, it might be helpful to know something first about this singer who, more than anyone else so far, has passed on to us the heritage of his people through the recordings already made. Then we will consider the kingdoms and places involved in his chanting for these regions partly determine the number of episodes. Finally, a discussion of the cycles which contribute to the length of the epic will be presented.

Tumatas Mampindaupan was a descendant of the tribe from where the group of Manobos were supposedly chosen by the Most High to inherit **Nelendangan**, as told in the prologue. He was born in the sitio of Melituvug, barrio of Makulintang, town of Libungan, Cotabato, about 63 years ago.⁴ Melituvug is a mountain place, accessible only by foot or horseback. It is far from the stream of activities brought about by technology and modes of living today. His only motivation in getting out of his barrio and province was to visit some relatives in a place in Bukidnon. He was a farmer, toiling his own piece of land. He never went to

³ Until the recorded materials are transcribed and translated, we will not be able to share their content except in a general way. So far, only one episode has been transcribed and translated and the work on another is still in the process. The job is a slow one, requiring the effort of more individuals.

⁴ The ages of most of the older informants are merely approximations because no record is kept of their births.

school, therefore he could not read nor write. But he was a leader of his sitio and of the Langkat sect.⁵ A very simple and humble man, he was very willing to chant for recording, realizing that his contribution was important for the conservation of his heritage.⁶ He had hoped that this researcher would come back while he was still alive to continue the project of recording. His death in August, 1968 was a blow to the project for many episodes which he alone could chant, can no longer be recorded and known. With his only wife (others have more than one), seven sons and two daughters were born.

He learned the epic when he was about 18 years old from two individuals, one of whom was his brother-in-law. As indicated before, Mampindaupan could not only chant many episodes but also create new ones.

Listening to and watching Mampindaupan chant was quite an experience. In a room lighted only by two lanterns, he sat in a chair, small and frail, with a serious-looking but gentle feature. The room was hushed as the listeners eagerly waited for him to begin. His hands on the arms of the chair, his eyes transfixed to the semi-darkness before him, he sat without movement. Then unintelligible sounds came from his throat. Slowly he closed his eyes, and his voice rose to a pitch and he held it there. Flexible melodic lines flowed as his voice glided up and down, or proceeded in a wavelike movement with many flowery tunes as he went on chanting the sacred story of his people. In rhythm

⁵ The **Langkat** is a religious sect which is an outgrowth of the epic. In the prologue, there is a promise that another group of Manobos will be selected by the Most High for another **Nelendangan**. So from time to time, individuals would declare themselves the chosen leader to guide a selected group of people. One such man was Mampurok who in the 1920s led a big group of people—men, women and children in Kitubud mountain waiting for the **salimbal** (a heavenly elevator) to take them to heaven. When it did not appear, they settled in Kitubud and life revolved around Mampurok who showed mysterious signs, and performed wonders indicating he was the chosen one. After his death, the people continued his form of worship in which the **Ulahingan** language, poetry and music are used. Traditional Manobo animism does not have organized worship, but the **Langkat** has its own place and ritual of worship.

⁶ At the beginning, some of the singers were uncooperative, suspicious of the researcher's intentions based upon their experience with other individuals who made recordings for their own personal ends. However, after knowing the purpose of the research, through the interpretation of Demetrio Bangcas who was one of two assistants in the recording job (Custodio Saliling was the other), they opened themselves up and willingly prepared for the coming of the tape recorder. However, Mampindaupan was one who was cooperative even at the beginning.

with his singing, he would chew his betel nut already in his mouth. Every now and then, he would spit out his saliva into a pail filled with ashes which was placed near his feet on the floor. He kept his eyes closed. The concentration on and the seriousness of his task were noted in the expression of his face, and the perspiration flowing down his forehead and neck. Once in a while, he would stop for a short time to rest and to chew.⁷ One marvels at Mampindaupan's stamina for continuous singing for as long as six hours at a time without stopping except for short periods of rest.

Let us now consider the various episodes. If the reader has not seen the first article (see footnote 1), it is suggested that he read it for some background of the epic. However, we must point out here that the prologue tells of the earthly pilgrimage of the chosen Manobos who were rewarded immortality and paradise for faithfulness to the Supreme Being. They live in this heaven, **Nelendangan**, until today. Their life there is chanted in many episodes which are connected with many territories and individuals.

Kingdoms and Places

The different regions are all in heaven whose residents are immortals. They are closely linked with the episodes which can be categorized into three. First, we have **Nelendangan** itself which is the home of **Agyu** and his people, the chosen ones. Then we have the places where the allies of **Nelendangan** live. The third are the enemy kingdoms. **Nelendangan** is led by **Agyu** while the allied territories are ruled by individuals related to the residents of **Nelendangan** who will be named later. Each enemy kingdom is ruled by a datu who bears the name of his kingdom.

Nelendangan⁸

Nelendangan overlooks the seven seas: swampy sea, tempestuous sea where typhoons blow, calm sea, sticky or magnetic sea, red sea, wavy

⁷ Chewing is part of the Manobos' existence; they derive strength from the combination of leaves, nut and lime. Betelnut chewing plays a major role in the epic. In the prologue, the last ritual transforming the people to full immortality is connected with this activity. Often in the episodes, the "dead" are brought back to life by spitting chewed betel nut over them.

⁸ The description of **Nelendangan** is based upon the chanted prologue by Kasama Bangkas, the beginning of the episode by Langkan and Santiago Abod, "The Visit of **Lagabaan** to **Nelendangan**," and the information furnished by Pasahi Sawidan.

sea, ice-covered sea.⁹ The place is so vast that when a gong is sounded at one end, it cannot be heard in the other. The size can best be visualized by an infant who crawls and travels the entire length of the land and by the time he reaches the end, he has already become an adolescent. On the eastern side of the kingdom are mountain ranges. On top of one of these ranges is a great lake. This lake was formed by the water which the people brought with them from the earth in bamboo flutes, from the river **Nelendangan** which, according to one informant, still exists today as a creek somewhere in Aroman, Carmen, Cotabato. When the people poured the water on the ground, a lake was formed and its outlets are the rivers **Nelendangan** and **Dansuliyan**¹⁰ passing through ten different places into the sea.

The enormous palace of **Agyu** stands between these outlets. The hardwood posts of this building were gathered from many different places of the kingdom. They are so big that it takes ten men holding their hands to encircle one. The architecture is Malayan. The posts are tied not by ordinary rattan, but by the unbreakable and transparent saliva of the gods. The major posts are bound by the remnant of the "rope" which was used in binding the firmament of the sky. The roof is not of ordinary grass, but made of the hair of the mermaid. Another layer of roofing is made of the leaves from heaven that do not wither; instead they bloom even when the sun is burning. The joints of these posts are gilded with gold. As a matter of fact, everything is golden: the leaves, walls, posts, rooftop carvings and statues, and furnishings with geometrical designs.

The palace is divided into many rooms. Among them is a room for the throne or chair of **Agyu**, one for conferences where the elders meet with their leader, another for the female servants and still another for the male servants. Along the wall of the conference room are benches for the ranking men of the council. A door opens to the courtyard or playground which is made of silver where the people assemble to hear any decision made by the elders.

There are paths leading to the sea: a path for **Agyu** when he goes to swim, a road for **Yambungan** and her maids when they go to the bath-

⁹ One informant merely calls this the "white sea." If the description of the "ice-covered sea" is "accurate", this and other pieces of information seem to support a theory of this writer that this epic has been probably influenced by or was perhaps originally of foreign source a long time ago.

¹⁰ One informant has indicated that there are many outlets, instead of just two, as mentioned here.

ing place, a walk for the married women when they gather herbs and leaves for their sick children or when they fetch water.

The bathing place of **Yambungan** is of golden hue and fenced around with boulders so that the sharks will not snatch her. There is also a yawning of a cliff over it to protect her from the eyes of the eagle.

The kingdom is defended by several forts constructed by the men leaders: **Lena**, **Vanlak**, **Kuyasu**,¹¹ **Nemenugang** and **Nebeyew**. These forts, made of hard wood and iron, are beautifully designed. The principal post of the forts of **Lena** is so big that ten men can do the **saut** (war dance) on top of it.

Allied Places

As far as we are able to ascertain, there are only five places where the friends of **Nelendangan** live or rule.

1. **Baklayen**: This is the place of **Nemenugang**, the betrothed of **Yambungan**, who is the youngest sister of **Agyu**. This place is merely bypassed by the residents of **Nelendangan** on their way to invade enemy territories.

2. **Bulan**. This is the territory of **Tigyenguwa**. There are different opinions on who this person is. There are those who say that she is the daughter of one of the gods. Others indicate that she is the daughter of the Most High, although some say the child of the Supreme Being is a male.

3. **Buligen**. **Tigyakuwa**, who lives here, is the favorite wife of **Agyu**. She was the **katulusan** (immortal) responsible for the coming of **Agyu** and his people to **Nelendangan**, as well as the maiden in their dreams or vision who guided them. She had asked the Highest for the privilege of helping the people in their earthly pilgrimage because she was in love with **Agyu**. He did not know about this until they reached paradise or **Nelendangan**, when **Agyu** visited her in **Buligen** to marry her. **Tigyakuwa's** other name is **Lakumbing**.

¹¹ According to most informants, he is a nephew of **Agyu** who was responsible for the death of the Magindanao sultan which led to the Manobo's captivity, flight and suffering. The relationship of **Lena**, **Vanlak**, **Nemenugang** and **Nebeyew** to **Agyu** will be indicated in the succeeding pages.

4. **Langit.** Lagabaan lives here. He is the father of Agyu and his brothers and sisters, as well as the ancestor of all Manobos. He was one of those who welcomed Agyu and his people upon their arrival in Nelendangan.

5. **Uduwan.** This is the seventh or tenth heaven where the Most High resides. Some informants who believe that his only child is a male, say that his son lives with him. This is the place where Agyu and his people were brought up from the earth to receive their final blessings before they were directed to go to Nelendangan via the earth.

Enemy Kingdoms

Except for their names, we have no information so far concerning each of the kingdoms listed here. More research and probably the recorded episodes when transcribed and translated may yield some description of these places.

- | | | |
|--------------|---------------|----------------|
| 1. Agan-an | 10. Kilanggal | 19. Malekdayen |
| 2. Dampasan | 11. Kiyakbu | 20. Minabey |
| 3. Imbayaw | 12. Kulaman | 21. Nahindeg |
| 4. Insibey | 13. Libenan | 22. Nebetes |
| 5. Kabanen | 14. Lintipan | 23. Palanag |
| 6. Kablengan | 15. Liwanen | 24. Sekyepen |
| 7. Kagiling | 16. Lumbayan | 25. Sumaguy |
| 8. Kambusan | 17. Mapayag | 26. Sunlawun |
| 9. Ka-uwa | 18. Masumbil | 27. Tangkulan |
| | | 28. Udanan |

Mampindaupan has given us a total of 34 territories which include Nelendangan, the allied places and the enemy kingdoms. Each of these has been visited or invaded by the residents of Nelendangan.

In the list of episodes heard by Saliling, 41 regions are indicated, including Nelendangan, eight of which have been mentioned by Mampindaupan. Whether the remaining 33 places are entirely different, or some are the same as those given by Mampindaupan but only with different names, we cannot ascertain for the present. Until this is clarified, we assume that the rest of Saliling's territories not found in Mam-

pindaupan's episodes are different. These territories are:

- | | |
|--|---|
| 1. Baliwaan | 21. Lumbayan* |
| 2. Buligen* | 22. Makaranga |
| 3. Diaganaten | 23. Madahulug |
| 4. Diggpatey (Insanal) | 24. Ma-igyew |
| 5. Egpengebukad | 25. Malekdayen |
| 6. Egtaan (kingdom of black
people) | 26. Malmililung |
| 7. Edtulayapayan | 27. Masumbayat |
| 8. Imbagted | 28. Namipidew |
| 9. Ingkusina (Insibey) | 29. Negimba (Nabuyawan, kingdom
of gold) |
| 10. Intumbangel | 30. Nelendangan* |
| 11. Kagiling* (Egkelegaya) | 31. Nenendung |
| 12. Kapipidew | 32. Nesalimbal |
| 13. Kinabuka | 33. Pagalungan |
| 14. Kumbawaan* | 34. Pangambukad |
| 15. Langit* | 35. Pagugilang |
| 16. Limbayan | 36. Penugabling |
| 17. Limbengan | 37. Pinsu-edan (Penladan) |
| 18. Linadawan | 38. Takawbaan |
| 19. Liwaan | 39. Tengkelaan |
| 20. Liwanen* | 40. Udtuwan* |
| | 41. Yegenatan |

The Cycles

The use of the term "cycle" is for convenience. Whether or not this term is appropriate here may not be known until additional information has been obtained. Mampindaupan categorized his episodes according to the characters involved which we will soon present. For example, there are episodes dealing with Agyu's exploits. We group these as Agyu cycle.

Reference has already been made to "visits" and "invasions" made by the people of Nelendangan. The visits are made to their allies, while the invasions are intended for their enemies. However, these visits are like invasions for there are battles involved. But this battle is merely "recreational" to keep themselves trim and to show their prowess. This "friendly invasion" is their principal pastime; after all they have nothing to do in heaven. They even "invade" their own place, Nelendangan. The "invaders" come incognito and their identity is not known until the end of the battle. On the other hand, the invasions to the enemy territory are real. Here, the invaders do not appear incognito. In both

* Mentioned by Mampindaupan.

cases, however, nobody really dies for they are immortals. The "dead" are brought back to life.

1. Agyu Cycle

Agyu is the leader of the chosen group of Manobos,¹² the third child of the family. While still on earth, the eldest brother **Pamulaw** was the leader, but he relinquished the leadership to Agyu because of old age. Agyu is an earth name and the one used in the prologue. But his heavenly names are the ones used for chanting: **Begyasan** and **Mendayawi**.¹³ Both mean conqueror, impregnable, aggressive, feared and fights back immediately when provoked.

Agyu's exploits include his invasions to the 28 kingdoms given by Mampindaupan, visits to **Lagabaan** in **Langit**, to **Yegpinted** or the Most High in **Udtuwan**, to **Tigyenguwa** in **Bulan**, his possession of the golden tree and his return to **Nelendangan** from an invasion of three kingdoms. There are 33 episodes in all connected with Agyu.

2. Bayvayan Cycle

Bayvayan is an "illegitimate" son of Agyu while still on earth. Bayvayan's birth was a mysterious one. Agyu threw an orange to the river and it floated downstream to where a young girl was taking a bath. She conceived after rubbing her hair with the orange. This happened in the morning; by noon she delivered. As soon as the child was born, immediately he became a full-grown man. It was foretold that he would not go with Agyu to **Nelendangan**, but he would take another path and reside in another place in heaven. He was called Bayvayan because he had to **pamaybay** or walk along the shore to experience hardship. His other name is **Demenees**.

Bayvayan has been delegated by the Most High to create the **Ulahingan** and to inspire those who would sing it. The first **Ulahingan**

¹² According to historical sources and tradition reflected in the prologue, the Manobos and the Magindanaos come from the same ancestry. The two brothers, **Tabunaway** and **Mamalu**, were the leaders of a community called Banobo, which is a coastal place in Cotabato. When Kabungsuwan reached the place to propagate the Muslim religion, **Mamalu** turned Muslim while **Tabunaway** remained faithful to the traditional beliefs. The descendants of **Mamalu** are the Magindanaos; those of **Tabunaway** are the Manobos.

¹³ At least two names are given to every individual, some have four. The same thing is true with names of places. This is so because the poetry is a "two-by-two" or "pair-by-pair" structure.

chant by **Bayvayan** is chanted in the prologue.

There are 13 episodes in the **Bayvayan** cycle. These include invasions to 10 kingdoms, a visit each to **Lagabaan**, **Yegpinted** and **Tig-yenguwa**.

3. Beteey Cycle

Beteey is a cousin of **Agyu**. Saliling says that he is known as the "datu te tetereman," or "king of short stories." He is not a storyteller; he only inspires others to tell short stories, not the **Ulahingan**. Saliling continues to say that **Beteey** does not have as many exploits in the epic as there are short stories about his adventures. However, Mampindaupan has 31 episodes in his **Beteey** cycle which includes invasions to 27 kingdoms and visits to the regions of **Lagabaan**, **Yegpinted** and **Tig-yekuwa**. Could it be that what Saliling heard to be short stories about **Beteey's** adventures narrated in modern Manobo are actually epic episodes? This is being done today. For example, when Mampindaupan got tired of singing, he would simply narrate the episode in modern Manobo. This has been done in two episodes in our collection.

4. Beteey-Nebeyew Cycle

Beteey is now engaged in certain campaigns with **Nebeyew**, one of **Agyu's** sons born in **Nelendangan**. **Nebeyew's** other name is **Delemanen**, which means the shining one. He is known to burst into anger when provoked. He is also boastful, egotistical and known for his exploits with the fairer sex. The 31 episodes in this cycle include all the visits and invasions to the same places which **Beteey** alone had gone.

5. Beteey-Nebeyew-Nemenugang Cycle

A third person is added to the **Beteey-Nebeyew** partnership. **Nemenugang**, as previously indicated, is the betrothed of **Yambungan**, the beautiful and youngest sister of **Agyu**. It looks like he and **Yambungan** will be forever betrothed, and will never get married. In the prologue, the Most High has promised that another group of Manobos will be chosen to inherit another paradise. When this is fulfilled, the two will get married. This has not happened after much waiting. Finally, **Lena**, one of **Agyu's** brothers, went to the Most High to inquire. The answer given was that there will no longer be another chosen generation to be mediated by the gods. There is going to be a new heaven but this will be different from **Nelendangan** which is ruled by the gods. In this new one,

the Highest himself will reign over this place through his son.¹⁴

Nemenugang was not by birth a **ranaanen** (person of the earth) like **Yambungan**, but he was already a **katulusan** or immortal being since the beginning. His other name is **Nengamung**, which means one who renders service to the family of the woman he intends to marry. The number of episodes attributed to this cycle is 31.

6. Lena Cycle

Lena is a brother of and a leader next to **Agyu**.¹⁵ He is the most handsome of the brothers, that is why he is called **Tiyulaw**, after a pretty bird. He is fast and alert, so he is also known as **Kelusisi**, after a bird that flies swiftly. He is further called **Ayamen**, which means light-footed, **Aninayen**, meaning well-known, and **Pinalangga**, indicating the favorite one. He is a brave warrior and a hunter and at the same time gentle and cool-headed, but quick to make decisions and act.

There are 33 episodes in the **Lena** cycle. These include invasions to all kingdoms, visits to four allies, and episodes on his marriage to princess of **Lumbayan**, and his rescue of **Yambungan** from the ruler of **Kablangan**.

7. Lena-Beteey-Nebeyew Cycle

These three relatives join forces for their adventures to all kingdoms and to four allies, making a total of 31 episodes.

8. Lena-Beteey-Nebeyew-Nemenugang Cycle

Mampindaupan has 31 episodes also for this cycle which involves invasions to the 28 enemy kingdoms and visits to three allies.

¹⁴ This information was given by Saliling and confirmed by Demetrio Bangcas.

¹⁵ Informants differ in their versions concerning the members of the ruling family. For example, there are those who say that **Lena** is only a friend of **Agyu**. However, the majority agree that they are brothers. For our purpose we will use Abraham Saliling's names from the eldest to the youngest: **Pamulaw**, **Vanlak**, **Agyu**, **Lena**, **Tabagka**, **Yambungan**, **Ikwangen** and **Kumulatay**.

9. Lena-Beteey-Nebeyew-Tulalang Cycle

Here is a four-man cycle with a new character involved. **Tulalang**¹⁶ is **Agyu's** cousin. He does not play a prominent role in the **Ulahingan**, but he is the important character in the other Manobo epic, the **Tulalangan**.

10. Lena-Beteey-Tulalang Cycle

For the joint ventures of these three relatives, there are likewise 31 episodes involving 28 invasions and three visits.

11. Lena-Nebeyew Cycle

This cycle includes 31 episodes which have to do with the 28 enemies and three allies.

12. Nelendangan Cycle

There are 19 episodes in this cycle. Among those included here are visits by **Lagabaan**, **Yegpinted**, **Tigyakuwa** and **Tigyanguwa**; "invasions" by **Agyu**, **Bayvayan**, **Beteey**, **Beteey-Tulalang**, **Lena**, **Nebeyew**, **Tigyakuwa** and **Vanlak** when they return from battle; invasions by the rulers of the enemy kingdoms, and the flood episode.

13. Tabagka Cycle

Tabagka is a sister of **Agyu**. Because she is a tomboy, she is left alone to do what she pleases, unlike the other women of the community, including her sister **Yambungan**, who are well protected in a special place. While the other women do the household chores like spinning, weaving and sewing, **Tabagka** does the work of the men. Whenever the men go out to visit or invade other places, the defense of **Nelendangan** is left in the hands of **Tabagka**, whose other name is **Didey**. In this cycle, there are five episodes or invasions made by the rulers of various kingdoms.

14. Tigyakuwa Cycle

Tigyakuwa has already been identified before (see p. 366). This cycle includes episodes which deal with the visits to **Nelendangan**, **Uduwan** and **Langit**, as well as the invasions to all the kingdoms attacked by **Agyu**. There are 31 episodes in all.

¹⁶ According to Saliling, **Tulalang** has two brothers, **Mangampilan** and **Manalisim**, and a sister, **Malehindi**.

15-4
is know
that he
of 30 so
1. Alin
2. Ding
3. Ibub
3. Imba
5. Imba
6. Imbu
7. Inda
8. Impa
9. Impa
10. Impa
Each
that with
episodes.
A to
he knew.
although
we can b
cycles an
a total of
we have a
Episodes
We a
Mampinda
done mor
too often.
Two
sang. Th
chant and
sang cont
Manobo la
The e
Agyu
1. Ag
2. Ag
dayen. Th
The n
1335. A m

15-45. These 30 cycles are centered around the 30 sons of Agyu who is known to have many children. One informant even ventured to say that he has about 100. However, Mampindaupan has given us the names of 30 sons which are:

- | | | |
|---------------------|-----------------|-----------------------------|
| 1. Alinubuan | 11. Impa-inakay | 21. Insambula |
| 2. Dingandintan | 12. Impamakay | 22. Kinatian |
| 3. Ibubulang | 13. Impamanged | 23. Kumulatey |
| 3. Imbalisu | 14. Impatawa | 24. Megsaluluy (of Maglabe) |
| 5. Imbatalas | 15. Inalilay | 25. Midtakulubu |
| 6. Imbuliyung | 16. Inasusasu | 26. Migsaluluy (of Landeg) |
| 7. Inda-iyas | 17. Inlayampeg | 27. Nebeyew |
| 8. Impaayung | 18. Insakayan | 28. Namamandung |
| 9. Impahimbang | 19. Insalana | 29. Piutas |
| 10. Impagalugampung | 20. Insalilay | 30. Taladay |

Each son invades and visits 33 kingdoms and places. This means that with 33 episodes for each of the 30 sons, there is a total of 990 episodes.

A total of 1,368¹⁷ episodes make up all that Mampindaupan claimed he knew. We do not include those that he has chanted for recording, for, although by their titles they do not seem to belong to any of the cycles, we can be wrong. On the other hand, Saliling has pointed out certain cycles and episodes which are not found in Mampindaupan's. They make a total of 105 episodes. If we add this figure to that of Mampindaupan, we have a grand total of 1,473 possible episodes.

Episodes Already Recorded

We are grateful that at least eight episodes have been chanted by Mampindaupan for recording before he passed away. We could have done more if we had a better tape recorder that would not break down so often.

Two of these recorded episodes have been narrated instead of sung. This narration was done when Mampindaupan was too tired to chant another episode in two different recording sessions after having sung continuously for hours. So he had to narrate the story in modern Manobo language with recitations of the Ulahingan lyrics.

The eight cycles we have recorded are:

Agyu Cycle

1. Agyu and the Golden Tree.
2. Agyu's Return from the Invasion of Liwanen, Kagiling, and Melekdayen. This has not been completed.

¹⁷ The number of episodes given in an earlier article (see footnote 1) is only 1,335. A mistake was made in the summary of the figures.

Beteey-Tulalang Cycle. Mampindaupan never mentioned of the joint adventure of Beteey and Tulalang, but he chanted one for recording entitled,

3. The Visit of Beteey and Tulalang to Nelendangan.

Lena Cycle

4. The Capture of Yambungan by the Ruler of Kablingan and her Rescue by Lena.

5. The marriage of Lena to the Princess of Lumbayan (narrated).

Kumulatay Cycle (one of Agyu's sons)

6. The Dream of Baby Kumulatey.

Nebeyew Cycle. Again Mampindaupan did not indicate a Nebeyew cycle, but he chanted an adventure undertaken by Nebeyew alone.

7. The Marriage of Nebeyew to the Princess of Kambusan (narrated).

Nelendangan Cycle

8. The Flood of Nelendangan and other kingdoms.

Besides the above episodes, we have also on record from Mampindaupan his version of the prologue.

Four other episodes have also been recorded but sung by other singers. One belongs to the **Impahimbang Cycle** (one of Agyu's sons) entitled, "The Dream of Baby Impahimbang" by Langkan Abod. Two belong to the **Nelendangan Cycle**: "The Visit of Lagabaan to Nelendangan" by Langkan and Santiago Abod, and "The Invasion of Nelendangan by the Ruler of Imbeyew," chanted by Subidan Gintaus. One is of the **Tigyakuwa Cycle**, "The Visit of Tigyekuwa to Nelendangan" by Subidan Gintaus.

III

We look at the Manobos in general and the epic singers in particular with a new eye. This folk literature of the Manobos has given us a new image of ourselves as Filipinos in relation to the past. And yet, this is a past which is still with us because sensitive and creative individuals, like the **Talaulahingan** or **Ulahingan** singers, have been able to preserve for us this rich tradition of our forefathers. Though the epic may have foreign influence, our admiration for the singers' imagination and originality is enhanced when we realize that they are the unschooled (most of them), unsophisticated, humble and simple people of the mountains.