

Sumare sang Sugidanun: Comparison of Leopoldo Caballero's Prose Retellings And the Published Epic Poems

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Abstract: The *Sugidanun* epic is a 13-volume epic cycle collected from the Caballero chanters of Brgy. Garangan in Calinog, Iloilo. It is the longest known epic series collected from Panay island. The first seven episodes focus on the hero Labaw Donggon while the remaining six focus on the hero Humadapnon. The version currently being published by UP Press comes from the 1993-1996 fieldwork of Dr. Alicia Magos and Razel Ramirez. Initially, these epics were recorded in audio tapes and later transcribed and translated. What is unknown to many is that in the following years after the *Sugidanun*'s initial discovery, a similar process of transcription occurred not in the lowlands, but in the hinterlands; not by an academic scholar, but by a Caballero chanter. This paper aims to pay tribute to Leopoldo Caballero, who passed away last year due to the COVID-19 virus, by summarizing the contents of his *Sugidanun* manuscripts and analyzing them in light of published Panay epics.

Keywords: *Sugidanun*; Federico Caballero; Leopoldo Caballero; Labaw Donggon; Humadapnon

Introduction

On August 30, 2021, Leopoldo "Tay Polding" Caballero succumbed to the COVID-19 virus, one of the many new casualties of the ongoing pandemic. This brought lamentations to both his indigenous community and to scholars since it was a massive blow not only for epic-chanting but also for local blacksmithing culture in Panay-Bukidnon society.

Leopoldo was one of the greatest chanter or *manugsugid* known to Garangan along with his brothers Federico (GAMABA awardee) and Romulo. Prior to the arrival of Magos and Ramirez, they sadly accepted that their ancestral tradition was destined to be forgotten since younger generations were no longer interested in it. However the arrival of Magos and Ramirez reignited their pride in their cultural heritage, the glorious Tumandok or Panay-Bukidnon, not simply mountain bumpkins as lowland stereotypes made them out to be. After the death of their mother Preciosa Caballero in 1993,

they continued her unfinished task by assisting Magos and Ramirez in epic extraction. Afterwards, they desired to preserve their local culture to their descendants. Federico established the *Balay Turunan* (Teaching House) to teach children how to chant epics.

Meanwhile, around 2010 to 2016, Leopoldo wrote down his own rendition of *Sugidanun* episodes in two forms: the actual epic poem and a prose summary (*sumare*). Leopoldo's manuscripts (mss.) are preserved in 200-page *Valiant* record books.

There are seven extant mss. that are available to the researcher which are:

- (1) *Tikum Kadlum*,
- (2) *Amburukay*,
- (3) *Derikaryong Pada*,
- (4) *Pahagunong* or *Pawikan*,
- (5) *Sinagnayan*,
- (6) *Balanakon*,
- (7) *Alayaw*.

The third and fourth mss. are kept by Liby Limoso, an Iloilo-based Karay-a artist who interacted with the Caballero brothers as early as 2009. The rest are in Australia under the care of Fuji Teodosio, an Akeanon scholar who interacted with Leopoldo within the same time period. Teodosio is indirectly involved with the creation of the mss. These were created by Leopoldo as thanksgiving gifts for his generous financial assistance to the chanter's family. An autobiographical section in the *Pawikan* Ms. states as follows:

Ito ang katapusan kong isenolat sayo Florinsio Tiodosio. Maraming pong salamat tongkol sa soporta mo sa akin. Awaan kayo nang Dios sa pagmamahal mo sa kapwa mong tao. Kong ano ang kaelangan mong isolat ko, tomawag ka lang sa akin.

This is the end of what I wrote for you, Florinsio Tiodosio. Thank you so much for your support to me. May God have mercy on you for your love to your fellow man. If you need anything for me to write, just call me.
(translation mine)

Fortunately, Limoso scanned the five other prose summaries before sending them to Australia. These were made available to the researcher as part of the research team for the "Golden Realms: Inheriting the Panay Sugidanun" manga project. Since they are written by the same hand, the epic poem and prose sections are internally consistent (at least for the mss. in Limoso's care). As such, the researcher can trust the reliability of the summaries and not worry about deviating from the unavailable epic poems.

The epic poem sections are written in archaic Kinaray-a, also called *Binukidnon* or *Ligbok*, which only exists now as a literary language. The summary sections are mostly written in Hiligaynon but some portions are in Tagalog. The latter sections are more accurately full retellings instead of quick overviews, especially with the inclusion of dialogues. The mss. do not follow standard Filipino orthography. Aside from the quote above, other examples include: "Bisaya" rendered as "Besaya;" "Labaw Donggon" as "Labawdunggun;" "siling" (Hil., *said*) as "seling."

Most fascinating of all is the fact that Leopoldo's version tends to have additions that are not attested in the Federico versions that are published by UP Press (UPP). This does not

represent their skill but rather "artistic liberty" when retelling the same episodes. In other words, the Caballero brothers borrow from the same oral tradition but differ in interpretation and artistic style. Federico tends to omit details to suit his audience but Leopoldo's mss. are more extensive in scope.

That being said, the Leopoldo mss. maintains the status quo of the Caballero tradition, only diverging in minor story elements and adding to lacunas in Federico's version. How so is the primary focus of this study analyzing the parallel stories. Since the *Alayaw* epic is still not published by UP Press, the paper includes a brief overview of its contents for curious readers of Panay- Bukidnon literature.

Sumare sang Tikong Kadlom

The *Tikum Kadlum* epic is the first Sugidanun epic, extracted from Federico and his sister Teresita Caballero-Castor. It is the shortest published Panay epic to date, only numbering 1332 lines.¹ By comparison, Ulang Udig's *Labaw Donggon* epic numbers 2325 lines.

Leopoldo's prose summary utilizes 5 pages. The date of writing is unknown. It is written in Hiligaynon with some Kinaray-a terms. Leopoldo and Federico-Teresita's version are essentially identical with no additional details from the former. Both narrate how Buyong Paiburong offended the giant (*muwa*) Makabagting by cutting down his heirloom yellow bamboo. The giant took his daughters Matan-ayon ("Ayon") and Surangaon. He wanted to eat them but Amburukay, his sister, fell in love and adopted them as her own *binukot* children instead.²

Sumare sang Amburukay

The *Amburukay* epic is the second Sugidanun epic. The UPP text contains 2681 lines and was extracted from Federico and Leopoldo himself. This is the only published Sugidanun epic that features the latter as a chanter-consultant. This is significant since we can compare the differences between the epic and prose versions. There are a lot of additional details in the summary that were not included in the UPP version.

Leopoldo's ms. utilizes 11 pages for the summary. It is written in Hiligaynon and some Kinaray-a terms. The story directly follows the

events of *Tikum Kadlum*. One day, Labaw Donggon's ("Abaw") *kudyapi* strings broke. Taghoy, a messenger spirit, suggested Amburukay's golden pubic hair as a suitable replacement. Abaw's younger brother, Paubari, accompanied the two to the giantess' abode. In the UPP epic, Abaw goes alone and Paubari only appears later in the story.

Taghoy conjured a sleeping spell, allowing Abaw to steal the golden hair. It eventually wore off and Amburukay made preparations to catch the culprits of the theft. Unbeknownst to Abaw, the golden hair has an oath seal (*tuos*) that whoever steals it could be rewarded with marriage to her adopted daughters. Amburukay swam to different territories until she reached Abaw's abode. Abaw and Paubari tried to fend her off but she killed them. This does not occur in the UPP epic. She justified her actions to Pabuaya, their father, since they were the transgressors. She offered to revive them under the condition that they would have to "marry" her. Pabuaya accepts.

When the wedding date arrived, the giantess used her magic to transfer a tower, where her adopted daughters live, next to Abaw's house. As they are being prepared, the daughters learn that Amburukay plans to return them to human society, causing them to cry. After consoling them, Amburukay presented them to their grooms. Matan-ayon was seated on Abaw's lap, and Suranggaon to Paubari.³

In the UPP epic, Abaw is married to them both as attested below:

Ibulalay sa sabak
[Amburukay] puts them on their laps

Ibutang sa sarupi
Lets them sit

Sa sabak ka malangga
On the lap of the young man

Sa Uwang Matan-ayon
Uwang Matan-ayon

Si Uwang Surangga-on
[and] Uwang Surangga-on

*(Amburukay, lines 2581-2585,
pp. 174-175)*

The discrepancy between the two versions

suggests that the Leopoldo ms. is a "reboot." This version emphasizes Paubari's appearance, especially in scenes where he was not present before. The most significant is his inclusion in the stealing scene. His mere presence there heavily suggests that he was also affected by the *tuos*. In the UPP epic, Abaw alone was affected because he went alone. The change could be attributed with Leopoldo's attempt to harmonize with the wider traditions. For instance, if Abaw is married to both sisters here, then why is Suranggaon depicted as Paubari's wife in later episodes like *Pawikan* and *Sinagnayan* (Federico, 2017)?⁴ In other words, the changes are Leopoldo's emendations to conform with the later epics.

Now, back to the story. Amburukay left some parting words to her daughters. She gave the tower-chamber to them as their heirloom gifts. She also told her sons-in-law to take care of their wives and made peace with them. The UPP version ends with a cliffhanger as Ayon threatens to annul her marriage if Amburukay leaves. After Amburukay left, in Leopoldo's ms., Pabuaya ordered Taghoy to invite Paiburong and Bulawanon to the feast. The long separated family was reunited at last.

Sumare sang Derikaryong Pada

Derikaryong Pada is the third Sugidanun epic. Narrative-wise, it is disconnected from the two previous episodes. It is a new continuity and tells another story of Abaw and Ayon's marriage. The UPP text was extracted from Federico and his brother Romulo, containing a total of 3855 lines. Leopoldo's longer epic rendition reaches 4172 lines and accumulates 55 pages of the ms. The prose version is 15 pages and is written in Hiligaynon with some Kinaray-a terms.

The Federico-Romulo epic begins with the mysterious appearance of a golden medallion (*derikaryong pada*) on Abaw's mother, Daranuon. She and her husband, Pabuaya, gave the object to Ayon's parents, Paiburong and Bulawunon, as a *tuos* (oath) for their children's future marriage. This episode is omitted in the prose which begins *in medias res* with Sinagnayan's call to adventure. The UPP epic does not reveal the medallion's origin but the Leopoldo ms. explicitly that Humadapnon is its owner later in the story,

Nagseling si Owang Bulawunon, "Magamo ang ponsion ni Owang Matan-ayon kay

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nabal-an ni Boyong Homadapnun. Wala naton sia mapahibalo kay sia ang naghatag sang medalyon sa aton.

Uwang Bulawanun said, “Troublesome will be the wedding of Uwang Matan-ayon, for Buyong Humadapnon was made aware of it. We did not inform him, *even though he was the one who gave us the medallion.*”
(translation and *emphasis* mine)

A few years later, the children grew to young adulthood but Abaw still doesn’t desire to marry. The impatient spirit Taghoy tempted Sinagnayan to court Ayon instead. The two sources slightly differ on the next event. In the UPP epic, Sinagnayan and his nuclear family (i.e. parents and brothers) went to Paiburong and Bulawanon’s residence to ask for their daughter’s hand. In Leopoldo’s version, his parents (Panlinugon, Makapunaw), uncle, and aunt (Pamagyuhon, Alunsagay) went while Sinagnayan was told to stay behind.

Events remain the same, that their offer is initially rejected due to the previous oath but Ayon’s parents promise to give them a chance by asking Abaw’s parents about their delay. Satisfied, Sinagnayan’s party left and Ayon’s parents sent Taghoy to Abaw’s household. Yet, Labaw Donggon still adamantly refuses to marry. In the UPP epic, it’s stated that he is too emotionally attached to his parents and he fears that he won’t be allowed to see them once he gets married. Pabuaya and Daranuon eventually gave up, reluctantly revoked the *tuos*. Hearing this news, Sinagnayan’s family made preparations for the wedding.

Humadapnon’s entrance in the story is crucial but the two versions don’t agree where he appears. In Leopoldo’s version, Taghoy passed over his house after bringing the “good news” to Sinagnayan and reported the new developments. In the UPP epic, he learned about it later when the wedding was already taking place. In Leopoldo’s version, Sinagnayan’s party desired a silent wedding to not alert Humadapnon, owner of the golden medallion. Since this detail is not specified in the UPP epic, the new groom’s family had no issues announcing, via gongs, the wedding to the community.

The following accounts are identical. Humadapnon crashes the wedding. He challenges Panlinugon to produce an artifact that rivals the

shining beauty of the golden medallion. If he can, he will nullify the *tuos* and leave in peace. Panlinugon could not, so Humadapnon declared that he would steal Matan-ayon in one month’s time and give her to her rightful husband. Before leaving, he warns Ayon to not consummate her marriage with Sinagnayan since his family are *aswang* cannibals. The UPP version only states vaguely that his name is “dishonored” (*kadungganan*).

Afraid of Humadapnon’s threats, the family of Sinagnayan built high fences around his new home. Ayon evaded her husband’s advancements for a month by turning herself into a water puddle at night. The prose adds that not a single drop must be lost lest she won’t revert to her human form.⁵

The appointed time arrived and Humadapnon finally urged Labaw Donggon to come along. The prose adds that Paubari also came along but his role was minimal. Hearing news of their arrival, Ayon conjured a sleeping spell against her husband. The impatient Humadapnon leapt over the walls and took the maiden, giving her to Abaw. The prose adds Abaw’s reaction,

Sang ila pagtopa sa edalom ginhatag nia kay Labawdunggun si Matan-ayun, “Ama na ine ang imo gintoosan sang Derikaryong Pada.” Nagsabat si Labawdunggun, “Tingala ako nga inde mo man papahowayan hatag sa akon kay matahom gid man nga babae!”

When they landed below, [Humadapnon] gave Matan-ayon to Labaw Donggon, “This is the one who was pledged to you by the Derikaryong Pada.” Labaw Donggon answered, “No wonder you won’t give up on giving her to me, for she is truly a beautiful woman!”

(translation mine)

Abaw’s perplexed reaction further corroborates this epic’s disconnection from the two previous episodes. Sinagnayan then formed a war party and invaded Abaw’s house. Prior to their arrival, Humadapnon used magic to create a three-layered golden fence. He (UPP epic says Paubari) also took some chicken feathers and transformed them into a sizable army.⁶ The UPP epic says that Sinagnayan’s forces could not penetrate the wall but the prose says that Dampigpiliw - his brother - destroyed it, allowing them to storm inside. In the end, Humadapnon halted the fighting by suggesting

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a compromise. The Federico-Romulo epic abruptly ends with Sinagnayan's forces returning home and Sinagnayan's family being invited in Abaw's house for further discussion. Leopoldo's version continues with Humadapnon's suggestion to marry Pinailog sa Pinggan, Ayon's sister. Sinagnayan had no objections. To seal the deal, Humadapnon personally came with them to Paiburong and Bulawunun's house to settle the affair.

Sumare Sang Pawekan

Pahagunong (or *Pawikan*) is the fourth Sugidanun epic. The UPP epic was extracted from Federico and it contains 5190 lines. Leopoldo's ms. comprises three sections: the 1712-line epic poem, the 7-page prose summary, and an autobiographical section. The prose section is entirely written in Tagalog with some Kinaray-a terms.

Pawikan is a good buffer between *Derikaryong Pada* and *Sinagnayan* which are directly connected. In the former, Abaw's parents were alive but in the latter, they already reside in the land of the dead which suggests a time gap between the two stories. Pawikan also does not feature characters that are introduced in later epics like *Sarandihon*. The UPP epic and Leopoldo prose have identical plot sequences save for the ending.

Abaw was cursed by his second wife Padilagang Bulan after he refused to bring her to a sea expedition. She fed him a cursed betel-nut that gradually transformed him into a turtle. Ayon tried to kill her but Padilagang Bulan made her escape during the commotion. According to the UPP epic, she fled to the skyrealm. Before his full transformation, Abaw told Paubari to guard over his wife. They tied the turtle on Abaw's *Hulinday* boat.

One day, Ayon caught the attention of Pahagunong, a sky deity, as she bathed on the sea. His advances were halted by the combined efforts of Paubari, Makalimpong (Ayon in male form), and Banog-banog (Abaw and Ayon's miscarried son).⁷ Even so, they only held him to a stalemate. The battle noise alerted Laonsina, a goddess from the skyrealm. She returned Abaw to his human form by striking the turtle with lightning.

The UPP epic abruptly ends with Abaw's return and challenge to Pahagunong. The prose adds that Laonsina intervened. She berated Pahagunong for trying to marry a human woman even though he is a "god" (*dewata*), a cosmic taboo. She does not explain why.⁸ The story concludes with Laonsina

returning to the skyrealm with Pahagunong and Banog-banog, while Labaw Donggon is reunited with his wife.

Sumare sang Senagnayan

The *Sinagnayan* epic is placed sixth in the Sugidanun series. It was extracted from Federico and it is the longest Caballero epic to date, numbering 6278 lines. It is also Leopoldo's longest prose summary, making up 24 pages. The ms. is written in Hiligaynon with some Kinaray-a terms. The ms. itself specifies that it was written on November 17, 2012.

Plot-wise, it is a semi-direct sequel to *Derikaryong Pada*. The Federico and Leopoldo accounts generally agree with the narrative flow, save for the ending. *Sinagnayan* is a long work and can be divided into three parts: (1) *Battle against Sarandihon*, (2) *Battle against Sinagnayan*, and (3) *Aftermath*.

One day, Ayon urged her husband to kill Sinagnayan and take his wife Pinailog sa Pinggan as his *apid* (secondary wife). The UPP epic does not give any particular reason other than she would make a great additional wife. Abaw initially refused out of respect for Sinagnayan but he was later swayed. Leopoldo's ms. makes Ayon's cause more noble. Following the idea of Sinagnayan's *aswang* identity, Ayon wants to rescue her sister since she might be turned to one as well (*mayanggaw*).

Abaw and Paubri attempted to cross the Bangga-an river but they were halted by Sarandihon and Magkadulon, its guardian deities. They didn't know it yet but these four are biological brothers; the latter two died by miscarriage and were resurrected in the skyrealm. Leopoldo's ms. even gives their birth order: Abaw, Sarandihon, Paubari, then Magkadulon. Abaw and Paubari were defeated by the latter's better magical ability. Laonsina descended and revealed that they are brothers, causing Sarandihon to grieve. Laonsina resurrects the travelers and reveals to them Sinagnayan's trump card: he is immortal because his life essence (*ginhawa*) is not inside his body. It is safe-kept inside the heart of a golden lion.⁹

The next section of the story begins with Abaw, Paubari, and Magkadulon continuing the quest to face Sinagnayan. Meanwhile, Sarandihon was tasked to kill the golden lion, located in the abode of the sky goddess Minayunmon, Sinagnayan's grandmother. Through magic,

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Sarandihon changed his appearance like Sinagnayan and infiltrated her house. He invoked a sleep spell on her, killed the lion, and destroyed an egg from its heart that held Sinagnayan's *ginhawa*. This rendered Sinagnayan mortal, allowing Abaw to kill him. Leopoldo's ms. treats his death as non-consequential, even portraying Pinailog sa Pinggan as being glad that her *aswang* husband died. The Federico epic however portrays her lamenting his death. Abaw took a while to placate her anger and grief.

The two versions differ on the ending. The Federico epic follows Abaw's next adventure while Leopoldo's ms. follows Sinagnayan's fate. The UPP epic continues with Abaw's accidental traversal to Mt. Madya-as, the realm of the dead, and his search for his deceased parents. After leaving the mountain, Sarandihon and Magkadulon bade farewell and returned to their heavenly abode. The UPP epic ends with the *Hulinday* boat's arrival on the Halawod river.¹⁰

In Leopoldo's ms., after Abaw's party left Laonsina ordered Taghoy to call Minayunmon and assist in Sinagnayan's resurrection ritual. After he was revived, Laonsina advised him to seek another wife and told him to have his *ginhawa* egg fixed by a heavenly blacksmith. The story's focus reverts to Abaw who arrived safely in the Halawod river. He introduces his brothers to his wife and reunites her with her sister.

Sumare Sang Balanakon

The *Balanakon* epic is placed as the seventh installment of the Sugidanun series. It was extracted from Federico and has 3201 lines. Leopoldo's prose ms. has 13 pages and is dated to March 14, 2016. It is written in Hiligaynon with some Kinaray-a terms except for the last two Tagalog paragraphs.

The UPP epic begins *in medias res* with Balanakon's arrival to Bangga-an river. Leopoldo's ms. provides a beginning for the story. It begins with Taghoy taking pity on Balanakon since he was still a virgin (*olay*). He suggested for him to court Ayon but Balanakon was reluctant since she's already married. Taghoy tempts that he only needs to kill her husband to take her. Patugasnun and Moroporo, his parents, discouraged him but he and his brother Konmakeya still sailed off.

They reached the Bangga-an river and were intercepted by Sarandihon. The latter challenges Balanakon to a fight after learning his motives. They fought for many months. Balanakon possessed a trump card, a *tuos* that turned into a copy of himself to fight for him as he hid above the clouds to rest. Sarandihon eventually implored for Abaw's aid after suffering from extreme exhaustion and hunger. His brother arrived just in time to replace him in battle.

The two accounts of the following events are generally the same, except for one major detail. Sarandihon is the main hero of the Federico epic who killed Balanakon. He was distracted by Kamaging, a female spectator. Meanwhile, Abaw is the main hero in Leopoldo's rendition and he was the one who killed Balanakon. This time, he was distracted by Ayon.

After his death, Humadapnon arrived to stop Abaw/Sarandihon from beheading the corpse. Laonsina arrived just in time to de-escalate building tensions. In the end, Balanakon was revived. In the UPP epic, this happened with all main characters present and they all went home in peace. In Leopoldo's prose, Laonsina ordered everyone except Humadapnon to return home prior to the ritual. Laonsina told Humadapnon to accompany Balanakon and visit Patugasnun for a vacation (*bakasyon*).¹¹

Sumare Sang Alayaw

The *Alayaw* epic is currently an unpublished episode planned as the ninth Sugidanun episode.¹² Aside from the data provided by Leopoldo's ms., not much information is known about this story. It is part of the Humadapnon cycle but is also a "reboot" because it tells another story of Humadapnon and Mali's (i.e. Nagmalitong Yawa) marriage that differs from the 4-part *Humadapnon* epic.

Leopoldo's ms. summarizes this story in two mere pages, the shortest summary to date. However, Teodosio noted that Leopoldo's *Alayaw* epic accumulates 52 pages. The prose is written in Hiligaynon with some Kinaray-a terms. Since there are no epics on both sides to compare, this portion will focus on the prose.

One day, Humadapnon eavesdropped on the Bang (hawk) and Punay (dove) as they talked about Mali's beauty, daughter of Abaw and Ayon. He became interested and asked Laonsina for advice on

how to court her. She told him to plant a large *alayaw* (*ylang-ylang*) tree in her front yard in hopes that she would come out of her house and pick up the flowers; thus serving as a good opportunity for them to meet. The tree grew tall in a short time but his plan failed when the cautious Abaw forbade Mali from going outside. Unfazed, he ascended to the sky and dropped an *alayaw* flower crown directly to the maiden's window. Humadapnon tried to visit her but was halted by Laonsina because Abaw was standing guard for any suspicious activities that may occur.

The failed quest placed Humadapnon in poor spirits, causing his health to deteriorate. Banog and Punay pitied him so they individually asked betel-nut quid from Mali. Only Punay succeeded but it was told that Humadapnon was not allowed to follow it to her chamber. By Punay's third visit, Humadapnon went out to see her. She became angry but Humadapnon appeased her by soothing her in the hammock. It is uncertain if this is a sexual euphemism.

The mischievous Taghoy told this to Ginlawudon, who immediately stormed his sister's room. Mali calmed them both before a fight could occur and told her brother to court Labing Anyag, Humadapnon's sister. Ginlawudon's advances were rejected but with the help of a *lumay* (love charm), the two fell in love. Taghoy then told this to Dumaladap, Labing Anyag's brother, who stormed her room and chased the suitor as far back as Mali's room.¹³ The adults became aware of the situation and Ginduluman, Abaw's son-in-law, mended the quarrels. The text does not specify how.

This is a great opportunity to discuss the concept of two Humadapnons. The hero featured in the *Derikaryong Pada* and *Balanakon* epics is an old figure, feared and revered by the parents of Abaw, Ayon, and Sinagnayan. It would be appropriate to call him Humadapnon *the Elder*. Meanwhile, the hero featured in the *Tarangban* and *Alayaw* epics is a young man and Abaw's future son-in-law. He could be appropriately called Humadapnon *the Younger*.

This is not the case of having two Plinies or two Ajaxes. To the Caballero brothers, the two Humadapnons are one and the same. When Limoso first encountered this discrepancy, the chanters told him that Humadapnon may appear in both stories since he is a powerful magus or *dalagangan*. This might suggest some familiarity with the time-travel concept although this assumption requires further verification. Although the chanters are now

pondering over these discrepancies, Leopoldo also traditionally viewed the Elder and Younger as one and the same. In his *Derikaryong Pada* epic rendition, he identifies the Elder as the son of Ginbitinan. The excerpt is as follows:

Masoeban sa langbun
Entering the house

Masulud sa lelingdun
Entering the abode

Si Boyong Homadapnun.
Was Buyong Humadapnon.

Hindun nga dangkulusun
He embraced

I Owang Daranuun,
Uwang Daranuun [who said],

“Ade kono ay Boyong
“Oh, Buyong

Hogiwan mo pagdarha
Why did you not bring,

Wara pagdarapeta
Why are you not accompanied

Si Owang Ginbetenan
By Uwang Ginbitinan?

(DP, Leopoldo version,
lines 1182-1190)

Conclusion

The Leopoldo mss. provides additional information on Panay-Bukidnon epic chanting and oral transmission. Firstly, it reveals that the Panay “epics” are ultimately stories first, epic poetry second. The chanters are bards who transmit pre-existing oral tradition in “ballads” and are free to tweak and adjust their narrative style for their audience. As artists, they can add or omit details of the *known stories* to suit the taste of their listeners. Usually, the epics are chanted as a communal event, as observed by Jocano (1965) in Lambunao, or even as a mother's bedtime story to her children. Perhaps

the reason why Federico omitted the sea journey episode in the *Tarangban* epic was to skip to the important part, the Imprisonment episode. Perhaps the reason why Federico omits Sinagnayan's resurrection in the *Sinagnayan* epic was because he or his intended audience found Labaw Donggon's travels to Mt. Madya-as far more interesting. Many other reasons exist but it usually boils down to the chanter's own artistic license of retelling and the mood of his audience.

The Leopoldo Mss. also reveals the diverse nature of local folkloric traditions and shows multiple instances of continuity and change over the gradual transmission of epics. This is quite shocking because it shows that diverse traditions still proliferate within a far more coherent unit of chanters. It has been pointed out several times that some of the episodes don't line up when read chronologically and must be regarded as two separate epics entirely, or at the very least two distinct "starting points" or literary "routes." The stories of each individual episode are generally consistent in both epic and prose versions but there are many instances of story variations, suggesting that the Caballero brothers were/are key in the shaping of minor traditions in the transmission of Labaw Donggon and Humadapnon stories. Hopefully this would pique the interest of other interested scholars in further research and field study in the complex nature of Panay-Bukidnon epic chanting practices.

ENDNOTES

¹ Every line number referenced is personally counted by the researcher.

² *Binukot*, women who are not allowed to work or go outside their house to preserve their beauty for better marriage proposals. Amburukay's actions are not uncommon in Bisayan folklore. According to Alcina (2005), there is a race of giants in Waray belief, called *Onglo*, who kidnap children to adopt them as their own. If they do not become accustomed to their new life, the giants return them back to human civilization.

³ Women being seated on the man's lap is one of the major wedding procedures of the Panay-Bukidnon (Jocano, 2008).

⁴ The status of Paubari and Suranggaon as a couple is also attested in the *Maragtas* accounts of Santaren (1954) and Monteclaro (1916).

⁵ In local afterlife beliefs, the soul enters the foot of Mt. Madya-as, the realm of the dead, where they first suffer an ordeal. Every morning, they turn into a puddle of water and return to human form by 3 PM. The soul's living relatives must commission a *babaylan* shaman to perform the *hamwat* ritual to strengthen the body or else it will lose some drops until the soul is completely annihilated from existence (Jocano, 1964)

⁶ This follows the *baliw* or metamorphosis motif common in Bisayan folklore. Other examples are attested in Panay *busalian* (warrior-mage) legends during the Spanish period. Birdin, a Panay-Bukidnon cultural hero, reportedly can turn rice husks (*upa*) into an army of bees. Tan Osting, a *busalian* in Antique, is also credited for creating a personal army against the guardia civil using matches (Lachica, 2003).

⁷ Miscarried children, called *har-as*, are resurrected in the sky realm either by Laonsina or Santonilyo where they grow up as sky deities.

⁸ A consequence of breaking this taboo in the Caballero tradition is found in the *Tibang-tibang* folktale (*hinun-anon*). Labaw Donggon's marriage to the sky goddess Tibang-tibang led to the apocalyptic *Baliw* event where rain of fire descended from the sky and turned anyone and anything it hit into stone.

⁹ In Ulang Udig's version (Jocano, 1965), Sinagnayan (or *Saragnayan*) is a giant who hides his *ginhawa* inside the heart of a wild boar, perhaps the older form of the motif since lions are not endemic to the Bisayan islands (Alcina, 2004).

¹⁰ A recently discovered Leopoldo ms. reveals that he views the Madya-as episode as a full Sugidanun epic.

¹¹ In the genealogy traditions, Balanakon and Humadapnon are cousins because their fathers, Patugasnun and Burulakaw respectively, are brothers.

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¹² If the *Humadapnon* epic's four sub-parts are considered separate episodes, then Alayaw is the 12th out of 13 Sugidanon epics.

¹³ Labaw Donggon lives in Halawod river territory, perhaps around Zarraga or Leganes, Iloilo. Humadapnon lives in the vicinity of Pan-ay river territory around Pontevedra, Capiz. Both modern-day locations are based on Limoso's inferences.

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Appendix I
Panay Epic Fragments

Epic Fragment #1

Chanter: Manggina Banicio

Title Given: *Hinilawod*

Place: Gen. Fullon, San Remegio, Antique

Source: *Patok: The Mountain Carvers* documentary by Emmanuel Lerona (2019)

Time Stamp: 00:31:25 - 00:31:52

Transcriber: Bautista, Theodore

Translator: Ramirez, Razel

Archaic Kinaray-a		English
Bungkayos ka bangkaw Ka bol-og ka linaywan, Naga tao't hagdan, Naga igo't halintang, Kutumban ka lampung Lapakan ka lalake, Marigos, marika-pilak, Ma-midal ka bolawan.		[He's] taking a spear Carrying a lance, The stairs were making noise Like a reverberating sound From the young man's weight From the footsteps of the man Who's bathed in silver, Wearing a golden medallion.
Wara't karisun bidlon, Wa't sarang buhinon, Gatinupung hinanda Mag kutol dungan	[10]	[He] cannot be scrutinized, Nothing can be said against him, For everything is perfect To make one insecure.

Note: The fragment is part of the general tribal consent sought and granted for the filming of *Patok*. According to Lerona, the fragment describes Humadapnon's preparation scene prior to his initial encounter with Abyang Mangalayo, a fire-breathing datu and minor antagonist of Dubria's *Hinilawod* epic (Barte, 1987).

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Epic Fragment #2

Chanter: Feliza Castor

Title Given: *Sugidanun (Tarangban)*

Place: Tacayan, Tapaz, Capiz

Source: “an excerpt of the epic story of humadapnon” by *Harold Funa* (YouTube)

Date Uploaded/Time Stamp: December 14, 2007 // 00:00:07 - 00:01:12

Collector: Rev. Fr. Baes, Glenn Bermejo

Transcriber: Talaguit, Christian

Editor/Translator: Limoso, Liby

Eeeeeeeh...

Makumanya'y ginuk'nan

Makuo'y ginikanan

Angguy Ginbitinan,

“Ngan-on mano kuno Buyong

Insat uripos kono'y nawung mo?

Hulug uyahun mo,

Hitsura mo'y namatyan

Angay mo'y naduraan?”

“Ade kono Angguy

Nga waay du'y

Pinalakingking mong bingkad

Pinalangga mong binurak

Ginoong Harangdun

Datung Parangkuton

Tinangban du Tarangban

Bukadyong dilhi

Bukay nga dalipi.

[10]

Eeeeeeeh...

Thus saith the elder,

Spoke the parent,

Angguy Ginbitinan,

“What happened, Buyong [i.e. *Dumalapdap*]

Why is your face sad,

Why has your countenance fallen?

You look like someone died,

Like someone had passed away.

“It's like this, Angguy

He is gone now,

Your dearest son,

Your beloved child,

The Respected Lord

The Counselor-Chief, [i.e. *Humadapnon*]

Trapped inside the Tarangban,

The white rock,

The white cavern.

Himusa kuno'y tuyawan

Kiyusa'y busalian

Dali-dalia bawi-a,

Dali-un balukata

Basi malagungun sa Tarangbang

Malantang sa Kurundalan

Magahimong aswang,

Magahomung tagulbalbal.

[20]

Prepare the enchantress, [*Labing Anyag?*]

Call for the powerful mage,

Make haste for his release

Be swift with his retrieval,

For if he remains in the Tarangban,

If he is left in the Kurundalan,

He will turn into an *aswang*,

He will become a cannibal.”

**Appendix II
Cabatuan Document**

Title: *Primitivos Habitantes de Cabatuan* (Original Inhabitants of Cabatuan)

Date: c.1911

Language: Spanish

Place: Cabatuan, Iloilo

Source: *The Early Bisayans* by Luther Parker (1914) - Appendix II

Translator: Cruzada, Deo

The *negrito* Dulum was the original owner of these lands. Dulum agreed with Jumud, whose wife was Jumadap, to sell these lands for the price of the following items: a pot, a ladle, a *sari* of gold, a large golden rosary, three *gantas* of live shrimp, a golden cane, and twelve silver coins. Jumud and Jumadap were the ancestors of the Visayan race.¹ After Abree, the son of the *negrito* Dulum, regained these lands but had not returned the three *gantas* of live shrimp to reimburse the amount of silver coin (he only returned six *reales*), the *negrito* Abras returned the possession of these lands to the Visayans, with the exception of the streams that he asked to give way for the site of his stroll. Abras gave each one of the streams a name. Much of these names are preserved to this day, however their meanings are completely unknown to the inhabitants of the towns.

The *negrito* Abras brought to these lands natives of Borneo, the consorts Sumacuel and Capinangaque.² They were the ones who founded the barrios in these lands. The first barrio that was founded was the barrio of Dagami which is now under the jurisdiction of the suburbs of Maasin and after that, the barrio of Marandag³ which is situated between the mountains of *Madiasa Morabor*.⁴ The resources that they subsisted on consisted of fish that were caught in fish pens. The fish pens were established on the beaches of Guimbal from Marandag, passing through Cabatuan.

Sumacuel and Capinangan settled on the mouth of the Malandag brook. On some days Sumacuel would go fishing and would catch large quantities of fish: which he placed outside to dry. He commanded his servants to guard them against ravens, to which they responded to their master that if the ravens can still find a way to devour the dried fish stored inside the house, what more the ones stored outside? At these words, Sumacuel realized that his wife Capinangan may have a lover. Later on, he went to the watering hole to take water; on

the way back he set a trap for his wife. He went up near to their bedroom, passed by the post of the *sasa*,⁵ approached stealthily near the bed and once there, he poured water on his wife. Her lover called Coronuggorong⁶ said to her that it must have rained as he found the bed to be wet. Immediately Sumacuel threw a spear towards Gorong-gorong and seeing this Capinangan rebuked him, saying that she warned Sumacuel to put away his spear and telling him that it was good that the spear did not fall on either of them. She said that because Capinangan believed that the spear had accidentally fallen on Gorong-gorong, wounding him, because he knew nothing about the fury (*el ardió*) that Sumacuel had. Capinangan hid what happened from Sumacuel by dismembering Gorong-gorong's corpse and burying it in the forest, and when she returned, cleaned up the house. She went to bed wholeheartedly believing that her husband knew nothing of the incident. At once, Sumacuel went fishing again and told his servants to hurry up and all come back to their business. Providentially, they have caught a fish called *ampajan*, carried to their house by Sumacuel himself without the aid of his servants. When he arrived, he called out to his wife Capinangan to take the fish that he had caught and cook it so that they could eat together. Capinangan argued that she neither knew how to cut or to cook and that Sumacuel knew that, and that they had many servants to do it for them. Sumacuel persisted saying that she herself cooked because [since] they got married, she never approved of what her husband had cooked; that if she can chop a man, what about a fish? So Capinangan obeyed what her husband had commanded, she cooked the fish and afterwards they ate together. As soon as Sumacuel was done eating, he held her down with his spear while rebuking her. He could not bring himself to kill her, he only scratched her *alba*;⁷ perhaps it was divine providence that stopped Sumacuel's hand. Instead, Sumacuel arranged for his wife to be thrown into the sea by his servants. They however took pity on their mistress and instead simply placed

her on an island in the middle of the sea. Capinangan can only pray to God that some sailor in their boat passes through that area. However, after a while it appeared that nobody would pass through, so she begged the will-o-wisp (*al fuego-fatuo*)⁸ and immediately the *sirena* arrived who made her embark on a colorful caiman who took her to another island where she gave birth to a girl that she named Orareb.

Sumacuel was filled with sadness and regret. He groaned incessantly over his separation with his wife Capinangan. The servants listened to Sumacuel's sorrowful state and said: "Oh Lord, it would be better to sail the seas to distract from your sorrows." Having heard that, Sumacuel ordered his servants to prepare fifty cavans of rice, and prepare their provisions for an expedition on the sea. They did not have a planned route, nevertheless they providentially landed on the island where Capinangan was. Short on supplies, they searched around and found a house. Capinangan looked out the window as they approached, but they did not recognize her. Sunacuel was startled by the figure of Capinangan, but he could not call her by name for she was already renamed as Alauon. His servants asked him to marry her but he could not for he was still pained by the loss of his first wife. The servants tried different ruses to get him to accept but he finally relented when Dumaay started playing the melancholic tune of the *Cudiape*. But he said that such a shame on their gold if their offer was rejected by her. The servants responded by saying that the gold matters little as long as he got married. Immediately he scattered the golden beads of the rosary and said: "My beloved spouse, Canpinangan's token, the only difference is that you are named Alayon." Having said this, he married Alayon and adopted her daughter Orareb. At first he did not realize that Alayon was actually his old spouse Capinangan who he had thrown into the sea. He also did not recognize Orareb as his daughter. However, Alayon would later tell him that she is in fact

Capinangan and also disclosed that Orareb was his daughter, conceived at the time of their separation (Orareb means the meat of a coconut that forms inside its shell).⁹

While Sumacuel sailed on together with his family, he encountered his brother-in-law Bancaya who was looking for his kidnapped wife. They sailed to an island known as Comocon where the kidnapping happened because the kidnapper is a resident of said island. However they changed course and instead went to the town of Rereanon. When they arrived at the mouth of the river, the rooster they were carrying began to crow. When Caturung, sister of Sumacuel, heard that rooster's crowing she knew her brother had arrived and came out to see them. When she saw her husband Bancaya she began to rejoice. Bancaya found that she was about to give birth and that the Rereanon wanted to assist her by creating an opening to help the baby out. Bancaya taught them that the only way for the baby to come out is through a massage. The Rereanon begged him to do so as they believed he would ask for gold and silver as a reward. Bancaya responded that he did not want gold or silver, and instead asked for the fruits of the trees that grew in their area. The Rereanon could only agree to such an offer although they did call upon the aid of their boats to help load such fruits on their boats, which would then be sowed in these lands of the Visayas.

Sumacuel and Capinangan, aside from (*ademas*) Orareb, later had children named Gumada, Onada, Basalan, and Tigomoon. Bancaya and Caturong had one child named Balingayo.

Sumacuel and Capinangan, upon returning to these lands, settled on an area in the town of Cabatuan.

Orareb later married Tiuantuan and had descendants named Sumulong and Tono who were among the first settlers of the town of Cabatuan.



ENDNOTES (Appendix II)

¹ This contradicts the central thesis of the Santaren and Monteclaro documents that the Bornean datu were the oldest ancestors of the Bisayan people. Note also the omission of Datu Marikudo in this story.

² Marikudo and Datu Puti's barter is omitted since a barter had already occurred two generations prior.

³ Most likely Brgy. Malandog in Hamtic, Antique.

⁴ Probably Mt. Madya-as and the *Moroporo* river, believed to be connected to Jalaur (Halawod) river.

⁵ Meaning uncertain.

⁶ Or *Gorong-gorong*.

⁷ Meaning uncertain.

⁸ Possibly referring to a local *diwata* or deity

⁹ Probably a Hispanic rendering of *Urasip* or *Ugasip*, "the pulp of coconut meat after the oil has been pressed out" (Kaufmann, 1935).