

The Panay Bukidnon *Sugidanon* (Epic) and Prototype Glossaries for Epic Excerpts

Elsie Caballero-Padernal

Intapi-an Elementary School, Garangan, Calinog, Iloilo

ABSTRACT

In this paper, I aim to explain the *sugidanon* (epics) and present prototype glossaries for epic excerpts. As an heir to the epic chanting tradition coming from a family line of *manugsugidanon* (epic chanters), I seek to answer several questions raised regarding epic chanting and how it can be learned and mastered. Based from personal experience as an Indigenous Peoples (IP) teacher, I explain in detail several lines in the *sugidanon* accompanied by a glossary of terms in *sinauna nga Kinaray-a* (archaic Kinaray-a) to Hiligaynon, Filipino, and English. Finally, I reveal why I had made a commitment to learning and teaching the epics which is a very challenging job.

Keywords Panay Bukidnon, *sugidanon*, epic, glossary

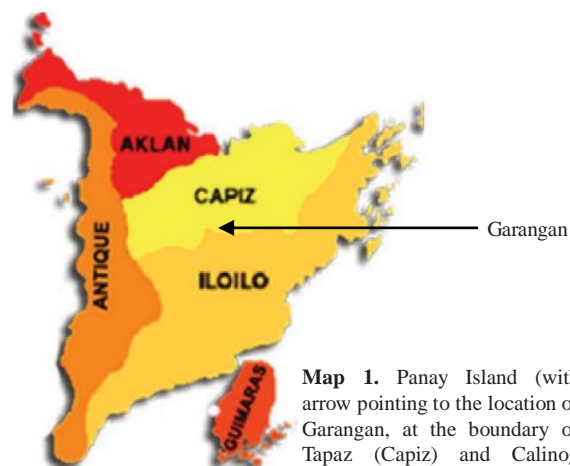
The Panay Bukidnon indigenous group specifically residing in the hinterlands of Panay at the boundary of Tapaz (Capiz) and Calinog (Iloilo), have spoken an archaic Kinaray-a dialect used in chanting the *sugidanon* (epics). The *sugidanon* are long narratives reflecting the existing customary laws, beliefs, practices, and values of the Panay Bukidnon ancestors. The words in the epics are rather difficult to understand for those who hear it for the first time. But for some who are really interested to learn, there is nothing difficult or impossible. Thus, there is a need to include these epics in the curriculum starting from K-12 up to college.

As a culture bearer and teacher in the Indigenous Peoples (IP) community, I consider it my responsibility to let people know about the beautiful surviving literary traditions of the Panay Bukidnon ancestors, providing evidence that they are a highly literate and artistic people.¹

PURPOSE

This paper, therefore, intends to make the learning of the epics easier for beginners. It has always been a hard task for beginners to learn the epics because of the archaic words which are new to them. The interest and lifestyles of the millennial are quite different now. Adding a touch of chanting from the epics would make their life richer and fuller, knowing that they are also inheritors of a great tradition as grand as other epics in other parts of the world. Appropriate instructional materials are needed to introduce them to the epics such as orientation materials, which include the epic characters, their setting, and worldviews. These are needed to arouse interest and make learning easier and faster.

This is the main reason why a *Glossary for Panay Bukidnon Epic Excerpts* is being prepared with meanings starting from archaic Kinaray-a, Hiligaynon, Filipino, and English. Specifically, this paper aims to: 1) explain the meaning and characteristic features of *sugidanon*; 2) construct orientation materials on the epic background, characters, and settings; 3) present prototype or model glossaries for the epics; and 4) suggest an approach for learning the epics.



Map 1. Panay Island (with arrow pointing to the location of Garangan, at the boundary of Tapaz (Capiz) and Calinog (Iloilo). Retrieved from <http://www.benchtransport.com/touristspots.php>

¹Literacy cannot be measured only in terms of formal schooling inside the classroom. There are some successful people in business who finished Grade 2 education but were able to send four children to college and finished successfully. Some Ati have not finished primary grade but are engaged in business like selling traditional medicine (See Dr. Malou Doronilla, *Learning from Life*).

METHOD

Primarily, the methods used our observation of the chanter while teaching at the *School for Living Traditions* (SLT),² interviewing of the elders and other chanters, and listening also to the chanter's answers to questions during interviews. The constant exposure to chanting activities has led to the familiarity with the words and tunes. Thus, by understanding the meaning of *sugidanon* in its archaic form, it would be easier to translate in Kinaray-a, Hiligaynon, Filipino, and later in English. The technique involves time, effort, and patience but for someone interested, the listing of words to make a Glossary for Panay Bukidnon epic lines can be very engaging.

How did I learn these long epic stories and eventually learn to chant them? I was born to a family of chanters. Our grandmother Inay Sosa (Ongoran; also spelled as Anggoran) also known as Preciosa Cataluña, was lulled to sleep by her grandmother's epic chants when she was still a child. In my case and my cousins', I gradually learned by hearing the story; some were emphasized by re-chanting which we would listen to before going to sleep. I treasure those moments today, and this helped in shaping my interest to learn. When the SLT was built in 2001, I assisted my father, Amang Baoy, in teaching the epics in Barangay Garangan. Epic chanting was the main subject in the first three years in which familiarity in the epic toning was introduced. I was already a young public school teacher then.

UNDERSTANDING THE SUGIDANON

Definition of *Sugidanon* (Epic)

The Panay Bukidnon *sugidanon* is reputed by some scholars as probably the longest published epic because it has ten parts in 13 volumes. There are also famous long epics such as the *Darangen* of Mindanao, and the *Ullalim* of Kalinga. The *Iliad and Odyssey* of Greece and *Aeneid* of Rome are examples from Europe. There are probably many other known, perhaps undiscovered and unrecorded epics in Asia. Oral literature like the epic needs to be learned and, if possible, mastered for it can link people in a common identity and build a nation.

The *sugidanon* of Panay in Central Philippines are long chanted stories which have been unrecorded for many decades. This contains the beliefs, character traits, lifeways, and practices of the Central Panay Indigenous Peoples (IPs).

The Panay Bukidnon Epics

The 10 Panay Epics are organized by Alicia P. Magos according to these following titles (Magos, 1999):

1. *Tikum* or *Tikong Kadlum* (A Black, Tamed, Enchanted Hunting Dog of Datu Paiburong)
2. *Amburukay* (Enchanted Hermit Woman)
3. *Derikaryong Pada* (Gold Medallion)
4. *Balanakon* (A Young Epic Warrior)
5. *Kalampay* (Enchanted Crab)
6. *Pahagunong* (Deity of the Upper World)
7. *Sinagnayan* (The Breath of Life Kept in the Golden Lion's Heart)
8. *Humadapnon* (The Noble Man in a Magical Cave)
9. *Pagbalukat ka Biday* (Retrieving the Golden Boat)
10. *Hungaw* (The Marriage Arrangement of Humadapnon and Mali)
11. *Ginlawan* (A Customary Law)

² School for Living Tradition (SLT) or *Balay Turun-an* is the flagship project of the National Commission for Culture and the Arts (NCCA), which gives funding for culture-related researches and activities. It is in the SLT where indigenous and traditional learning takes place.

12. *Nagbuhis* (Ceremonial Rite or Offering)

13. *Alayaw* (A Sweet-Scented Flower)

The Setting of Epic Scenes

In the Panay Bukidnon epics, the seas and rivers were the pathways of the people. The *sakayan* (boat) was their means of transportation. The *gibwangan*³ (mouth of the river) was their home or place of abode. Their were seven *gibwangan*: 1) *Gibungan ka Pinggan Suba ka Pinyungan*, the abode of Dampig Piliw; 2) *Gibungan ka Silangan Suba nga Pangalkagan*, the abode of Sinagnayan; 3) *Gibungan ka Burokya I-subang Gila-Gila*, the abode of Paglambuhan; 4) *Gibungan ka Bunlay Subang Banaybanay*, owned by Patugasnon, father of Balanakon; 5) *Gibungan ka Pan-ay Subang Alay-Alay*, territory of Burulakaw, father of Humadapnon; 6) *Gibungan ka Banggaan Subang Balunbunan*, abode of Sarandihon; and 7) *Gibungan ka Handug (Halawod) Subang Taub-Taob*, abode of Pabu-aya, the father of Labaw Donggon.

The Important Characters of the Epics

The well-known characters in the *sugidanon* are given below with the descriptive meanings of their names:

Matan-ayon or **Ayon**. Her name is given in the *sugidanon* as *Si Huganay si Daw-on si Ayon si Buyukon si Nguyanguya Tungdan si Tangisan Duungan si Paghilalausan Atubang nay Sab-ugon adang nay Buruhisan*. Her name is a description of her personality and capacity as *binukot*⁴ (kept-maiden). She is very beautiful. Half of her tresses is gold in color. In times of long drought and prolonged rainy days, she could perform the *buhis* (ritual or feast offering for the *buruhisan*, like the deity Luyong Kabig, who lives in the sea in the underworld, and Laon Sina, in the upper world. Many noblemen fall in love with her and persistently woo her.

Mali. She is named as *Si Nagmalitong Yawa si Nagmaling Diwata si Ginsalo Gin-agaw Humbay sa Hinmayunan Nakiling ko Lintian Nakyang ko Dalugdugan Manugpaungan-ungan Binukot nga Tuyawan Buntog nga Benlisyunan*, daughter of Matan-ayon or Ayon. She is known as the most beautiful and powerful *binukot* in the whole world. Her whole body is golden. She is the wife of Humadapnon.

Matan-ayon and Mali are the only characters in the *sugidanon* who have powers to transform themselves into a male if they are to fight, and into things if they reject sexual advances of a man they do not like. Matan-ayon transforms into a man known as Makalimpong when she replaces Paubari during his fight with Pahagunong, a Datu who courts her when Abaw is in the deep sea after being transformed into a *pawikan* (sea turtle). Mali transforms herself into a man to retrieve Humadapnon who is trapped inside the Tarangban (enchanted cave). Matan-ayon also transforms herself into “water” when Sinagnayan abducts her while Mali transforms herself into a *kandol* (wild cucumber).

Labaw Dunggon or **Abaw**. His name is mentioned in the epic in this manner: *Si Kulabo Kulambaw si Umbaw Amantulin Natulinan ka Isog Natulyan ka Bagani*, which means he is a brave *bagani*⁵ (folk hero). He is the main character in many stories of the *sugidanon*. He is characterized as a tall and big man with his chest as big as a door of a house. He is the only character who wears a headgear made of a metal known as *moryon*, during his battles. He is a sea diver, adventurer, traveler, and treasure hunter. Compared to the other epic characters, he has many wives, because of his wealth and status.

Humadapnon. His name is *Si Humadap sa Kilat si Umpud si Kurukyaw si Baniban Duungan Angga Pagsambaludan Ginoo pang Harangdon Datu nga Parangkuton*. It means quick and smart, bravest, and most handsome. He is the only male character in the epic whose whole body and hair is gold. He is considered as the most respected man and leader of all *bagani* or heroes.

³The *gibwangan* plays an important role in pre-colonial and even post-colonial village life of the *tumandok* or native people. Today it is the entry point of ships coming from the high seas.

⁴*Binukot* (well-kept and adored maiden), guardian and transmitter of artistic skills like *binanog* dancing, *panubok* (hand-embroidery), epic chanting, weaving bamboo crafts, and making and playing of musical instruments.

⁵*Bagani* means men with prowess and bravery; synonymous with the word *dalagangan* (seldom used but it is still found and understood among the older people).

The World of Epic Characters

Important epic characters have their territories delineated as the *ibabawnon* (Upper World), the place of abode of Laon Sina, a great *manughusay* (most known arbiter) and *manugbanhaw* (life restorer). She has the power to raise the dead back to life. Pahulang kub is Laon Sina's husband. She has a younger brother, Sto. Nillo, who takes the miscarried fetuses to the upper world and takes care of them together with other *buruhisan* (deities).

Dutan-on or Middle World is the territory of the human beings like Labaw Dunggon, Humadapnon, other *datu* or *buyong* (respected men), *binukot*, and the witches Paglambuhan, Dampig Piliw, and Sinagnayan. The *Idadalmunun* (Underworld) is the place of Luyong Kabig, a *manughusay* (arbiter) and *manugbanhaw* (one who resurrects the dead). Luyong Baybay, Masangladon, and the couple snake Bagsang and Ubugon, also live in the Underworld. The four characters control the *rinda* (anchor) of the universe in the epic and put it in its proper position. Every epic character has a special task to do.

In the epics, the world is described as having no separations or barriers: the upper world, middle world, and the underworld have connections. Every epic character has access and can go to the different layers of the universe; they are accepted regardless of their capacity, status and family background. Enchanters and the family of witches can mingle with other human beings during special gatherings.

The Significance of the *Sugidanon* to the Panay Bukidnon

Sugidanon is practiced in the life of the *tumandok*. The chants speak of their early history, culture, origin, and beliefs, and play an important role in their day-to-day activities. For instance, the belief about Bagsang, the seven-headed snake that lives in the Underworld guides their farming practices. The direction of its mouth and tail is closely observed during planting and harvesting time in order to get a good harvest. The *tumandok* also believe in the presence of *nagasa-ub sa buhis* (unseen beings) and the *daraiton* (underworld beings) during rituals or feast offerings. The bird Punay, pet of Humadapnon, is considered a symbol of meekness, peace, and harmony among the family members and the clans.

Nature plays a significant role in the lives of the *tumandok*. For example, vines are useful as a medicine for toothaches. Some special vines which thrive in the jungle can relieve one's thirst while walking or wandering in the middle of the forest. The moon and constellations or group of stars in the heavens serve as the IPs' almanac, calendar, clock and weather monitor. These constellations serve as a guide in his farming activities and everyday life.

The *sugidanon*, then, is part of the history and contemporary life of the Panay Bukidnon for it can be seen and observed in the way they talk, communicate and socialize with others as well as in the way they entertain visitors with hospitality (e.g. the offering of areca nut, a chewing cud to show hospitality). Intricate *panubok* embroidery designs today speak of the closeness of the *tumandok* with nature like *matangponay* (eye of the white dove bird), *sudlikama* (skin of the python) and *bulak ka labog* (flower of the roselle plant).

THE LANGUAGE OF THE *SUGIDANON*

Archaic, Symbolism, Imagery and Other Figures

The words used in the *sugidanon* are archaic and difficult to understand because of its ancient vocabulary, poetic lines, imagery and the figures of speech like simile, metaphor, personification, and irony. Moreover, many of the words used in other oral literature like *ulawhay*, *ambahan*, *talda*, *dilot*, and *duruyanon*, and the *garadayon* (chanted lines) of a *babaylan* (shaman-curer) during the death rituals are taken from the epics.

Here is a short excerpt of an epic line recited on a cold, silent and peaceful night. While the chanter lies in a hammock, humming, the family, relatives, and grandchildren surround her, all excited to listen to the next episode of the epic chant.

Every line she utters is very symbolic and meaningful. She is filled with emotion. The tone goes up and down; sometimes it prolongs and requires a high pitch in order to reach the exact tune. The words are deep, touching the heart. The listeners laugh, get mad or cry because the story could either be a drama, action or comedy.

Every line of the epic has a corresponding line in archaic Kinaray-a (see Figure 1). The epic learners would find the new words difficult to learn. It is an advantage if the new learners are young and come from a family of chanters where they are exposed to the language of the epics.

Need for Glossaries

A glossary for *sugidanon* is needed to serve as a reference for the learners and teachers of *sugidanon* at the *Balay Turun-an* (School for Living Tradition). It is there where the native teachers of Indigenous Peoples Education (IPEd) interact with learners in the IP community as well as teachers, students, and researchers in Philippine literature.

Examples of Glossaries

Excerpt from the Epic *Amburukay*. Here, Taghoy, the messenger, wondered why it was very quiet in the room of Labaw Dunggon. He decided to check what happened.

| | |
|---------------------------------|-----------------------------------|
| <i>Hadi gani gadulog</i> | Where we all paused |
| <i>Dato gainmudunga</i> | There we ended. |
| <i>Hanggud datong naburung</i> | Now, he was greatly surprised, |
| <i>Hanggud nga natingala</i> | Completely bewildered |
| <i>Kunina pa si Taghoy</i> | This Taghoy |
| <i>Ada pa si Duhende</i> | This messenger dwarf |
| <i>Hugiwat gininu-ginu</i> | Nothing could be heard |
| <i>Kunina pa dang dangput</i> | From inside the room, |
| <i>Ada pa dang dunikup</i> | From inside the sleeping quarters |
| <i>I Buyong Labaw Dunggon</i> | Of Buyong Labaw Dunggon |
| <i>Sulud lamang sa dumdum</i> | A thought entered his mind, |
| <i>Sulud lang sa uriman</i> | A thought occurred to him, |
| <i>Inmano baling kabtanga</i> | What is the matter? |
| <i>Anong kahistoraha</i> | What happened to him? |
| <i>Basi inabuta 't bubudlon</i> | Maybe he is ill, |
| <i>Dinuktat bubunawon</i> | Afflicted by disease |
| <i>Si Buyong Labaw Dunggon</i> | Buyong Labaw Dunggon. |
| <i>Gakinmudong dang Taghoy</i> | Taghoy took a step, |
| <i>Gatikang dang duhende</i> | The dwarf drew nearer. |
| <i>Hingdon ko dang agtunan</i> | And said, I have to see |
| <i>Si Buyong Labaw Dunggon</i> | Buyong Labaw Dunggon. |

A glossary would make it easy for the learner as well as the reader to understand the text.

| Sugidanon (Archaic) | Kinaray-a | Hiligaynon | Filipino | English |
|---------------------|---------------|---------------------|----------------------|---------------------|
| bubudlon (n) | balatian | sakit, balati-an | sakit, karamdaman | illness |
| dangput (n) | sulod, kwarto | hulot, kwarto | silid | room |
| gadulog (v) | gauntat | gauntat | huminto, tumigil | to stop |
| gakinmudong (v) | gatikang | gatikang | humahakbang | walking |
| gininu-ginu (adj) | malinong | malinong | tahimik | quiet |
| hanggud (adj) | hanggud | daku | malaki | big, huge |
| kabtanga (n) | kahimtangan | sitwasyon | sitwasyon, kalagayan | situation |
| naburong (adj) | natingala | natingala, naglibog | nagtaka | perplexed, wondered |
| uriman (n) | hunahuna | hunahuna | pag-iisip | thought, insight |

Excerpt from the Epic *Derikaryong Pada*. This epic tells about Daranuon being ill. There is no cure. Then, a gold medallion (bugna) with hundred rays appears on her chest. It is a gift from the unseen spirit or the most powerful one.

| | |
|-----------------------------------|------------------------------|
| <i>Adi gani gadulog</i> | Where did we stop, |
| <i>Dato gainmudungan</i> | Where did we end? |
| <i>Nadagutduta't magdo</i> | She had been sick |
| <i>Nadukta'tbalatian</i> | Illness had befallen |
| <i>Si Owang Daranuon</i> | Owang Daranuon |
| <i>Hugiwa't kaaraydan</i> | There was no cure |
| <i>I lawas tubuan</i> | For her body, her physique |
| | |
| <i>Nasamisaman du't bulan</i> | After several months |
| <i>Nahuyapa't dalanon</i> | After many months had passed |
| <i>Malahanig du lay lawas</i> | She became thin |
| <i>Mala-halupahip lang</i> | Very skinny |
| <i>Nagatinulo'y dulum</i> | By nightfall, |
| <i>Nagatunga'y gab-i</i> | By midnight, |
| <i>Nagtagin-up it marasna</i> | She had a vivid dream, |
| <i>Nagdamgo it masanag</i> | She had a clear vision. |
| | |
| <i>Si Owang Daranuon</i> | Owang Daranuon |
| <i>Makumanya kaya'y damgo</i> | In her dream it says |
| <i>Masinghan pa'y tagin-up</i> | In her vision she was told |
| <i>Owa hingdon ikaw pagbugtaw</i> | Owa, wake up |
| <i>Ada kaw pagmukayaw</i> | Arise, |
| <i>Hay hingdon nga binugnaan</i> | Because I have given you |
| <i>Ka derikaryong pada</i> | A pendant of gold, |
| <i>Ka medalyang bulawan</i> | A medallion made of gold |
| <i>I dughan mo kabladan</i> | Upon your chest |

| Sugidanon (Archaic) | Kinaray-a | Hiligaynon | Filipino | English |
|---------------------|-----------|------------|-----------|---------------|
| dulum (n) | gab-i | gab-i | gabi | night |
| kaaraydan (n) | kaaraydan | kaayohan | paggaling | wellness |
| kabladan (n) | dughan | dughan | dibdib | chest |
| makumanya (v) | mahambal | masiling | magsalita | utter, say |
| malahanig (adj) | kaniwang | kaniwang | payat | thin |
| marasna (adj) | masanag | masanag | maliwanag | bright, clear |
| nagatinulo (v) | naganagub | naganagub | lumalalim | getting late |
| pada (n) | bulawan | bulawan | ginto | gold |
| pagmukayaw (n) | pagbugtaw | pagbugtaw | paggising | to wake up |
| tagin-up (n) | damgo | damgo | panaginip | dream |

Excerpt from the Epic *Sinagnayan*. Labaw Dunggon, in his journey to Sinagnayan's house, sees and follows the footprints of his parents. He reaches *Moroboro*, a place or abode of the dead where he finds his parents. He talks to them and wants to stay, but his parents tell him that he has to leave the abode of the dead because he does not belong there.

| | |
|--------------------------------|--|
| <i>Masuraroy sa Nibro</i> | He walked through the threshold of Nibro |
| <i>Sinlong sa Moroboro</i> | Following the river Moruburo, |
| <i>Say Kulabo Kulambaw</i> | Kulabo Kulambaw |
| <i>UmbawAmantulin</i> | UmbawAmantulin |
| <i>Si Sarandihong Kayun-on</i> | And Sarandihong Kayun-on |
| <i>Si Anding Tulihawnon</i> | Anding Tulihawnon |
| <i>Gabuyaboy sa dalan</i> | They trailed through the passage, |
| <i>Gabulyog sa ablungan</i> | They walked together along the way, |

Sinagnayan (continued)

*Masuibang katamnan
Masulod kalanutan
Gakinigi yumuyom
Ada pay umalagad
Namungpungang langbon
Nahatungang lilingdon
I Pabayho
Balay i Pabuaya
Hugiwan ka kanamon
Indi kaw kalabugay
Hay haraya tinyong banwa
Habtay tinyong dinun-an.*

Traveled into the fields,
And entered the abaca plantation.
The souls were scraping the fiber,
The spirits of the dead
In the middle of the house
In the center of the dwelling
Of Pabayho, the departed father,
In the abode of Pabuaya.
You can not stay here,
You cannot stay with us,
Because you are still alive
Because you belong to the world of the living.

Here is a glossary for this episode.

| Sugidanon (Archaic) | Kinaray-a | Hiligaynon | Filipino | English |
|----------------------------|------------------|-------------------|-----------------|-----------------|
| dinun-an (n) | banwa, kalibutan | kalibutan | bayan, mundo | town, world |
| gabuyaboy (v) | nagapanaw | nagalakat | naglalakad | walked, walking |
| haraya (adj) | buhi | buhi | buhay | alive |
| hugiwan (adv) | indi | indi | hindi | not |
| kalabugay (n) | kaimaw | kaupod | kasama | companion |
| lilingdon (n) | balay | balay | bahay | house |
| masuraroy (v) | masulod | masulod | papasok | to enter |
| namungpungan (adj) | natunga | natunga | nasa gitna | in the middle |
| yumuyom (n) | kalag | kalag | kaluluwa | soul, spirit |

PART III. LEARNING THE *SUGIDANON***Learning the *Sugidanon***

Anybody who is interested can learn the *sugidanon*. There is no age limit. Even though one does not belong to a family of chanters, but is really eager, he or she can learn it by using many references like glossaries and books of *sugidanon*, plus the assistance of the chanter. However, the *sugidanon* can be learned best at an early age of four or five especially if the learner lives with the chanters.

It can also be learned through listening, familiarizing oneself to its tune, words and the whole story. It is necessary to understand the meaning of the archaic words and phrases particularly the corresponding translations. Once the lines and chants have registered in his/her mind, the novice chanter also starts humming and chanting. It could be challenging, but patience, love, interest and determination are needed to learn the epics. Thus, exposure to the *sugidanon* is very important in order to become an expert chanter.

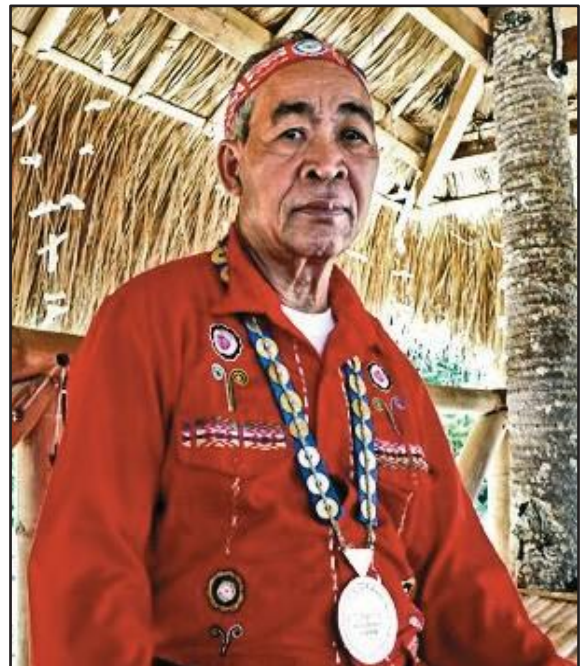


Figure 2. Federico “Tuohan” Caballero, epic chanter, National Living Treasures Awardee. Author’s photo, 2016.

The *sugidanon* would never be an epic with interesting lines if they were not narrated or chanted by a *binukot*. The *binukot* were the early chanters who taught these epics to their children who in turn, transmitted it to the next generation (Dordas, 2013). Thus, transmission follows a genealogical line.

My tatay, his brothers, and his only sister are all epic chanters. The *binukot* daughter is a gem to her parents, and she deserves to be loved, treasured, and respected. A unique tradition, raising a *binukot* is a practice patterned from the epic. In fact, the *binukot* are also important characters in the *sugidanon* like *Nagmalitong Yawa Nagmaling Diwata* or (Mali), *Matan-ayon* or (Ayon), *Malubay Hanginon*, *Pinailog sa Pinggan*, and many others.



Figure 3. Owaw Ohoy, a *binukot*.
Author's photo, 2016.

Qualities Required of Chanters

There are specific qualities that chanters possess. Skillful listening is a quality of a good chanter because through frequent listening one is able to integrate the sounds of chanting. A good chanter can gain good vocal quality gained through constant practice. In addition, a good chanter can dramatize the characters. The chanter's voice must be of good quality, *Daw gaulyog* or *galatay sa lubid* (as if climbing a rope smoothly). My father, Amang Baoy, says, he would not miss his departed mother and grandmothers because by chanting epics, he could hear their voices.

I must say that good chanters usually come from the family blood of chanters because it is a part of their early childhood socialization. *Lagdungan* once said that when she was on her way home riding a bus, she could hear our father's chanting going with the sound of the running bus and of the rushing wind. As for myself, I could still hear my father's voice even after a few days after he had chanted. It flashes back to my memory. That is why it is not difficult for us to memorize and master the epic. We have internalized it as part of our lives.

Suggestions for New Learners

For the learners who are not exposed to the epic in their early years, the following techniques are suggested:

1. Know the whole story to get an overall view
2. Memorize the names of the characters
3. Familiarize yourself with the tune of the epic chant
4. Understand the epic words or vocabulary and their meanings
5. Master the synonym of each word
6. Master every line and the sequence of lines
7. Practice constantly for memory recall and mastery

CONCLUSION

This paper was an attempt to explain the *sugidanon* extensively and to present prototype glossaries for epic excerpts. It also attempted to answer many questions that have been frequently asked to explain several lines in the *sugidanon*, and present examples of glossaries that can make learning about the epics in the *Sinauna nga Kinaray-a* (archaic Kinaray-a) easier to understand and appreciate. As heir to the tradition of epic chanting, and coming from a family line of *manugsugidanon* (epic chanters), I take pride in performing these tasks. Despite the drawbacks and constraints, the limitations of time and tools, I have made the commitment to teach it best. This is work in progress. It will take a lifetime to learn all about *sugidanon*, to teach it, and to share it to the whole world.

I consider the publication of this article an opportunity to encourage fellow teachers and IP who are interested to learn the epic stories so it can be passed on to future generations.

Since IP teachers with chanter grandparents and parents can learn faster due to early epic exposure, it would be best if they can be spotted and tapped to learn the epics and teach students. For those interested in children's literature, the literary people or good storytellers can narrate and later teach shorter but funny epics like *Tikum Kadlum* (Epic 1) and *Amburukay* (Epic 2) to the grade schoolers as a starter. Those who have taught these epics to children in remote areas like in the SLT (School for Living Tradition) in Agcalaga and Garangan have elicited fun and laughter. Portions of love stories in *Derikaryong Pada* (Epic) and *Alayaw* (Epic) can be enjoyed by teenagers in Grades 8 and up. The rest of the stories can appeal to different ages and sexes.



Figure 4. Lamingan teaching how to play *tikumbo*.
Author's photo, 2016.

For those interested in poetry, literature,⁶ dramas, paintings, and other art forms, they can explore any of the epics as a source for artistic ideas provided proper credit and Free Prior Informed Consent (FPIC) from the chanters and publishers are made. The epic materials published materials from UP Diliman, Printing Press and from the UP Visayas research translation work with the chanters showed that our ancestors in Panay have long epic traditions prior to the entry of Western education and language which have been incorporated in our curriculum. The glossary of *sugidanon*, therefore, is a useful material for teaching and learning a culture-based education which can be introduced and incorporated in the K to 12 Curriculum.

RECOMMENDATIONS

1. For the *sugidanon* (epic) to be learned, the teacher and student should apply the suggested teaching-learning method.
2. The *sugidanon* should be accompanied by a teaching guide and a glossary of *sugidanon* words to ensure better learning of the epics. These materials may be used in the Indigenous Peoples Education (IPEd) and the K to 12 Curriculum.
3. Panay Bukidnon Indigenous Peoples (IPs) should be taught the value of the *sugidanon* as part of their history and culture.
4. Teachers, learners, historians, and researchers are encouraged to read and learn the glossary of *sugidanon* to understand the narratives of the epic.
5. Future researchers are encouraged to record and write about other epics of the Philippines.
6. Workshop for the development of materials for contextualization and indigenization of instructional materials should be conducted for curriculum implementers.
7. School leaders and administrators should provide the leadership in the development of instructional materials as well as support teachers undertaking research on the *sugidanon*.

⁶For the serious scholars in the field of history, anthropology, linguistics, and Philippine literature, one can read the ten Panay Epics researched and translated by Dr. Alicia P. Magos, senior translator, and Anna Razel Limoso-Ramirez, associate researcher.

BIBLIOGRAPHY

- Arellano, E., et.al. (2012). Mentoring the Mentors Program: Transforming Teachers, School Leaders and School Achievement. *Development Journal of Multidisciplinary Research 1* (1). Bacolod: La Consolacion College.
- Dordas, L.J. C. (2016). *Selected Panay Bukidnon Oral Literature as Instructional Materials for K to 12 Curriculum* (Unpublished MAEd Thesis). West Visayas State University, Calinog, Iloilo Campus.
- Linaugo J., Larroder, A. & Larroder, C. (2012). Preliminary Study on Panay Bukidnon's (of Central Panay Philippines) Astronomical Views. *Development Journal of Multidisciplinary Research 1* (1). Bacolod: La Consolacion College.
- Magos, A. P. (2016a). Preface. In F. Caballero, L. Caballero, & A. P. Magos, *Amburukay*. Quezon City: University of the Philippines Press.
- _____. (2016b). Epics as Paintings of Panay Life and World View. In F. Caballero, *Pahagunong: Sugidanon (Epics) of Panay Book 4* (XIVvii-XIVViii). Quezon City: University of the Philippines Press.
- _____. (1992). *The Enduring Ma-aram Tradition, An Ethnograph of a Kinaray-a Village in Antique*. Quezon City, Philippines: New Day Publishing House.
- National Indigenous Peoples Education Policy Framework (DepEd Order No. 62, series 2011) Letter C, 34-35.
- Pancha, M. P. (2012). Education for tribal Children: An Engine for Human Development. *International Journal of Research Studies in Education 1* (1), 99-96.

KEY INFORMANTS

- Romulo "Amang Baoy" Caballero, 73 years old, Barangay Masaroy, Calinog, Iloilo.
- Leopoldo "Paino" Caballero, 75 years old, Barangay Garangan, Calinog, Iloilo.
- Erlinda "Waraan" Caballero, 66 years old, Brgy. Masaroy, Calinog, Iloilo.

Postscript

When I was invited to contribute an article to the PJSSH (*Danyag*), I was very happy to accept the opportunity. It gave me the chance to share about the culture of the Panay Bukidnon people. I am grateful for the encouragement and assistance of many people who helped me. I would also like to express my gratitude to the UP Visayas for this rare opportunity to publish this article on "The Sugidanon (Epic) and Prototype Glossary of Panay Bukidnon Epic Lines."

May the Lord will continue to bless our plans and endeavors.


ELSIE CABALLERO-PADERNAL