

MAHARADIA LAWANA

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I. INTRODUCTION

There is a huge body of Philippine ethnic and folk literature that has been collected through the years.¹ These are either in the original languages or in English renderings, but seldom in the text and translation.² The latter

¹ For a comprehensive listing of works including collection done on Philippine folk-literature, see E. Arsenio Manuel, *Philippine Folklore Bibliography* (A Preliminary Survey). Quezon City: Philippine Folklore Society, 1965; Shiro Saito, *Preliminary Bibliography of Philippine Ethnography*. Quezon City: Institute of Philippine Culture, The Rizal Library, Ateneo de Manila, 1968; Leopoldo Y. Yabes, *A Brief Survey of Iloko Literature*. Manila: The Author, 1936 (with J. R. Calip).

² E. Arsenio Manuel, *The Maiden of the Bukong Sky* (A complete song from the Bogobo folk epic Tuwaang). Rev. Ed. Quezon City: University of the Philippines Press, 1958 [Text and Transl.]; "Upland Bagobo Natives," *Philippine Social Sciences and Humanities Review*, vol. 26, no. 4 (October 1961), pp. 429-552 [English Transl.]; Robert Day McAmis, *An Introduction to the Folk Tales of the Maranao Muslims in the Southern Philippines*. Transcript Series No. 9, PSP, Dept. of Anthro., University of Chicago, July 1966. Abdullah T. Madale, *A Preliminary Study of Maranao Folk-literature*. Institute of Research for Filipino Culture, Mindanao State University, 1966.

type of publication is relatively very scarce owing perhaps to the dearth of scholars, either native speakers of the original languages in which the literature is known or people who would devote their time to this type of scholarship alone. And, this is, indeed, the most urgent type of work that need be done now owing to the increasing demand for materials to be used in the study of Philippine literature, particularly folk literature, in the various institutions of learning in the country. The present paper is one contribution to this demand, which it is hoped should create greater impetus in studies such as this.

Maharadia Lawana is a prose tale in Maranaw, the text of which, already in *madrassa*,³ came to my attention during the initial field work I conducted in the Lanao area relative to my research project "An Investigation of Probable Sanskrit Elements in Maranaw Language and Literature." This was in the summer months of 1968 (Philippine Summer—March, April and May). The text was shown to me by Dr. Mamitua Saber, Director of the University Research Center, Mindanao State University at Marawi City, during one of our discussions on the various aspects of Maranaw language and literature. It is entitled "Maharadia Lawana: A Lanao Prose Version of the Ramayana, A Celebrated Hindu Poem," and on the last leaf of the text, after the word *Tamat* (finis), is an "inscription"—"As recorded by MS [Mamitua Saber] and Severino Velasco;⁴ related by Bai Pamoki".⁵

By the time Dr. Saber showed me this text, my knowledge of Maranaw had somewhat improved after a few weeks of intensive lessons. On going over the text, I recognized immediately that, even without the title, the tale is, indeed, derived from, or more appropriately tells of, similar episodes in the abduction and recovery of Sita as told in the Rama epic, and not exactly a "version of the Ramayana, . . ." To effect its immediate translation, I asked my Maranaw language teacher, if I could use the text for my lesson in translation. My teacher⁶ gave assent to this proposal, and with the aid of available Maranaw-English dictionary I spent some three to four hours in the evenings translating the text, after the informant work on the subject of my field research. The mornings following were devoted to checking on my translation by my *guru* and working on the syntax and other aspects of the language necessary for the work on the literature. The translation was finished towards the end of the field work, fully checked.

³ The term *Madrassa* has a two-fold meaning in Maranaw, (1) a school where Arabic learning and Islamic religion are taught, (2) the Roman script rendering of the Maranaw Arabic script. The term as used in the present essay has the second meaning.

⁴ Mr. Severino Velasco, at the time the text was acquired, was one of the senior members of the National Library, where as a young man met Dr. Mamitua Saber, then a youth just arrived from Marawi City (then Dansalan) as his assistant.

⁵ Bai Pamoki was an informant from Taraka, Lanao del Sur.

⁶ Mr. Nagasura T. Madale, a public school teacher, who later on was engaged to be my research assistant in the research project mentioned above.

Upon my return to the field in September 1968 to continue the work, the translations were again reworked with my teacher. It was further edited and rechecked by my teacher, who had already joined me in Diliman (June 1969) as research assistant for the project mentioned above.

The tale is known throughout the lake area. This may be due to the fact that in the *darangen*⁷ a similar episode telling of the abduction and subsequent recovery of Princess Lawanen is the most frequently told portion of the epic. And, since the *darangen* version is chanted and only during special occasions, the prose version in the language of the masses is easily understood in contrast to the language of the *darangen*, which is relatively archaic or classical. It is most popular among gatherings of less serious nature.

The phonemic rendering of Maranaw as seen in the text is based on the common system, without distinction between the vocalic sounds *u* and *o*, and the pepet vowel rendered *e*; *i* is rendered as *i*. Consonantal sounds are rendered like roman consonants.⁸ For the purposes of this essay, and all other essays relative to Maranaw language and literature that shall be written by me, I use a system which I devised considering the many systems used by different workers in the same area.⁹

The phonemic system used in the text is based on a reading made by the research assistant, who is himself a native Maranaw speaker. The sounds elicited through this reading would be the following—a, i, u, o, e, k, g, ng, b, t, n, l, m, r, d, h, s, z, p. The *e* represents the pepet vowel, a representation which would reduce printing difficulties. The velar (glottal) stop in the initial position is not indicated; but in the *ultima* position, it is indicated by the sign '. The same sign (') is used to indicate the two vowel sounds in contiguous positions, e.g., *gawi'i* (night), *dii* (present progressive marker—*dii gitagita*, "is playing"), etc. The diphthongs are represented by the compound *ai*, *ao*, *ui*, *ei*, with *i* and *o* representing the semi-vowels *u* and *w*. The other semi-vowel, *y*, is represented by *i*, when it precedes or follows a vowel. The exact or perhaps more exact phonemization of Maranaw as represented in the text could have been approximated if the text was written in the *kirim*¹⁰ when I acquired it.

⁷ The *darangen* is a long, almost genealogical account of the mythological history of the Maranaw. Because of its epic proportions, it has been considered in the light of literary traits as an epic, comparable only to the Greek Homeric poems, and the Indian *Ramayana* and *Mahabharata*. See Mamitua Saber, "Darangen: the Epic of the Maranaw," *Journal of History*, vol. 10, no. 3 (September 1962), pp. 322-329.

⁸ Cf. Howard P. McKaughan and Batua A. Macaraya, *A Maranao Dictionary* (Honolulu: University of Hawaii Press, 1967), Introduction, pp. viii-ix.

⁹ See Charles Winslow Elliot, *A Vocabulary and Phrase Book of the Lanao Moro Dialect* (Manila: Bureau of Printing, 1913); David L. Hamm, et al., *The Dansalan Junior College Maranao-English Dictionary* (Dansalan City, Philippines: Madrasa Press, 1952); Melvin Mednick, *Encampment of the Lake, The Social Organization of a Moslem-Philippine (Moro) People*, Research Series No. 5, PSP, Dept. of Anthropology, University of Chicago, 1965.

¹⁰ The term means in Maranaw, the Arabic script modified to suit the Maranaw phonological system.

Further printing difficulties are here reduced as diacritical marks and long and short signs in the transliterated Sanskrit names and terms in the discussions have been omitted. These names and terms are negligible in number, hence no attempt was made at transliterating these according to the standard transliterations of *devanagari*.

For convenience in the cross-references between text and translation, all paragraphs in the text are numbered, which numbers are retained with the corresponding paragraph in the translation. As a research device, these numbers are indicated in brackets. Moreover, words and phrases or clauses indicated within brackets in the translation are inserted to complete ideas and/or concepts evident in the text but which are missing without these accretions. Hence, the liberal use of this device. Parenthesis are liberally used in the translation for emphasis and to avoid confusion in cross-references.

The translation was done on the line by line method to insure retention of the ideas as they are expressed in another medium. In many cases where the ideas or concepts in Maranaw could not be literally translated into English, the device of annotation is liberally utilized. While the device may be cumbersome it is very helpful in the basic understanding of the nuances of the Maranaw language as well as the Maranaw mind.

The writing of the present essay was made possible through the help of many friends, scholars and institutions interested in the study of Philippine *folk* as well as *kunst* literatures. I owe them a debt of gratitude for the priceless help—to Dr. Mamitua Saber, Director of the University Research Center and now Dean of the College of Arts and Sciences, Mindanao State University, for allowing me to work on the tale, the use of his own Maranaw materials relevant to it, and for contacting informants; to Bapa Hadji Kali Lawa, Research Assistant of the Research Center for the reading of the text in my attempt to check on the phonemics of the language as used in the text; to Dr. Antonio Isidro, President of the Mindanao State University for allowing me to remain in one of the dormitories during the initial period of my field work owing to the immediate facilities of the University library; to Pagari Nagasura T. Madale, my language teacher, for his patient understanding of my situation as a pupil learning Maranaw for the first time.

To the University of the Philippines' Office of Academic Services Ford Foundation Fund Committee, for the grant-in-aid to the research project "An Investigation on the Probable Sanskrit Elements of Maranaw Language and Literature", thereby allowing me to conduct the field work during which the folk tale was discovered; and to the Asian Center (then, Institute of Asian Studies) for releasing me from my teaching duties during the period of field work. There are many others who in one way or another had contributed to the completion of this essay. To them my grateful thanks.

II. THE SETTING

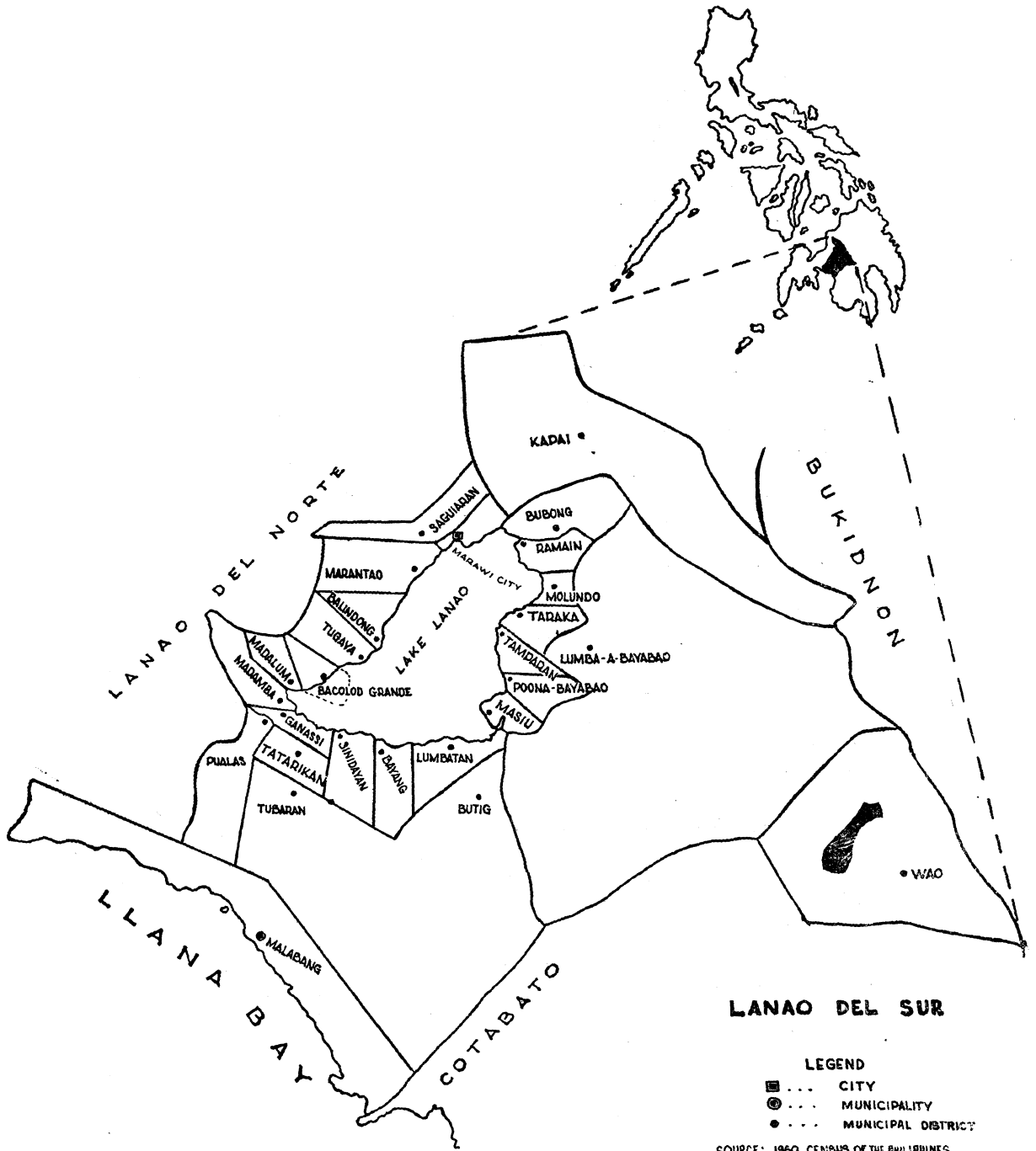
Lanao del Sur, the land where the folktale was nourished, may be best described as a part of volcanic highlands of Mindanao.¹¹ It forms the western portion of these highlands, the eastern being the Bukidnon province. The most important feature of this highland is Lake Lanao, the largest freshwater lake on Mindanao and second only to Laguna lake in Luzon. It is roughly triangular in shape with a 28.8-kilometer long base. Its surface is 780 meters above sea level, and surrounded on the east, south and west by a series of peaks reaching up to 2,300 meters. On such an elevation the lake provides a scenic grandeur and pleasant temperature compared to the rather hot temperatures in greater areas of the country. On the northern tip of the lake lies Marawi City, the premier urban center of the province, which is bisected by the Agus River, the only outlet of the lake to the sea to the north, and feeds the Maria Cristina Falls—now the major source of hydroelectric power throughout the two Lanao provinces—Sur and Norte.

Since the stage of the research field work has been concentrated on the northern and eastern sides of the lake, I had not therefore visited the other parts of the area. Hence, I am citing rather extensively the description by Melvin Mednick who spent about three years of field work in the area. It is quite precise a description that no paraphrasing is necessary for clarity.

... North and northwest of the lake are to be found some fairly level stretches of land and same is true, to an extent, directly west of the lake. South and southwest ... the areas tend to be forest covered and sharply broken ...

The areas around the edge of the lake itself, particularly those just south and to the east of it, mark the beginnings of the Lanao-Bukidnon plateau, a region of some 4,500 square miles of undulating hill and flat lands which are interrupted at the Lanao-Bukidnon border by a broken range of forested hills of varying degrees of steepness. The areas adjacent to the lake on its northeastern corner and on the eastern side are marshy but after a short distance these marshes give way to a relatively flat lowland type of terrain suited for wet-rice agriculture. About 90 square kilometers of this kind of land are to be found northeast of the lake before the hills are encountered. Due east of the lake this lowland widens out to cover about 165 square kilometers before being interrupted by the forested hills which lie between Lanao and Bukidnon. These hills form a rough half-circle around this eastern lowland, rising almost within sight of the lake on the northern and southern extremes, while they are perhaps 15 kilometers inland directly east of the lake. Another lowland area is to be found south of the lake toward its eastern side. This area centers on the smaller Lake Butig, and there are other small lowland areas scattered in valleys to the south and west of Lake Lanao. However, the lowland area *par excellence* is immediately to the east of the lake, particularly in the municipal districts of Disu'un, Taraka, Tamparan, Gata (Po'on a Bayabao) and Maging (Lumba a Bayabao). This area as a whole is known

¹¹ Frederick L. Wernstedt and J. E. Spencer, *The Philippine Island World* [A Physical, Cultural and Regional Geography. (Berkeley and Los Angeles: University of California Press, 1967)], pp. 557-569. See also Robert E. Huke, *Shadows on the Land* (An Economic Geography of the Philippines), Manila: Bookmark, Inc., 1963.



LANAO DEL SUR

- LEGEND
- ... CITY
 - ... MUNICIPALITY
 - ... MUNICIPAL DISTRICT

SOURCE: 1960 CENSUS OF THE PHILIPPINES

as the *basak*, the Maranaw word for a lowland area given over to wet-rice cultivation.

The northwestern, western, and southwestern areas adjacent to the lake contrast sharply with those areas just mentioned. Here, there are narrow beaches which quickly slope up to become hills, and then on the south to the mountains. This area, particularly that on the western side of the lake (municipal districts of Marantao, Watu (Balindong), Tugaya, Bacolade) are known as the *kalopa'an* a term for land that is either idle or suitable only for dry crops.

The Lanao-Bukidnon plateau as well as the region between the lake and the ocean is of volcanic origin and is tectonically unstable. There is at least one presently dormant volcano and a history of earthquakes, the last major one occurring in 1954. The hilly and mountainous areas show numerous evidences of volcanic activity, but in the lowland (*basak*) area the signs are few, though the soil is specially fertile because of its volcanic origin.

Lanao is below the typhoon belt of the Philippines and is in that portion of Mindanao which knows no marked wet or dry seasons. The annual rainfall is around 110 inches. In the lowland region, rainfall tends to be more pronounced and continuous from late August or September through December. This is the main growing period for wet rice, with the harvest starting in December. In January and February there are short dry spells, while in March, April, and May there occur dry spells which may last several weeks at a time. It is in this period that fields are prepared for planting which begins in late May, when the rainfall tempo begins to pick up.

Rainfall on upland and hilly regions on the western side of the lake is affected by the terrain and tends to follow somewhat different patterns. In the area between the coast and the lake there are periods of drought lasting a month or more.

Because of the elevation, the climate in the Lake Lanao area tends to be cool with daytime temperatures ranging from the low 70's to low 80's and with a drop of 10-15 degrees at night.¹²

According to the Census of 1960, Lanao del Sur has a total population of 378,327; 355,727 of whom are Muslims or claim Islam as their religion. The remaining number would be divided among other religious groups; i.e., Christians (Roman Catholic—19,934; Protestant—923; Aglipayan—591 and Iglesia ni Kristo—399), Buddhist—40 and others—713.

With the exception of the municipal districts of Saguian, Kapai, Lumba a Bayabao, Wao, Pualas, Tatarikan, Tubaran and Butig, all the other districts are oriented to the lake. Only the Malabang municipal district is directly oriented to sea on the Illana Bay, and its advantage over the other districts either oriented to the lake or not lies in its greater latitude for sea commerce and traffic with centers like Davao, Zamboanga and even trans-ocean commercial connections with Sabah, Celebes, etc. Malabang, however, is connected with the central provincial government in Marawi City by the National Highway 42 miles long, and with the industrial city of Iligan in the northern shores of Mindanao by another 22 miles from the provincial capital.

Apart from the lake being the traditional means of communication between and among districts, its economic importance needing no further

¹² Mednick, *op. cit.*, pp. 23-26.

elaboration, the national government, in cooperation with the provincial and municipal governments, had constructed roads connecting these, thereby enhancing faster and more efficient communication. The lake, furthermore, provides the major source of protein in the diet of the Maranaw and other inhabitants of the area. It occupies also very great importance among the Muslims for it provides immediate source of water, a commodity most important to Islamic religion. The lake waters, too, apart from its traditional importance, is now the major source of power that is generated by the hydroelectric plants in the Maria Cristina Falls and fed back to Lanao del Sur.

The wet and dry agricultural economy is supplemented by fishing, and further augmented by the very extensive home industries such as weaving and brass making. The logging and sawmill operations in the eastern side of the lake have also increased the economic potentials of the area.

III. CONTACT HISTORY

The contact history of Lanao, particularly the lake area, may be viewed in the broader perspective of Philippine (contact) history. For hundreds of years before the coming of Islam into the lake area, there had been already an earlier contact, though indirectly with the great Asian traditions, Indian and Chinese. It is known that Chinese wares, particularly Sung and Ming,¹³ had been seen to form part of family heirlooms (pusaka) of the Maranaw. These constitute what perhaps would be the earliest evidence of Maranaw contact with one of the great traditions—Chinese. It is interesting to note, however, that these may be indirect contact evidence, because of the relative isolation of the area from direct contacts with movements of culture coming from overseas.¹⁴

Perhaps, contemporaneous with the influx of Chinese elements found in the cultural complex of the Maranaw, albeit, indirect, is the coming of Indian elements which are discernible only in the not-so-tangible aspects, e.g., language and literature, which further on would be dealt with in greater detail, particularly the latter aspect. The language aspect of this influx is purely borrowings of the vocabulary rather than syntactical, which, more or less, is the nature of the borrowings from Indian languages by the languages of South East Asia. These words had to adopt themselves to the phonetic systems of the borrowing languages, a normal process occurring in such a linguistic phenomenon. These borrowings are made through the intervention of the contiguous languages—Malay and Javanese, languages which belong to the same family of languages, known as Austronesian, to which Maranaw also belongs.

¹³ The National Museum and the Mindanao State University Museum are in possession of many Chinese porcelain wares ranging from Tang through Ming dynasties.

¹⁴ Cf. Mednick, *op. cit.*, pp. 30-35.

“Contacts with the Moslem world has been . . . , via the Magindanao,” and the “influence has been in direct proportion to distance so that those Maranao communities closest to Magindanaw, i.e., those around the south and southwest portions of the lake, show greater Magindanao influence in language, custom, and in some aspects of society than those due east, west, or north of the Lake.”¹⁵

Relative to the extent of Maranaw contacts beyond the shores of Mindanao, particularly in regard to the other South East Asian regions, it may be seen in the extent of their knowledge of Malay in relation with their Muslim co-religionists. The Magindanao, a number of them, claim knowledge of Malay, in contrast to the Maranaw's very little, if at all, knowledge of Malay.¹⁶ The Maranaw's knowledge and practice of Islam may also indicate their relative isolation and the indirectness of the influx of the religion into their culture complex.

. . . . The number of persons having a direct knowledge of Islam in the sense of being able to read directly from the Koran appeared to be fewer even in such Maranao centers as Marawi City than in comparable Magindanao centers such as Cotabato City, or Tao-sug centers such as Jolo. The large majority of Maranao, and this includes the most devout, at the least must follow a phonetic transcription. They have, of course, no understanding of what they recite.¹⁷

At present, the Islamic overlay on Maranaw culture is intensified by the coming of missionaries in large numbers very recently, and the annual pilgrimages of Maranaw of all ages and sexes to Mecca. These pilgrims bring back with them into Maranaw society the ideals of Arab Islamic society, which in many ways are instruments in the continuous process of islamization of everything Maranaw.

In spite of the process of islamization which more or less seems to give meaning to the entire Maranaw society,

. . . various pagan beliefs, particularly in regard to river spirits and the propitiation of the dead remain prominent in the Maranao system of religious belief. In some cases, these exist separately from Islam and are acknowledged by many to be non-Islamic. In this category falls the practice of the *kalilang*, a feast which involves the calling of water spirits, *tonong*, to protect the new born or to bring health to the ill. Other customs of obvious pagan origin, . . . include placing spirit houses in the eaves of dwellings and in the fields, notions of a companion spirit (*inikadoa*) house in the body of a yellow-legged chicken. Some beliefs of pagan origin have been integrated into Islamic practice and are considered to be sanctioned by, if not a part of, Islam. These particularly relate to treatment of the dead and include such customs as setting aside food for the spirit of the newly deceased, periodic celebrations over a period of 104 days when the spirit of the dead is still earthbound, and periodic revisits by the dead at times of *araoak*. . . .¹⁸

¹⁵ *Ibid.*, p. 31.

¹⁶ *Loc. cit.*

¹⁷ *Ibid.*, pp. 31-32.

¹⁸ *Ibid.*, pp. 32-33.

The above brief discourse on the encounter between the indigenous culture and an intrusive one, Islam, shows certain of the accommodations made by both to make the society viable in not only the religious, but also all other aspects of Maranaw culture.¹⁹

This society, perhaps now invigorated by the infusion of Islam through the centuries, would have its painful encounter with Christian Spanish and American cultures. Violent as the encounters were, the Maranaw society had demonstrated to their fellow Filipinos of those times its stability as well as its vigor in standing against attempts to reduce it as one of the societies under the hegemony of colonial administrators. They were partly subdued, but still retained their identity apart from the lowland christianized and the mountain pagan peoples. This persisted even into the independence and republican periods of Philippine history, for which the government in its attempt to integrate these Muslim Filipinos into the greater Philippine society had given very wide latitude for education and development.²⁰

The present Maranaw society is, indeed, a composite of all cultures that influenced its development—both peaceful and violent according to the nature of the influx of these cultural elements. To this process, the society has been enriched, invigorated to persist through the centuries to come.

IV. MAHARADIA LAWANA IN THE CONTEXT OF ASIA

In discussing the relations of *Maharadia Lawana* with the Malay, Javanese, Thai and Bornean literatures, the format that shall be used follows that which I used in a paper I presented to the All-India Oriental Conference, XXIst Session, Srinagar, Kashmir, October 12-14, 1961, entitled "The Rama Story in the Post-Muslim Malay Literature of South-East Asia."²¹ But certain modifications are made on this format to fit into the nature of the subject under study.

Introductory. The influence of the Rama story in the literature of Malaya, Indonesia, Borneo and other countries in Southeast Asia is no longer a

¹⁹ See and Cf. Cesar Abid Majul, "Theories on the Introduction and Expansion of Islam in Malaysia," in *Proceedings, Second Biennial Conference, International Association of Historians of Asia, Taipei, Taiwan, October 6-9, 1962*, pp. 339-398. See also Najeeb M. Saleeby, *Origin of the Malayan Filipinos*. Manila: Philippine Academy, 1912, *History of Sulu*. Manila: Filipiniana Book Guild, Inc., 1963 (Reprinted from the 1908 edition published by the Bureau of Science, Division of Ethnology Publications, vol. IV, part II, Manila, Bureau of Printing).

²⁰ The National Integration Law, R.A. 1889, created the Commission of National Integration, to facilitate the integration of all national minorities, including the Muslims, into the national community. The Mindanao State University was also chartered by the Government to participate in this national effort at bringing together all peoples of the country, particularly in the Mindanao and Sulu as well as the Palawan areas in preparation for the greater national integration.

²¹ Originally published in the *Sarawak Museum Journal*, vol. x (19-20, n.s.), July-December, 1962, pp. 468-485.

Post Muslim as used in the essay would be the period after the islamization of Malaya—a conservative 250 more or less years after the conversions in circa late 14th century A.D.

debatable problem. As such it ranks high among all other stories of definitely Indian provenance. It is the source of much aesthetic inspiration, apart from the inspiration it has created in literature. Its influence upon the art²² of the region is too famous to need any reference here just as its pervasive spirit has permeated human imagination—"crude" or refined—among the varied peoples of Southeast Asia.

In *literature*, particularly, the Rama story has been source of almost every known composition.²³ In Malay literature, it is the main story-theme of the famous *Hikayat Seri Rama*²⁴ (HSR) and the *Hikayat Maharaja Ravana* (HMR).²⁵ It is the source, too, of another story styled as a Fairy Tale. In Maranaw (Philippine) literature, the Rama story, an episode of which forms a major theme of the epic cycles,* and a popular prose story. The latter is the subject of the present essay.

The Fairy Tale was originally published *in extenso* in both the English summary and Malay-Arabic text in the JRAS-SB,^{25a} and believed to be founded on the *Ram*.²⁶ In 1910, another tale was published in the same journal,²⁷ entitled *Hikayat Seri Rama* with a preface by Sir William E. Maxwell. This paper now contains the romanized text of the same tale by Sir R. O. Winstedt. An examination of the two reveals that the former version seems to be an English summary of the Malay romanized text.

While Sir William incorporated in his English summary a number of footnotes explaining a number of points that are significant in the comparison with the HSR and the *Ram.*, they are, on closer examination, inadequate. It is the purpose of this essay to supplement the notes of Sir William, since, moreover, his work was written more than half a century ago, and the work is no longer readily available. At the same time, it is also the purpose of

²² For the Rama story on stone, see W. F. Stutterheim, *Rama Legendes und Rama Reliefs en Indonesien*, Munchen, 1925; *Le Temple d'Angkor Vat*, 2 vols. (Mémoires Archéologiques de l'École Française d'Extrême Orient, t. ii, 1929). See also H. B. Sarkar, below.

²³ See H. B. Sarkar, *Indian Influences in the Literature of Java and Bali* (Calcutta, 1934), for the various literary compositions that were inspired by the Rama story; P. Schweisguth, *Etude sur la Littérature Siamoise* (Paris, 1959), for the Siamese version of the Rama epic. Cf. Suzanne Karpeles, "Une Episode du Ramayana Siamoise," *Etudes Asiatiques*, I, pp. 315 ff.

Also Edouard Huber, "Legende du Rama en Annam," BEFEO, V, 5, pp. 168 ff; Francois Martin, "En Marge du Ramayana Cambodgien," *Journal Asiatique*, 1950, pp. 51 ff.; Louis Finot, "Researches sur la littérature Laotienne," BEFEO, XVIII, 5, pp. 1-128.

²⁴ Arabic, *hikayat*, "story, romance, autobiography." It is more likely that the meaning of the word as used in the title is "romance". In Indonesian literature, *hikayat* comprises different kinds of prose, but the greater part of it consists of tedious and fantastic, romantic stories dealing with the endless adventures of kings and princes, and numberless wars." See T. P. C. Sutopo, "An Introduction to Indonesian Literature," *Indonesian Review*, II, 1 (January-March, 1954), pp. 50 ff.

²⁵ H. Overbeck, in JRAS-MB, XI, 2, pp. 111 ff.

* See footnote no. 7 above.

^{25a} W. E. Maxwell, "Sri Rama, A Fairy Tale told by a Malay Rhapsodist," JRAS-SB, XVII, May 1886.

²⁶ *Ibid.*

²⁷ JRAS-SB, LV, June 1910.

the present essay to present the *Rama* story in a broader perspective in the light of its “diffusion” in other parts of Southeast Asian locus; in this instance in the Philippines—the *Maharadia Lawana* in Maranaw.

It is apparent that the *Maharadia Lawana* has not been studied in relation with other *Rama* story versions in Southeast Asia. This essay would attempt to investigate the following points: (1) the major characters and their relationships with each other; (2) the names of the important places and episodes connected with these places; (3) interpolations and accretions. The *Rama* story versions in Southeast Asia that shall be referred to in the process of comparison are the *Hikayat Seri Rama* (HSR),²⁸ the *Hikayat Maharaja Ravana* (HMR) the Fairy Tale (Maxwell version). To bring the story in further and broader view, the Sanskrit *Ramayana* (*Ram.*)²⁹ shall be cited here extensively for the purpose of showing the most important changes of the original story as it finds itself in an entirely different eco-social and cultural contexts.

The Major Characters and Their Relationships with each other. The following table gives a graphic representation of the characters in the *Maharadia Lawana* in comparison with those in *The Fairy Tale*, the HSR [HMR] and the *Ram.*:

<i>Mah. Law.</i>	<i>Fairy Tale</i>	<i>HSR/HMR</i>	<i>Ram.</i>
Radia Mangandiri	Sri Rama	Seri Rama/Rama	Rama
Tuwan Potre	Sakutum Bunga	Sita Dewi/Sita	Sita
Malano Tihaia	Satangkei		
[Laksamana, son of R.M. by Potre Langawi]	Kra Kechil Imam	Tabalawi/Janggapulawa	Kusa-Lava
	Tergangga		
Radia Mangawarna	Raja Laksamana	Laksamana/Laksamana	Laksmana
Laksamana	Shah Numan	Hanuman/Hanuman	Hanuman
Maharadia Lawana	Maharaja Duwana	Ravana/Ravana	Ravana

The birth of Radia Mangandiri, and for that matter, of his brother Radia Mangawarna, is not described. The story merely relates that Radia Mangandiri and Radia Mangawarna are the sons of the Sultan and Sultanness of Agama Niog. Therefore, there seems to be no way of knowing the facts of the birth of these two sons, unlike that in the HSR, HMR and the *Ram.* Similarly, there is no mention of the fact of the birth of Sri Rama in the Fairy Tale, as well as the circumstances of the heroine’s birth. No inference from

²⁸ *Hikayat Seri Rama* (Text), in JRAS-SB, LXXI, 1917. With introduction to this text which is a ms. in the Bodleian Library at Oxford, by W. G. Shellabear, in JRAS-SB, LXX, 1917.

²⁹ See J. Kats, “The Ramayana in Indonesia,” BSOS, IV, 1926-1928, pp. 279-285, for a comparatively extensive discussion on the various adaptations of the Rama adventures in the literature of Indonesia (Java).

the tale itself can be drawn as to the circumstances of these births. The story commences only with the reference that Sri Rama is married to Princess Sakutum Bunga Satangkei and that he was unhappy about their being childless for years.

The names of Sita and of her sons (Kusa and Lava) in *Maharadia Lawana* show entirely different developments. This is also true in the Fairy Tale. Sita becomes Tuwan Potre Malano Tihai. She is *Sakutum Bunga Satangkei*, "Single Blossom on a Stalk", and Kusa and Lava, *Kra Kechil Imam Tergangga*. In the HSR, she is born as Sita Dewi, of the second Mandu-dari (who was carried away by Ravana) by Dasarata, who by supernatural power goes to Langkapuri and sleeps with her. It would lead to the inference that Rama in this *Ram.* version married his own (half) sister. However, in *Maharadia Lawana*, the identities of Kusa and Lava become rather complicated, for Radia Mangandiri (Rama) and Tuwan Potre Malano Tihai (Sita) in the story do not have as yet an issue. Radia Mangandiri becomes the father of a monkey son, not by Tuwan Potre Malano Tihai; the circumstances of such an issue shall be discussed in the following paragraph.

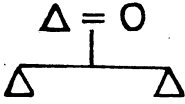
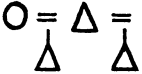
In the Fairy Tale, *Kra* implies that the son is born as a monkey, a small (kechil) monkey, but a leader (imam terganggu) "among the simians". The monkey birth of the son was caused by the transformation of Sakutum and Sri Rama into monkeys on their excursion for the acquisition of a son. In the HSR, there is no clue to the development of the name of Sri Rama and Sakutum's son. It may be well to assign this question to an independent source which may be indigenous Malay. While Rama's son turns out to be a monkey in the HSR, he is not directly born of Sita Dewi. Instead the embryo was massaged out of Sita Dewi's womb, wrapped and thrown into the sea, where it falls into the mouth of Dewi Anjati, while the latter was performing spiritual austerities. Dewi Anjati becomes the vehicle through whom the son is born (see below).

The birth of a monkey son (in *Maharadia Lawana*) of Radia Mangandiri, but not the counterpart of Lava and Kusa in the *Ram.*, shows a similarity with that in the HSR. He is born of Potre Langawi, who swallows the testicles of Radia Mangandiri, which was gored out (of his scrotum) by a wild carabao (*Bos sondaicus*) in his dream. Potre Langawi thought it to be precious stone. In the *Ram.*, these events are entirely absent. Thus, it may be safely said that these developments owe their introduction into *Maharadia Lawana*, the Fairy Tale, and even in the HSR to indigenous literary traditions. Even in the popular versions of the *Ram.* in India, no evidence of this episode is seen.

The birth of a monkey son in *Maharadia Lawana* is relatively complicated because while it is an issue by similar circumstances, the son takes on the role of Hanuman as seen in the *Ram.* He was born of a dream which becomes empirically true, with Potre Langawi as the vehicle of birth. On

the other hand, Hanuman becomes Shah Numan in the Fairy Tale, and he turns out to be a “grandparent” of Kra Kechil Imam Tergangga. *Shah Numan* appears to be a corruption of Sans. *Hanuman*, the name of a general in the Monkey army of Sugriva, who helped Rama recover Sita.³⁰ Moreover, the title *Shah* must have been mistaken by the rhapsodist (from Perak who narrated the tale) to be corrupted in *Hanuman*. Shah Numan is a monarch in the monkey world by the sea. All the adventures of Hanuman in the *Ram.* are now attributed to Kra Kechil Imam Tergangga in the Fairy Tale. In the HSR, Hanuman³¹ is born as the son of Sita Dewi and Seri Rama. His birth came about after the couple had plunged into a pond which as an embryo after having been massaged out of Sita Dewi was then deposited into the mouth of Dewi Anjati who becomes pregnant with it; she gave birth to a simian-boy who was named Hanuman. In the *Maharadia Lawana*, Hanuman becomes Laksamana, and there seems to be no internal evidence with which to check these developments. Moreover, even in the larger versions of said episode in the *darangen*, the incident is not verifiable.

One of the most interesting developments in the Fairy Tale is Laksamana's (Laksamana in the HSR) relation to Rama. He becomes Rama's elder brother and is given the title *Raja*—Raja Laksamana. In the *Ram.*, Rama is the first born of Dasaratha, and Laksmana, the third, born of a different mother. There is no way to determine whether or not Sri Rama and Raja Laksamana were born of the same mother. The brothers Rama and Laksmana in the *Maharadia Lawana* are known as Radia Mangandiri and Radia Mangawarna, respectively, being the sons of Sultan and Sultaness of Agama Niog. Their relation is that from a double-single consan-

guineal line,  , contrast to the Rama-Laksmana kinship through the single-double line,  , that is, both were born of

one father through two mothers. It is, indeed, interesting to note that certain cultural factors may be operating in the kin structure of the *dramatis personæ* of the story. (See below for more discussion on this aspect).

As noted above, Laksmana, who becomes Radia Mangawarna in the *Maharadia Lawana*, appears to be the younger brother of Rama, the major hero, as he is known in the *Ram.* But their relationship (Radia Mangandiri and Radia Mangawarna) seems to be more egalitarian than that between Rama and Laksmana.

However, in the Fairy Tale, apart from being the elder brother to Rama, Raja Laksamana becomes a diviner, a man well versed in sorcery.

³⁰ W. E. Maxwell, *Loc. cit.*, writes a note to the name, that Hanuman was the “monkey king in the Ramayan.” This is not exactly so.

³¹ In Indian mythology, Hanuman is the son of Pavana, the god of the winds, by Añjana, wife of the monkey named Kesari.

This seems to be an "allusion to the art of divination still practised by Malay sorcerers and devil dancers, the impiety of whose performances, from the Muhammedan point of view, is excused by immemorial usage."³² The ceremonies that he performed in order to divine whether Sri Rama, his younger brother, would be favoured with a child are exactly those of a Malay *pawang*³³ of present day. Raja Laksamana's name and position in the Fairy Tale is in direct disregard to the meaning of the words in the Malay language. *Laksamana*, in Malay, means "admiral", the name with whom historically Han Tuah compared himself in the 15th century Malacca.³⁴

Ravana in the Maranaw story occupies the major position as both villain and hero, but much less so of the latter, for he forcibly abducts without her consent the wife of Radia Mangandiri (Rama in *Ram.*, Sri Rama in the Fairy Tale, Seri Rama in the HSR). It is indeed, interesting to note that the story presents Maharadia Lawana first, and describes him as one with vile tongue, albeit having great compassion for the world, because "the world is chained" to desire (see fn. 1, in Text and Trans.). He is still a young man subject to the commands of his parents—the Sultan and Sultanness of Pulu Bandiarmasir.

In the Fairy Tale, the position of Ravana seems interesting.³⁵ He is Maharaja Duwana of an Island equivalent to Lanka (Kachapuri, see below); he is an island ruler of less violent tendencies. After his abduction of Sakutum, he is discovered to be consanguinally related to the princess—that the princess stood to him in the relation of a daughter to a father. This relationship is not found in the *Ram.* as well as in the HSR. In fact in the HSR, Ravana carries away Rama's mother, Mandudari,³⁶ who is actually the double of his real mother, from whose skin's secretion the former had been created.

The Place Names. Only two important place names shall be discussed in this essay.

³² Maxwell, *loc. cit.*

³³ Malay, *pawang*, "1. magician, expert in spells, talismans, drugs and some peculiar industry, 2. a shaman who invokes ancestral spirits, Hindu gods, Arabian genie, and Allah to reveal the cause of the illness or drought or pestilence and accept placatory sacrifices." See R. O. Winstedt, "Notes on Malay Magic," JRAS-MB, III, 3, pp. 6-21; and "More Notes on Malay Magic," JRAS-MB, V, 2, pp. 342-347.

³⁴ See R. O. Winstedt, *Malay-English Dictionary*. It is certain that the Hang Tuah of the 15th century Malacca may have been a ruling Sultan who was at the same time an admiral of the navy.

³⁵ See H. Overbeck, "Hikayat Maharaja Ravana," JRAS-MB, XI, 2, December 1933, pp. 111 ff. This *hikayat* is not dated. While its title tells of Ravana, it more or less tells the story of Rama, his exile, his search for Sita, his combat with Ravana, and the return of the princess, who is purified in the pyre. The entire *hikayat* shows the influences (?) of the Rama and the HSR, and it appears that it could be the source of the Fairy Tale.

³⁶ In the HSR, Mandudari, having been "given" by Dasarata to Ravana although she had already given birth to a son, Seri Rama, retires into the inner apartments, and from the secretion of her skin, she produces by massage a mass which she first changes into a frog, then into a woman exactly like herself, whom she dresses with her own clothes and sends to the king.

<i>Mah. Law.</i>	<i>Fairy Tale</i>	<i>HSR-HMR</i>	<i>Ram.</i>
Pulu Agama Niog Pulu Bandiarmasir	Tanjong Bunga Kachapuri	Mandu Puri Nagara/Mandurapura Bukit Serindib (Later, Langkapuri)/ Langkapura	Ayodhya Lanka

The city of Dasaratha, Ayodhya, in the *Ram.* does not have any traces in the *Maharadia Lawana* as well as in the Fairy Tale, and in the HSR. The HSR city of Dasaratha has Sanskrit suffixes, e.g., Mal. *puri* (Sans. *pura*, "city"), "ruler's private apartments in a palace," and Mal. *nagara*, *negara* (Sans. *nagara*, "city"), "lit., state, country; ar., the top of a hill." *Mandupuri nagara*³⁷ may, therefore, mean "the city of Mandu on top of a hill," if it were to be interpreted literally. But the city of Sri Rama, Tanjong Bunga, which may be inferred to be also the city of his father, in the Fairy Tale, apparently shows a development independent of both the HSR and the *Ram.* Similarly, Pulu Agama Niog does not show any traces of the city in the Fairy Tale, HSR or in the *Ram.* The name may be interpreted to mean the "City located in an Island of Coconuts," which is quite interesting in terms of the fact that the setting is relatively a source of products derived from coconuts.

The events that happen in Lanka in the *Ram.*, in the HSR, as well as in the Fairy Tale are not transferred to Pulu Bandiarmasir in the *Maharadia Lawana*. The word *Bandiarmasir* is reminiscent of the city of *Bandjarmasin* in the southeastern part of Borneo. Whether or not *Bandiarmasir* has any relation to *Bandjarmasin*, it is one problem that needs further investigation.

W. E. Maxwell³⁸ interprets *Kachapuri* to be Conjeeveram (the Kañcipuram of the inscriptions and literature) in the Coromandel (Cholamandala) coast in South India. He interprets it further to be the "Kachchi in Tamil literature."³⁹ There is no internal evidence of the development of *Kachapuri* from *Lanka*. It seems that *Kañcipuram* was yet unknown in the *Ram.*, although it is likely that the city may already be known in the later versions of the epic, like the Tamil Rama story by Kambar. Moreover, it is probable that the Fairy Tale may have sources other than the HSR from which this interesting interpolation may have been lifted. Even the phonetic development of the word is curious. Ravana's island kingdom in the HSR, Bukit Serindib, is already known in the Arab records on Southeast Asia as

³⁷ Although the story of Seri Rama in the HSR commences only on page 51 of the text, the city is mentioned for the first time on page 62.

³⁸ *Op. cit.*

³⁹ *Ibid.* His authority is Yule's Glossary, p. 782.

Serindib.⁴⁰ This island kingdom would be later known as Langkapuri which follows closely the *Ram*. island kingdom with the *puri* accretion.

The identity of both Pulu Agama Niog and Pulu Bandiarmasir in the historical records of the Maranaw as well as in the references in literature is not known. A check with known historico-literary texts in Old Malay and Old Javanese, particularly in those that are contemporaneous with the introduction of the Rama story (see below) into Indonesia and Malaya, yielded negative results.

Important Episodes. The episodes that have been selected for discussion in the present essay are (1) the winning of Sita, (2) the abduction of Sita, (3) the search for Sita, and (4) the return of Sita. These episodes roughly correspond to the *Bala-*, *Aranya-*, *Kiskindha-*, *Sundara-* and the *Yuddha-kanda-s* of the *Ram*. It may be seen that the story is reduced to almost microscopic size in the *Maharadia Lawana*. The Fairy Tale is equally microscopic, but the HSR is still relatively voluminous.

(1) *The Winning of Sita.* Radia Mangandiri and Radia Mangawarna had learned of the incomparable beauty and charm of Tuwan Potre Malano [Malaila] Tihaiia, daughter of the Sultan and Sultanness of Pulu Nabandai. Now they set out for the journey to the princess's home which could be reached only by sea for ten years. After suffering the privations of the journey they reach Pulu Nabandai wrecked by the strong waves of the sea. However, they did not know that the island was Pulu Nabandai.

While they were recuperating in the home of their rescuer and benefactor, they heard of the playing of the *agongs* and the *kulintang*s and upon inquiry were informed that a festival is going on for the winning of Tuwan Potre Malaila Tihaiia's hand in marriage; that a game of the *sipa* is to be played among the suitors, and whoever kicks the rattan ball to the *lamin*, pent-house, where the princess lives with her retinue, to him shall she be wed. To make the story short, Radia Mangandiri kicks the *sipa* to her pent-house, and wins the hand of the princess. (See details of the winning in the Text and Translation.)

The Fairy Tale and the HSR (Maxwell) do not tell of the winning of Sakutum Bunga Satangkei by Sri Rama. Rather they open with the married life of both being described as childless. The HSR and HMR tell of the winning of Sita's hand by Rama's shooting one arrow through forty palm

⁴⁰ Serindib is mentioned (Dimaski, 1325) as one of the islands met in a west-east route (from Arabia) in which Malay closes the chain—"Serindib (Ceylon) and Sribuza. . . ." See and cf. J. L. Moens, "Srivijaya, Yava, en Kataha," JRAS-MB, XVII, 2, January 1940, p. 85.

A check with the Malay Annals (Sejarah Melayu) does not mention the name *Bukit Serindib* or *Serindib*. But the modern name is known as Ceylon already (See "Outline of the Malay Annals: Shellabear's romanized edition, Singapore, 1909" Chapter XXVIII, in "The Malay Annals or Sejarah Melayu" (The Earliest Recension from Ms. No. 18 of the Raffles Collection, in the Library of the Royal Asiatic Society, London, edited by R. O. Winstedt), JRAS-MB, XVI, 2, pp. 12-13.

Perhaps it owes its not being mentioned to the late composition of the Annals—between the 16th and 17th centuries. *Ibid.*, pp. 27-34.

trees, which was the condition set by Sita's guardian, Kala, that whosoever pierces these forty trees with just one arrow to him shall Sita be wed.

While the HSR and the HMR show the use of the bow and arrow in the winning of Sita, it is only the bow that plays a significant role in the winning of Sita in the Valmiki *Ramayana*. King Janaka offers Sita in marriage to whoever could raise and string the bow of Siva. Rama instead of merely raising and drawing it with just one arm also snaps it asunder. He wins the hand of Sita in marriage.

(2) *The Abduction of Sita*. The cause of the abduction of Sita in the *Ram.* is found in the HSR, although there are already certain variations in the episodic unfoldment. It is Sura Pandaki (Surpanakha, in the *Ram.*) alone who suffers the humiliation and in the hands of Laksamana. Ravana's abduction of Sita is in revenge against Rama and Laksmana. In the *Ram.*, Surpanakha tells Ravana of the exquisite beauty of Sita; thus the abduction had two purposes—revenge and the desire to possess such a woman of unsurpassed charm and beauty; in the HSR, the attraction to Sita's beauty is not mentioned.

In the Fairy Tale, no revenge is known. Maharaja Duwana, having merely heard of Sakutum Bunga Satangkei's fascinating beauty, falls in love with her.⁴¹

Now begins the adventure of Maharaja Duwana. Possessing supernatural powers, he flew from Kachapuri to Tanjong Bunga and there by magic charms he affected the behaviour of the princess. Subsequently he appears before her in the form of a golden goat. She and her attendants around her, as well as Sri Rama himself, were fascinated by such an unusual animal. The king, therefore, summoned his people to seize the golden goat, but it proved elusive. It ran deep into the jungle. Having thus enticed all, it disappeared, and returned to the palace. Resuming his human form and having by magic charms opened all the locks of the palace doors, Maharaja Duwana presented himself before Sakutum Bunga Satangkei, who was extremely agitated by the confrontation of a person who is a complete stranger to her.

Here follows one of the most interesting episodes in the Fairy Tale. The conversation between Princess Sakutum Bunga Satangkei and Maharaja Duwana in rather symbolic-euphemistic verse, particularly the replies of the latter to the former, is very curious. The following excerpts from the conversation is a case in point,⁴²

"From the island of Kachapuri," he said,
Yang tersisip di-awan mega
Hilang di-puput angin menyankar

⁴¹ Sakutum Bunga Satangkei is described thus— "...her waist could be encircled by the fourth fingers and the thumbs joined, how her figure was as slim as the menjelei (a kind of grass or weed something like millet?) stem, her fingers as slender as the stalk of the lemon grass, and her heels as small as bird's eggs;... when she ate sirih or drank water her face acquired an indescribable charm..." Maxwell, *loc. cit.*

⁴² See JRAS-SB, LV, June 1910, p. 68.

Belam tampak dari kemunchak gunung
Enggil-berenggil

(It may be seen peeping out from among the clouds, but is lost to view when the wind blows; From the summit of Enggil-berenggil it looks no larger than a dove's nest.)

"What uneasiness of mind," asked the princess, "has brought you to my house at such an hour of the night?"

He answered in the following stanza:

Berapa tinggi puchock pisang
Tinggi lagi asap api
Berapa tinggi gunung melentang (*ledang*, Windtedt)
Tinggi lagi harap kamil

(How high soever the shoot of the plantain, Higher still is the smoke of the fire; High though may be the mountain ranges; Higher yet are the hopes I indulge.)

To which the princess replied:

Kalau bagitu kembang jala-nya
Ikan sesak ka-berombong
Kalau bagitu rembang kaya-nya
Choba berserah beradu untong.

(If the casting net be skilfully thrown, the fish are found together at the upper end of it; If these words are said in earnest, Let us yield to fate and see what comes of it.)

He retaliated with the following verse:

Meranti chabang-nya dua
Di-tarah buat kerentong
Sedang mati lagi di-choba
Inikan pula beradu untong.

(The meranti tree with a forked limb; Shape the wood and make drum of it. The path that leads to death is often ventured one; Here I yield to fate and see what comes of it.)

The princess then ceremonially entertained the stranger with *sirih*. The ceremony being over, Maharaja Duwana found no difficulty in convincing the former to elope with him to Pulau Kachapuri. But with his magic power, he carried her off. Having reached Pulau Kachapuri, Maharaja Duwana looked over the genealogy of his house and discovered that the princess stood to him in the relation of a daughter to a father. Thus he could not marry her.

Meanwhile, Sri Rama, having entered the jungle in search of the golden goat, realized the futility of the chase. He ordered his men to return to the palace. Having reached his court, he discovered his inner apartments violated. Learning of the true situation, he uttered a horrible cry which terrified everyone in the palace.

In the *Ram.*, the abduction of Sita was accomplished by Ravana's deception. He orders Marici to assume the form of a golden deer, and gambol about Rama's hut in the jungle. Sita sends Rama after the deer while Laksmana remains to watch over his sister-in-law. Marici when struck by Rama's arrow utters a cry similar to Rama's voice. Sita anxious of Rama's safety sends Laksmana, who goes reluctantly. Ravana, as in the HMR and HSR, thereby appears before Sita in the guise of a Brahman, and is admitted into the princess's confidence. But later on, he reveals his own nature, and forcibly abducts the helpless Sita. The use of a magic car in the *Ram.* is not found in the Fairy Tale; neither is the combat between Jatayu and Ravana. The flying chariot is found in the HMR and HSR. Two raksasas, one of gold and the other of silver, appear before Sita Dewi. As in the HSR, the conversation between Sita and Ravana in the *Ram.* was congenial before the latter's revelation of his true intention. In the Fairy Tale, it was friendly.

As in the *Ram.*, the HSR scenes are located in the jungle where the couple, accompanied by Laksamana, were in exile. In the Fairy Tale, the scene is in the kingdom (palace) of Sri Rama. This interpolation seems to be an independent development from *Ram.* and HSR-HMR, whereas the variations in the employment of the silver golden fawns, the golden goat, and the golden deer, have shown or show very close affinity. This last point seems to give a clue to the origin of the Fairy Tale.

There is no evident cause for the abduction of Malaila Ganding [Ti-haia] by Maharadia Lawana in the Maranaw story. The abduction is introduced by the scene of ripening rice grains which Radia Mangandiri and his party had planted while they were on their long journey to their kingdom, Pulu Agama Niog. While they watched the golden grains, their attention is caught by a deer with golden horns, grazing in the nearby cogonal area. Malaila Ganding, upon seeing it immediately harbours a craving for the rare animal, that if it is not caught she would die. Radia Mangandiri, to satisfy such desire, goes forthwith to catch the animal with instructions to his brother Mangawarna not to leave Malaila Ganding even if he would call for help.

The deer did not prove elusive to Radia Mangandiri. Rather it met him, and fought back. Radia Mangandiri in his difficulty cried for help, but Radia Mangawarna did not leave his sister-in-law. However, Potre Malaila Ganding not being able to bear the predicament that Radia Mangandiri is in, threatened to die (to kill herself) if Radia Mangawarna did not go to help his brother. So he went telling his sister-in-law ". . . I think that when I go down, you close the window, and whoever knocks, do not open."

Upon reaching the site where Radia Mangandiri and the deer were fighting, and the deer seeing him thus, made himself into two and ran away. The brothers ran after each till darkness fell, and Radia Mangawarna finally found himself right at their house. Radia Mangandiri had reached the forest, and the deer was nowhere to be found.

Radia Mangawarna, upon his return, saw the result of his action—the women were wailing because Potre Malaila Ganding has been forcibly taken away by Maharadia Lawana, the wall of their house was destroyed and everything in the house was in disarray. He said to himself, “That which we were running after was Maharadia Lawana who disguised himself as a deer.”

It is interesting to note that there is a common identifying element in the stories, particularly the HMR, HSR (Maxwell and Shellabear) and the *Maharadia Lawana*; and that is the presence of the golden deer, or golden goat or silver goat or golden gazelles or a deer with golden horns. All these are coveted by the heroine in each story. These fantastic animals are Ravana in each story appearing thus before the heroine to draw away the heroes from her preparatory to the abduction. In the *Ram.*, Ravana orders Marici to assume the form of a golden deer to draw away Rama, and then Laksmana, so that he would have no difficulty in penetrating the defences of the brothers. All these were done by deception.

No drawing of the protective magic circle is evident in the Southeast Asian versions of the episode as it is found in the *Ram.* Neither is there any evidence of Sita's accusations against Laksmana's desire to possess her should his brother Rama die in the pursuit of Marici disguised as a golden deer. Many other details could be cited here but these are the most significant to the episode of the abduction.

(3) *The Search for Sita.* This episode takes on very curious turns. Radia Mangawarna, upon learning of the abduction of Malaila Ganding and seeing that Radia Mangandiri had not returned from his search for the golden horned deer, returned to the jungle to look for his brother. He finds him unconscious (asleep).

Now Radia Mangandiri dreams that he fought a carabao and he was gored; and one of his testicles was thrown east where Potre Langawi, Queen of the East swallowed it, causing her to become pregnant and later to give birth to a monkey son named Laksamana. He awakes and sees his brother Radia Mangawarna. He feels his scrotum and finds his testicle missing. He thinks to himself that his dream may be true.

Subsequently, the brothers discuss the plans for the search and recovery of Potre Malaila Ganding. And they felt despair because there are only two of them; they have no arms, no army to pursue their search for the princess who has been brought to Pulu Bandiarmasir by Maharadia Lawana, who had deceived them.

Now, Radia Mangandiri's dream indeed is true; Laksamana, the monkey son asks his mother Potre Langawi about who could be his father, since while growing up he had not seen him. She evades answering the question, for she knows that he “has no father.” The monkey son being disappointed by such evasion, leaves home, and goes in search of his father. In one of

his adventures, he falls right between Radia Mangandiri and Radia Mangawarna, and addresses them father and uncle, respectively. And both were surprised to be addressed thus by a complete stranger and a monkey at that. After proper introductions, and a presentation of their problems, Laksamana offers to help the brothers to search for Potre Malaila Ganding. All their problems—weapons, soldiers, etc.—are now within solution. Laksamana gathers all his subject carabaos to attack Bandiarmasir. He also asks his father and uncle to help gather rattan to be used for building a causeway between Pulu Bandiarmasir and the land where they now are.

Laksamana ties one end of the rattan to a tree, and holding the other, he prepares to leap to Pulu Bandiarmasir. He asks his father to support him on his (father's) palm; but is directed to leap from the mountain. The mountain can not support him. It fell apart. Hence, Radia Mangandiri has to support his son's leap with his palm. The leap is successful; and stringing the rattan back and forth, the causeway is finally constructed. They proceed to cross to the other side.

As they walk, the bridge sways and they fall into the sea, where crocodiles waited to eat them. But Laksamana battles and defeats them. The crocodiles promise aid to the cause of Radia Mangandiri and Radia Mangawarna. Thus they are to battle those subjects of Maharadia Lawana who shall run to the sea for safety. They proceed to the palace of Maharadia Lawana. At the Palace, they witness Maharadia Lawana approach Potre Malaila Ganding, but fire appears between them. They are surprised at such a phenomenon. Maharadia Lawana himself is perplexed by such a situation and he is told by Laksamana that such a phenomenon occurs because she was abducted from Radia Mangandiri.

After this exchange, betel chew is prepared and exchanged between Radia Mangandiri and Potre Malaila Ganding. Then Laksamana takes the princess' hand, leads her to his father.

At this point, the battle between the forces of Maharadia Lawana and Radia Mangandiri led by Laksamana begins. Laksamana commands the carabaos to enter the village to fight Maharadia Lawana's army. Those who fled to the sea/water are eaten by crocodiles. Later, Maharadia Lawana enters into the fray and fights with Radia Mangawarna, who cannot equal the strength and power of his adversary. Radia Mangandiri takes over, but he cannot wound Maharadia Lawana. Laksamana, seeing that his father seems to be unable to cope with Maharadia Lawana's prowess, takes the *kampilan* of Radia Mangandiri and sharpens it on the whetstone set upon a *naga* wood found in the palace. With this, Radia Mangawarna wounds Maharadia Lawana, who falls, for according to the prophecy Maharadia Lawana could only be subdued from the power he acquired while performing "austerities" during his exile, by any bladed weapon sharpened on the whetstone set upon a *naga* wood. Thus the battle comes to an end.

In the Fairy Tale, Sri Rama, having been advised by his chiefs, consults Laksamana, his elder brother. After deliberating upon the course of action they should take, they set out to recover the lost princess. Having reached the realm of a monkey monarch, who is actually Sri Rama's son whom he had driven away from Tanjong Bunga, they are asked what their business was. Sri Rama thereupon asks his son to help him search for his mother. But the monkey prince promises to fulfill his father's request only if he is permitted, just for once, to eat a meal with his father off the same leaf, and to sleep in his arms. Having extracted the promise, and having fulfilled it, they prepare for the prince's jump to Kachapuri. After two or three attempts, he jumps from his father's shoulder but lands upon an island in the midst of the sea. He calls upon the jin, whom he had befriended in one of his attempts to help him land upon Pulau Kachapuri.

The meeting between the mother and son was effected through the recognition of the ring that Kra Kechil had slipped into one of the water jars which forty-four maidens carried with which to collect water for the bath of the princess. After this meeting, Maharaja Duwana and Kra Kechil confront each other, before which, however, the latter destroys the former's favorite trees—a coconut tree (*nyor gading*) and a mango tree. Furious at this outrage, Maharaja Duwana fights the monkey prince who changes himself at will into a buffalo bull and declares his mission. Thereafter, a battle rages between Maharaja Duwana's army and the prince. No weapon could hurt him; even when bound and thrown into the fire, not a hair is singed. After a seven day truce, the battle continues. Kra Kechil is caught. He instructs his captors to swathe him with cotton cloth soaked in oil, and to set fire to the mass. He jumps about the palace and the fire spreads reducing Pulau Kachapuri to rabble and ashes.

All the adventures of Hanuman in both the *Ram.*, HMR and the HSR are attributed to Kra Kechil Imam Tergangga in the Fairy Tale. But these adventures are attributed to Laksamana in the *Maharadia Lawana*. The meeting between mother and son in the HSR is not quite represented in the *Maharadia Lawana* for Laksamana is the son of Radia Mangandiri by another *potre*. Hence, there is no evidence of recognition by the mother, rather it was merely identification of who Laksamana was before her, just as the identification of Hanuman in the *Ram.* (but with rings for recognition of his mission from Rama). The ring incident is not found in the *Maharadia Lawana*.

There are no evidences in the HSR that may have led to these developments. The meeting between mother and son, however, is known in the HSR. Kra Kechil's appearance in monkey-form before his mother is perhaps an echo of Hanuman's appearance before Sita in the Asoka groove of Ravana, while Hanuman in the HSR appears first as a Brahman before Sita Dewi. The ring incident is found in all three stories, as well as in the HMR,

although in varied forms. In the HMR, Hanuman appears before Sita in the form of an old woman, and later assumes his monkey-form and identifies himself as her son.

The single combat between Maharaja Duwana and Kra Kechil is not found in either *Ram.* or the HSR or in the HMR. But the burning of Pulau Kachapuri is known from the *Ram.*, the HSR and the HMR, although again interesting accretions and developments occur. In the *Ram.* and HMR, Hanuman's tail is swathed with cloth soaked in oil/petroleum (*minyak tanah*) bestrewn with saltpetre (*sendawan*); Hanuman in HSR is swathed all over, but he grows till all the cloth in Langkapuri becomes insufficient. The oil-soaked cloth is burned, and when only that which binds the tail is left he leaps over the roof and sets the palace on fire. No bodily expansion of Kra Kechil takes place in the Fairy Tale. All these are not known in the *Maharadia Lawana*. There seems, therefore, to be no significantly sustained nourishment of the literature in the past. Either this was due to the changes in the political climate in the area, or this was more or less a case of misunderstanding of the literary motif by the borrowers who belong to a different socio-cultural complex. Whichever is probable, it is a very important task of further research to investigate.

(4) *The Return of Sita.* The return of Potre Malaila Ganding from Pulu Bandiarmasir after the death of Maharadia Lawana is not as dramatic as the return of Sakutum Bunga Satangkei in the Fairy Tale, the return of Sita Dewi in the HSR or Sita in the HMR and *Ram.* There's no evidence of the carrying of Sita Dewi by Kra Kechil nor the use of a flying car or chariot to carry Sita back to Ayodhya. Moreover, no fire ordeal is known in the *Maharadia Lawana* to purify Potre Malaila Ganding, from her "contact" with Maharadia Lawana. But the fire that appears between them is reminiscent of this fire-purification in *Ram.*

Details of the return of Potre Malaila Ganding is here presented for comparative purposes. Tarrying in Pulu Bandiarmasir after their victory over Maharadia Lawana, they make preparations for their return to Pulu Agama Niog. For this Laksamana tells them that he will effect such an event. He calls all the crocodiles on whose backs all the subjects may ride across the ocean to Pulu Agama Niog. The biggest crocodile with the broadest back becomes the mount of the prince and the princess, and Radia Mangawarna and Laksamana. After travelling through the sea they reach the shores of Agama Niog, and the waves created by all the crocodiles were like those created by strong winds; "also the forest seemed to tremble at the footsteps of the carabaos that were walking" escorting the party on land.

The people of Agama Niog were frightened, but Laksamana announces to them that they should not fear, for Radia Mangandiri with his bride Potre Malaila Ganding and Radia Mangawarna is returning from long travel. They are welcomed with joy instead of with fear. Laksamana metamorphoses into a handsome datu.

Following are the details relative to this episode as they are found in the HSR, HMR, Fairy Tale and the *Ram*. This will further bring to mind the various interesting aspects of the Maranaw story in relation to the South-east Asian versions of the story as it is known in India also.

The return of Sakutum Bunga Satangkei follows the burning of Kachapuri. She is carried off by her son and restored to Sri Rama at the plain of Anta-ber-Anta, in the kingdom of Kra Kechil. Her return to Tanjong Bunga was marked with rejoicing and feasting, but the celebrations are interrupted by the arrival of Maharaja Duwana who had come to avenge his defeat at Pulau Kachapuri. (He had previously warned Kra Kechil that he would follow him.) In the midst of the fierce combat, Raja Laksamana is killed but is immediately revived by a powerful remedy that Kra Kechil brings from Mount Enggil-ber-Enggil. Maharaja Duwana, seeing his power being reduced to nothing, leaves Tanjong Bunga in token of defeat. His men who died in the combat are revived by Kra Kechil.

Sri Rama and Sakutum Bunga Satangkei now acknowledge Kra Kechil Imam Tergangga as their son and heir to the throne of Tanjong Bunga.

The adventures of Hanuman are carried on to the third episode. While the return of Sita in the *Ram*, agrees with the return of Sita Dewi in HSR and Sita in HMR, Sakutum's return takes on another turn in the Fairy Tale. Sita is carried back to Ayodhya by Rama in the magic car of Kubera which was forcibly appropriated by Ravana from the god of wealth. No mention of the magic car or flying chariot is made in the HSR and HMR, while Sakutum is carried off to Sri Rama by her son. No flying car or magic chariot is used.

Perhaps the fire ordeal is not necessary, as it is in the *Ram*., the HSR and the HMR, for the purification of the heroine because it is her son who took her away. Moreover, Sakutum Bunga Satangkei is sanguinally related to Maharaja Duwana, who stands to her as a father to a daughter. Thereby no chastity test and purification ceremonies are necessary. There is no clue to the incident relating to the "invasion" of Tanjong Bunga by Maharaja Duwana in the HSR, HMR or in the *Ram*., while the death and revival of Raja Laksamana is known. Moreover, no proof of Sri Rama and Sakutum's acknowledgment of Kra Kechil as their son after his adventures connected with the recovery of his mother is also known.

(5) *Ravana*. Of Ravana's position in the *Maharadia Lawana*, the account points out a very important relation with the HMR and the HSR (Shellabear). *Maharadia Lawana* commences with Maharadia Lawana described as the son of the Sultan and Sultanness of Pulu Bandiarmasir; he has eight heads (seven heads, in Par. 61, Text and Translation). He is said to have caused the death of many a man in the realm because of his vile tongue—he intrigues. Then he is sent on a ship to Pulu Nagara on exile as a punishment for his false representations.

In Pulu Nagara, he gathers leaves and wood, ignites these, and climbs a tree over the fire. He cries that the world is chained (see Notes and Translation); thereby, Diabarail (Angel Gabriel), hearing it, appears before the Lord (Tohen), informs the latter that Maharadia Lawana cries because the world is in chains. The Lord (Tohen) instructs Diabarail to tell Maharadia Lawana to desist sacrificing himself, because nothing can cause his death, except when he is cut by any tool (knife, sword, etc.) that is sharpened upon a whetstone kept in the heart of the palace of Pulu Bandiarmasir.

The HMR commences with the relation of the genealogy of Maharaja Ravana. Then being unruly and having become a danger to his sire's dynasty, he is banished to Langkapura. In Langkapura he practices austerities, collects firewood during the day and sleeps in the night hanging over the fire, head down. Twelve years elapse and Allah sends down Adam to find out what Ravana wants. Ravana asks for the rule over the four worlds—earth, air, water and the nether world. His wish is granted on condition that he angers nobody, and does not steal women. Should he break the covenant, Allah's curse will fall upon him. (When delivering the message, Adam omits the stealing of women.) Ravana agrees and conquers the four worlds.

Reference to Ravana's having ten heads is made when he becomes angry as he passes over the hermitage of a great rishi (sage). The ten heads appear thus.

The HSR (Shellabear) commences with an account describing Ravana as ten-headed and twenty-handed Raksasa. He is banished to Bukit Serindib (called later as Langkapuri) where he performs austerities for twelve years, hanging himself by the feet downward. While engaged thus, the Almighty God in heaven sends Prophet Adam to ask what he wants, and God, informed of his desire, grants his wish—that he rule over the worlds: the earth, the heavens, the seas and the nether world.

Ravana, in the *Ram.*, is described with ten heads and twenty arms; performs austerities for conquering four worlds.

In all the stories, the asceticism event seems to be the common "denominator"; with just slight variation according to each story. All the four stories describe the austerities as having been caused by the banishment imposed upon him for causing disorder in, and danger to the dynasty/kingdom of his father. The use of fire in order to perform the ascetic acts is also a feature which is indeed very much Indian in character. The appearance of Allah and Adam and the Angel Gabriel (Diabarail) in the *Maharadia Lawana*, the HSR, and the HMR may be and could be interpolations in exchange for the persons of Brahma and Visnu (both Hindu gods in the Indian Pantheon) to give the stories Islamic character considering the development in the area, e.g., the introduction of Islam and the subsequent changes that occurred to give the literature and other social aspects some Islamic spirit, if not entirely to supersede the earlier overlay. However, these

may just as well be indigenous developments considering also the importance of fire in even the most "primitive" societies in the area.

One of the interesting aspects of the austerities by fire of Maharadia Lawana is his lament that the world is chained. Whatever this means to the Maranaw, it means that he is performing this asceticism to relieve the world of the sins (desires) to which it is chained. This (concept) appears to evince a relatively Buddhist orientation, considering the influence of the Buddha's teachings in the area. However, whatever could be said about its relationship with the Buddha concept, the other Rama story versions—the HMR and the HSR—in the Malay literature do not seem to show such a tendency. Certainly, the austerities performed by Ravana in order to gain power to challenge Siva in the puranic literature is definitely Brahmanic in character. Of course, in Southeast Asia, there developed in the course of the long years of encounter between Brahmanism and Buddhism, a blend of these two systems of thought as expressed in the Siva-Buddha syncretism.

In the HMR and HSR, Ravana is described physically as ten-headed and twenty-handed king of Langkapuri (Bukit Serindib), or Langkapura, which physical description is derived from the *Ram. Maharadia Lawana* describes Maharadia Lawana as eight-headed in paragraph 1, while in paragraphs 61, 65, and 73 he is seven-headed. There seems to be no clue to the change from ten to eight or seven heads. No mention of the other hands of Ravana in the *Maharadia Lawana* is made. No reference even is seen to such number of other hands during Maharadia Lawana's combat with the brothers Radia Mangandiri and Radia Mangawarna during the battle for recovering Potre Malaila Ganding (Tihaiia). Perhaps, the problem may be solved only upon examination of the greater literary piece, the epic *darangen*, which is still in the process of being put together into one volume, and translation to be made available to the non-Maranaw. The *Darangen* describes in detail the abduction, at least in terms of the many re-narrations of the story in English by Maranaws themselves and others who have passing interests in the literature. Perhaps, the genealogy of Maharadia Lawana in the text may help solve the problem of the reduction of the number of heads.

The foregoing episodes may be touched upon again in the discussions that follow.

Interpolations and Accretions. A collation of the *Maharadia Lawana* with the Fairy Tale and the HSR and HMR reveals that a number if not all of the interpolations and accretions found in the former cannot be traced to the latter two. This may lead to the inference that these interpolations and accretions are independent of the historical development of the story in Maranaw literature. Some of the accretions and interpolations found in the HSR and the Fairy Tale relative to the *Ram.* are not found in the *Maharadia Lawana*, e.g. (a) Sri Rama's desire for offspring even after three years of married life does not show any distinct connection with either the

two Rama stories. The desire for offspring, however, may derive from Indian custom and tradition; but it is universal among all peoples of the world.

(b) While showing independent development from the two Rama stories, Raja Laksamana's sorcery to predict the birth of a son to Sri Rama and Sakutum Bunga Satangkei is purely an indigenous influence. This indigenous accretion is an allusion to the art of divination still practised by Malay sorcerers and dancers, since time immemorial.

The excursion of Sri Rama and Sakutum seems to show connection with the decision of Sri Rama in the HSR not to return to his father's country after winning the hand of Sita Dewi, and the connection is perhaps carried on to the transformation of Seri Rama and Sita Dewi into monkeys, which transformation is also found in the Fairy Tale. The pregnancy is explained by this excursion. This is not found in the *Maharadia Lawana*, but which birth is known.

(1) The birth of Laksamana, the monkey son of Radia Mangandiri, in *Maharadia Lawana*, takes on a very interesting aspect. Laksamana is born of Potre Langawi after she swallows Radia Mangandiri's testicle thinking it was a precious stone which was gored out and thrown to the east by a carabao in his dream. Laksamana's searching questions addressed to his mother enquiring about his birth and his sire are, indeed, significant in the light of the structure of Maranaw society. Here reference to a certain taboo in the society, e.g., incest, becomes important in the relations between mother and son. Moreover, the Maranaw's "congenital" concern with genealogy to establish the greatness of his birth is brought to focus by the son's searching questions as to who his sire is. However, the problem becomes moot as Laksamana finally finds his father.

The birth of Laksamana as a monkey finds no clue or clues in the story itself. Unlike the birth of Kra Kechil in the Fairy Tale and of Hanuman in the HSR (also in the HMR) which are more or less explained, Laksamana in the *Maharadia Lawana* is not. Details of the births of the sons of Sita in the *Ram.*, HSR (HMR) and the Fairy Tale may be described briefly to show the major interpolations; as such in relation to the *Maharadia Lawana*, where no mention of the birth of Radia Mangandiri and Potre Malaila Ganding (Tihai'a)'s son(s) is made.

The birth of the monkey son in the HSR takes on another interesting turn. Seri Rama and Sita Dewi like Sri Rama and Sakutum Bunga Satangkei in the Fairy Tale were turned into monkeys after having plunged into a lake, but were later restored to their human forms after bathing in another lake. Having thus been transformed into monkeys, the germs that developed were monkeys. Hanuman is born of Sita Dewi, through Dewi Anjati who carried the embryo that was conceived by the former, while Sakutum Bunga Satangkei herself conceives, carries and gives birth to the monkey son, Kra

Kechil Imam Tergangga. The birth of Hanuman in the HMR is similar to that in the HSR.

In the *Ram.*, Sita gives birth to sons in exile; in the HSR, Sita Dewi, Hanuman and later gives birth again to another son, Tabalawi, also in exile. This incident does not occur in the Fairy Tale as well as in the *Maharadia Lawana*. What is interesting, however, is that in the Fairy Tale, there is an expressed desire for an offspring which does not occur in the *Ram.*, HSR, HMR, and is not known in the *Maharadia Lawana*.

On the occasion of the birth of a son, ceremonies described in the *Ram.* and HSR are not found. This is also true in the *Maharadia Lawana*. The presence of *lebis*, *hajis*, *imams* and *khatibs* and the readings of the Koran do not have any reference in the *Ram.* These are not found in the HSR and HMR which are already influenced by Islamic ideas. But perhaps these owe their presence in the Fairy Tale to the complete islamization of the Malay (Perak) peoples. There are no clues to the incidents of the breaking of the news to Sri Rama of the birth of a monkey son, and of the sending away of Kra Kechil in either the *Ram.* or the HSR.

The departure of Laksamana in *Maharadia Lawana* from his mother's home is impelled by his search for bigger sources of food. This is somehow paralleled by that in the banishment of Kra Kechil (in the Fairy Tale), for he has been a shame to the kingdom, "to a remote part of the forest where human foot had never yet trod." Later, he leaves the forest to look for more adventure and in the process he finds Shah Numan (Hanuman), his "grandsire". Further on, he leaves the realm of Shah Numan to pick the large round red fruit, which is actually the sun. He falls in his attempt to pick it. Jumping from tree to tree, Laksamana (in the *Maharadia Lawana*) falls between his sire Radia Mangandiri, and uncle Radia Mangawarna. This is the end of his search for his sire, and hence his problem of being "born" of a supposed incestuous relation between his mother and grandfather is solved. But the immediate recognition of the brothers Radia Mangandiri and Radia Mangawarna as his sire and uncle respectively is a problem that is to be solved; perhaps the solution of which may be found in the greater epic version, the *Darangen*.

(2) Sugriva's or Bali's position in the *Ram.* appears to be taken by Shah Numan (Hanuman) in the Fairy Tale. Hanuman in the HSR is the same Hanuman in the *Ram.*; the former's birth shows no clue to the birth of Shah Numan in the Fairy Tale. He (Shah Numan) is an aged sagacious monarch in the kingdom by the jungles. Moreover, he becomes a friend of the sun (Mata Hari).

Shah Numan by his declaration that he already knew of the origins of Kra Kechil upon their first meeting, that he is related to Sri Rama and Sakutum Bunga Satangkei, and that Kra Kechil is his "grandchild" is very

interesting. These will perhaps give the clue to the parentage of Sri Rama or Sakutum Bunga Satangkei. It may not be without basis to conjecture that Shah Numan may be the father of either Sri Rama or Sakutum, judging from the filial affection, the concern and loving care that he (Shah Numan) had for Kra Kechil Imam Tergangga.

In the *Maharadia Lawana*, Sugriva's or Bali's roles are not known; and, therefore, it seems that this is a very perplexing problem, at least in the light of the story. For the kinship of Laksamana with the monkey world further adds to the problems. It seems, however, that the roles of Sugriva or Bali and Hanuman in the *Ram.*, and that of Shah Numan in the Fairy Tale, of Hanuman in the HSR and HMR are performed by Laksamana in *Maharadia Lawana*. This is evident in his gathering all the carabaos and crocodiles to compose the army that shall invade Pulu Bandiarmasir, and in his great leap across the sea from Pulu Nabandai to Pulu Bandiarmasir to secure the rattan vine for the bridge that shall be constructed on which they shall cross to the latter island. Towards the end of the story still no evidence of the kinship of Laksamana with the simians could be established. Perhaps it is only in the examination of the larger Maranaw literature, the great epic *Darangen*, that this problem would be brought to light.

(3) It seems evident that the adventures of Hanuman in both the *Ram.* and the HSR as well as the HMR are attributed to Laksamana in the *Maharadia Lawana* and to Kra Kechil Imam Tergangga in the Fairy Tale. However, there are no other adventures attributed to Laksamana than the discovery of Potre Malaila Ganding (Tihai). Kra Kechil's other adventures can not be traced to the two epics.

It may be assumed that since Hanuman in the *Ram.* and in the HSR-HMR occupies a prominent position in the cynosure of the hero, Kra Kechil's becoming a prince of all monkey tribes in the Fairy Tale is traceable, for the Tale appears to have its original source in either or both the epics. With this situation it is understandable that no traces of the presence of Sugriva and Bali are evident. Similarly, Laksamana occupies an important position in the Maranaw story; but there is no evidence of his being a monkey prince as such in spite of his being born of a princess (Potre Langawi, Queen of the East). However, the monkey aspect as well as the adventures of Laksamana may be traced back to the HSR-HMR and further back to the *Ram.*, perhaps with the Fairy Tale as the intermediate story.

There seems to be no evidence at all in the HSR to show Kra Kechil's eating from one leaf with, and sleeping in the lap of, his father, Sri Rama, in return for which he will undertake the search for his lost mother. In the HMR, however, Rama and Hanuman eat from the same banana leaf. Neither does his metamorphosis into a handsome prince towards the end of the tale has any evidence. This metamorphosis, however, may be

explained to be an influence from the folk-literature⁴³ of the Malays.⁴⁴ Indeed, the assumption that this accretion is independent of any folk-literature development can not be ignored. For the metamorphosis motif is comparatively widespread not only in locality but also in all forms of folk-literature.

The *Maharadia Lawana* is so microscopic, in comparison with the HSR, HMR and the Fairy Tale, that no traces of Kra Kechil's eating from one leaf with, and sleeping on the lap of, his father, Sri Rama, are found in the story. However, there is a trace of the metamorphosis of Kra Kechil into a handsome prince in the *Maharadia Lawana*. Laksamana metamorphosed into a very handsome *datu*. However, there is no reference to any further adventures he undertakes, unlike what is evident in the Fairy Tale (see below).

Such a metamorphosis as referred to above may be an influence of the folk-literature, such as seen in the many metamorphosis stories in Maranaw literature—both *kunst* and *volk*.

(4) Both the *Maharadia Lawana* and the Fairy Tale end with the metamorphosis respectively of Laksamana and Kra Kechil into handsome prince/*datu*. But Laksamana's change is not followed by other events, and he does not assume any other name. Kra Kechil henceforth is known by the name of Mambang Bongsu; becomes the son-in-law of a king (Raja Shah Kobad), who abdicates his throne in favour of Mambang Bongsu, and reigns as Raja (of) Bandar Tawhil. All these are not found in the greater Malay text, the HSR as well as the HMR, and no traces are found either in the *Ram*. This is understandable for it appears that in spite of the evident attempt at islamization of the HSR and HMR, there seems to have been some resistance to the introduction of new elements and interpolations, because of its being closer to the traditional story as introduced from Indonesia than to the developing literature which found its way into the folk traditions.

The Probable Date of Maharadia Lawana. In comparative studies such as the present one, the most important aspect is the attempt to place in the

⁴³ See and cf. Howard Mckaughan, *The Inflection and Syntax of the Maranao Verb*, Text Illustration No. 2A, "Si Someseng sa Alongan ago si Amo" (Someseng of Alongan and Monkey), pp. 50 ff.; Dean S. Fansler, *Filipino Popular Tales* (Lancaster, Penn., 1921), No. 19—"Juan Wearing a Monkey Skin"; No. 29—"Chongita" (Little Monkey Lady); and the Tinguian Tales, found in Fay Cooper Cole, *Traditions of the Tinguians*, Field Museum of Natural History Publication 180, XIV, 1 (Chicago 1915).

Also Mary Frere, *Old Deccan Days* (London 1858), No. 12—"The Jackal, The Barber, etc.," pp. 175-194; *Ram*, I, 48; III, 71; The *Puranas* and the *Kathasaritsagara* also provide us with a number of tales that show the motif. The story of Urvasi and Pururavas in RV, X, 95, is another major paradigm for his motif. The motif in this story is also known as the "Swan Maiden" motif (see *Kathasaritsagara*, II, Appendix I—"Urvasi and Pururavas"; VIII, Appendix I—"The 'Swan Maiden' Motif").

Furthermore, see Ivor N.H. Evans, "Folkstories of the Tempasuk and Tuaran Districts, British North Borneo," *Journal of the Royal Anthropological Institute*, XLIII, 1913; *Studies in Religion, Folklore and Customs in British North Borneo and the Malay Peninsula* (Cambridge, 1923).

⁴⁴ *Malay* is used here as a generic term. This would include therefore the whole of the Malaysian Peninsula and Archipelago.

literary historical context of the major literature with which it is compared. And, it seems it is a most difficult task, for it involves more speculative rather than absolute dates. Arbitrary dating would more or less be resorted to but with extreme caution.

The attempt to date the *Maharadia Lawana* in the context of its appearance in Maranaw literature is indeed a perplexing one. However difficult it is, it would not be a futile exercise in putting it in historical perspective, at least, in the light of its relatively close kinship with the Malay Rama stories. This attempt to date the piece would be done on two levels, e.g., internal and external. By *internal*, the date shall be inferred from the evidence in the piece itself; and on the *external* level, the date inferred from the former shall be collated with the date of the Fairy Tale and/or the HSR and HMR in Malay literature.

Internal evidences may constitute mostly (a) Islamic religious aspects, e.g., references to Diabarail (Angel Gabriel), the Muslim prayer corrupted in Maranaw (see par. 6, in Text and Transl.), also reference to Muslim titles as *Sultan*, *Shah*. References to (b) Indian titles as *potre* (Sans. *putri*), *Radia* (Sans. *raja*), *maharadia* (Sans. *maharaja*) and other Indian terms, such as *manosia* (Sans. *manusia*), *nagara* (Sans. *nagara*), *sowara* (Sans. *svara*) and many others that would also have some bearing upon the date of the piece of literature.

(c) The metamorphosis of Laksamana from a monkey-form to a man-form.

In terms of the movement of cultures in Philippine proto-historic times, the Indian aspects of Philippine culture came earlier than the Arab (more commonly related to the Islamic religion). However, in the light of the *Maharadia Lawana* story, it is possible and significantly probable that both the Indian and the Arab elements seen and recognizable could have reached their present setting simultaneously. More precisely, the story itself, or the theme, reached the Maranaw area already complete with these elements at a period after the islamization of the adjoining areas, e.g., Java, Sumatra and Malaya. This date would be extended further into the period during the early incursions of the European in the area. The references to Islamic terms itself do not invalidate the view that the piece of literature has its early beginnings in pre-Islamic times, and that these terms found their way into the literature as an attempt on the part of the recipients of this culture aspect to infuse islamic spirit in it to make it acceptable to the orientations of the new institution.

The transformation of Laksamana from a monkey aspect to a human form, may reveal that the story dates back further in time—into the mythological age of Maranaw folk-history. The presence of a parallel event in a piece of literature with the same theme and plot in a different setting is evidence of its antiquity. However, such a phenomenon is also found in other

tales not necessarily of the same plot and theme and in one setting alone, but in other folk literary traditions.

Without referring to item (c), for it shall be adverted to again subsequently, the date of the story may now be set in the light of items (a) and (b). Considering the aspects referred to under these items, and in relation to the date of the entry of Indian and Arab culture elements into the Philippines, it seems that the piece of literature may have reached its present setting sometime between the middle of the 17th century and the early 19th. The range of very significant Maranaw elements in the literature is itself an indication that the story has floated in Maranaw society for quite some time, and that it would have taken that long to assume an entirely Maranaw character and image (see Text and Transl. for details of this reference). Between the 17th and 20th centuries is a relatively long period of adjustment to the literary traditions, in the context of its cultural milieu; hence, the result was no longer one in which the sharp distinctions between the local and the alien elements have been blurred.

As the date of the *Maharadia Lawana* has been set arbitrarily, it may be instructive to look at this date in collation with the date of the Malay Fairy Tale with which it is compared. The date of this Fairy Tale constitutes the external evidence of the *Maharadia Lawana* date. In the essay, whose format is utilized in the present work, I wrote that the date of the Fairy Tale shall be inferred from two points (internal as they were): “. . . (a) the presence of religious men (lebis, hajis, imams, khatibs)⁴⁵ during the birth of the monkey son and the reading of the Koran at such an important event; (b) the changing of Kra Kechil Imam Tergangga's name to Mambang Bongsu after his metamorphosis.”

Among other references to the Malay Muslim religion, the presence of religious men—lebis, hajis, imams, khatibs—during the birth of the son certainly points to the late date of the Fairy Tale. Moreover, the readings from the Koran present another clue to the very late composition of this piece. These two accretions show that the tale developed during the later period of the incursions of Islam into Malay society. It may even be surmised that allowing a conservative number of years from the earliest conversions in Malaya, the Fairy Tale may be dated not earlier than the 16th century. This conservative estimate may be collated with the second internal evidence.

The changing of the monkey son's name from Kra Kechil Imam Tergangga to Mambang Bongsu after his metamorphosis to man's form is significant in the historical development of Malay literature. This phenomenon in Malay literature, while it may not be recurrent in the Fairy Tales seems

⁴⁵ *Haji* (Arabic), “pilgrim to Mecca, a title for those male or female who have made the pilgrimage.” *Imam* (Arabic), “1. leaders, g.g., the caliphs and the four muslim jurists (Ibn Hanbal, Hanifah, Malik and Shafi'i); 2. leader of a congregation at prayer in a mosque.” *Khatib* (Arabic), “reader or preacher in the mosque.” *Lebai* (Dravidian?), “pious elder, mosque official.”

to reveal a character trait of the Panji tales—that is, the hero in the course of his adventures changes his name in almost every important episode in the story.⁴⁶ The Panji tales are not indigenous in Malay literature. According to R. M. Ng. Dr. Poerbatjaraka,⁴⁷ the Panji tales may have first appeared in 1222-1292, the Singhasari period of Javanese history. But Winstedt⁴⁸ believes that the cycle appeared during the early Majapahit period, c. 1350 A.D., and that the cycle was introduced into Malacca in the middle of the 15th century A.D.⁴⁹ Another hundred years or more may have elapsed before the cycle reached the interiors of the Malay Peninsula.

If the phenomenon in the Malay story were borrowed from the Panji tales, it shows that it was yet in the early years of the introduction of the tales, owing perhaps to the occurrence of only one instance in the Malay tale.

In collation with the probable date of the tale on the basis of the first point, the Panji tales having already picked up influences of the Islamic faith the date of whose introduction in Java being sometime towards the middle of the 14th century A.D., perhaps the end of the 16th century A.D., or even later, may be taken as a *terminus a quo* for the composition of the Rama Fairy Tale.

It would not seem superfluous, therefore, that the *Maharadia Lawana* would have appeared in Maranaw literary milieu at the date set for it (see above). For as the date of the Fairy Tale takes a significant bearing upon that of the *Maharadia Lawana*, it becomes equally important to the whole Maranaw literary tradition. This is particularly so in relation to the *Darangan*, which belongs to the classical period of Maranaw literature, for it belongs to a date relatively earlier considering the language of the folk epic and the many cultural elements that no longer persist in present Maranaw society.

ABBREVIATIONS

BEFEO	Bulletin de l'Ecole Francaise d'Extreme Orient
BSOS	Bulletin of the School of Oriental Studies
FAIRY TALE	The Rama Story in the Maxwell study.
HIKAYAT or HSR	The Malay <i>Hikayat Seri Rama</i> (Shellabear)
HMR	<i>Hikayat Maharaja Ravana</i>
JRAS-SB	Journal of the Royal Asiatic Society, Straits Branch
JRAS-MB	Journal of the Royal Asiatic Society, Malayan Branch
Mal.	Malay
PSP	Philippine Studies Program
Ram.	The Sanskrit <i>Ramayana</i>
Sans.	Sanskrit

⁴⁶ See R. O. Winstedt, "The Panji Tales," JRAS-MB XIX, 2 (October 1941), p. 235, for an illustration of this tale character trait. See furthermore, R. O. Winstedt, "A Pañji Tale from Kelantan," JRAS-MB, XXII, 1 (March 1949), pp. 53-60.

⁴⁷ Cited in Winstedt, *ibid.*

⁴⁸ *Ibid.*

⁴⁹ *Ibid.*

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APPENDIX

TEXT AND TRANSLATION

*[Text Edited and Translated with the Collaboration
of Nagasura T. Madale]*

MAHARADIA LAWANA

TEXT

[1.] So Maharádia Lávána, na wáta o Solótan sa Pulu Bandiarmásir, agu so Ba'i sa Pulu Bandiarmásir. So Maharádia Lávána na walo i ulu. Aia bo den a pinggalebek ian na so langon a tao a pekelimod sa lama na di'i nian pakate-ta'ondura'an: Teru'on ian a "pindeda'ora'an ka i aki oto." Somong paman ko isa na tig ian a "pimbabasa'an ka sa marata i girao." Si'i ngka so korang i pariksa' ana kianama'an na mimbeloi a bala'ola, a pekepolangan sa manosia.

[2.] Kagia peketalawan den sa tao a inged ka sabap sa karata i mudul o Maharádia Lávána, na mianik sa torogan so Móna sa Kálalagán, na inadap ian den so Sulutan sa Pulu Bandiarmásir. Tig ian a, "He'i! Datu ami, anda manaia so Maharádia Lávána a di'i nian pakate-ta'undura'an so madakel a tao na di'i makapupulanga? Makapangokit ka saia ka aia keori'an on na kebabasan sa pagetao so inged ka."

[3.] Somimbag so Solotan na tig ian a "Akoli ngka so manga pagetao aken sa di siran mawa', ka di ako paman mbebawata sa ba ikabinasa o kadato aken, agu gia di'i kapag'inged i sa Pulu Bandiarmásir. Aia lalag aken on na pagaror kano ka aden mibuwang sa kalodan so Maharádia Lawana."

[4.] Si'i ngka sa kiamba'alan den so aror na pimbabalalaian, agu langon taman a tamok, agu ikewi'ag ian na piro-ran on. Piagaiokan iran so Maharádia Lávána na miakada ko aror, a piakiguiud, sa kapal sa kalodan, na agu iran bu buka'i sa posed a ragat. Aia miasowa ian na maito, mala a ndu' a somamber na pa'unot'unot on so aror.

TRANSLATION

[1.] Maharadia Lawana [is] the son (child) of the Sultan of Pulu Bandiarmasir and the Sultan[ess] of Pulu Bandiarmasir. Maharadia Lawana [has] eight heads. [What] he does only [while] among (all) people gathered in the yard [is] to tell [gossips]: he says "you have been cursed by the other fellow". He goes also to the other (fellow) and says "the other fellow says vile words [against you]." So that those who are short of understanding get irritated and become troublesome, and cause the death of many.

[2.] Because the people of the sultanate (village) feared Maharadia Lawana owing to his vile language (bad lips), the Muna sa Kalalagan (the wisest of the wise) went up the palace and reported (faced) to the Sultan of Pulu Bandiarmasir. He said, "Sir, My Datu, why does Maharadia Lawana [always] tell (bad words) on many people [thus] causing death? If you do not pacify him the result would be that the people of your sultanate (village) will decrease owing to this trouble created [by Maharadia Lawana]."

[3.] The Sultan replied, and (he) said, "You plead to my people that they will not leave because I will not bear children that shall destroy my kingdom and that will destroy the peace of Pulu Bandiarmasir. This [is] my order (thought) that you build a raft and let Maharadia Lawana be driven away to the ocean."

[4.] And so the raft was made and a shelter was constructed on it; and all possessions [including] food were loaded on the raft. They persuaded Maharadia Lawana to board the boat (raft); and had [the boat] pulled by a ship to the ocean, and they untied [the raft] in the middle of the sea. And so it happened that weak and strong winds blew [causing] the raft to drift.

[5.] Gowani den a gegawi'i a kepita na miagedam ian a miakaseko so aror ian. Mimbawat na pangilailai na pulu a kiadungkoan ian. Giutu a Pulu Nagára. Tomipad na ini'iket ian so aror ko mala a kaio. Pianimo' ian den a langon a r-rag ko itadu nian na minirampai sa ki-ombawan ian so malaioq a kaio sa Pulu Nagara. Miamanik den ko sapak o kaio na libedan ian sa apoi so atag ian na mipu'un komadeg sa rapog. Kagia pesukeiao na ian nian den ipenggoraok so balod a dunia (opama na gakot o dunia).¹

[6.] Mianeg den o Diabarail (Angel Gabriel), na miakatarbang sa adapan ko Tuhen. Tig ian a "He'i, Tuhen ko! ino so Maharadia Lawana a mitutong sa Pulu Nagara na aia den a ipenggura'ok ian so balod a dunia: 'Alkamundo lila i laila, hi laila ka ilala, Alaho Akbar, alakaola o alakoatila, adubila hi Allah Alim.'" ²

[7.] Mianeg ian so Sowara, aia tig o Sowara na, "Diabarail, ngega'an ka na gu ngka sungowi so Mahárádía Lávána na tero ngka on a di den petutong ka da den a ipetai nian ko langon a ipetai.³ Ogaid na gia ka'ulunan iran oto Pulu Bandíarmásir na ana kamanga on, sa makamanga on a keteb na aia ombu makasokar."

[8.] Minggaga'an so Diabarail na lagid o Kilat a obat na iniraut den ko apoi na kiulawan ian so Mahárádía Lávána, "He'i, Mahárádía Lávána pakinega ko ngka, di ka petutong ka aia tig o Dion'diongan a Tuhen na asar a di ka tutong na langon o ipetai na da'a ipetai ngka on. Sa [aia] oga'id na sa makamanga a keteb sa kamanga oto sa ka'ulunan a torogan i Bapa ka na iaa ngka bu ikasokar."

[9.] So peman so kianega nian ko Diabarail, na da den a madakel a inisembag ian, na mianog agu mida ko aror ian. Inawa'an den o Diabarail. Isa a gegawi'i na somiamber peman a mabeger a ndu na minimbember agu miasoba ian a akal a kiapakadungko ian sa inged ian a Ban-

[5.] When (after) many days, at day-break (dawn) he felt that his raft had run aground. He got up and saw an island. He anchored. That was Pulu Nagara. He disembarked and tied his raft to a large tree. He gathered all the leaves under the tree, which [he] piled higher (exceeded the height of) than the highest (tallest) tree in Pulu Nagara. He climbed (and mounted a) branch of the tree; from there he threw (built) fire below [the leaves] and started a fire and smoke. When the leaves (ian) were [already] burning, he cried that the world is chained.¹

[6.] Diabarail (Angel Gabriel) heard (the cry of Maharadia Lawana), and he (Dia.) appeared before the Lord (Tuhen). He said, "My Lord! Why does Maharadia Lawana burn [himself] in Pulu Nagara, and (why) he cries (because) the world is in chain:¹ Alkamundo lila i laila, hi laila ka ilala, Alaho Akbar, alakaola o alakoatila, adubila hi Allah Alim." ²

[7.] He (Dia.) heard the Voice; said the Voice (to Dia.), "Diabarail, you go posthaste (fast) to Maharadia Lawana, and tell him not to burn (himself); none which causes death shall kill him.³ But in the heart of (the Palace of) Pulu Bandiarmasir, there is a whetstone that whatever tool that is sharpened upon it, that only will kill him."

[8.] Like a flash of lightning Diabarail moved, and reached the pyre (fire) and stopped Maharadia Lawana (from sacrificing himself), "Ho, Maharadia Lawana, listen to me, do not burn yourself, because god (the highest) said that as long as you do not burn, all that causes death will not kill you. However, any tool that is sharpened on a whetstone in the heart of the palace of your uncle, that will kill you."

[9.] When he (Maharadia Lawana) heard Diabarail, without saying many words, he descended (from the tree) and embarked upon his raft. Diabarail also left. One night he drifted with the blowing of the strong wind, and thought of anchoring at the (city) of Bandiarmasir.

diarmasir. So kia'ilaila on o madakel a tao a miakadungko na pitero iran den ko Solotan. Somimbag so Datu a tig ian a "Kagia ba miaka'oma so Maharádia Láwána sa okor ian a da matai, na marata i ba makapira kabetadi sa kasala'an so tao. Apia aia miasowa ian na ba tano miapolang a maginged na di aken paki-peromanan mowang, kena i ba ako kabaia a ginawa i kada o moriatao aken a inibegai raken o Tuhen."

— 2 —

[10.] So peman so Radia Mangándiri, ago so Radia Mangáwárna, na manga wata o Solotan sa Agama Niog ago so Ba'i sa Agama Niog. Miamakala siran den a manga kanakan na da siran mamakabangon sa walai. Mianeg iran den a ana pemaiongen a ba'i a labao den so kata'id ian ka kia'opakatan ko mbalabala, pekeliagan den sa langan a wata a dato'. Pitero den a magari oto ki Bapa iran agu si Bebo iran, a panalaingedan iran si Towan-Potre-Malano-Tihaia, a wata o Solotan agu so Ba'i sa Pulu Nabandai a maraiag sa mawatan marani a kapekeliagron a ba'i.

[11.] Somimbag so manga lokes iran na tig iran a "Di kami kiog i ba kano makalalakao ka kembu kano manga wata na da kano makalio sa tampad a atop.⁴ Gia Pulu Nabandai na tonganai a mawatan a lopa sa sabala a ragat, ka sapulo ragun a ilaiag on a kapal. Pitero a Radia Mangawarna a "Ba kano den pendapat Bapa agu seka Bebo, ka ba kami manga bebai a apia di kami lomio sa tampad a atop na makaoma bo so pantag a koris⁵ ami. Amai ka gia'i den a kuku-dalen kami nio na di kami den mamakabangon sa walai."⁶

[12.] Paras a kiabeneran so Solotan sa Agama Niog, na mitero den. "Kagia di kano peman ke'akolan, na naiao kano, ka benar so mama na amai ka di makalio sa tampadan a atop na si'i rampi sa bebai. Kamba'alan sa manga sasariag a awang ka teroon ko rekano na pagelatan oto a Polo Bandiarmásir agu gia Polo Nabandai na tonganai so kabeger

When he anchored, many people saw him, and told the Sultan. The Datu answered and said, "As Maharadia Lawana has arrived, it is his fate that he did not die, it is bad to impose another punishment upon him. Even if it happens that all of us will perish, I will not again send him away, it is not my wish that my son who was given to me by god be lost."

— 2 —

[10.] (Also) Radia Mangandiri and Radia Mangawarna [are] the sons (children) of the Sultan of Agama Niog and the Sultan[ess] of Agama Niog. They grew up to be young men, but they were still unmarried. They heard of a noble princess agreed by all (to be of) incomparable beauty, adored by all sons of datus. Said the brothers to their father and their mother [that] they set [on] a journey to the place and visit Tuwan Potre Malano Tihaia, daughter of the Sultan and Sultan[ess] of Pulu Nabandai whose beauty is known far and near.

[11.] Their parents answered and said, "We will not permit you to go; since your childhood, you have not been allowed to go beyond the house (roof).⁴ This Pulu Nabandai is too far away a land, it is on the other side of the sea; it will take ten years for a ship to sail thereto." Said Radia Mangawarna, "Father, Mother (kindly) think, are we women that we can not leave the house; what is due us will come.⁵ If you keep on restricting us, we will not be able to get married."⁶

[12.] It seemed that the Sultan of Agama Niog was convinced; he said also, "Because you can not be prevented, you wait, it is true that if a man is kept in the house, he becomes a woman. We will construct (make) a strong ship because I tell you (that) in the middle (between) of Pulu Bandiarmasir and Pulu Nabandai, the current is very strong, the currents

a reges on agu di'i kasumbakan a reges, na amai ka alang-alang a kapal na pekitaman on. Tanto a mabeger a sobosobo⁷ ron."

[13.] Miamoroburo den a datu oto na mialimod so pagetao nian a mbumbor a ambi, sui a pila, sapolo kandatoan, siao ka sulutan an a kadakel ian a tao, sareta a piakapu'un ian siran den mba'al sa kapal na sadiap a kiapasad ian. Piakiperoranan den sa langon a barapati a tamok, ka inisaian dun sa torogan a ba piakalletao sa ragat. Piroranan pen sa langon a matanog ka amai ka ba di ma'ula' so pagangin iran na aia iran den pakatarosen a tamok iran. Langon taman a pangengken a irampai sa sapulo ragun na rioran on mambo. Piakipamilian den so langon a pagetao iran na balaksa a miapili on a pakaonoten kiran. Somialawat siran, agu siran bo gending na sareta a tomiolak siran sa tata'odan siran den o langon a tao sa taman sa di den mailai so laia g iran.

[14.] Ganatan [ta] den a Agama Niog. Di'i siran den di'i gantogantong sa kalodan ko miakapira ragun, na lagid siran bo oba matatago sa walai. Kagia den a bubulongen siran na inirampai siran sa pageletan oto a Pulo Bandiarmásir agu gai Pulo Nibandai na so begel na lagid o manga palao agu lagid o rereduten a gapas a di'i nian di'i pakasumbasumbak. Di ta den pakadakelun so tutul⁸ na inawidan siran on o ndo na da'a pepeparinan o awang ka so ari⁹ so tinibeba a isoba sa maregen. Apia pen potao igira a miakandamar na monot bo, minitobak so mala a kapal, na minigaleneb so madakel a tao, ka anda manaia i ikidia ngka on igira a so bagel na domansal sa lolong na tampusen ian sa olinan. Kagia kigaleneb den so Radia Mangawarna na mialilai Kaka nian (so Radia Mangandiri) na miasalikewa ian na minibagai nian on so tapi a awang na miadowa siran on. So manga pagetao iran na da'a ba on miakapesik. Siran peman na langon a sumamber a ndo na paunutunot on siran on agu inalomot den a lawas iran agu da den a ba iran pepeleng sa dunia.

meet (in this part), that if the ship is just ordinary, it will be wrecked. The *sobosobo*⁷ there is very strong."

[13.] The datu caused the *agong* to be sounded, to gather his people, (who came) like the spreading ashes, the returning ants, (from) ten sultanates (kandatuwan), nine sultans, that is the whole population of the sultanates; immediately they commenced to build a ship, and in no time it was finished. They loaded (the ship with) all kinds of wealth, thus appearing like a palace floating on the sea. They (also) loaded all (kinds of) brassware so that their purpose shall not be in vain, these shall be accepted as property (gifts by the other party). They also loaded all (kinds of) food to last ten years (of journey). They selected [also] all the strongest men to accompany them. They praised [Allah], and played the gongs and immediately left (and) all the people bid them goodbye, until they (the people) no longer can see the ship's sail.

[14.] Let us now leave Agama Niog. They are now floating on the sea for many years, (and) seemed to be still in their house. When they felt lonely they had already reached the middle (of the sea between) Pulo Bandiarmásir and Pulo Nibandai, but waves as high as mountains and breaking like torn cotton when they meet [with force battered the ship]. To make the story short⁸ the wind carried them [and the waves] continuously [hit] the ship,⁹ but (the ship) was made to withstand all battering. Even if it be of steel if battered hard, it will be destroyed; the big ship fell apart, many of the passengers drowned, because what can you do when the waves dash from the front (prow) to the rear (stern). When in drowning Radia Mangawarna (he) saw his elder brother Radia Mangandiri snatch a part of the wreckage (of the ship) and gave it (to) him, and both clung to it. None of the people (with them) escaped the calamity. They floated on and on as the wind blew upon them, and seaweeds clung to them; and they no longer knew what was happening to the world.

[15.] Kagia alongan a Diamaat, na si Kabaian na sa kilid a ragat ka pengilonan sa getik, odi na oba ana makedut ian a pako. Kagia matei a kapepegilid ian sa ipameted na miaka'oma den sa manga inalomot a gantong. Miatei a kapakatitindog ian agu mapapandang ian, na inikalek ian. "Antona'a kaio aia a lagid o ba kadepili sa manga tao," a tig ian. Da sa songowan ian, da sa magendod ka tig ian i ba manga diwata a gumiakap. Kagia bo a matei a kapandangan ian on na inobai nian, ka tig ian a "Marata i ba ako baling na korang a tutul¹⁰ aken amai ka ba ako inise'an, ka da ko mapariksaan o antona'a." Naino o ba den mabubulandeng a mata nian na malo ian kiri so alomot na miakagemao so sapo a tao. Na malo kialuke'an a kapekikiab a atai nian. Pianagikesan ian den na so manga nditaren iran na paras a manga nditaren a manga pipia a tao. Tig ian a "Panaguntapien ko a manga bangkai iran aia ka balasan raken a Tuhen agu so manga lokes iran."

[16.] Kagia panapowaten ian siran na miagedam ian a manga aiao pen a manga posed iran, ago penggarak. Na tig ian sa ginawa nian a "Masiken siran mangao'oiag." Inenda'an ian nian den so salapis ko malong ian na initanggub ian kiran. Initawag ian den ko manga soleda' ian a manga bebai a pakiwitan iran sa maiao a ig. Mianggula'ula den na inipema'igo ian kiran na malo kiatagu-an sa kaiao a lawas iran. So mialamba ko kararao a ig na pianaridutan ian on a manga ngari iran na malo kiaiawan a tian iran. Malo siran miamakatekab. Giuto a inipanik ian siran sa walai. Miakitinda ko manga bebai sa lianot a begas, na piakikan nian kiran na miakapenapas siran. Mimirapai sa miamakatero siran na pianutul iran so piamaakit iran, sa sareta a pitetagikor siran i Kabaian sa kiatokawi nian kiran sa manga wata a timpo a tao. Siran so Radia Mangandiri agu so Radia Mangawarna wata o Sulutan sa Agama Niog ago so Ba'i sa Agama Niog.

[17.] Kagia malo siran roo den peketei ki Kabaian na mianeg iran a puka'aog'aog

[15.] When the day Friday came, Kabaian [living] by the seashore, [went] to look for shells, or to pick some ferns. While going about for a long time on the sandy shore, she came upon a piece of wood [covered with] seaweeds. (For a long time she stood and stared (at the wood) in fear. "What wood is this to which (two) men are attached?" she said. [Sometimes] she would advance, and would retreat, saying that these may be *diwatas* (spirits) coming ashore. After staring at it for a long time, she approached it nearer, and said, "It is bad for me to go back without adequate knowledge of it,¹⁰ if others would ask me, because I was unable to examine what it is." Even if she stared hard (at the wood), she touched lightly the seaweed which appeared (to her) to be human skin. She experienced a relief in the beating of her heart. She removed the clothes [of them] and appeared to be the clothes of noble people. She said, "I will take care of their bodies, so that god as well as their parents will repay me."

[16.] When she lifted them, she felt that their navels are still warm, and (the hearts) still beating. She said to herself, "I think they will come to life." She took off one layer of her *malong* and covered them. She called for the other women in her house that they give her hot water. This was done to bathe them which gave little warmth upon their bodies. What is left in the (water) container was spooned into their mouths to give little warmth to their stomachs. They breathed a little. Immediately she brought them up the house. The women cooked, and the soft (cooked) rice was fed them, (thus) they gained strength (little by little). Until they were able to talk and relate what had happened to them (thus), she took care of them, upon knowing that they were sons of a noble man. They are Radia Mangandiri and Radia Mangawarna, sons of the Sultan and Sultan[ess] of Agama Niog.

[17.] When they were there for some time [at the place of Kabaian], they

a madakel a tao sa tepad a inged. Di'i siran kolintang agu di ta pakaneg sa lalis iran.¹¹ Minise den so Radia Mangandiri sa tig ian a, "Ina a Kabaian, na antona'a di'i aia di'i ngeganding-ganding sa saputol a inged?"

[18.] Aia tig i Kabaian na, "Manga ikaritan ko na gianan so Potre Malano Tihaja, a wata o Sulutan sa Pulu Nabandai, agu so Ba-i sa Pulu Nabandai a pekaliagan sa madakel a wata a dato sa pagaia'on a sipa, ka sa maka'aiao ron na samaia i Bapa ian a aia nian den kawing." Miakandingila siran a magari ka ino siran kon ketagu ko inged a di'i iran di'i ngiloba'an. Gioto pen ka katokawan iran, na tig o Radia Mangawarna a "Kaka, na mbentai ta on."

[19.] Tig i Kabaian a "di kano ron pembantai, ka kagia da ako pen makapasad sa manga nditaren io."

[20.] Tig a Radia Mangawarna a "Ina a Kabaian na ba ka den pamikir ka ona' an a marata i ba so mama na baden genek sa walai, na pekasaiian sa bebai.¹² Apia manga togak i manga nditaren ami na pakambentaia kami ka sa pakaradia'an aia."

[21.] Somimbag si Kabaian na tig ian a, "Kagia di kano ke'akolan i ba kano ron di makasong na naiao kano ka mba'al ako sa manga nditaren io."

[22.] Si'i ngka sa miontod den si Kabaian sa pa'itao na miamana'i na mipo'on mambo tomoger sa sipa a dowa katao to a magari, na kagia makapasad siran na tomipad siran ko lama i Kabaian na misipa siran. Lagid siran kon a penggilingen a manga somagaian a orai¹³ sa di'i iran di'i kanggita'a ko sipa. Miamemesa kon so lokes ka kagia da den a ba nian kiran kia'ilaian a manga papasang sisipa. Tig ian a mata'an siran manga wata a dato ka kataia a para a miatadiam siran sipa ka kagia pakaradian a manga wata a dato.

[23.] Kagia makapasad siran na mia'alao siran i Kabaian na mapepenising ian a manga ating iran sa di'i nian kapaka-

heard that a great number of people are moving to the heart of the town. They were playing the *kolintang*, and their shouts can not [even] be heard.¹¹ Radia Mangandiri, asked, saying, "Mother Kabaian, what is this music playing in the other part of the town?"

[18.] Kabaian replied thus, "My sons, that is Potre Malano Tihaja, daughter of the Sultan and Sultan[ess] of Pulu Nabandai, adored by sons of datu who want to reach her by means of the *sipa*; he who can kick the *sipa* (to her room), her father promised that she will be wed to him [who can kick the *sipa* so high]. The brothers looked at each other, because why were they in this *inged* that they were [looking for. They immediately knew, and Radia Mangawarna said, 'Kaka, let us go and see.'"

[19.] Kabaian said, "Do not (go and) see [yet], because I have not finished (stitching) your clothes."

[20.] Said Radia Mangawarna, "Mother Kabaian, better think that it is bad for a man to remain in the house (always), [lest] he may become a woman.¹² Even if our clothes are of rags, allow us (to go) to witness the festival (fiesta) there."

[21.] Kabaian answered, saying, "Because you can not be stopped from going there, you wait (for) I shall make for you clothes [to wear]."

[22.] And so, the old woman Kabaian, sat by the door and sewed (meanwhile) the two brothers started to make the *sipa*; when they were finished they went down to the yard of Kabaian, and they played [*sipa*]. They played the [*sipa*] like (as if) they were rotating the *somagaian a orai*,¹³ as it rotated when hit. The old woman (Kabaian) was amazed because she has not seen like them (who can) play the *sipa* best. She said, "Verily, they are sons of a *dato* because it seems that they are versatile, and *sipa* is a game (associated) with children of *datos*."

[23.] When they finished, Kabaian approached them, and she wiped their sweat because they were considered her sons.¹⁴

teia'a.¹⁴ Tig ian a "mangatatao kano bes sisipa."

[24.] Inalegan a kala so Radia Mangawarna na tig ian a "Ina kena a ba kami mangatatao, oga'id na marata i ba so pakaradian a mama na ba di masowa."

[25.] Miapasad ian mambo so manga nditaren iran, na tig ian a "Kataia so manga nditaren io na ilaia nio o kepakai ka poringana bo i pasad a lokes."¹⁵

[26.] Inobai iran den na tig iran ki Kabaian a "Ina na angkaino di kepakai." Pianlot iran den na lagid o ba pise-sapo¹⁶ sa yawas iran. Lagid siran o bebegan sa walo a kagaan¹⁷ sa kapekaba-baia iran ko pasad i Kabaian. Mianog siran den sa rosuwan a towak na tig o Radia Mangawarna a "Kaka, na itugi ako ngka ka aia ta den ipesong sa lama a Pulu Nabandai a di'i ta di'i kasipa." Pinggita iran den so sipa na pimbala-an iran so pasoi na pegandog siran den sa lama a torogan, na si Kabaian na miontod den ko paitao na ona'an ian a pekebebaian¹⁸ a kapekegiling[giling] iran ka taman sa da siran pen ma'ipos na di nian siran pukasen sa mata nian.

[27.] Ba miatei na inira'ot siran ko gimoa o lama, na minikekentawa'i den a "Kataia so peka'oma a manga dato a ona'an a manga tata'id¹⁹ agu saiana a sisipa ka aia iran den ipesong sa lama a di'i iran di'i kasipa." Na piatangan siran den a madakel o dato na miamemesa siran. Kagia maka'oma siran sa lama na tomiareg siran na miontod siran ko bangko.²⁰ Aia mambo kiapantagan di'i sipa so Radia Magaiag agu so Radia Magarib, a manga wata o Sulutan sa Magaiag agu so Sulutan Magarib, na di'i siran sipa sa lama.

[28.] So peman so Radia Mangandiri agu so Radia Mangawarna na so kiapaka'oma iran ko bangko na miasakot siran agu di'i siran mbebantai. Na da den a sendod sa dowo oto a dato sa di'i iran kasipa. Domingil kon so Radia Magaiag na mia'ilai nian a inalegan a kala so Radia Mangawarna. Domingil mambo so Radia Magarib na mia'ilai nian a ina-

She said, "So you know how to play *sipa*."

[24.] Radia Mangawarna [threw] a mild smile and said, "Mother, we are not good players, but it is bad not to learn the game of man."

[25.] Their clothes had been finished also, and she said, "Here are your clothes and see if they fit you because they are made (only) by an old woman."¹⁵

[26.] They approached the old woman, Kabaian, and said to her, "Mother, why would they not fit?" They put on the clothes, and the clothes fitted them like they were tailored for them.¹⁶ They were extremely happy¹⁷ that what [the clothes] Kabaian had finished gave them inspiration. They went down; at the foot of the stairs, Radia Mangawarna said, "Brother, you throw me (the *sipa*) as we go to the yard (lama) of Pulu Nabandai, and let us keep on kicking the *sipa*." They played *sipa*, kicking it to and from both sides of the road, as they moved on to the yard of the palace; and so Kabaian sat also at the door (of her house) beside herself in happiness;¹⁸ and they exchanged kicking the *sipa* until they can not be seen, and they were out of her sight.

[27.] Not long (after) they approached the gate of the yard; they were recognized; here are *datos* very handsome,¹⁹ indeed arriving (or approaching); and very versatile in the *sipa*, because as they approached the yard, they keep on kicking (between themselves) the *sipa*. A great number of *datos* stared at them and they were amazed. When they arrived at the yard they stopped, and they sat on the bench.²⁰ At that moment, Radia Magaiag and Radia Magarib, sons of the Sultan of Magaiag and the Sultan of Magarib are playing the *sipa* in the yard.

[28.] Immediately Radia Mangandiri and Radia Mangawarna upon sitting on the bench, (they) were entertained and they became part of the spectators. There was no interruption of the *sipa* playing by the two *datos*. Radia Magaiag glanced and saw Radia Mangawarna smiling at him. Radia Magarib glanced and saw (at the same moment) Radia Mangandiri

legan a kala so Radia Mangandiri, na malo siran kon kianama'an ka aia katao iran on na ba siran di'i sodia'a magari oto. Giuto a ba siran den tomiareg na miontod siran ko bangko.

[29.] Romiowas so Sulutan sa Pulu Nabandai na pengila'ilai na da'a ba di'i sipa na mikerata a ginawa²¹ nian sa kipetaregen²² ko pakaradian. Tiawag ian den so Ma'ongangan ian na tig ian a "Panog ka na agu ngka ise'i a manga dato anan o ino siran tereg sipa."

[30.] Kiapandara'an den so bintang na pianugan siran den o Ma'ongangan, na piakisakot ian siran na agu nian siran bo ise'i o ino siran genek sisipa. Tig iran a "aia mata'an a inigenek ami na kagia gia manga dato anan a miamaka'oma na paras a manga papasang siran sisipa ka lagid o ba kami iran ma'arig'arig. Aia kiagenek ami na pialad ami so pakaradian sa manga dato anan a miamaka'oma."

[31.] Mianik den so Kalalagan na pitero ian a giuto i sabap a inigenek a manga dato oto. Na sokiatokawir on o Sulutan na tig ian a "benar mambo teroa nio sa dowa katao anan a manga dato a kagia si'i kiran minisabap a kinitaregen ko pakaradian na aia lalag aken on na tarosen iran. Sipa siran."

[32.] Mianog peman so Ma'ongangan na tig ian a "Aia lalag o Sulutan sa Pulu Nabandai na amai ka ikapipia a ginawa nio na pialad ian rekano a pakaradian aia sa sisipa kano kon." Somimbag siran a magari na tig iran a "kena a ba kami mangatata'o sisipa na kagia lalag peman a dato io anan a sipa kami na apia kami di mangatatao na makapaganad kami, ka di mapakai o ba pakada'a so lalag o dato."²³

[33.] Si'i ngka sa mia'ian siran dun a magari na tig o Radia Mangawarna a "Kaka, na aia lalag aken on na aian ka sa lama na agu ako ngka itugi." Initugan den o Radia Mangandiri, na mipo'on den sipa so Radia Mangawarna, na di ta ki-saibarat²⁴ sa somagaian a orai kagia di'i nian gita'an so sipa a lalis dun a saganian²⁵ a di'i nian on di'i kisenggolongan.

smiling at him; and they were a bit provoked and thought that the brothers were despising them. And so they also stopped and sat on the bench.

[29.] The Sultan of Pulu Nabandai looked out of the window and saw there was no one playing the *sipa*; and felt sad²¹ when the game was discontinued.²² He called his wise man (chief minister) and said to him, "Go down and ask the *datus* why they had stopped playing the *sipa*."

[30.] With the decorated betel nut container prepared, the wise man went down to them; and had them served (with betel) and later asked them why they stopped playing *sipa*. They said, "the truth we stopped was when these *datus* arrived; they seemed to be versatile in the *sipa*, as if they seem to provoke us. Thus, we stopped, and handed to them (the brother *datus*) the game, the *datus* who just arrived."

[31.] The wise man went up and related the cause why the *datus* stopped. So when the Sultan knew (this), he said, "It is true also; tell the two *datus* (that) the cause of the game's being stopped (is them); that my decision (word) is that they should continue. They must play."

[32.] The wise man came down again and said he, "It is the desire (word) of the Sultan of Pulu Nabandai that for your own good or benefit that he is handing to you the game, so you play the *sipa*." The brothers answered and said, "We are not good players of the *sipa*, and since it is the word of your *datu*, that we play the *sipa*, even if we do not know, we must try, because the word of the *datu* must be followed."²³

[33.] And so they pushed the brothers; Radia Mangawarna said, "Brother, my word is that you pose and I will go to the other side of the *lama*, and throw me the *sipa*." Radia Mangandiri threw also the *sipa* to Radia Mangawarna, and we cannot compare²⁴ the *Somagaian sa orai*, because the younger brother as he played with the *sipa* he screams²⁵ as he goes

Tig o madakel a tao o "mata'an a kapa-sang ian." Kagia den a dukawan on sengguling a oman'oman na iokit ian ko Radia Magaiag, a oman sumipa na ikolat ian so mosala nian na lagid ian o ba kelampes a dato oto na tikawan ian sumipa na si'i miatago ko pagari nian.

[34.] Kagia aia peman sipa so Radia Mangandiri na kia'omanan peman a di-i kapamemesa ka o mapasang so ari na aia pen so kaka. Pinggita ian den mambo sa lalis den a sagaian a di'i nian on di'i ki-senggolingen sa lama. Giuto a inipelibelibet ian den a apia so manga raga a di iran peki'ilai a paras iran na romiowas siran sa taman ko kasadan sa kapelalis ron a madakel a tao. Kagia makatelo nian milinggi a oman sumipa na taman ian bo di kelampes a mosala so Radia Magarib na tikawan ian na mianagantagantar sa lamin na lalis den sa lama. Miontod den ko bangko²⁶ sa Radia Mangandiri.

[35.] Endodan²⁷ ta lamin na kagia makasoled so sipa ko rowasan na di den madakel a inikidi'a ian²⁸ on. Miangipas den sa mama'an na inisoled ian ko sipa. Tiago ian²⁹ on mambo so sising ian, agu so mosala nian, agu so katiopo ian na inolog ian sa lopa. Si'i den kiatang ka'an ko o'ontodan o Radia Mangandiri sa sareta a mia'aben ian. Pinggaga'anan ian on komowa so sising, mosala, agu so katiopo na inikaia ian so gianap sa lama. So kini-tagigai o pialot na piamagegao den o madakel a tao, na sareta a inawa'an siran o dowa katao oto a magari na mialing siran ko walai i Kabaian.

[36.] Kagia mapasad a kagogorigao iran na ana kiadowa'an, ana kiatelowan ko gianap, na giuto a petidawa siran den ka'ana ngirao a "saken i miaka'aiao a sipa, na pekikawing ako." Giuto a mipepawala siran den na kagia petitidawa siran na miankapanog so Sulutan sa Pulu Nabandai na tig ian a "Di kano petitidawa ka di ako

around (playing with the *sipa*). The people said, "He is truly versatile." When he became tired going around, very often he would pass by Radia Magaiag and as he kicked the *sipa* his handkerchief flicks, as if it is whipping the *datu* (Magaiag); surprisingly he kicked the *sipa* towards his brother.

[34.] Now, it is also Radia Mangandiri's turn to play the *sipa* and added also to the amusement of the spectators because if the younger brother was versatile, so was the elder. He also played the *sipa* screaming as he went around (playing) around the *lama*. So he went around the *lama* and even the young ladies, who do not show their faces, looked out of the window up to their waists as the crowd screamed. After turning around three times, everytime he kicked the *sipa*, his handkerchief almost hit /whipped Radia Mangarib, he kicked it with full force sending the *sipa* to the *lamin*. (with) the crowd in the *lama* screaming. Radia Mangandiri sat (on the bench).²⁶

[35.] Meanwhile²⁷ in the *lamin*, when the *sipa* went through the window, they (the women in the *lamin*) picked it (the *sipa*) up immediately.²⁸ They cut the betel nut into pieces and put inside the *sipa*. She (referring to the princess)²⁹ also put her ring inside, her handkerchief, and her betel nut case, and threw it back to the ground. It fell exactly where Radia Mangandiri was sitting, at the same time landing on his lap. Immediately he took the ring, kerchief and the case and scattered the betel pieces on the yard. That which was tied was scattered, and the crowd grabbed (at it), and at the same time the two brothers left, and they returned to the house of Kabaian.

[36.] When the commotion subsided, some had two, some three pieces, and so they fought (among themselves), some saying "I am the one who kicked the *sipa*; have me wed (to her)." So they discussed (argued) and when they were about to fight, the Sultan of Pulu Nabandai came down and said, "Do not fight, I am not

kebenaran sa gianap anan. Sa ma'ilai aken a katatago'an ko sising, katiopo, agu so mesala a wata aken aia na aia mata'an a miaka'aiiao. PENDINGILA siran na da a ke'ilai iran a katatago'an on."

[37.] Kagia da'a ba maikagemao ko sising, agu so ped a manga tamok, na tig a dato oto a "Mbebaling kano den na sa migemao nian a manga tamok a wata aken aia a miatago ko sipa na kaso'i ka aden makawing. Oman i isa na komiasoi ko kapal ian ka aia kadakelan ko tao na so miamanala'inged. Si'i ko tulo gawi'i na komiasoi siran bo. Kagia ma'oma so telo gawi'i na miamaka'oma siran, na oman i isa na ma'awid sa sising, katiopo, agu mosala ka tig iran a giuto kon so manga tamok o Towan Potre-Malano-Tahaia. Miamemesa kon so Sulutan sa Pulu Nabandai sa kadakel a minigemao a tamok. Tig ian kon a "kagia di aken di ketordu o andai tamok si'i a wata aken aia na lalang aken on na timowa nio ka paki'ilai aken on, ka ba di sarirong ka makilala nian on so mata'an a rek ian."

[38.] Mianggula'ola den na tig o Potre-Tihaia a "Pangowa'a nio si'i ai ka kuna a ba giaia so manga rek aken. Aia lalag aken on na amai ka ba nio penggiloba'a so manga tamok aken na si'i bo ngiloba'a sa dalem a inged."

[39.] Kagia iraot ki bapa ian a lalag ian na mianunugo den so sulutan sa orobang sa ngiloba siran sa dalem a inged. Komiorapa siran den sa dalem a inged na langon a walai na pianikan iran na da'a a ba iran kia'ilaiian ko manga tamok, na giuto a komiasoi siran sa torogan. Na di'i den makimbebasa so langon a manga dato sa torogan.

[40.] Kagia alongan a Diamat na somiong sa ig so Sulutan sa Pulu Nabandai. Ba den miabago sa ola'ola nian a mianik ko walai i Kabaian. "Ala, (tig i Kabaian) Dato, a kembo walai a walai aken aia na da ka on panik." Somimbang a dato oto na tig ian a "Ino ako mianik ka kagia kembo walai na da ago ko ron makapanik." Piakabulos den i Kabaian na si'i

convinced by the pieces of betel nut. From whom I can see the ring, the betel case and the kerchief of my daughter, is truly the one whose *sipa* reached the *lamin*." Looking at one another no one among themselves has any of the three (ring, case, kerchief) in their possession.

[37.] When no one can show the ring and the other two (things), that Datu said, "Go back (all of you) immediately, and whoever can present all these things of my daughter which are kept in the *sipa*, he will return to be wed (to my daughter)." Everyone returned to his ship, because many of them were fortune seekers. Within three days they returned to Pulu Nabandai. When the third day came, they arrived; each one bringing with him a ring, a betel nut case and kerchief saying these are the possessions of Tuwan Potre Malano Tihaia. Amazed was the Sultan of Pulu Nabandai at the many things presented by them. The Datu said, "Because I can not point out which is the property of my daughter, I would ask you to gather (the property), I will show them to her, because certainly, she can distinguish what is truly hers."

[38.] It was done, and said Potre Malanao Tihaia, "Remove these things here, because these are not mine. I suggest that if you plan to search for these property of mine, look for them here within the kingdom."

[39.] When her word reached her father, the Sultan sent slaves to search for the property within the kingdom. They scattered within the kingdom and all houses they went up to search, but they did not see the property, so they came back to the palace. All the *datus* in the palace debated among themselves.

[40.] When the day of Friday came, the Sultan of Pulu Nabandai went to the water (seashore). He changed his daily routine and went up the house of Kabaian. "Oh," said Kabaian, "Datu, since this house was erected you have not visited." Answered the Datu thus and said he, "That is why I visited you because since it was erected, I have not visited." Ka-

mianaros ko panggao. Giuto a mia'ilai nian den so mosala a ibebetad ko panggao.

[41.] Tig ian ki Kabaian a "Ino a panggao aia a kasasambiran sa mosala, (agu ana katiopo on). Ino aia anta'a i kirek on?"

[42.] Tig ian a "Dato na (manga) tamok anan o Radia Mangandiri." Aia nian on kiaposa na tig a dato oto a "Kabaian, na giaia i di'i aken ngiloba'an a rek o Potre-Malano-Tihaia." Paras kon a mialek si Kabaian na miakapelibulibun.

[43.] Da matei na miakasimbo'ang ko paita'o so Radia Mangandiri agu so Radia Mangawarna. Tig iran kon a "Dato na sisi'i ka bes." Tig ian kon a "Owai."

[44.] Inobai den o Radia Mangandiri agu so Radia Mangawarna. Tig o Radia Mangawarna a "Ina a Kabaian, ino a dato aia miasakot."

[45.] Somimbag si Kabaian na tig ian a "Da ka ikeia ta on somakot a maresik aia a loto'an a lokes." Inigemaon den o Radia Mangandiri so katiopo ian, agu so kiasawai sa lima nian na mia'ilai a dato oto so sising o Towan Potre-Malano-Tihaia a lagid o pekarab a apoi³⁰ sa diaramanis ian. "Dato" (a tig ian) "mbama ka sa loto'an aken aia ka da kapagineka'a i Ina a Kabaian ka kagia so lokes na pekalipat."

[46.] Kagia makambama na inisa'an iran, "Dato na antona'a i mala a inipanik ka sa walai ami aia. Mawatan sa ginawa³¹ mi i ba ka panik sa walai a pekegegoran i atep."

[47.] Somimbag na aia tig ian na "Somiong ako si'i ka aia mala sa ginawa ko³² na pengilain ko so Radia Mangandiri, agu awidi nian so sising ian, mosala, agu so katiopo ian."

[48.] Somimbag so Radia Mangawarna na tig ian a "Dato na apia aia ngka pen kinowa so lawas ian na pialad aken reka."

[49.] "Owai, Dato (a sembag mambo o Radia Mangandiri) ka opagonoten aken so lawas aken na aia pen i tamok."

[50.] Gomianat siran den na piaka'ona a Sulutan so Radia Mangandiri, na tion-

baian welcomed (the *datu*) and he went through the *panggao* (that part of the house that is elevated). And so he saw the kerchief lying on it (the *panggao*).

[41.] He said to Kabaian, "Why is the kerchief hanging on the *panggao* (and also the betel case)? Who owns these?"

[42.] She said, "Datu, these property belongs to Radia Mangandiri." After saying thus, the Datu said, "Kabaian, these are what I am searching for, these belong to Potre Malano Tihaia." It seemed that Kabaian was afraid and she hid.

[43.] Not very long after, Radia Mangandiri and Radia Mangawarna appeared at the door. They said, "Datu, you are here." He replied, "Yes."

[44.] Radia Mangandiri approached nearer. Said Radia Mangandiri, "Mother Kabaian, was this datu served (or entertained.)"

[45.] Kabaian replied saying, "I am ashamed to serve (him) because the betel nut case is dirty and owned by an old woman like me." Radia Mangandiri brought out his betel nut case, and showed his hand, and the Datu saw the ring of Tuwan Potre Malano Tihaia like a burning fire³⁰ around the third finger. "Datu," he said, "chew (please) from my betel nut case, because the old woman Kabaian does not notice, for she always forgets."

[46.] While chewing, they asked him, "Datu, what is your main purpose in coming up our house. Far from our expectation,³¹ you have visited our house of dilapidated roof."

[47.] He replied, saying, "I came here because my purpose³² is to invite Radia Mangandiri, and let him bring his ring, kerchief and betel nut case."

[48.] Radia Mangawarna replied, saying, "Datu, even if you get his body, I (gladly) hand him to you."

[49.] "Yes, Datu", Radia Mangandiri himself also answering, "If my body goes with you, how much more the property."

[50.] They left and Radia Mangandiri went ahead of the Sultan of Pulu Na-

dog ian na agu siran bo tundoga o Radia Mangawarna.³³ Lagid kon o pekikiab a atai³⁴ i Kabaian ka kagia ipekalek ian o antona'a a i ma'ola'ola iran sa manga tamok oto o Potre-Malano-Tihaia. Kagia den a pelalakao siran na pisipatan den o Sulutan so Radia Mangandiri. So langon a gowagawa'i nian na matotolik ian. Ipepo'on ian sa olo na taman sa palo na di'i nian den pakapagaloianan sa mata. Antona'a ri ke'ilai ngka a dawai ko mata-an a wata a dato a tiadinan sa langon a langka ian.³⁵

[51.] Kagia maka'oma siran na da den a madakel a bitiana.³⁶ Tig o Sulutan sa Pulu Nabandai a "Radia Mangandiri na aia lalag aken on na pagabedas ka angka makawing." Miakapagabedas na so mambo so Imam na miakapagabedas. Oga'id na mitero dun so Ba'i sa Pulu Nabandai. Tig ian a "di aken pasin pekikawing so Radia Mangandiri o di mitoman so samaia akun. Aia ped a minisemaia aken na sa makapatai sa ba'os aia a sa masebangan tano aia a palao a igira a somibang so alongan na di pakaborantao ka sabap sa kala ian. Na sa makapatai ron aia den kawing o Towan-Potre-Malaila-Ganding. Amai Radia Mangandiri ka ba ngka penggula'ola'a i kapatai a ba'os aia na oga'id na iketiar ka ka kembomatago saia, na oman'oman na pekigobat ami sa madakel a tao na pekitaman siran on. Amai ka mala ka i okor, na di den dowadowa na pakikawing ami seka."

[52.] Aia somimbag na so Radia Mangawarna na aia basa nian na "Kagia mininggulalan so samaia o Sulutan sa Pulu Nabandai, na di mambo mapakai Ba'i o di mitoman so samaia ka. Apia aia kala ian na miasa'opak ian pen so dunia, na inggolalan ami den. Kagia kama'oto na magudas kami siran an ami mininggulalan". Sareta a mianog siran a magari na mialing siran ki Kabaian.

[53.] Tig o Radia Mangawarna a "Kaka, na aia lalag akun on na memba'al ta sa pana. Da aped a mipatai ta on a ro'ar sa pana. Da a ped a mipendai siran den, na da matei na miakapasad siran. Sareta a mianog siran na mikikiab den a atai i Kabaian kagia di'i nian siran mbenta-

bandia, (the latter following) and Radia Mangawarna followed them.³³ Her heart beating with fear,³⁴ Kabaian feared what will happen to them, because of the property of Potre Malano Tihaia. While they were walking, the Sultan was studying the person of Radia Mangandiri. All his movements were checked by him. From head to foot his eyes moved to and fro. What defect can you see, truly a son of a *datu* walks with educated movements.³⁵

[51.] When they arrived, nothing much was said.³⁶ Said the Sultan of Pulu Nabandai, "Radia Mangandiri, it is my feeling that you perform ablution, so you can be wed." After Radia Mangandiri has performed his ablutions, the Imam also performed his. But the Ba'i of Pulu Nabandai said, saying, "I will not have Radia Mangandiri be wed, if my vow is not accomplished. My (other?) vow is whoever kills the big snake in the mountain to our east (will wed Tuwan Potre Malano Tihaia). When the sun shines, because of its size, its rays do not show. And whoever kills it will marry Tuwan Potre Malanao Ganding. When you Radia Mangandiri go (to do) and kill the big snake be careful since it was there, and very often (we send) many people to kill (the snake) but they meet their end. If you are fortunate, it is doubtless, that we will have you wed."

[52.] Radia Mangawarna answered in a word, "Now that the vow has been said by the Sultan of Pulu Nabandai, it is also fitting that the vow of the Ba'i (Sultanness) be fulfilled. Even if the size (covers) one half of the world, we will do it. And so we bid you goodbye so that we will fulfill your vows." Immediately, the brothers went down and returned to Kabaian.

[53.] Said Radia Mangawarna, "Brother, I think we have to make bows and arrows. No other weapon can kill it save the bow and arrow." Thus, they crafted (the weapon); not long after, they finished. Immediately, they came down the house; Kabaian's heart began to beat,

ian sa di'i iran kapamanika ko bebong. Da miatei na mia'oma iran so olo nian. Pisipatan iran na totorogen. Tig o Radia Mangandiri a "Aria na anda manaia i kapatai na maka'isa'isa. Amai ka ba aia ta okor a mitaman ta on na rila ta ko Tuhén. Mamanik ta sa lawa'an aia.³⁷ Ka amai ka makabao sa tao na ana di nian kapagenao, di ta malotang amai ka bunu on ta a totorogen. Agu paras a katatalawi amai kadita pakana'on. Apia oled na paki'ilai ta di ta kakelek. Mala peman a kia'adena rekita o Tuhén a dia gia oled aia. Amai ka bekaren ian a mata nian na pagoradan³⁸ ta mana. Gia'ungkoto kawan na aia ngka tindo'i ka aia ko mambo tindo'an a diwang." Kagia makadapo siran ko sapak a kaio na miakabao den so ba'os. Di'i nian pangeba'oba'on so ta'o a miabao nian. Sa kiatangkiri a mata nian kiran na pirenangan iran mana. Iko'an ngka kagia kon a masugat a mata a ba'os. Miabosilek na lagid di'i kugar a siombali a manok. Di'i nian bo kakogar na inipatai nian. Mianog siran na mianaros siran sa torogan, ka petero iran a minitoman iran so pasad. "Miapatai o Radia Mangandiri so ba'os" (a tig o Radia Mangawarna).

[54.] Tig o Ba'i a "Di ako mbenar o di ko ma'ilai a katelebeg a lawas o ba'os." Mitero so Radia Mangawarna na tig ian a "Ta'aliken sa pito gawi'i ka an io ma'ilai." So ikatelo gawi'i na mia'ilai iran dun a lagid o ba miakaporo so palao. Kagia ikapito gawi'i na di siran pekabangowa sa mado, sa kiapakado o ba'os. Kiabenaran den so ba'i na tig ian "Ngiloba'an so Radia Mangandiri ka an ian saia mako'a so ba'os aia ka matowa tano a magi'inged."

[55.] Kagia maka'oma so Radia Mangandiri, na tig ian a "Ba'i na di ami malotang sa aia akal aken on na ka'ogupan kami o pagetao ngka." Si'i ngka sa kaia'ogupan siran o madakel a tao na minggusod den sa kiliid a ragat. Agu babo piamutol a kiaga'osa iran on, na miakatarotop pito gawi'i a kiapasada iran on. Kagia mapasad na miakabalaga a kapesebangi kiran a alongan. Da den mi'ipos sa

when she looked at them climbing the mountain. Not long after they reached the head (of the snake). They saw it sleeping. Said Radia Mangandiri, "Brother, how can we kill it (ian) instantly. If it is our fate that we will meet our end, let us give ourselves to God. We climb to the *lawaan* tree,³⁷ here. That when it smells a person, it will wake up, we can not afford to kill it if it is still sleeping. And it seems cowardly if we do not wake it up. Be it a beast let it be seen that we are not afraid. God, indeed created us (to be superior to) the beasts. When it opens its eyes, let us shoot at the same time.³⁸ You aim at its right (eye) and I will aim at the left." When they finally reached the branch of the tree, the snake smelled them. It (went on) smelling the persons it smelled. Its eyes turned to them; at the same time they aimed and shot their arrow. What do you say when the eyes of the snake is cut? The eyes were hit, they were gouged out, like the movements of a dying chicken. While moving thus it died. They got down and proceeded to the palace, because said they, they had fulfilled their agreed task. "Radia Mangandiri killed the snake," said Radia Mangawarna.

[54.] Said the Sultan[ess], "I do not believe until I see the bloating body of the snake." Replied Radia Mangawarna, saying, "Let us wait till seven days so that you can see." On the third day, they saw (witnessed) as if the mountain grew. On the seventh day, they can no longer stand (smell) the odor of the decaying snake. The Sultan[ess] now was convinced, and she said, "Search for Radia Mangandiri so he can remove the snake, because we shall be poisoned."

[55.] When Radia Mangandiri arrived, he said, "Sultan[ess], we can not cope up with the work, so let your subjects help us." And so they were helped by many people in transporting to the seashore (the dead snake). And they had to cut it into pieces to be able to carry it; and it took them seven days to finish the task. When they finished, the sun already rises (shines) early because the

alongan³⁹ na miakawing so Radia Mangandiri. Kagia ikapira nian ro'o den gawi'i na ri'a'ot den a mala a gegao sa inged, ka kagia mambo a miatei a kialalaka-iran. Miniporo den a alongan na da den misambir so kulambo⁴⁰ sa kapipikira nian ko manga lokes ian sa Agama Niog. Na kagia mapamikir ian opama ka makapesembi agu so kapatai na tomo'on ian. Inisa'an den i karoma nian, ka kagia miakapira kasambi'i so ipepita iran ka peketenggao. Tig ian a "Ino ka di pagembo-war." Pitero ian on a di nian ketangka'an kadali ian ko manga lokes ian. Tig a Ba'i oto a "ba kaden mbaiaabaia." Na somimbag na tig ian a "Ba'ana a ikekarata a ginawa ko a ro'ar sa kagia amai ka maling ako na kaganatan ko seka."

[56.] Somimbag a ba'i oto na tig ian a Endudan ta si kisi Bapa agu si Babo ka amai ka miog siran na mionot ako reka sa Agama Niog. Kagia makakan siran na miobai siran den ko Sulutan agu so Ba'i sa Pulu Nabandai, sa sareta a miodas siran. Na kagia matero iran na ba den miakadusong so Sulutan na miatei na agu makatero.⁴¹ Kagia bangonen ian a olo nian na tig ian a "Kokoman a makapagaroma so ta'o na mawit ian sa inged ian so karoma nian. Oga'id na ala ikararata a ginawa ko na kagia tonganai a maregen a kasong sa Agama Niog ka kagia gia peki'okit anan sa pageletan a Pulu Bandiarmasir, agu gia inged tano aia na di'i kasombakan a reges na di kano ron maka'okit." Na somimbag so Radia Mangandiri sa aia tig ian na "Bapa na amai ka ba ka kewan na lomalag kami.⁴² Benar ka kiasagadan⁴³ ami mambo na ba ami bo da pata'in a magari, agu inikada o langon a pagetao ami a mionot ko galigai ami sa kiapanompanga mi sa inged ka ini."

[57.] Tig ian a "Di aken sekano pekalalagen sa ba kano matotong sa alongan. Apa kano ka pakimba'alan aken a usonan a kada'an io." Si'i ngka sa pianunogo ian den so langon a pagetao nian na mipendai siran sa usonan. Ba miatei na miapasad. Langon a tamok a ba'i oto na rioran on den. Langon taman a pangenengken na rioran on mambo. Mida on den so Radia

snake is now dead. On that very day,³⁹ Radia Mangandiri was wed. After staying there for many days a big longing for his land befell him, because they had long been wandering. The sun has risen but the mosquito net was not hung⁴⁰ thinking of his old parents in Agama Niog. He, thinking thus, that if death be the substitute, would choose it (kapatai). The wife asked him, because the breakfast has been changed many times, it was getting cold. She said, "Why don't you get up?" He said to her that he feels uneasy longing for his old parents. The Sultan[ess]* said, "You better decide." And he answered, "There is a thing that bothers me (or makes me sad) except that when I go, I have to leave you."

[56.] The Sultan[ess] answered saying, "Let us go back to Father and Mother if they consent, then I go with you to Agama Niog." After they have eaten, they approached the Sultan and the Sultan[ess] of Pulu Nabandai, and at the same time bid them goodbye. After saying thus, the Sultan bent his head and remained silent.⁴¹ As he lifted his head, and said, "It is lawful that when a man marries, he brings with him his wife to his village. But, I feel sad, because it is difficult (risky) to go to Agama Niog for the journey between Pulu Bandiarmasir and our village is where the currents meet that you can not pass there." Radia Mangandiri replied and said, "Father, if you are doubtful (of our safety over the sea), then we shall walk.⁴² It is true, for we experienced⁴³ (it) and we (brothers) nearly died, and lost all our company, together with our "carriage" (ship) in our travel to your village here."

[57.] He (the Sultan) said, "I will not allow you to walk, which will get you burnt by the sun. You wait, and I will construct a covered carriage on which you can ride." So he ordered all his subjects to construct a carriage for them. Not long after, it was finished. All the things of the Ba'i (princess) were loaded on it. Everything, (including) food was loaded

Mangandiri agu si karoma nian, agu si Radia Mangawarna. Biagi so ta'o sa inged a Pulu Nabandai na aia den piaka'awid ko usonan. Na kiawatanan siran de. Kagia den a matei na inirumpai siran ko ipangegi a lagid o ibebetad a rendem,⁴⁴ agu liolio'an den so kapantar ian a lopa. So gi na tataman sa panintilan. Malo mambo maka'obai sa Kalasan. Aia sana oto ko madakel a tao na amai ka di siran mioma sa Agama Niog na di siran ebetad. Si'i ngka sa so kiapaka'oma iran ko ipangegi oto na tig o Radia Mangandiri a "betaden kami nio." Da den mipaar.⁴⁵

[58.] Kagia mibetad siran na pelantapen iran a mata na benabenar den so kapia nian a lopa. Tig o Mangandiri a "si'i tano den." Pianunugo ian den so manga ngongoda sa kelasan siran ka pembalai ro'o. Biagi ian siran den, so sabegi na pemapan, so sabegi na pengowa sa balagen, so sabegi na teingan⁴⁶ ian a lopa oto. Miangula'ola den ka kagia sa den sa di'i nian tero'on na aia peko'onotan. Si'i ngka sa miakambalai siran ro'o ago mitad siran sa per iran na gianatan siran o madakel a tao na aia bo mialamba na maito a sanasana'an iran. Na mapipia den a ginawa iran sa kapenaiawa iran ko kinibetad a per iran ko lopa.

— 3 —

[59.] Inirumpai sa maga'an den garaben ilao iran. Aia bo dun a sowasowa i iran na igira kegebi, na somong siran a telo ka tao sa rowasan na pegilain iran so ilao. Sa gowan den a giuto i sowasowa i iran, na kagia pegasar na mia'ilai iran ko ipangegi a saladeng a pepanga sa bolawan a di'i manateb. Aia mia'ona on maka'ilai na so Towan-Potre-Malaila-Ganding, na initoro ian de ki karoma nian. Mitero den sa tig ian a "Radia Mangandiri, na amai ka di'i ngka raken makowa a saladeng anan a bolawan, na mageget ako."⁴⁷ Somimbag sa Radia Mangandiri sa aia tig ian na "Ino ba ka bo pegeget. Ombes a ba ako kekowan na di tano minilawan ko repeng tano, di tano repeng."⁴⁸ Pitero ian den ko pagari nian a kagia songowan ian so saladeng oto na oba nian

also. Radia Mangandiri and his wife rode also, and Radia Mangawarna. Half of the people of Pulu Nabandai carried the carriage. They were far already, when after sometime they reached a cogonal area which is very calm⁴⁴ and very flat land. The cogon grass is just ankle high. (The plain) is near, very near the forest. The servants were ordered that they must not put down the carriage until they reach Agama Niog. And so upon reaching the cogonal area, said Radia Mangandiri, "You put us down." They had to obey.⁴⁵

[58.] When they were put down they looked around and truly the land is fertile. Said Mangandiri, "We stay here." He ordered the young men to the forest, because they will build a house there. He divided them, one half to cut wood, one half to gather rattan, another part, to cultivate the land.⁴⁶ It was done because whatever he said was always followed. And so they built a house there and planted crops already and some servants left them, (but) few trusted (servants) remained. And they were all happy waiting for the crops (to ripen and) to be harvested.

— 3 —

[59.] Their palay is (now) nearly to be harvested. So it was their habit every afternoon, the three of them to go to the window, to watch the palay. After doing so, after the early afternoon prayer, they saw in the cogonal area a deer with golden horns, agrazing. The first who saw it was Tuwan Potre Malaila Ganding, pointing it to her husband. Saying, she said, "Radia Mangandiri, (that) if you can not get the golden deer for me, I will die."⁴⁷ Replied Radia Mangandiri, saying to her, "Why do you have to die, it is good that if we get it, our prestige [in the *bangsa*] shall be raised."⁴⁸ Said he also to his brother, when he went to see the deer not to leave the Potre Malaila Ganding. "Even if I beg for help do not help me."

awa'i so Potre-Malaila-Ganding. "Sa apia i kapenggora'ok aken sa tabang na oba ako ngka tanbangi."

[60.] Si'i ngka sa pianogan ian den so saladeng. Si'i ngka sa inalao o saladeng na so piakambaratemowa iran na miangato mikitidawa so saladeng, na di petu'on so Radia Mangandiri. Gora'ok ian den sa tabang, na di den tabangan i pagari nian ka kagia sana nian on. Kagia den a di pekapa'ar na tig o Potre-Malaila-Ganding a "Radia Mangawarna na tabangi ngka si pagari ngka." Gomegenek den so Radia Mangawarna. Kagia matei na miakagirao so Radia Mangandiri a "Radia Mangawarna na saiana ka a matiger sa kapepagari. Petai ako." Na di nin den oto ketiger a ma'ola'ola oto i pagari nian.

[61.] Kagia penog so Radia Mangawarna na aia tig ian na "Potre-Malaila-Ganding, na aia lalag aken on na kagia penog ako na pangeleb ka na apia antawa'a i pakileka na oba ngka leka'i." Mianog den, na so kia'ilaila on o saladeng sa miadowa siran na mindod. Si'i ngka sa sialoba iran a magari. Kagia merimon den a di'i iran kaseloba'a ko saladeng na miadowa kapeke'ilaila iran on. Guito a mimbela'g siran den sa kalasan ka kagia mimbela'g so saladeng. So Radia Mangandiri na kagia irampai siran sa kalasan na ba den miada so peseloba'n iran.⁴⁹ So Mangawarna na kialiwatan ian mambo so peseloba'an ian ko ikapito lapis a palao, na kagia mabereg den sa si'i minisogat ko walai iran. Kagia maka'oma na di'i ngogora'ok sa manga bebai. Tig ian a "Ino kano di'i ngogora'ok?" Tig iran a "Miada so Potre-Malaila Ganding ka kinowa o Maharadia Lawana a pito i olo."

[62.] Inilai nian so keleb o walai na miageba. Tig ian sa ginawa nian a "Gia'i bes a peseloba'an ami oto na so Maharadia Lawana, a miselin sa saladeng." Giuto a da den deke na mialalagoi sa kalasan ka aia nian paman penggiloba'an si pagari nian. Langon a kia'okitan iran sa kalasan na piagenebneb ian on so lakao i kaka nian. Peseged ka kagia da iran bo makowa so arap iran, agu mapipikir ian a masiken miakan a tarabosao si Kaka nian. Antona'a ri i kaka nian a mia'ulog

[60.] So he went down to meet the deer. So the deer was met and as they approached each other, the deer fought back, that Radia Mangandiri can not cope up. He cried for help, but the brother did not go to help him, for it was Potre Malaila Ganding spoke, "Radia Mangawarna, you help your brother." Radia Mangawarna did not move. Not very long, Radia Mangandiri shouted, "Radia Mangawarna, how can you endure seeing your brother in this situation! I am dying." So, he (Radia Mangawarna) can not endure the situation in which his brother is.

[61.] When Radia Mangawarna went down the house, he said, "Potre Malaila Ganding, I think that when I go down you close the window, and whoever knocks, do not open." He went down, and when the deer saw him, (that) they were two already, it retreated a bit. The brothers begun running after each. When darkness came they were still following the deer, (for) they saw it to have become two. So they separated also to the forest because the deer was nowhere to be found.⁴⁹ Radia Mangawarna also lost track of the other deer, on the seventh range of the mountain, that he was running around and around he reached their house. When he arrived the women were crying. He asked, "Why are you crying?" They said, "Potre Malaila Ganding is now gone, because she was taken by Maharadia Lawana of seven heads."

[62.] He saw that the wall of the house was destroyed. He said to himself, "That which we were running after was Maharadia Lawana who disguised himself as a deer." So he did not rest, and ran to the forest to look for his brother. He followed all the footprints of his elder brother in the forest and searched for him. Crying because they were not able to get their desire and thinking that his elder brother may have been eaten by a beast. What can you see when the brother

sa lawas a ig so di'i nian keketeda'a ko saladeng. Kagia den a matei a di'i nian kaketeda'a ko langon a lakao na miaka'oma sa lawas a ig. Tonganai a mabandes na iangoi nian den. Kagia pelangoi na kiada'an sa bager na mia'anod na da den a tatanod ian sa dunia.⁵⁰ Kagia peka'anod na minisanggolai a barokan ian ko dalog a kaio. Malo miabaton a olo nian na kiatago'an sa tanod.⁵¹ Si'i ngka gomiakap den. Miatingag ian den a kaio a Gindolongan (oak) na mia'ilai nian on a mama a totorogen a ililikasao a ating. Inobai ian den na tig ian "Gia'i den si Kaka, ka igiri a totorogen na lagid a pengalilid a bito'on a ating ian."

[63.] So peman so Radia Mangandiri na di'i tetaginep sa di'i ian katurug. So Radia Mangawarna na da nian pokawa ka da'an a somigad, ka kagia kon a miarasai siran a magari na da iran bo makowa so saladeng, agu miada so Potre-Malaila-Ganding.

[64.] Si'i sa di'i katetaginep o Radia Mangandiri, na aia taginepen ian na miakimbolang sa karabao, na sinidong o karabao na minipesik a satiman sa orak ian, na si'i mini'itog sa Sebangan, si'i ko Potre-Langawi (Ba'i sa Sebangan) na liamed ian, ka aia katao ian on na montia. Sc kialameda nian on na girawa ngka sa baden mia'ogat sa lamin. Si'i ngka sa mimbawata sa amo, a aia ngaran ian na so Laksamana.

[65.] Endudan ta so Radia Mangandiri, na kiatakawan sa taginepen ian oto na minikorot, na pagaperen ian a lawas ian na benar a korang, agu lagid o ba kiasakitan. Si'i ngka sa kagia mikorot na mia'ilai nian si pagari nian, a peseged, na misegeda siran. "Oba kowan, Aria (a tig o Mangandiri), ka miato'on ako ngka ka di aken den katawan o anda ko song." Tig o Radia Mangawarna, a "Aia mala a iningiloba aken reka na kagia takinoba a so di'i ta seloba'an, na so Maharadia Lawana a sesalin sa saladeng. So Maharadia Lawana na pito i olo, na kagia maliwat ta na kiasoian ian so walai tano na giba ian so keleb, na inipalagoi nian so Potre-Malaila-Ganding sa Pulu Bandiar-

fell into the river in running after the deer? When not long after he was running following his trail, he reached the river. He swam across the strong current of the river. While swimming he lost his strength and was carried away because he fainted.⁵⁰ While drifting his hand got caught upon a root of a tree. His head was lifted a little and he regained consciousness.⁵¹ He rose up. He stood on a tree called *gindolongan* and saw a man sleeping while perspiring. He approached him and said, "This must be my *kaka*, because when he sleeps his perspiration looks like rolling stars."

[63.] Meanwhile Radia Mangandiri was dreaming as he slept. Radia Mangawarna did not wake him up, because he was still crying, since the brothers encountered difficulties and were not able to catch the deer and Potre Malaila Ganding was kidnapped.

[64.] In the dream of Mangandiri, he dreamt that he fought a carabao, and he was gored by the carabao and one of his testicles was thrown to the east, where Potre Langawi, Queen of the East, swallowed it, thinking that it was a precious stone. That which she swallowed, let us see that she became pregnant in the *lamin*. She gave birth to a monkey, who was named Laksamana.

[65.] Going back to Radia Mangandiri, who was shocked by his dream that he jumped, and touching his body, he realized that truly he had one lacking, and it seemed he was hurt. When he jumped, he saw his brother crying, and both of them cried. "We are lucky," said Mangandiri, "that you found me, for I do not know where to go." Said Radia Mangawarna, "I have been looking for you because what we were running after was Maharadia Lawana, of seven heads, we lost track (of the deer), it returned to our house, destroyed the wall, and ran away with Potre Malaila Ganding to Pulu Bandiarmasir." Radia Mangandiri fainted. Because he followed the order (the mind) of the woman. "I do not know

masir." Gitanan kon so Radia Mangandiri. "Kagia", ki a tig ian a "igira a miakowata so lalag a bebai. Da den a katawan ko a kagobata ta sa Pulu Bandiarmasir, ka da a pagetao ta, da awang ta, agu da a ba ta sandiata."

[66.] So taginepen a Radia Mangandiri na benar. So Laksamana, a amo, a wata o Potre Langawi na inise'an ian si ina ian. Tig ian a "Ina, na ipagisa aken reka a antawa'a i Ama aken." Somimbag na tig ian a "Da a mapetero aken reka ka da'a katawan ko." Tig ian a "Ati ba ako den mia'aden sa da ama aken. Isan a sabarang." Tig ian a "aia ama ka na si Ama." Tig ian a "ino ngka petarowa a aia Ama aken na si Ama ka? Ino ba kano misebo?" Tig ian a "Isan aia a lalong a wata, Angkaino kami makapesebo ki Ama."

[67.] Piakataman nian on den a da a ba nian katawan, na kiagenekan o Laksamana mise. Miontod ko rowasan na miakagedam sa ka'or so Laksamana. Tig ian a "Da den a katawan ko a makan aken ka kagia mialengan aken a langon a onga kaio sa kalasan." Mia'alai nian den a mariga a lagid o pamorawag sa sedepan, na tig ian a "Masiken oto mala a pagenengken." Tomipak den ko manga ka[io] na piamakapagalioana ian na inirampai sa sedepn. Kagia di'i den tepatepak na ba den miaroseng, na mia'olog ko pageletan o Radia Mangandiri agu so Radia Mangawarna.

[68.] Tig o Laksamana a "Ama agu seka Bapa, na ino mararata a ginawa nio? Antona'a i sabap a ipesegad io?"

[69.] So peman so Mangandiri na apia nian on kiadingili na da. Tig o Mangawarna a "Ino ari a amo ini a tialowan ka nian a ama, na saken na bapa? Pama'lo'in ta." Di iran den pekebotan ka mialek siran.

[70.] Tig peman o Amo a "Ama agu seka bapa na pagise'an aken sekano. Teroa nio raken ka kena a ba kano pemaloia."

[71.] Tig o Radia Mangawarna a "sembaga ngka kaka, ka apia palanggalanggam na kagia tiawag ka nian a ama, na marata i ba ngka di sembaga."

how we can attack Pulu Bandiarmasir, because we do not have men, ship and we do not have arms."

[66.] The dream of Radia Mangandiri was true. Laksamana, the monkey son of Potre Langawi asked his mother. Saying, "Mother, may I know who is my father." She replied, saying, "I can not tell you because I do not know." He said, "So I was created without a father? It is very strange." She said, "Your father is my Father." He said, "Why did you say that my father is your Father? Did you commit incest?" She said, "What a foolish child, how can Father and I commit incest (adultery in the text)?"

[67.] She said (further) that she knows nothing, and ended thus, and Laksamana stopped asking. Laksamana sat at the window and felt hungry. He said, "I do not know what to eat because I have consumed all the fruits of the trees in the forest." He saw something red like a twilight in the west, and said, "I think that is a big (source of) food." He jumped from tree to tree over the mountains, and reached the west. While jumping from one tree to another he fell, and he fell between Radia Mangandiri and Radia Mangawarna.

[68.] Said Laksamana, "Father and you, uncle, what is bothering both of you? What is the cause of your crying (sadness)?"

[69.] Mangandiri, on the other hand, did not even take notice of the monkey. Said Mangawarna, "Why does this monkey call you father, and myself uncle? We may be enchanted." They did not bother because they were afraid.

[70.] The monkey said, again, "Father and you, uncle, I am asking you both. Tell me, because you are not enchanted.

[71.] Said Radia Mangawarna, "Answer him, brother, even if he is an animal, and because he calls you father, and it is bad if you do not answer."

[72.] Tig peman o Amo a "Amai ka matero io raken i ikararata a ginawa nio na oba'ana mitabang aken rekano." "Sa ken" (a tig ian so Laksamana)" wata io Ama agu so Potre-Langawi."

[73.] Kiatademan o Radia Mangandiri so taginepen ian na tig ian a benar bes. Giuto a somimbag. "Aia ikararata a ginawa ko na kagia so karoma ko a Potre-Malaila-Ganding a wata o Sulutan sa Pulu Nabandai, na minipalagoi o Maharadia Lawana a pito i olo, na inowit ian sa Pulu Bandiarmasir. Aia sabap a kia'akalian rekami na kagia miselinsalin sa saladeng a pepanga sa bolawan. Di ami kegoibat, ka kagia da'a pagetao ami. Agu da den a pagetao ami agu da a kisong ami sa Pulu anan, agu da a sandiata ami."

[74.] Tig o Laksamana a "di nio rarata a ginawa nio, ka tabangan aken sekano." Tig o Radia Mangandiri a "Laksamana, na di tano tu'on ka telo-telo tano." Tig ian a "Ama, na panggugubat so madakel, na panggugubat so maito. Naino ka ba ako di angkata a langon a pagetao aken a karabao sa kalasan. Naiawa ko nio."

[75.] Gianatan ian siran den na tni-motimo ian so langon a militilitig a karabao a pagetao nian. Sa pitero ian kiran a ngubaten iran a Pulu Bandiarmasir. Kagia maka'oma siran ko Radia Mangandiri, agu so Mangawarna, na tig o Laksamana a "Ama, na ogopi kami nio mangowa sa balagen."

[76.] Si'i ngka sa miagaion'aion siran den na miangakokowa so balagen, na piakingusod iran ko manga karabao ko itado o kaio a gindolongan. Na kagia matimo na miamelepel so alog. Na giuto a piakampungasumpat iran den. Kagia mapasad na tig o Laksamana "Bapa na pakadasel⁵² ako ngka sa palad ka, ka iseiaio aken sa sabala a poro aia a balagen." Tig o Radia Mangandiri a "Si'i ka pasig sa palao aia." Somiong den ko palao na (lomitkat) na minitobak so palao ka di nian keren. Tig ian a "Si'i ako ngka Ama pakapasiga sa palad ka."

[77.] Piakapasig ian sa palad ian na somia'iao so Laksamana na inira'ot sa

[72.] Said the monkey, "If you can tell me what your problem is, I may be of help to you." "I", said Laksamana furthermore, "am the son of you and Potre Langawi."

[73.] Radia Mangandiri remembered his dream, saying, "It is true." So he replied, "What is bothering me is my wife Potre Malaila Ganding, daughter of the Sultan of Pulu Nabandai, who was abducted by Maharadia Lawana of seven heads, and who brought her to Pulu Bandiarmasir. That is the cause of the deception upon us when he changed himself into a deer with golden horns. We can not attack, because we do not have soldiers. And also we do not have men who will go with us to Pulu Bandiarmasir and we do not have weapons."

[74.] Laksamana said, "Do not be bothered yourself, for I will help you." Said Radia Mangandiri, "Laksamana, we can not (challenge them) because we are only three." He said, "Father, many can attack and few also can attack. Never mind, because I will call all my subjects (consisting of) carabaos in the forest. Wait for me."

[75.] He left then and there and gathered all the strongest carabao subjects of his. He told them that they will attack Pulu Bandiarmasir. When they reached place where Radia Mangandiri and Radia Mangawarna were waiting, Laksamana said, "Father help us gather rattan."

[76.] So they were united in gathering rattan, and had the carabaos carry it under the tree called *gindolongan*. And when it was gathered, the slope was full. And so they tied together the rattan. When they were finished, Laksamana said, "Father support me with your palm, and holding the other end of the rattan I will leap."⁵² Radia Mangandiri said, "Let the mountain be your support." He went to the mountain, and because the mountain can not support him, it fell apart. He said, "On your palm, Father, will I use for support."

[77.] Using his father's palm, Laksamana leaped and reached Pulu Bandiarmasir.

Pulu Bandiarmasir. Inisanggulai nian so balagen ko kaio a *gindulongan*, na inikekasokasoi nian na miabaloi a titai sa sabala kagia mapos. Kagia mapasad na tig ian ko Radia Mangandiri, a "Ama, na rumipag tano sa sabala ka di'i siran di'i kelilang sa kapelilanga iran ko Potre-Malaila-Ganding ka kembo saia matagu na oman on magubai so Maharadia Lawana, na kaletan siran sa apoi a pekasuko sa bu'ongan." 53

[78.] Giuto a lomialakao siran den na tinitai iran so titai a balagen. Kagia den a petita'in iran na minisibeg so titai na mia'olog siran sa ragat na pemagega'on siran a bowaia. Kagia den a di'i siran makitidawa ko manga boawaia, pingega'an anan den o Apo a bowaia si Laksamana, na inarab ian na di nian kelino. Kagia di nian kelino na tig o Laksamana a "apo a Bowaia na piapia ka, ka aia bo a turo'on aken reka, na matai ka den." Kiape-tan ian a mata o bowaia ba den milelepot na gora'ok den o bowaia. Tig o bowaia a "somiangkok ako den na geneki ako ngka." Kagia somiangkok so bowaia na tig ian a "Kiandato'an aken sekano na aia lalag aken on na awidi kami nio agu so manga pagetao ngka sa sabala na agu kami nio ugopi makitidawa." Kia'okitan den na mala maito a bowaia na lomitao na iniripag ian siran sa sabala. So mambo so manga karabao a pelangoi na miakagakap siran. Kagia den a matimo siran o Laksamana a "aia lalag aken on manga bowaia na amai ka ba tano makapetidawa na langon a maka'agao sa langon aia a tao sa Bandiarmasir sa ig na oba nio di masakab. Si'i kano dun Ama agu gia manga pagetao tano aia ka somong ako sa gakap ka pakatoka'on aken siran sa alongan imanto na tidawa tano."

[79.] Giuto a lomialakao den na mianik sa torogan na mia'ilai nian a so den so kapaka'obai o [Maharadia] Lawana ko Potre-Malaila-Ganding na kiale-tan siran. Miontod den ko panggao na tig ian a "Maharadia Lawana, na ino kano pekeleti sa kadeg, agu so Potre-Malaila-Ganding."

[80.] Somimbag (tig ian a) "Amo na giaia kami den sa kembo kami makatepi."

masir. He tied the rattan to the *gindolongan* tree, and he went back and forth (between the two banks of the river), and it turned out to be a bridge, bridging the two sides when it was finished. When it was finished, he said to Radia Mangandiri, "Father, we now cross to the other end, because they are having a festival to console Potre Malaila Ganding, because everytime Maharadia Lawana gets near her, fire reaching the roof appears to separate them." 53

[78.] So they walked across the bridge made of rattan. While crossing, the bridge swayed and they fell into the sea, (a) crocodile(s) snatched them. While fighting with the crocodiles, the king of the crocodiles immediately went to Laksamana and devoured him, but can not swallow (him). When he can not swallow him, Laksamana said, "King of Crocodiles, do your best, because I tell you, you are to die." Laksamana took hold of the crocodile's eyes, thus forcing out the eyes, the Crocodile cried. Said the crocodile, "I surrender to you, stop (hurting) me." When the crocodile surrendered, Laksamana said, "I am your king now, my orders are (that) you and your subjects carry us to the other side, and help us fight." It was done, and big and small crocodiles came up and carried them across. Also, the carabaos swam, and they went ashore. When they were assembled by Laksamana, he said, "My orders are—crocodiles, when we fight, all the people of Bandiarmasir who run to the river, eat them. Stay here, Father and all subjects, for I go ashore to let them know that today (now) we will fight (them)."

[79.] So he went and proceeded to the palace and saw that when Maharadia Lawana got near (approached) Potre Malaila Ganding a fire appears between them. Laksamana sat on the bed and said, "Maharadia Lawana why does fire separate you and Potre Malaila Ganding?"

[80.] Replying, he said, "Monkey, this usually happens since we were together."

Tig o Laksamana a "Si'i sabap sa kagia da makarila so manga lokes ian sa kia-pangaroma angka on." Tig ian a "Owai, ka si'i aken inagao ko Radia Mangandiri."

[81.] Tig i Laksamana a "benar a kiateroa ngka on ka siogo ako mambo o Radia Mangandiri a petidawa kano kon, ka kataia a di'i ka nian pagaianan sa itogon io aia." Miobai so Amo ko Potre-Malaila-Ganding, na tig ian a "Ganapen ka so Radia Mangandiri, ka kembo kami si'i ripag na da makambama sa di'i nian reka kimbuko'on." Tig ian a "kembo ako si'i na da'a ako makambama, na aia pen sa ba ko ganapen so Radia Mangandiri." So kia'ilaia on o Amo sangka, na siningga'ot ian na ino'it ian ki Ama ian. So kiapaka'oma nian na siogo ian dun so manga karabao sa lontana siran sa inged na agu siran pakitidawa. Lomiontana so langon a karabao sa inged, na wata, mala a tao, bebai na pisemakan iran den. Oman i maka'agao ron sa ig na sakaben a bowaia.

[82.] Miakapanik sa torogan so Mona sa Kalalagan, na pitero ian den ko Maharadia Lawana a miapado so pagetao iran. Minikorot kon tominipo sa lopa, na pianaloba ian kon a kampilan so manga karabao na lagid o pelampinasen.⁵⁴ Miala'agao dun ko darpa o Mangawarna na mitidawa siran a kampilan, na di pekakowa sa pa'ar ian so Mangawarna. Sialiowan peman o Radia Mangandiri, na di pagotengan so Maharadia Lawana. Kagia ma'ilai o Amo a di pekapa'ar si Ama ian, na kinowa ian so kampilan o Radia Mangandiri na kiamanga nian ko kamanga sa ka'olonan oto o torogan a kaio a naga, pa malo ian on biodi'ol, na komiasoi bo na inibegai nian ko Radia Mangawarna. Tig ian a "Maharadia Lawana, na amai ka ana anugon ka sa dunia na tareg ka na agu ka sangkop." Tig ian a "sabentar kano ka di ako sengkop."

[83.] So piakapos ian a di sengkop, na giander o Radia Mangawarna si kaka nian ka kagia diokawan, na mitidawa siran na piangapalian so Maharadia Lawana, ka giuto so miatero o Tuhen a sa

Laksamana said, "This is [the cause] because her parents did not consent to your marriage." Maharadia Lawana said, "Yes, because I abducted her from Radia Mangandiri."

[81.] Laksamana said, "That is true, what you said, because I was sent by Radia Mangandiri to fight you because he is now waiting for you at the river." The monkey approached Potre Malaila Ganding and said, "Prepare chewing betel for Radia Mangandiri, since we have crossed here, he has not chewed (betel) because he is sad for you." She said, "Since I reached here, I did not also chew, much more if I prepare chewing betel for Radia Mangandiri." Upon seeing her there, Laksamana, the monkey took her and brought her to his Father. When they reached there he sent all the carabaos to go to the village; children, adults, women they killed all. All those who ran to the river were eaten by the crocodiles.

[82.] The wise men went up the palace and told Maharadia Lawana that his subjects were being killed. He leaped and jumped to the ground, and with his *kampilan* he ran after the carabaos cutting them down like *pelampinasen*.⁵⁴ (Maharadia Lawana) reached the place where Radia Mangawarna was, and they fought with *kampilans*, and Mangawarna can not equal (his adversary). Radia Mangandiri relieved him, but Maharadia Lawana can not be wounded. When the monkey (Laksamana) saw that his father can not kill Maharadia Lawana, he got the *kampilan* of Radia Mangandiri and sharpened it on the whetstone set upon a *naga* wood, found in the palace, and slightly sharpened on it, and returned and gave it to Radia Mangawarna. Radia Mangawarna said, "Maharadia Lawana, if you value the world, stop and surrender." Maharadia Lawana said, "You double your efforts for I will not surrender."

[83.] After saying that he will not surrender, Radia Mangawarna grabbed his elder brother who was tired, and he fought and wounded Maharadia Lawana, because it was told by god that whatso-

makamanga a keteb sa kamanga oto sa ka'olonan a torogan, na aia bo makapatai. Kagia kapali'an na minilampas so Maharadia Lawana.

— 4 —

[84.] Miatarotop so miakadowa polo ragun a kiandalakao o Radia Mangandiri agu so Radia Mangawarna, sa langon a maregen na kia'okitan iran. Da'a panamaraan o tao a ba on di makandamar. Oga'id na miakowa iran bo so baia a ginawa iran. Si'i ngka sa kagia magagandai siran den sa itogon oto a Pulu Bandiarmasir na tig o Laksamana a "Kagia ba mia'ipos so rido tano na ibaling aken sekano sa Agama Niog." Tig o Radia Mangandiri a "anda manaia?"

[85.] Na tig ian a "Meda tano sa likod a bowaia." Tialowan ian den so maito mala a bowaia, na palaia siran lomita'o sa ragat. Piamili'an den o Laksamana, na da'a ba on miasowat so Potre-Malaila-Ganding a ba iran kapageda'an iran ka kelek. Aia nian peman piakaletao so Apo'apo'an a bowaia na lomita'o a likod ian na mipelagid o matalanged a bubung. Si'i ngka sa miabaia on meda so Potre-Malaila-Ganding. Mida on den so mambo so Radia Mangandiri, so Radia Mangawarna, agu Laksamana, na siagabai siran o langon a maito mala a bowaia na miandog siran den sa ka'omag sa Agama Niog. Kagia den a peka'obai siran sa Agama Niog na lagid o ba di'i subusubo sa kabeger o langon a bowaia, gia mambo a kalasan na lagid o lilinogen sa dalepek o manga karabao sa kapelalag iran.

[86.] Kaitekawan siran sa Agama Niog na mia'opakat siran den sa giuto den i bangkit.⁵⁵ Siombali iran a langon a ai'am iran ka aia katao iran on na kaposan sa ranonan.⁵⁶ Kagia malangkao siran o Radia Mangawarna na tig ian a "Ino a langon aia pagetao tano a ba siran den maguguri-gao. Kelek siran?" Tig o Laksamana a 'Naino ka tero'on ko kiran." Somiaiao dun sa ipameted na tig ian "A madakel a tao na di kano kelek, alawa nio so Radia

ever tool that is sharpened on that whetstone kept in the sacred corner of the palace, it always kills. When he was wounded Maharadia Lawana collapsed.

— 4 —

[84.] Twenty years have passed in the wanderings of Radia Mangandiri and Radia Mangawarna, they experienced all kinds of hardships. In whatever task one would do (undertake) he would always encounter difficulties. But they achieve what they desire. While they tarry in a house (by the river or sea) in Pulu Bandiarmasir, Laksamana said, "after we end this war, I will bring you back to Agama Niog." Radia Mangandiri said, "How?"

[85.] Laksamana said, "We will ride on the back of the crocodile." He called all the big and small crocodiles and all of them came up from the bottom of the sea. Laksamana selected those (one which Potre Malaila Ganding can ride), but none of these was liked by Potre Malaila Ganding for them to ride because they were afraid. He (Laksamana) had the king of the crocodiles come up and it came up and its back is compared to a relatively large mountain. And so Potre Malaila Ganding preferred to ride on it. Radia Mangandiri, Radia Mangawarna, Laksamana also rode and they were escorted by all small and large crocodiles moving towards Agama Niog. When they were about to reach Agama Niog, the waves created by all the crocodiles escorting them were like those created by the strength of a strong wind, also the forest seemed to tremble at the footsteps of the carabaos that were walking.

[86.] The people of Agama Niog were frightened and they believed that it is the end of the world.⁵⁵ All animals were slaughtered by them because they thought it is their last chance to eat.⁵⁶ When Radia Mangawarna saw them, he said, "Why are all our people troubled? Are they afraid?" Said Laksamana, "Never mind because I will tell them." He jumped to the shore and said, "O Many People, do not be afraid, you meet Radia Man-

Mangandiri, agu Radia Mangawarna ka miaka'oma siran, na ped iran so Potre-Malaila-Ganding, a wata o Sulutan sa Pulu Nabandai agu so Ba'i sa Pulu Nabandai." Aia minisambi a kiapandara'an iran so osonan agu tangkongan, na mia'alao iran so Radia Mangawarna, Radia Mangandiri, Potre-Malaila-Ganding, na mala den a pakaradi'an sa Agama Niog. Kia'ompi'an a dalem a inged na sionodan⁵⁷ peman a papalangan. So peman so Laksamana na miselin bo sa miakata'ita'id a dato. Na mapipia den a ginawa iran sa Agama Niog. TAMAT.

gandiri and Radia Mangawarna, they have arrived, and together with Potre Malaila Ganding daughter of the Sultan and Sultan(ess) of Pulu Nabandai." Instead, they changed (from fear to joy) and prepared the carriage and chair, and they met Radia Mangawarna, Radia Mangandiri, Potre Malaila Ganding, and there was a big festival in Agama Niog. The whole village was cleaned and they were all happy.⁵⁷ As to Laksamana, he metamorphosed into a very handsome *datu*. And they have a happy (good) feeling in Agama Niog. FINIS.

NOTES

¹ Maharadia Lawana was sacrificing himself in the pyre because the world is chained to all sins of the world, e.g. chained to desire.

² An Islamic formula.

³ cf. the causes of death of all (men) shall not cause the death of Maharadia Lawana. cf. furthermore, Ravana's sacrifice to gain all the power to challenge Siva, in Indian puranaic literature.

⁴ *tampad a atep*, lit., edge of the roof, fig., beyond the confines of the house, "They are yet too young to leave the house."

⁵ *koris*, fate, also the lines of the palm indicating fate(?).

⁶ *makabangon sa walai*, lit., to build a house; fig., to get married.

⁷ *sobosobo*, typhoon, storm.

⁸ *Di ta den pakadakelen so tolot*, "let us not lengthen the story." The first person reference in this phrase is to the narrator of the story, who is addressing his audience. The present rendering of the phrase is merely a usage of the cliché.

⁹ *ari* refers to the one relating the story.

¹⁰ *korang a tolot*, lit., short of story; fig., inadequate information.

¹¹ *di ta pakaneg sa talis tran*. cf. note 8, above.

¹² cf., may turn effeminate.

¹³ *somagaian sa orai*, fluttering gold pieces or foil.

¹⁴ *kapakateiaa* (mataia), favourite, beloved like being sons or children.

¹⁵ This is a phrase which expresses humility, particularly if a thing is offered to one of high station. The reference to the old indicates the idea of humility in relation to people of rank.

¹⁶ lit., cut into parts, e.g., butchering animals. Refers furthermore to garments being cut before stitching.

¹⁷ lit., given eight speed; fig., happy. The "eight speed" may in Maranaw thought be an idea of fast speed, hence in this context, it may mean "extreme happiness."

¹⁸ lit., first love, fig., extremely happy.

¹⁹ lit., first in beauty; fig., very beautiful or very handsome.

²⁰ Maranaw, *ontoda*, seat.

²¹ *marata*, bad. *mikarata a ginawa*, lit., bad self or feel bad; fig., feels sad. *ginawa*, self.

²² *tareg*, stop; *pakaradian*, royal game; cf. *kalilang*, festival.

²³ *daa*, lose, to lose. The phrase literally means—"The word of the dato should be lost." Fig., "The datu's word should be followed."

²⁴ lit., example, fig., compare.

²⁵ maybe creating a noise of life and joy.

²⁶ See note 20, above. This indicates how deep the hispanic influence upon Maranaw has gone.

²⁷ *undod*, to go back.

²⁸ lit., not much was done.

²⁹ *ian* refers to the princess.

³⁰ The ring is definitely of precious stone, because of the glitter it emits and is comparable to fire.

³¹ lit., far from ourselves; fig., far from our expectations, unexpectedly.

³² lit., big self; fig., purpose.

³³ meaning, the Sultan was between the brothers when they went to Sultan's home.

³⁴ lit., beating liver; fig. beating heart.

³⁵ All movements are evidence of a royal origin. He moves with artistic aspect, evidencing royal origins.

³⁶ lit., no large congregation; fig., nothing much said in the *torogan*.

³⁷ *lawaan*,

³⁸ lit., to run at the same time full speed.

³⁹ lit. the day did not end; fig. on that very day (that the sun rose early).

⁴⁰ lit., mosquito net is not folded up; fig., that either the people are still sleeping or some one is sick, hence it is not folded up. The Maranaws believe that if the mosquito net is not folded up, somebody will get sick and die.

* Tuwan Potre Malaila Ganding/Tuwan Potre Malano Tihaila.

⁴¹ lit., was not able to say anything for long; fig., remained silent for long.

⁴² lit., walk; fig., to go on a caravan.

⁴³ *sagad*, lit., pass through; fig., experience.

⁴⁴ lit., like a mat lying flat; fig., very calm.

⁴⁵ lit., no control; fig., they had to obey—this refers to the fact that even if the Sultan of Pulu Nabandai ordered his subjects not to put the *osonan* down, they can not disobey the orders of Radia Mangandiri to put them down.

⁴⁶ lit., to touch; fig., to cultivate.

⁴⁷ lit., not to breathe; fig., to die, to kill.

⁴⁸ lit., equal to us or not equal to us; fig., their prestige in the *bangsa* will rise.

⁴⁹ lit., that which was running was lost; fig., the deer was nowhere to be found.

⁵⁰ lit., to forget the world; fig., to faint, become unconscious.

⁵¹ lit., to put sense; fig., to regain consciousness.

⁵² *pakadasel*, to kick, in the sense it means a supporting board like the spring, rather a diving board in a swimming pool.

⁵³ According to the belief of the Maranaws, fire will always plague the life of a couple living together without the benefit of marriage ceremonies. The symbolism is quite unique because to the Maranaw fire is associated with hell—being an eternal fire.

⁵⁴ *pelampinasen* is not found in the Maranaw Dictionary, and therefore seems archaic. Whatever it means as used in the text may be “like falling banana trunks.” cf. *darangen* texts relative to the deaths caused by direct hand to hand combat, where the vanquished fall like banana trunks being cut.

⁵⁵ *bangkit*, as it is used alone here, means the world at its end, that is, the world will perish.

⁵⁶ lit., end of desire; fig., last farewell.

⁵⁷ *sionodan*, lit., return; fig., as used in the text it refers to the return of the people from sadness to joy because the two princes had come back from their wanderings, with a princess who was the object of their long years of journey.