PART II

LITERATURE

CHAPTER FOUR

INDIAN LITERATURE IN THE PHILIPPINES (1)

INTRODUCTORY

The influence of Indian literature upon that of South East Asia from the earliest known period of Indian expansion in the East to the coming of Islam has been extensively assessed.[1]

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[1] Vide H. B. Sarkar, Indian Influences on the Literatures of Java and Bali (Calcutta, 1934); W. G. Shellabear, "Hikayat Srī Rāma: An Introduction to the Text of the Ms in the Bodleian Library at Oxford", JRAS-SB, 70-71 (Mr. Shellabear attempts a comparative analysis between the Hikayat and Vālmīki Rām.); J. Kats, "The Rāmāyaṇa in Indonesia", BSOAS, iv, p. 179-85 (A comparison of the OJav. Rām. and Vālmīki Rām.); Sylvain Levi, Sanskrit Texts from Bali (Baroda, 1933); R. Friederich, The Culture and Civilization of Bali (Calcutta, 1959; JRAS, xviii, xix. The work discusses the various aspects of the influences of Indian literature on Bali via the intermediary of Jav. literature).

The MBH epic is known in Java as the Parvas. A number of the Kakawins of Java have been based on the themes of the Parvas. Vide Suvarnadvīpa, p. 61-98. Also, Sarkar, supra.

On Indian literature in Champā, vide Champā, p. 231-34. On Siam, vide P. Schweissguth, Étude sur la Littérature Siamoise (Paris, 1951). The monograph discusses the features of Siamese literature based on the Indian; gives a Siamese version of the Rām., etc.

Minor Studies on Indian Literature in South East Asia. Vide Longman's Malay Studies, Series iii, "Cherita Hindu dan Java"; Lokesh Chandra, "A New Indonesian Episode of the MBH cycle", Archiv Orientalni, 27/4, 1959; Edouard Huber, "La Légende de Rām. en Annam", BEFEO, v, 5; François Martin, "En Marge du Rām. Cambodgien", JA, 1950; Manomohan

A survey of this influence is, therefore, not necessary. What is interesting, however, is that "the peoples (of South East Asia) were not merely satisfied with the study of the literature introduced by the Indians, but new pieces were written with themes revolving around the epics." The kāvya and prose romance styles and moods were imitated.[2]

Ghosh, "On the Source of the OJav. Rām. Kakawin", JGIS, iii; R. O. Winstedt, JRAS-SB, lxxxv (Records six Hikayats which doubtless have Indian influences - H. Indarapatra, H. Putra Jayapati, H. Indra Bangsawan, etc.); J. Hertel, "Le Mūlatantai et la Pañcatantra", JA, xii, 1908; Suzanne Karpeles, "Une Episode du Rām. Siamois", Etudes Asiatiques, i; Juan R. Francisco, "The Rāma Story in Post-Muslim Malay Literature", Paper presented to the ALL-INDIA ORIENTAL CONFERENCE, XXIst Session, October, 1961 (Kashmir, India).

H. H. Juynboll, "Enige Fabels uit de Prozabewerking van de Tantri Vergeleken met Indische Fabels", Bijdragen, viie serie, pt. 2, 1904. (A comparison of some fables of the Tantri Kamandaka version in prose of the Tantri Kawi, with the same stories that are found in Pañcatantra and Hitopadeśa (the turtle and the geese, the Heron and the Crab, the Lap-wings and the Sea, the Three Fishes). The result of this comparison is that the Jav. text is not a simple translation, but a version free from the original India). Vide BEFEO, iv, p. 489. Also, Louis Finot, "Réserches sur la Litterature Loatiene", BEFEO, xviii, 5 (This gives an extensive account of the Laos version of the Pañcatantra).

The migration of the Pañcatantra to the Far East may be seen in the Genealogical Table of the Pañcatantra, Tawney, v, Appendix i.

Sculptural representations of Indian Literature have been fully assessed and studied. Vide W. F. Stutterheim, Rāma Legenden und Rāma Reliefs en Indonesien (München, 1925). On the Angkor Vat reliefs on Rām., vide Le Temple de Angkor Vat, 2 vols (Memoirs Archaeologiques, Ecole Français d'Extrême Orient, ii, 1929). On Buddhist Literatures, vide N. J. Krom, Barabudur, 2 vols. (The Hague, 1927).

[2]Champā, p. 231-234.

Inscriptional references to the Indian literatures are not wanting.[3] They, perhaps, provide the earliest literary attempts by the peoples who had received Hindu culture, as typified by the use of the Sanskrit language.

Unlike Champā, Malaya, Indonesia, etc., where material evidences - inscriptions, architecture, etc. - are found to show actual Indian influences, and literary evidences showing also undoubtedly Indianized literary themes and subjects, the Philippines is completely barren in these. The literature that has survived the vandalism of the Spanish missionaries in their attempt to eradicate the "heathen" literature[4] show no evidence of recensions, or translations of Indian literary works. However, there seem to be ver-

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[3] Vide ISCC, Champā, Suvarnadvīpa, Yūpa Inscriptions, Kambūjadeśa, etc.

[4] Cf. the Ilk. epos, Lam-ang. It is admittedly prehispanic, but when it was reduced to writing during the Spanish Regime, the Spanish spirit made a very strong influence. Cf., furthermore, J. Leyden, in Asiatick Researches, x, 1808. "With respect to the original literature of the Tagalos...it..appears...from their accounts that the ancient religious traditions of the Tagala race, their genealogies and the feats of their gods and heroes are carefully preserved in historical poems and songs... These original memorials of the race, the missionaries have with pious care attempted to extirpate, and have employed themselves sedulously in composing religious tracts both in prose and verse in Tagala, with the hope of supplanting the remains of national and pagan antiquity...."

sions of Indian folktales[5], but they cannot be interpreted as such, for they belong to an entirely different "literary" mould.

The Indian system of metrics according to Pardo de Tavera[6] has been caught and was evident in the poetry of the land, but it is negatived by the absence of verse pieces of worth, if there were any, composed before the 16th century.[7] It is also worth noting that the theory of Rasa on which are based Indian art and literary criticism "was not influential enough to reach these shores..."[8]

Ruling out the presence of recensions and translations of Indian literatures in the Islands, and the influence of the system of metrics as well as the rasa theory in art and criticism, certain elements may, however, be considered in the attempt to show an Indian character of the folk-stories and -tales of the Filipinos. The elements in which the Indian character may be present are (1) Parallels in the epic and folkliterature elements, and (2) Folkliterature motifs.

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[5] Vide D. S. Fansler, Filipino Popular Tales, Introduction.

[6] El Sanscrito en la Lengua Tagalog, Introduccion.

[7] Cf. W. G. Seiple, "Tagalog Poetry", JHUC, 163, p. 78, et seq.

[8] L. Y. Yabes, "The Condition of Literary Criticism in the Philippines", The Diliman Review, iv, 2, October 1954.

Perhaps an explanation is necessary concerning these two points, which cover the entire subject of this chapter and the next. Parallels in epic and folkstory elements may not imply diffusion of elements and subjects from a conjectured source (i.e. Indian). They may have been independent developments, or they may be remote echoes of an older literature. Where no probable parallel is citable in the intervening literatures, the plausibility of diffusion is out of the question. However, while it may not be denied that some themes, subjects or elements in pre-hispanic Philippine literature are apparently foreign, these may have had their sources in India through either Malay or Javanese literatures. In the long struggle between the indigenous and the invading literatures at a later period of Philippine literary history (Islamic and Hispanic), the earlier literary influences (Indian?) had been discontinued. The cessation of this influence has rendered it difficult to sift what is pre-Islamic and/or pre-Hispanic.

On the motifs, it has been shown that "the individual motifs of story or fairy tale, as found with other peoples seem to hold a kind of mass meeting on the great arena of Hindu fiction."[9] It may not be superfluous to

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[9]Maurice Bloomfield, "The Character and Adventures of Mūladeva", Proc. of the Am. Philos. Soc., lii, p. 2.

follow up this citation from Maurice Bloomfield, for he expressed the general belief that the "ancient treasury of narrative which India pours out lavishly from the time of the RV to this day, passed freely beyond the bounds of India."[10] Stories and cycle of stories were "exported" bodily and taken over by other literatures, either adopted without any trace of change, or with minor changes to suit the temperament of the "importing" literature. Furthermore, individual fables and stories or individual story traits were also carried to the various parts of the world.[11] "It is at any rate, rather hard to find...fable or fiction traits of marked character which do not own an Indian analogon; many a time they may at least be suspected to be of Indian origin. As a corollary to this last condition, nearly all the more important motifs are intensely repetitious in Hindu narratives themselves, so that as a matter of external experience, there are neither absolutely no original fables or stories, nor absolutely original collections of fables or stories".[12]

Professor Bloomfield expressed (supra) the generally accepted view that India had contributed to the enrichment

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[10] Ibid., p. 618.

[11] Cf. "The Genealogical Table of the Pañcatantra", in Tawney, v, Appendix I, p. 232-242.

[12] Bloomfield, loc. cit.

of the national folk-literatures of other countries. In the Philippines, Laura Watson Benedict[13] made a very interesting reference in regard to the Bagobo myths. She wrote "that the component parts of the stories have been drawn from numerous and widely separated sources, is apparent, ... Among these sources, the folklore material of Sanscrit writers seems to have left a distinctive impress upon the Bagobo mythical romance. Against a Malay background, and blended with native pagan elements, are presented chains of episodes, characteristic personalities, methods for securing a magical control of the situation, that suggest vividly parallel literary forms in Sanscrit saga. Still more, one is conscious of a prevailing Indian atmosphere, that may sometimes elude analysis, yet none the less fails not to make itself felt. But as to the line of ethnic contacts which has transfused this peculiar literary quality into Malay myth, - whether it is to be traced solely to the influence exerted by Hindoo religion and Hindoo literature during the ages of domination in the Malay archipelago, or whether we must reconsider the hypothesis of an Indonesian migration - this is a problem of great complexity, for which no satisfactory solution has yet been offered."

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[13] "Bagobo Myths", JAFL, xxvi, 1913, p. 13-63.

The above reference is perhaps applicable in connection to the whole corpus of Philippine folk-literature. But, the "problem of great complexity, for which no satisfactory solution has yet been offered" is indeed relevant to the context of the present thesis. However, her reference is negatived by the collection itself. To suggest that the folktale forms (recensions, translations, versions, etc.) vividly show "parallel literary forms in the Sanscrit saga" would be misleading. An examination of the tales themselves revealed only a few interesting motif indices - e.g. magic articles, coming to life, metamorphosis - that show Indian influence. In fact, the reference to a hero having the wind for its vehicle is isolated as to show certain Indian influence (vide infra, § 4.4).

While only one or two or more tales or stories may be cited from the Philippines to show influence of Indian motifs, these may be explained on the same basis as the parallels in epic- and folk-tales. Indeed, the suspicion that the Indian motifs may have been "imported" will be investigated in the subsequent pages, the examples being so much overlaid by elements known to be late introductions.

PARALLEL ELEMENTS IN FOLK- AND EPIC-LITERATURE

4.1. Naming the Hero after the Vanquished. This

element in the epic story is best illustrated by two episodes found in MBH. "Sañjaya said, "... He (Kṛṣṇa) is called Madhusūdana because of his having slain the Asura Madhu.."[14] Perhaps, as dramatic as the incident in the naming of the Supreme Being (Kṛṣṇa) after the slain Madhudaitya is the episode in the slaying of the Asura Dhundhu by King Kuvalasva. " x x x And... the royal Kuvalasva having extinguished those flames (emitted by the Asura) by the waters that issued from his body, then consumed that Daitya of wicked prowess with the celebrated weapon called Brahmā for relieving the triple world of its fears, and that royal sage (rājarsi) Kuvalasva, ...having slain that Asura Dhundhu, became known from that time by the name of Dhundhumāra..."[15]

The epic phenomenon is also found in the other Indian literatures, but it is sufficient to state that the naming of the hero after the vanquished has its origins in the Vedic literatures, particularly in the RV. God Indra having slain Vala and Vṛtra, two demons or asuras, was

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[14]Udyoga. cxx, YānasandhiP. Vide also BhīsmaP. lxvii, Glories of Vasudeva. (UdyogaP., YānasandhiP., Chapter 70, v. 4: Madhuhā Madhusūdanah. GITA).

[15]Vanap. cciii, Mārkandeya SamāsyaP. (Vanap., Mārkandeya SamāsyaP. Chapter 204. GITA).

called Valvṛtrahan, "Slayer of Vala and Vṛtra".[16]

A parallel in Philippine literature is citable. But the metrical romance where the phenomenon occurs is a late composition. Moreover, its theme is not native in its orientation. It is the struggle between the Christians and the Muslims in the Spanish mainland. However, the naming of the hero after the vanquished is perhaps unknown in the national literatures of other lands, except India?, and the presence of an isolated phenomenon in the Philippines may suggest that this episode is an echo of the Indian.

Bernardo,[17] the youthful general of the Army is dispatched by the king to invade the kingdom of Carpio, the dreaded monarch of the Moors. In the battle that follows, Bernardo vanquishes the latter, who submits to him in terror.

> At ang bílang saksí ng pagkátotoo
> Na ikaw ang siyang sa ámi'y tumálo,
> Ay magmulá ngayon ang táwag sa iyó
> Kilábot sa digma na Bernardo Carpio.[18]

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[16] "Owing to the importance of the Vṛtra-myth, the chief and specific epithet of Indra is Vṛtrahan, "Slayer of Vṛtra". It is applied to him about 70 times in the RV." (Vide A. Macdonell, Vedic Mythology, p. 60). No definite text citation would, therefore, be necessary.

[17] S. Flores, (Hinalaw ni), Ang Walang Pagkupas na Kasaysayan ni Bernardo Carpio (The Glorious Story of Bernardo Carpio).

[18] Strophe iv, p. 54.

And as a witness in truth
That thou over us art victorious
Henceforth wouldst thou be known
Bernardo Carpio, terror in war forsooth!

The episode in the Tagalog romance apparently shows a marked departure from the India. Apart from the fact that the vanquished is spared his life by the victor, the former eulogizes the latter. As a crowning point of the eulogy he gives his name to be appended to the name of the hero. In the Indian, the villain is slain, and the hero receives the name by way of an eulogy from his devotees.[19] However, the fundamental elements in the literatures may show analogous developments.

Bernardo Carpio may mean "Bernardo, the Conqueror of Carpio".

4.2. Noise created by slapping the armpits in battle. This is an epic element which is peculiar to the Indian conception of creating noise in battle, to scare away the enemy, and causing all that is around to tremble at the dreadful sound. In the MBH., there are at least five scenes where this peculiarity is dramatically depicted.

In the Jarāsandhavadha parva, the killing of king Jarāsandha by Bhīma in a hand to hand battle is vivid -

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[19] The peculiarity of the Indian phenomenon is that sūdana, māra, han, etc., are appended to the name of the vanquished, which generally means, "killer, or slayer of.."

"And seizing each other's arms and twining each other's legs, (at times) they slapped their armpits causing the enclosure to tremble at the sound... and each pressing every limb of his body against every limb of the other, they continued ... to slap their armpits."[20]

In the parvas describing the great battle between the Pandavas and the Kauravas, the noise created by the armpits' being slapped or clapped resounds. In the Abhimanyuvadha parva - "(causing the earth to resound) with noise of diverse musical instruments, with shouts and slaps of the armpits";[21] in the Jayadrathavadha parva - "and that noise mingled with the noise of diverse (other) musical instruments, with shouts of warriors and slaps of their armpits.."[22] that peculiar sound is heard in the midst of the din of battle.

In the Ghatotkāchavadha[23] and Droṇavadha[24] parvas,

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[20]SabhāP., xxiii (SabhāP., JarāsandhavadhaP., xxiii, v. 11: kakṣaiḥ kakṣam vidhunvānāvāsphotam tatra cakratuh. GITA).

[21]DroṇaP., xxxvi (DroṇaP., Abhimanyuv.P. 36, v. 17-19: nānāvāditra ninadaiḥ...karaṇemisvanairapi. GITA).

[22]DroṇaP., lxxxviii (DroṇaP., Jayadrathav.P. 88, v. 28: nānāvāditra samhradaiḥ kṣveditāsphotitkulaiḥ. GITA).

[23]DroṇaP., clxxx (DroṇaP., Ghatotkacav.P. 180, v. 4: tatah pariṣvajyapunaḥ pārthamāsphotyacāsakṛt... GITA).

[24]DroṇaP., cxciii (DroṇaP., Droṇav.P., 192, v. 82: bāhusabdena prithivīm kampayāmāsa pandavah... GITA).

the slaps of the armpits are heard in the fury of the combatants, to the fear of the weak in heart. On the eighth day of the war,[25] clapping and slapping of the armpits still resound. And, on the tenth day - "and when the thousands of trumpets were blown, the mighty Bhīmasena slapped his armpits".[26]

Finally, in the Bhāgavadgītā parva, Sañjaya describes the preparation for the battle of the next day, "with the blare of conches, and the sound of drums..., with the neigh of steeds, and the clatter of car wheels with the noise of obstreperous elephants and the shouts, clapping armpits.."[27]

In the folk-epos, Lam-ang, the episode of the armpit clapping and slapping is also equally dramatically described, as the hero (Lam-ang) descends upon his enemies in battle.[28]

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[25]BhīṣmaP., lxxxviii (BhīṣmaP., Bhīṣmav.P., 87, v. 23: bheriśabdaiçca vimalair vimiśraih saṅkhaniśvanaih/ kṣveditasphotitāṣṭṛstair nāditaḥ sarvato diśaḥ// GITA).

[26]BHĪṢMaP., cxx (BhīṣmaP., Bhīṣmav.P., 199, v. 117-118: tatastūrya sahasreṣu nadatsu sannahabalaḥ/ āsphotayāmāsa bhṛśambhīmasenc nanādaca// GITA).

[27]BhīṣmaP., xvi (BhīṣmaP., Bhāgavadgītāv.P. 16, v. 2-3: ... kṣveditāsphotitotkṛṣṭaih... GITA).

[28]L. Y. Yabes, "The Ilocano Epic: A Critical Study of the 'Life of Lam-ang'", PSSHR, xxii, 2-3, p. 283-338 (with Text and Translation). Strophes lix-lx.

Limmagtó a naminpinsán
Ni laláki a ni Lam-ang
A napán iti katay-ákan
Ket (pag)pákpakupákennan

Daydi kilikilí ken sel-lang
Idi luppó agsidormang
Ken takiag a kannigíd ken kannawán
Ni lalaki a ni Lam-ang.

He leaped with speed incredible[29]
He, Lam-ang, the brave;[30]
Upon the mountains high and steep;
With vigour - clapping and slapping
The pits of (his) arms and groins,
Thighs (mascular and strong)[31]
And the arms - the left and right
Of the brave Lam-ang.

This epic scene in Philippine literature, though the only example citable, certainly echos the Indian scenes, particularly in the MBH. Whether it is a parallel to or an influence of the MBh episodes, it is not known. The remote relationships of these episodes in Phil. and Indian literatures, however, may only be surmised, yet certain that this peculiar source of noise created in battle may

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[29]Professor Yabes renders the word, litl. "immediately, at once". The present rendering seems more acceptable.

[30]Litl. lalaki, "man", but here it is used with a fig. sense, n. "hero, brave", adj. "brave, courageous". Professor Yabes renders the verses according to their context.

[31]Professor Yabes does not render the word agsidormang, in fact, the entire line. The Ilk. word is unfamiliar to the present writer, and checking up the lexicons available has been futile. The entire strophe as it is understood by the present writer is rendered tentatively as above.

have its origins in the great epic of the Indians.

A point or two may be considered relative to the episodes. In the Indian epic, the noise created from the clapping and slapping of the armpits apparently proceeds from the combatants of both camps, which sound is expected to be created only by the heroes. In the Phil. folk-epos, the hero, Lam-ang, engages a whole tribe of painted Igorots[32] in a single-handed combat. The noise proceeds only from him. No bare-arm combat is evident in the epos, in contrast to that which is found in the Sabhaparva (Jārāsandhav.P.).

Perhaps, corollary to this type of battle noise, battle cries are also uttered in another Phil. folk-epos, the Hud-hud ni Aliguyon.

> Mayehtu gohomdan pumbangan,
> Pumalpalituk di gohomdal pumbannagan.[33]
>
> Their armed clash was fierce on the embankment
> Like thunder the field shook to their battle cries.[34]

The battle cries causing the field to shake is comparable to the cries, noise, etc., in the MBH: "They slapped their

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[32] An ethnic group in Northern Philippines.

[33] Ll. 455-456.

[34] Daguio translation.

armpits, causing the enclosure to tremble at the sound."

4.3. From Happiness to Sorrow. This element finds its parallel development in the MBh. and in the Hud-hud.

Against engaging the Paṇḍus in combat, the Kurus were first warned by the former through the Sūta, Sañjaya. "Go thou, O Sūta, ...and say.. 'Do not suffer yourselves to be slain by Arjuṇa, who is protected by the celestials. Before that happens, let some men approach Yuddhiṣṭhira and entreat that son of Paṇḍu, that best of man, to accept the kingdom (surrendered by them) without delay. There is no warrior on earth like unto Savyasāchin, son of Paṇḍu, of prowess incapable of being baffled. The celestial car of the holder of the Gandīva is protected by the very gods. He is incapable of being vanquished by human beings. Do not therefore bend your mind to war.'"[35] This is merely a prelude to a more dramatic persuasion by the elders of the Kurus against Duryodhana's decision to make war with the Paṇḍus.

In Udyoga Parva, lviii (UdyogaP., YānasandhiP., 58, v. 3-4, 17-18. GITA), a dramatic conversation between Dhṛtaraṣṭra and Duryodhana is found. The former tries all that is within his power to dissuade the latter from making war

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[35] UdyogaP., lvii (UdyogaP., YānasandhiP. 57, v. 59-62. GITA).

with his cousins. "Half the earth is quite enough for the maintenance of thyself and all thy followers. Give back unto the sons of Paṇḍu...their proper share. All the Kauravas deem just this to be consistent with justice, that thou shouldst make peace with the high-souled sons of Pandu..." This is a forceful argument, but "...O King,... I would sacrifice my life, kingdom, wealth, everything, but would not be able to live side by side with the Paṇḍavas. ...I will not surrender to the Paṇḍavas even that much of land which may be covered by the sharp point of a needle." Thus Duryodhana seals his own warrant to sorrow and danger, and henceforth to his own death.

Ll. 599-605 in Hud-hud show analogous scenes. Magappid, Daulayan's mother, approaches him. She entreats him to avoid danger - to seek happiness, instead among his comrades, and points to the futility of making war with Amtolao's son, Aliguyon, who is skilled in battle. "How can you equal his skill, Daulayan, my beloved son?" Without heeding his mother's entreaties, he goes to the battlefield, picks combat with Aliguyon. He is vanquished. As he is about to be beheaded by the hero, he begs for his life. He is brought back to his native village.

Ll. 709-716.
Dinuganan, husband of Magappid,[36]
Looked down contemptuously upon Daulayan:
He pointed at Daulayan (and said);[37]
You see, you don't heed your mother, why don't
You listen to her word,
Did your mother not tell you to avoid trouble
But search for happiness?
Where is another one whose name is Daulayan
And does not listen to his Mother, Magappid?

Perhaps, an exact parallel can be drawn in the warnings. It is found in MBH the plain but fearful warning given by the Pandus to the Kurus in the recitation of the prowess of the holder of the Gandīva, his capability of burning the world, for he possesses the celestial car protected by the gods, etc. Yet, they (the Kauravas) did not realize the truth of the warning. They were baffled by ignorance and pride.

It is also found in the Hud-hud, Daulayan's mother, Magappid, reciting the skill and finisse of Aliguyon in battle, his unequalled power and strength, etc. Her warning fell upon deaf ears. The scene depicting the begging for his life does not echo any parallel episode in the In-

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[36]Mr. Daguio renders this line, thus: "Magappid, wife Dinuganan". If it is merely a typographical error, there is no question. Otherwise, the present rendering would be correct judging from the context of the reproach.

[37]Similarly, Mr. Daguio refers to Magappid. It is certain that it is Dinuganan, the father, who is addressing Daulayan.

dian epic. But the reproaches are vivid. These are comparable to the reproaches found in the Sauptikā- and the Strī-parvas. However, in the Hud-hud, it is the father who throws the reproaches, while in the MBH., it is the women, with their lamentations and weepings, who utter the reproaches.

4.4. Calling the Wind. It would be superfluous to cite a number of episodes in Indian literature where Vāyu is summoned to help the devotee. These episodes seemed to have developed from the Vedas. It is sufficient, it is hoped, to cite a later episode found in the MBH. God Indra fearing that he might be dislodged from his heavenly throne due to the austere penances of Viśvāmitra, sends to earth Menakā, the heavenly nymph to tempt the latter from his rigid vows. Menakā, thereby, comes down and sports around the vicinity of the rājarṣi's tapovana. "...and saluting that ṛśi, she then began to sport before him. And just at that time Marut robbed her of her garments..."[38]

Marut, the wind (Vāyu?), is the willing accomplice who was summoned by Indra in his scheme to rob Viśvāmitra

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[38] Ādip. lxxii (Ādip., SambhavaP. 72, v. 3 GITA). RV 8, 7, 24; 8, 65, 2-3; 10, 113, 3; etc. In most of Indra's battles with the Asuras, the Maruts come his aid.

of his powers obtained by penances.

In the folk-epic of the Iloko people in the northwest, the episode of calling for the wind to help the hero is found in three events.

Strophe 15-16.
Sana met pináyapáyan
Di ángin nga inna ragútan
Tudo pay agbayangábang
Ulep arig a teppang.

Kimát ken sal-ít agkákamákam
Sinirokda di kawáyan
Kaslá narábarában
Di buók di kawáyan.

(Thus (with his hand) he beckoned
To the wind to unleash its power,
The rain in torrents to pour
Chasm-like the clouds to come

Lightning and thunder, all in one,[39]
Attacked the bamboo clump
Like unto a shorn lamb
The bamboo, without leaves, become!)

This is an episode antecedent to the birth of the hero, Lam-ang. Here, the hero's father, Don Juan,[40] performs the feat, while collecting the materials needed for the coming nativity (of Lam-ang).[41] The next two episodes occur in the adventures of the hero.

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[39]Professor Yabes renders this line: "L. & th. in quick succession". The present rendering seems much clearer in relation to the other elements that descended upon the bamboo.

[40]The name shows a hispanized influence, like the name of the heroine - Doña Ines Kannoyan.

[41]In this instance, the bamboo will be split and used to construct a reclining bed for the lying-in woman.

Strophe 68-69.
Ket ita inna met kinonán
"Ay Iggorot a burikan
Daánandak[42] ngarúd itán,"
Ket napanna pináyapáyan
Di ángin a mangarágan.

Ket isu't kadduana nga napán.
.....

(And then he declared thus,
"O painted Igorots beware[42]
/For I descend upon you in wrath/"[43]
And (with his hand) he summoned
The (moaning) strong wind.

(Thus, on it he was borne)[44]
.....

This adventure occurs when Lam-ang, while yet a child of nine months, seeks vengeance upon the tatooed Igorots who had feasted over his father's head.

Strophe 95.
Pinayapáyan ni Lam-ang
Daydi ángin a kapigsaán
Gimmil'áyab di arutáng
Ti asúk nakaskasdáaw,
Nagderraaw ti i-San Juan.[45]

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[42]Rendering the word as "beware" seems preferable in deference to Professor Yabes' "now be ready", which seems far from the real sense of the word in relation to the essence of the entire strophe.

[43]This is a sequel of the previous line particularly following the last word "beware". Its insertion to replace the entire third line of the strophe renders the stanza more precise, and lucid.

[44]Litl., the verse is "And it was with it he went". Professor Yabes' interpretation of the line is retained, for it gives an interesting reference to the wind being used as a vehicle in combat.

[45]Cf. Don Juan ante. San Juan is a name of a village after one of the Roman Catholic saints. A Spanish influence!

(With his hand, Lam-ang
Beckoned the fiercest wind
The hay ignited (into a conflagration)
The people of San Juan were astonished
To see the smoke rising in amazing thickness.)

The scene occurs when after having come from his expedition of vengeance, he had to bathe with the water that is sifted through burnt rice hay, which possesses soap-like cleansing quality.

In the folk-myths of the Bagobos in Mindanao,[46] Tuglay, the hero, embarks on his adventures, riding on the wind, and ("on his warshield he rode and) flew with the wind until he came to the horizon.."

In two of the occurrences (the first and third, in the Ilk. epic), it is noticeable that the wind is summoned to the aid of the hero (heroes) in domestic affairs, while in the second, the wind serves as a vehicle of the hero in his battle against the killers of his father. This event and that in the Bagobo myth are comparable to those that occur in Indian literatures, where the wind - the Maruts or Vāyu - is found to assist the heroes in battle.[47] Note

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[46] Benedict, ibid. II. Adventures of Mythical Bagobo at the Dawn of Tradition. 5. Adventures of the Tuglay, p. 27-35.

[47] The RV is replete with reference to the Maruts coming to the assistance of the hero, particularly Indra, while Vāyu is charioteer of Indra (iv, 46, 2; 46, 2; vii, 91, 5).

for instance, Garuda, the vehicle of Viṣṇu.

Perhaps, these episodes in Philippine literature are survivals of a mythological concept concerning a natural phenomenon, the Wind. Since it is the only instance found in literature, it can not be ascertained whether, in the first place, the phenomenon had an anthropomorphic personality, as it is evident in the Indian concept of the Wind. However, if in the Philippine concept, this suggestion is not possible, it is within the bounds of safe conjecture, that its development is purely independent of the Indian. Perhaps, it is a primitive parallel of the more developed idea found in India.

4.5. Bamboo Shoots. The parallel tales are found in the folk-literatures of both Indian and Philippine tribes - the Santals in India[48] and the Tinggians in the Philippines.[49] The Santal tale tells of a son-in-law who visits his in-laws, and stays overnight. At mealtime, he is served curry and rice - the curry being prepared from bamboo shoots. Perhaps, the curry was delicious and he thought it to be meat. So he asked, "I say, Mother, what

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[48]Bodding, Santal Folktales, ii. Tale No. 27 - "The Stupid Son-in-Law", p. 26-33. Also Bompas, No. cxxiv - "The Fool and His Dinner", p. 345-346.

[49]Cole, in FMNH, Publ. 180, xiv, i, Fable No. 86, p. 198-199.

kind of curry have you prepared? I can not make out exactly what it is". Now, there was a bamboo door at the back of the son-in-law. So the Old Woman said, "Look there what is at the back of you, my son-in-law, that is what I have made into curry for you". The son-in-law turned around, and saw the bamboo door. But looking, he said nothing, and the mother-in-law said thus much and nothing more. However, he thought to himself, "I find this curry perfectly delicious; when every one is asleep presently, I shall walk off with this door." True to his thoughts, when everyone had gone to deep slumber, he got up silently, untied the door and off he went home with it.

In the morning, the in-laws got up, and looked around. They discovered that something was missing in the house: the bamboo door! The son-in-law was nowhere to be found. Suddenly, the mother-in-law burst into a loud laughter. Asked about the cause of the laughter, she replies, "Your elder sister's husband, girls, had most assuredly decamped with this door.." Then she related the incident of the previous night. "Perhaps that is why your elder sister's husband has carried off the door".

The son-in-law upon arriving home, tore the whole door apart and chopped it into small bits. He called upon his wife, and said, "Make this into curry today, please".

She replied, "How am I to make curry of this? Will this dry bamboo taste well? Not a bit of it. You are very stupid". He replied, "Not so, it is simply delicious...." He retells the incident of the previous night.

The Tinggian tale tells about a man who went to another town. When he got there, the people were eating labon (bamboo sprouts). He asked them what they were eating, and they replied, "Pangaldanan". (The bamboo ladder is called aldan). He went home, and had nothing to eat but rice. So he cut his ladder into small pieces, and cooked all day, but the bamboo was still very hard. He could not wait any longer, so that he called on his friends to ask why he could not make it like they had in the other town. He was the object of ridicule since.[50]

The two tales no doubt show parallel incidents. No intervening versions in the Javanese and Malay folk-literatures are citable. Nevertheless, they show identical situations which may suggest remote relationships between them. A comparison may be attempted. In the Santal tale, the supposed source of the curry was the door made of bam-

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[50]The present writer's late grandfather used to tell him the same story whenever they had bamboo shoots cooked with vegetables and served with rice for meals.

boo, while in the Tinggian, the ladder (alden).[51] The ingenuity of the reply in both the tales show a markedly highly developed wit of these two primitive peoples.

The Santal tale, however, tends to be dramatic, as shown in the carrying of the door all the way from the man's in-law's home to his. That, too, at midnight! It is possible though that it could have been bamboo posts, or the bamboo floor referred to as the source of the curry, instead of the door or the ladder. There would have been a much more dramatic and picturesque scene had the son-in-law removed the posts causing the house to fall. It could have been the bamboo floor, thus causing the house to be uninhabitable.

4.6. The Secret Message or Death Letter. This literary element recurs in Indian folk-literature. For a locus classicus, the tale from the Kathās., the story of Śivavarman[52] may be taken. Śivavarman, suspected of having had sexual intimacies with one of the king's (Ādityavarman's) queens who became pregnant was sent to a neighbouring chief with a secret message instructing the chief to

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[51] Ilk. agdán, Tag. hagdán, etc., "ladder". Ilk. rabóng, Tag. labóng, etc., "bamboo shoots".

[52] Tawney, i (Bk. i, Chapter 5, Tale 1-c), p. 52.

put the minister to death. "x x x When he heard that, the king thought: 'Surely he is guilty of treason against me and yet if I put him to death publicly I shall incur reproach'. Thus reflecting, that king sent that Śivavarman on some pretext to Bhogavarman, a neighbouring chief, who was an ally of his, and immediately afterwards the king secretly sent off a message to the same chief, bearing a letter by which he was ordered to put to death the minister."

Tales of this genre also occur in the Javanese and Balinese folk-literatures. The first tale from these regions is the Balinese The Lay of Jaya Prana.[53] Jaya Prana marries a low caste woman of exquisite beauty but the Dewa Ratu (the godly king) covets her. Jaya Prana is sent away on a false errand. He was accompanied by the king's trusted servant who carried the death letter, and who also dealt the blow upon the hero. The hero as a faithful subject took the order without question. Another Balinese tale is the story of I Baboso[54] whose mother, the third wife of the Dewa Agung Putra rin Koripan, was an ogress. Jealous of the son of her co-wife, she contrives to send

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[53]C. Hooykaas, The Lay of Jaya Prana, Introd., Text, Transl. & Notes. Cf. The Holy Bible, Sam. II, 11, 14-16.

[54]Ibid., p. 16-18.

both I Baboso and his half-brother (the co-wife's son), who acts as servant incognito, to her mother with a letter instructing the grandmother ogress to eat the child without ankle rings. The ankle rings are ingeniously transferred to the other boy, thereby the old ogress eats her own grandson.

An old Balinese ballad also tells the story of a man "who had been killed by the king in order to be in a position to take the poor man's lovely wife unto himself".[55] A Sasak tale (of Dara Kembar) tells of a young prince who desires to acquire magical power from an ogre king, who is the father of his step-mother. His father offers no objection to his desire, and is encouraged by the stepmother, who hopes to get rid of this rival of her son. She entrusts him with a secret sealed letter directed to her father, the ogre. The letter is, however, opened by the king's patih. The letter which requests the king ogre to kill the young prince is changed into one by which his life is spared.[56]

Along the lines of the Jaya Prana genre, the Madurese ballad of Bangsa Chara (and Raga Padmi) tells us of a feudal lord who covets his servant's wife. The servant is

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[55] Ibid., "The Ballad of Buwang Sakti", p. 20.
[56] Ibid., p. 18-19.

sent to a mission and hence to his death. The deed is performed by another servant, who announced the intention before the act.[57]

Java has a version of the Jaya Prana, which according to C. Hooykaas, is a Javanized re-narration rather than a true translation of the Balinese tale.[58]

The secret letter genre is also found in the literature of the Filipinos, although the metrical romance where it is found is a late composition (vide § 4.1). Don Sancho, the general of King Alfonso's army, is a rival of the second in command, Don Rubio, for the hand of the king's sister. His suit is accepted, hence his rival contrives to incite the king to hate the general. Having been caught with his newly born child by the princess, Don Sancho was with respect asked by the king to carry a sealed letter to the prison dungeons of the kingdom.

Strophe 4-6, p. 20.
x x x x
Said he[59] (thus): "(My) good general,
With thy aim and desire, I agree forsooth.

"But thou this my letter carryst
With haste to the convicts' home[60]
And to the warden-in-charge
Thou this letter givest."

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[57] Ibid., p. 19.

[58] Ibid., p. 21.

[59] King Alfonso.

[60] Litl., "to the prison (called) Moon, immediately bring." Sp. luna, "moon". Perhaps, Luna is the name of the prison or dungeon where the general was sent.

'Cause in truth it was with (solemn) under-
standing[61]
The secret message, he[62] knew not its meaning,
Without delay he brought it in haste
To the warden-in-charge the missive of fate.

Strophe 4, 6, p. 21. Also Strophe 8.
The fateful message thus having read
By the Keeper, he stood firm, then left.
The guards he summoned in secret
Unknown to Sancho what was afoot.

For truly it was unknown
To Don Sancho the secret design
Like unto a lightning the ropes around
Him bound, his body pitiful yet firm.

x x x x
Thus he was thrown into the cell,
There in prison, his yes were gouged out!

A folktale possessing the motif genre exists in Philippine literature.[63] A letter is also carried by the hero, but its contents are equally unknown. The motive of sending away the hero is present. In brief, the tale runs thus: Tomarind, the brave warrior of Datu Nebucheba, has a ravishingly beautiful wife, who is secretly coveted by the latter. The Datu contrives to get rid of Tomarind by sending him to a perilous journey to get the enchanted marble ball from a cave in a certain mountain, which was guarded by two monsters of terrible aspects. He accomplishes the

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[61]Between the King and Sancho's rival, his second in command, Don Rubio.

[62]Don Sancho.

[63]Fansler, Tale No. 54 - "Tomarind and the Wicked Datu" (Pampango).

task with the help of a witch who gave him a magic cane, but to the chagrin of the Datu. Again, Tomarind is sent to the subterranean abode of the Datu's parents with a letter. It is the plan of the Datu to crush Tomarind to death while he is in the passage to the abode. But again with the aid of the witch, he is saved and comes back with a purported letter from his (the Datu's) parents. The Datu himself goes to the subterranean passage. Tomarind crushes him to death.

Two distinct categories of the death-letter genre are immediately perceived. (1) The victim-to-be either carries his own death warrant to his murderer-to-be, or (2) the warrant is entrusted to another person who was to kill the unsuspecting victim, who is the hero of the tale.[64] Perhaps, another category corollary to the first is evident in the Tomarind tale. The "boomerang" category, in which the sender is himself the victim of his own schemes to dispose off the husband of the woman he desires. In the Balinese tale of Jaya Prana and the Madurese ballad of Bangsa Chara (and Raga Padmi), the second category is manifested. Likewise, in the locus classicus, the second category is followed, but with the exception that the message is delivered by a third party to the would-be-killer. The Javanese ver-

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[64] Hooykaas, op. cit., p. 15.

sion of the Jaya Prana tale would exactly be like the Balinese. The tale of I Baboso also falls under this category, but with a marked variation, e.g., in the ingenious exchange of places between the hero (the victim-to-be) and the unknowing accomplice, who becomes the victim of his own grandfather. In the Sasak tale of Dara Kembar, the victim-to-be, the young prince, carries the fateful letter (which, however, was changed leading to his being spared from death). This illustrates the first category.

The Phil. metrical romance may be classified under the first category, although the murderer-to-be turns out to be merely a prison warden who is instructed to incarcerate the hero, whose eyes were later gouged out.

The death-letter or warrant is issued under two circumstances. It is occasioned by the instigator of the hero's death, either because he wants to punish the hero for some act of treachery or disloyalty, or "what is more dramatic, because he desires the wife or the wife-to-be of the hero."[65]

The tale of Śivavarman in the Kathās. shows that the occasion of the punishment is due to the hero's being suspected of committing adultery with one of the king's wives. The Balinese Jaya Prana, Buwang Sakti, and the Madurese

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[65] Ibid.

Bangsa Chara (and Raga Padmi) show that the heroes are sent to their death because of the instigators' desire to possess their (the heroes') wives. The Phil. Tomarind tale shows the same cause for sending the hero to his death (which however is not accomplished). In the Balinese I Baboso and Sasak Dara Kembar tales, jealousy on the part of the stepmothers causes them to send the rivals of their sons to death, which in both cases, the heroes escape from the intended death.

While the Phil. metrical romance shows the first occasion under which the hero has to be punished, it presents a rather peculiar turn. There are two distinct impressions that may be drawn from the instigation of punishment. To the King, it was to punish the general for having had illicit relations with his sister. To Don Rubio, it was, but unknown to the King, vengeance upon his rival for the love of the princess. This is parallel to that which occurs in the locus classicus. Although, a third person is found (in the Phil. tale) to instigate the act of vengeance, there is another (a fourth) who executes the sentence.

It is interesting to note the letter aspect of the Tomarind tale. The letter carried by Tomarind was not necessarily the death warrant, but was only an inducement to the passage within which he is intended to be crushed to

death. Another purported letter, but not a warrant, causes the death of the instigator himself. Thus, it may be seen here an entirely different tale plot arrangements, but still possessing the nature of the motif. However, the ornamental aspect of the letter element in this tale may be evident.

The Tomarind tale, although it does not show any resemblance with the metrical romance, may have anticipated the latter in regard to the letter element. The antiquity of the tale may be ascertained from the use of the title datu, and therefore, may show very close affinity with the Balinese and Javanese tales. The tale may be the deciding factor in dismissing all difficulties that may arise in regard to the inclusion of the metrical romance in the present thesis.[66]

4.7. Fish Swallows Man. Parallels of this element in both the Indian and Phil. literatures are differentiated by the crudeness and primitivity of the latter in comparison with the refinement of the former in the weaving of events in the stories. Nevertheless, an analysis of the parallel elements is intended to be made after the extracts or synopsis of the pieces has been presented. A locus clas-

[66]The metrical romance is included to show how late the death-letter element has caught up with modern verse narratives.

sicus, the tale of Kṛṣṇa's son, Pradyumna, may be taken.[67] Kāma has been consumed by Śiva and condemned forever to be bodiless. The curse having been remitted, he was born again as Pradyumna. His wife, RatI, who all these ages had been searching for him without success, was shortly before this time born as MāyavatI, and became the wife of a demon Saṁbara. Saṁbara, hating Kṛṣṇa, stole Pradyumna while yet a babe and cast him into the sea. There, he was swallowed by a great fish, which was later caught and found its way to Saṁbara's kitchen.

In the Kathās., there are three instances where the heroes are swallowed by fishes. Śaktideva, while searching for the Golden City, was shipwrecked. From the wreck, he fell into the mouth of a large fish which at that time opened it. He was swallowed without suffering any injury.[68] Escaping from hostile relatives, BhImabhaṭṭa and Saṅkhadatta cross the Gaṅgā. The former successfully crosses the river, but the latter was swallowed by a large fish from which, like Śaktideva, he escapes uninjured.[69] In the "story of the two princesses", a large fish swallows a ship and all on board,[70] and in the tale of Keśata and Kaṇḍarpa,

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[67]Tawney, ii, foreword, p. xiii. (Bhāg.Pur. x, iv and Vis.Pur. v. 73, et seq. - Wilson-Hall Transl.).
[68]Tawney, ii (Bk. V, Chap. xxv), p. 188-194.
[69]Tawney, vi (Bk. XII, Chap. lxxiv), p. 153-155.
[70]Tawney, ix (Bk. VIII, Chap. cxxii), p. 51.

"a woman is rescued from a fish's belly."[71]

In the Philippines, a parallel of this recurrent tale incident in Indian folk-literature is citable from Lam-ang, the Ilk. folk-epos. Lam-ang, the hero, after having settled down to perform his duties as a householder (his turn having come according to village traditions) goes to fish. But in the process, he is swallowed by a large fish, named in the native speech, berkákan.

In contrast to the deliverance of the heroes in the Indian tales who are alive and well, the Ilk. hero is delivered from death only after his bones were collected from the river bed, and restored to life again by occult ritual. The deliverance of Pradyumna, Śaktideva, Sańkhadatta and other folk-heroes in India is probably paralleled by the safe escape of Rajah Bagaram, who was saved from drowning because he was swallowed by a big fish that brought him safely ashore.[72]

The presence of the Christian element in Lam-ang,

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[71]Tawney, ix (Bk. VIII, Chap. cxxiii), p. 59. Cf. Stokes, Indian Fairy Tales, No. xiv, IA, XIV, 1885, p. 258; IA, XV, 1886, p. 157; Crooke, Popular Religion and Folklore in North India, ii, p. 254.

[72]Maximo Ramos, Tales of Long Ago in the Philippines, p. 174-182. "The Bird that Stole the King's Golden Beard". Cf. the escape of Jonah in Hebrew literature from belly of a great fish appointed by the Lord God to swallow him up. Vide the Holy Bible of the Christians, Book of Jonah.

the extant version of which has come down to the present century, offers a rather relevant but illusive problem. Here, there is the folktale incident peculiarly woven into the fabric of the whole epos, but showing characteristics of being pre-Christian[73] development, and yet fitted unconsciously or ingeniously into a piece of literature interspersed with Christian elements. However, the Christian element can be sifted out of the native and other alien elements (than the Christian) introduced into the literary matrix of the Islands ante-dating the advent of Christianity in the Archipelago. These alien elements may have been introduced from India.

Another problem would be the date of the introduction of these pre-Christian elements, if they were not native independent folktale episodes growing out of pure authocthonous imagination. If they were introduced, when? It may be surmised that it would likely be at a time far earlier than the 16th century A.D. It is also possible that these elements may have proto-types in the Javanese and Malay cycles of tales and stories.

Perhaps, corollary to these parallel elements is that which may be rarely found in folk-literature - the ring-in-

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[73]Pre-Christian, here, means the period antecedent to the coming of the Christian missionaries to the Islands.

the-fish incident. In Indian literature, the incident is seen in Śakuntalā,[74] where the lost ring was later extracted from the stomach of a fish by a fisherman. The motif is seen in the Philippines.[75] While the first two tales I(a) and I(b) do not show necessarily the "ring-in-the-fish" element, the basic idea is present. In tale (a), the ring was found in the turkey's intestines, and in tale (b), it is discovered in the crop of the goose. In the third tale (13-A), the ring is found in the fish, while in the fourth tale (13-B), a precious stone is discovered instead of a ring. In the folk-epic of the Maranaos[76] the signet which was lost by Sulayman was later found in the belly of a fish by the king.

It may be noted that the incident is confined only in Central and Southern Luzon, which reveals its restricted usage as a folk-story element in the Islands. There is likely a remote influence of the Indian element, but its being confined to the drama in India makes it difficult to conjecture its migration to the Islands. The idea, however, appears to be an Indian exportation, for the fish swallow-

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[74] Śakuntalā, Act VI.

[75] Fansler, Tale I(a) "Suan's Good Luck" (Pampanga); I(b) "Suan Eket" (Rizal); Tale 13-a "The Rich and the Poor" (Rizal); 13-b "Lucas, the Rope-maker" (Laguna).

[76] Indarapatra and Sulayman, Strophe 41. (Strophe Numbering is according to F. L. Minton's divisions).

ing something is common in Indian folkliterature.

4.8. Goddess or Heavenly Nymph - Mortal Man Union. This union is best illustrated by the story of Ūrvaśī and Purūravas,[77] which would be used as a locus classicus. Ūrvaśī, an apsaras or a heavenly nymph, obtains the mortal Purūravas as a bridegroom, upon the condition that she should never see him naked. But an infraction of this condition was committed, because of the jealousy of her celestial companions. Her heavenly companions surreptitiously enticed him from bed one dark night and then revealed his nudity to his wife by a flash of lightning.

Tales possessing this genre are also found in various literatures of India, but only one tale which is found in one of the most well-known literature of the sub-continent

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[77] The earliest work referring to this tale is in RV (Eggeling Transl. in Sacred Books of the East, xliv, p. 68-74), X, 95. Also in Śat. Brāh. (ibid.), V, 1; Tawney, ii, App. I, p. 245-259; and Kālidāśa, Vikramorvaśīya.

Cf. Frederich Wells Williams, "Chinese Folklore and Some Western Analogies", Ann. Rep. of the Board of Regents of the Smithsonian Institution...year ending June 30, 1900. Disembodied spirits, in Chinese folklore, are endowed with strange powers when they return to earth, thereby becoming at once angels in a state of supreme beatitude. One of these in the guise of a beautiful girl meets and engages the affections of a young man. In the course of their acquaintance, she warns him against the machinations of a sister spirit, who is murderous, and trying to entrap him, and ensures his safety by giving him a charm.

will be cited. In the MBH,[78] there is a story of the marriage of Gaṅgā, the river goddess in a mortal female form of ravishing beauty, with Śantanu, the son of King Pratipa on the conditions that he should never interfere with whatever she does, agreeable or otherwise, and that no occasion should lead him to address her unkindly. But an infraction to these conditions was forthcoming. Gaṅgā has been throwing her children by Śantanu one after the other into the river Gangā, saying, "this is for my good", and he spoke not a word. But when the eighth child was about to be thrown, Śantanu desirous to save it from destruction, addressed her, saying, "Kill it not! who art thou and whose? Why dost thou kill thy own children? Murderess of thy sons, the load of thy sins is great!" Thus, the child was saved, and he grew up to be Bhīṣma. Gangā, according to the condition, returns to her heavenly abode.

The tale element is found in the oral literature of the Kiangan Ifugaos in the Mountain Province.[79] Bugan, daughter of god Hinumbian and goddess Dakawe, and who lived with her parents in Luktag, the highest region of the sky-world, went down to the other regions of the sky. Later,

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[78] Ādip. xcvii-xcviii (ĀdiP., SambhavaP., Chapter 97-100. GITA).

[79] H. O. Beyer, "Myths Among the Mountain Peoples of the Philippines", PJS, viii, 2, p. 105-110. "The Story of Bugan and Kinggawan, or the Marriage of a Goddess to a Man."

she descended into the Ifugao world, because she can not find a suitable man to marry. On Earth, she saw in Pangagawan an Ifugao called Kinggawan - young, unmarried, poor, but of handsome features and of good manners. Immediately, she fell in love with him. She went back to Luktag to get permission from her father. It was granted. She came back again to Earth, met Kinggawan, married him, and lived with him and her in-laws. After a time, she gave birth to a son whom she named Balituk. Bugan and Kinggawan became the envy of the people because they were prosperous. The people tried to drive Bugan away, but their attempt was of no avail.

Later, she became sick, and in her affliction she decided to go back to Luktag, with her husband and child. But Kinggawan would not go for he was afraid. After discussing the matter, they decided that since Kinggawan is afraid to go up, the child has to be divided crosswise - the head and the rest of the trunk were given to Kinggawan and the lower extremities to Bugan. She re-animated her portion, and brought it to the Skyworld, but the part left with Kinggawan rotted. Looking down from Kabunian, the lowest layer of the Skyworld, nearest the Earth, Bugan smelt the odour of the rotting portion. She decided to come down again and out of its rotting elements created -

the owl from the head, the tree fungi (chalk-like half-spherical growth) from the ears, the shell that climbs trees from the nose, venomous serpents from the breast bones, rainbow from the heart, etc.[80]

The story of Dumagid and Dugai found in the oral literatures of the Benguet Igorots resembles exactly the above tale, but the characters are a god, Dumagid and a mortal woman, Dugai.[81]

Another story[82] tells of a datu named Datu Omar who steals the dress and wings of a fairy whom he finds swimming in a jungle spring. He forces her to marry him. Her dress and wings are hidden in a bamboo tube, and then inserted in the thatched roof of their house. Later on, they have a child, who discovers for the Fairy her dress and wings. The Fairy puts on her wings and flies back to her world. The child dies.

A test is necessary to validate the probability of influence by the more advanced literature upon the primitive one, or possibly the plausibility of indigenous but parallel development. The test used is that which was de-

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[80]Another version of the tale is found in the Ms. collections of Dean S. Fansler, dated May 1910, cited in full as fn. on page 110 of PJS, viii, 2, 1913.

[81]Ibid.

[82]Ramos, op. cit., "Datu Omar and the Fairy", p. 121-125.

vised by N. M. Penzer[83] when he analysed the tale element in the story of Ūrvaśī and Purūravas.

The points used in the test are (1) heavenly nymph loves a mortal man, (2) the nuptial taboo, (3) the inability to preserve it, (4) the swan nymphs, (5) the aloofness of the nymph, (6) sudden pity for the mortal, (7) the necessity for the mortal to become immortal, and (8) the fire sacrifice as a means of achieving this. A corollary test falling beside No. 3 may be added and numbered 3-a: the search for the vanished wife through all possible places where she may be found. The first three points appear to be fundamental in the consummation of the marriage, which were seen in the union between Śantanu and Gaṅgā in the MBH. The locus classicus possesses all the criteria.

These nine points are utilized to test the validity of the attempt at showing the Philippine tales to be either an echo of or parallel development with the Indian stories.

The Ifugao tale on the whole fulfills only three of the points - the first of these three basic tests is that the goddess, Bugan, falls in love with the mortal man, Kinggawan; the other two are the sixth and the seventh tests, which are comparatively doubtful. All the other points do

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[83]Tawney, ii, Appendix i. "The Story of Ūrvaśī and Purūravas".

not come to pass in the Ifugao tales. While Bugan takes pity on the mortal, the latter's personality is lost in the attention given by the former to the creation of new elements out of the other parts of the child's body. Perhaps, an implied necessity for the mortal to become immortal is discernible in Bugan's decision to take with her the child and her husband to the heaven world. This is in contrast to the extreme desire of Dugai to join her husband, Dumagid, to his heavenly abode. Perhaps, she needed the necessary purification through a sacrifice, whatever it may be, to render her worthy of the heavenly above and qualified for the heavenly status.

The first three tests are not applicable in the third Phil. tale. Neither are the 6th, 7th, and 8th. However, the 4th and 5th tests are applicable, for there appears a clear indication that the Fairy may have been a swan nymph, and there is a definite incident that the nymph was reluctant (aloof to) to follow the wishes of the Datu. Perhaps, the tale is a crude development from a more advanced literary or folkliterature cycle.

If the first three, which are the basic tests, perhaps even to the exclusion of the other criteria, were fulfilled, it would not be hazardous to show that the Phil. tales may have had the influence from, if not their origins

in, the Indian locus. The fundamental idea may be merely an independent or parallel development.

4.9. Brother-Sister Union. The origin of mankind by the union of a brother and sister, the sole survivors of a deluge, occurs in the oral traditions of the Orissa tribes. Both, however, were reluctant for fear of incest, but their reluctance was overcome after realizing that the world has to be re-populated through them.[84] The stars are believed to be the offsprings of the sun and moon, who originally were brother and sister, who had escaped from the universal flood by hiding in a gourd. But, prior to their having become sun and moon, they had first fulfilled the unknown law to repeople the world.[85]

This concept, found in one of the oral traditions of the Indian tribes, may be traced in the Hindu literature, e.g., the dialogue of Yama and Yamī - brother and sister in the RV (X, 10).

The deluge, brother-sister idea from and around which the belief that the world was repopulated after a flood, is also very much developed in the oral traditions of the

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[84]Verrier Elwin, Tribal Myths of Orissa, Notes (Bhunja), p. 678; (Kamars), Ibid. Vide Stith Thompson, Motif Index of Folk Literatures, A1-32.4.)

[85]Ibid., Tale No. 16 (Hill Saora), p. 65. Also Tale No. 30 (Didayi), p. 52-53.

tribes inhabiting the mountain regions of Northern Luzon. It is common throughout the Island of Luzon, although it is highly developed among the Ifugaos.[86] A summary of each are cited below.

Igoret.[87] Only a brother and a sister survived the great deluge that had covered the face of the earth. Though separated from each other they were saved - she, on the summit of the highest mountain in the district of Lepanto, called Kalauitan; and he, in a cave of the same mountain. After the water had ebbed, the man came out of his hiding place one night, and as he spread his gaze around the immense solitude, his eyes were arrested by the singular brightness of a large bonfire blazing on the summit of the mountain. Surprised, and at the same time terrified, he returned to his cave. Day having come, he hurriedly climbed toward the summit where the previous night he saw the blaze, To his amazement, he found on this peak his sister who received him most happily. From this brother and sister, it is believed by the Igorots, originated the entire tribe of the Igorots.

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[86]Beyer, op. cit., p. 98-116.
[87]Ibid., p. 95.

Ifugao.[88] Wigan and Bugan had been saved from the flood that deluged the world. They lived on fruits and nuts they could gather from the forests that covered the two mountain tops where each had escaped the deluge. Bugan had fire which at night lit up the peak of Kalauitan, and Wigan knew that there was someone else alive beside himself. He had no fire, so that he suffered from the cold weather. At last the waters receded from the earth and left it covered with rugged mountains and deep valleys that exist today. The solitary brother and sister, looking down from their respective peaks, were filled with wonder at the sight.

As soon as the earth was dry, Wigan journeyed to Kalauitan, where he found his sister, Bugan. Their reunion was most joyous. They descended from the mountain, wandered about until they came to the beautiful valley that is today the dwelling place of the Banawol clan. Here Wigan built a house. Bugan dwelt in the upper part, Wigan beneath. Having provided for the comfort of his sister, Wigan started out to find if there were other people left alive in the Earthworld. He travelled all day, but returned to the house at night to sleep. He did this for three days, and as he was coming back on the third evening, he said to himself

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[88] Ibid., p. 112.

that there were no other people in the world but themselves. He thought that if the world were to be re-peopled it must be through them.

As the moon waxed and waned for months, Bugan soon realized that she was carrying a new life. Bursting into violent weeping and heaping curses upon Wigan's head, she ran blindly to the east along the course of the river. After running ceaselessly for a considerable time, and being overcome with grief and fatigue, she stopped by the river bank. There she lay trembling, sobbing. Having quieted herself somewhat, she arose, looked around, and to her surprise she saw sitting on a rock nearby an old man with a white beard. He approached her, saying "Do not be afraid, daughter. I am Maknongan, and I am aware of your trouble, and have come to tell you that it is alright". While he was speaking, Wigan, who had followed her, appeared. Maknongan, then, placed the sanction and blessing of the gods upon their union, assuring them that they had done right, and that through them, the world must be repopulated.

Three fundamental elements are evident in the tales. Firstly, that the world through the only surviving male and female (brother and sister) after a flood must be repopulated. Secondly, that union between the brother and sister is impossible for they would be committing incest. And,

thirdly, that union is effected either by self-realization or through the intercession of a supernatural being, invariably the Supreme Deity. Perhaps a fourth element may be considered, which is evident in the tales of the Ifugao and Igorot - that the survivors of the flood are separated each unknown to the other.

In the Hill Saora tale, the brother and sister hide in a gourd during the flood. They not only become sun and moon, from whom the stars spring,[89] a phenomenon that is absent in the fabric of either the Igorot or Ifugao tales. The act of incest in the Ifugao story is implied from the revulsion of the sister after having discovered her brother's violation of her chastity. But, mere reluctance for fear of the act is seen in the Bhunja and Kamar versions. A dual reluctance and realization exists in these two versions and in the Hill Saora. But, a single realization (on the part of Wigan) and a single revulsion (on the part of Bugan) exist, which, however, later on are allayed by the assurances of the deity that everything that was done was for the benefit of the world.

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[89]Cf. Beyer, op. cit., p. 91. "The Origin of the Stars and the Explanation of Sunset and Sunrise". The children were born of the Sun (husband) and the Moon (wife). She had to do some chores in the field, and leaves the husband at home to watch over the children with the warning that he should not approach them lest they die. But, out of affection, he goes to their sleeping place, and bends to kiss them. They melted like wax. He runs away out of fear of the wife arrives home to find her children dead.

Realization dawns upon Wigan only after having gone in search of possible other survivors whom he did not find, in contrast to the immediate inference that there are no other survivors in the Orissa deluge. The revulsion occurs upon Bugan's realizing that she had been violated by her brother, the result of which a new life lives in her. This does not at all occur in the Indian oral tradition.

Thus, a marked difference between the Indian and Philippine tales exists, but outstanding parallel elements are singularly evident.

4.9.1. The Most Precious of Relatives. A perfect parallel exists between a Phil. tale[90] and an Indian story.[91] The tales are almost identical, and a brief synopsis of each is cited antecedent to a short discourse on the aspects of the tales.

The Ucchanga Jātaka. Three husbandmen were by mistake imprisoned by order of the king of Kośala for robbery allegedly committed by them. The wife of one came to the king and asked for her husband. The king asked what her relation to the three was. She replied that one was her

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Out of anger, she seizes the inert forms of her babies and throws them to the ground in different directions. They became the stars.

[90]Fansler, Tale No. 31 "Who is the Nearest Relative?"

[91]Ucchanga Jātaka (No. 67, Camb. Ed., v).

husband, the other her brother and the third her son. The king asked her to choose any one of them, and the woman answered: "Sire, if I live, I can never get another brother. So give me my brother, Sire!" The king, pleased with her arguments, released all three.

The Nearest Relative. The grandfather (Old Julian), having been importuned by his grandson (Antonio) for more stories, relents, and tells a problematic story. Old Julian, however, lays the condition for the narration of more stories that Antonio must answer the problem in the tale. The story runs thus - A young man, Federico by name, wanted to become a priest, but had to prove that he had no ancestors or living relatives who were not bandits. He later found that he had an uncle, a revolucionario, whom he sought out in the jungles. He found him, and decided to remain with him. His father followed in search of the son, but also decided to stay with them.

Later, the revolucionarios including the uncle, the father and the sons were captured by the government forces. The mother learned of this, and went to the government authorities to plead for the release of the three. After so much tears and emotional entreaties, she was finally granted the choice to save one, but only one among the three. She was put in a dilemma, which of the three loved ones - her husband, the other half of her life?; her son,

the fruit of her love?; and her brother, who came from the same womb as she and sucked the same milk from the same mother?

Now, the dilemma was thrown to the grandson, who after consulting his uncle gives a classic answer in the similar ingenious way King Vikramasena answered the questions of the Vetāla: "The mother selects her brother who is Federico's uncle, for," Antonio continues his reply, "the woman would be right in selecting her brother... Because, what to a woman is a husband? She can marry again; she can find another. x x x and what to a woman is her son? Is it not possible to bear another one after she marries again? x x x But, ... is it possible for her to bring forth into the world another brother? ... The woman's parents are dead. Therefore, she would be right in selecting her brother instead of her husband and her son."

Perhaps, the idea in the folktale or the Jātaka has its origins in the epic Rām., where Rāma, upon Lakṣmaṇa's fall, soliloquizes: "Alas, what shall I do with Jānakī when heroic Lakṣmaṇa has thus fallen? What further necessity is there for life? I find out, if I search the world for it, another woman like Jānakī, but never a brother like Lakṣmaṇa...!" Or the Jātaka tale may have suggested the idea in the epic. However, it appears that the epic episode is

an archetype of the Jātaka. If so, it may well be suggestive of its antiquity.

In the Phil. tale, two distinctly interesting elements which D. S. Fansler missed in his note (to this tale) are evident. (He, nevertheless, refers to the Rām. episode.) The first element is the dilemma of the wife, which is more or less similar to the Jātaka element. The ingenuity of the choice - in the Jātaka - however, shows the release of all the three, while in the Phil. tale, it is not known whether they were released.

The second element in the Phil. tale is the participation of the listener in the solution of the dilemma, made apparent by the narrator, and the ingenious reply. This element shows an apparent parallel with the problems posed by the Vetāla upon King Vikramasena after every tale and the ingenious solutions given by the latter. The reply of the grandson, Antonio, in the Phil. tale reveals the type of the Vetāla tales - a type which can not escape the notice of a student of comparative folk-literature. The question, therefore, may be asked: "Did the type and style of the Vetāla tales ever migrate outside India?" Perhaps, the question may be answered in analogy with the genealogy of the Pañcatantra in the East.

Moreover, although the tale does not have any paral-

lel in the Vetāla stories, it may be conjectured that the narrator knows the Vetāla tales, or that his sources may have been influenced by this cycle of stories, unknown, nevertheless, by the narrator of the Island tale.[92]

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[92] A Note on the Phil. tale. The Philippine tale shows hispanic elements which apparently are late interpolations. Indeed, it may be seen how deep the Spanish influence has penetrated into the matrix of Phil. culture. However, in the final analysis, after sifting out these hispanic interpolations, it becomes evident that the tale has very early native (and non-hispanic) antecedents.