

Halikpon



A retelling of an
ancient Ifugao chant

english text MAE ASTRID TOBIAS illustration JOSE MIGUEL TEJIDO
Ifugao* translation MARIBELLE BIMOHYA

(*in Lagawe, Hingyon, and Amganad version)

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Published by
the National Commission for Culture and the Arts-Intangible Heritage Committee
633 General Luna Street, Intramuros, 1002 Manila, Philippines

Funded by the UNESCO/Japan Funds-In-Trust for the Preservation
and Promotion of the Intangible Cultural Heritage

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Design and Art Direction: Rex Flores

The National Library of the Philippines CIP Data

Recommended entry:

Tobias, Mae Astrid.
Halikpon : a retelling of an ancient Ifugao chant / English text,
Mae Astrid Tobias ; illustration, Jose Miguel Tejido ; Ifugao
Translation (in Lagawe, Hingyon, and Amganad version),
Maribelle Bimohya. – Manila : National Commission for Culture
and the Arts-Intangible Heritage Committee, c2006.

50 pp. ; 17.78 x 22.86 cm.

Funded by the UNESCO/Japan Funds-In-Trust for the
preservation and promotion of the intangible cultural
heritage.

English and Ifugao text.

1. Tales—Philippines—Ifugao. 2. Ifugao (Philippine
people)—Folklore. 3. Ifugao dialect—Readers. I. Tejido, Jose
Miguel. II. Bimohya, Maribelle. III. National Commission for
Culture and the Arts-Intangible Heritage Committee.

GR326.2.I35 398.209'599711 2006 P064000008

ISBN 978-971-814-100-7

Printed in the Philippines by Primex Printers, Inc.

P R E F A C E

The child is the father of the man, a saying goes. This alternate truism merely jars the mind to the actual truth that the adult person emerges from the potentials of a child. This book on tales of the Ifugao Chant, *Hudhud*, is designed for the child so that he will grow into the adult person that is envisioned to be steeped with the culture of his people, the Ifugao.

It is not so much that from the contents of this book the child will begin to be able to chant what the UNESCO has proclaimed as "a Masterpiece of the Oral and Intangible Heritage of Humanity." In fact, these are only two of the tales from the various episodes that comprise the entire *Hudhud* – not to speak of the enumerable variations. The intention is to enable the child to take the first steps for him to begin to understand the intricacies of one aspect of Ifugao culture that is only a single part of what make up the highly complex character of his people.

Pride in the child's own culture is a vital step to ethnic dignity, and in the long haul of life, it is the all too important necessity for national identity.

- Jesus T. Peralta



Halikpon

For being a lasting memorial of an ancient culture that has maintained itself for ages, the *Hudhud* was proclaimed by UNESCO in May 2001 as one of the Masterpieces of the Oral and Intangible Heritage of Humanity and awarded the International Arirang Prize in October 2001 by the Republic of Korea. The *Hudhud* was declared a National Cultural Treasure in November 2001 by the National Museum of the Philippines.

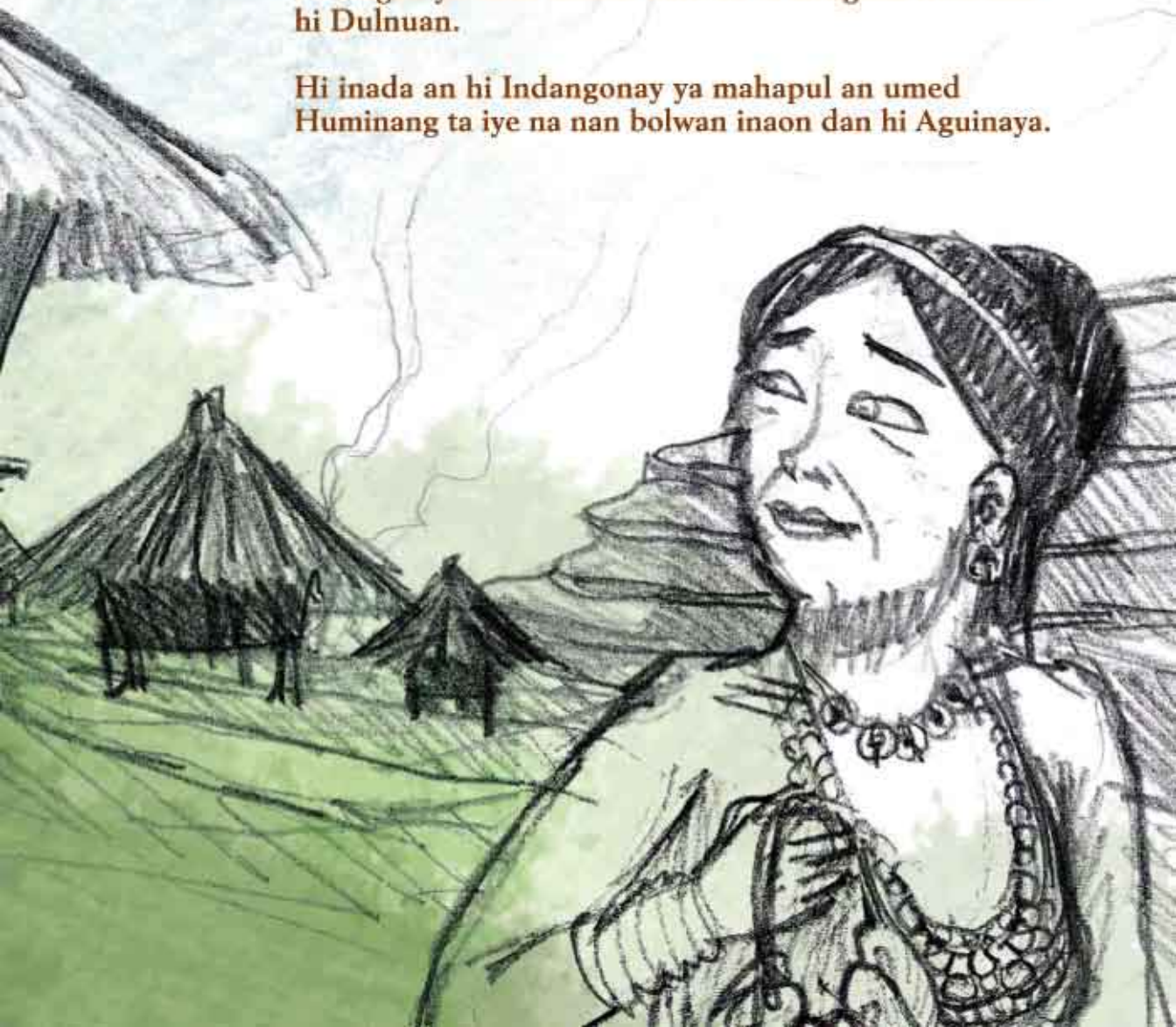


One day, after her family celebrated the ritual feast, *Honga*, Bugar was left alone in their house to take care of her brother, *Dulnuan*.

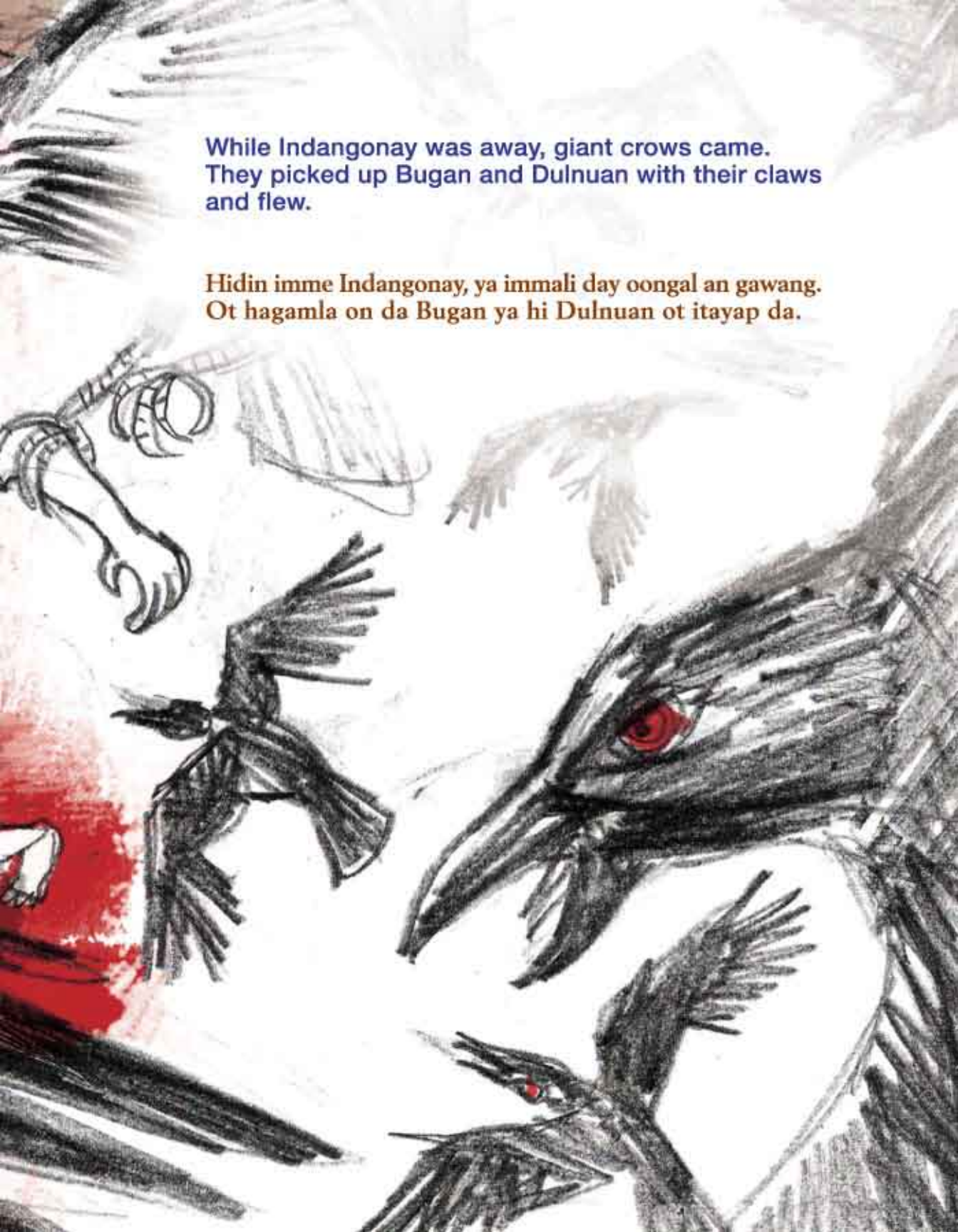
Their mother, *Indangonay*, had to go to *Huminang* to bring the meat share to their aunt, *Aguinaya*.

Ohan algon nagibbuhan di nunhongan di bale da.
Hi Bugar ya ohan nabati bale da ta adugana ibba nan
hi *Dulnuan*.

Hi inada an hi *Indangonay* ya mahapul an umed
Huminang ta iye na nan bolwan inaon dan hi *Aguinaya*.





A charcoal-style illustration of a crow with a red eye and other birds in flight. The crow is the central focus, with its head turned towards the left. Its eye is a vibrant red, and its beak is sharp and pointed. The feathers are rendered with dark, textured strokes. In the background, several other birds are shown in flight, their wings spread wide. The overall style is expressive and somewhat abstract, with a focus on the shapes and movements of the birds. The background is a mix of light and dark tones, suggesting a sky or a misty atmosphere.

While Indangonay was away, giant crows came.
They picked up Bagan and Dulnuan with their claws
and flew.

Hidin imme Indangonay, ya immali day oongal an gawang.
Ot hagamla on da Bagan ya hi Dulnuan ot itayap da.





Just as Indangonay was walking down
the ricefields, she looked up and saw her
children waving.

Mo idiye ya wada Indangonay an munbanbanong
na payo ya tinangad na hadan imbabalenan
munwakgi da.



The crows flew to the mountains of Halikpon. They dropped the two children on a plateau where *talahib* grew. Bugar and Dulnuan cried long and loudly like a choir of insects.




Hanadan gawang ya timmayap da ot ume da na duntug ad Halikpon. Ot oghonda nan dua an u-unga na nundotal an duntug an mataliktik. Kumanoga da Bagan ya hi Dulnuan.



Bugan, who was older between the two, stopped crying. "Stay here for a while. I will look around for a safe place to stay," she said to her brother.

Hi Bugan, an hiyay ong-ongal i didan dua, ya indin-ong nan kunga. "Umohnong a ni'an hitu ta eha' manigo kihaadan ta," kalyon Bugan i ibba nan hi Dulnuan.

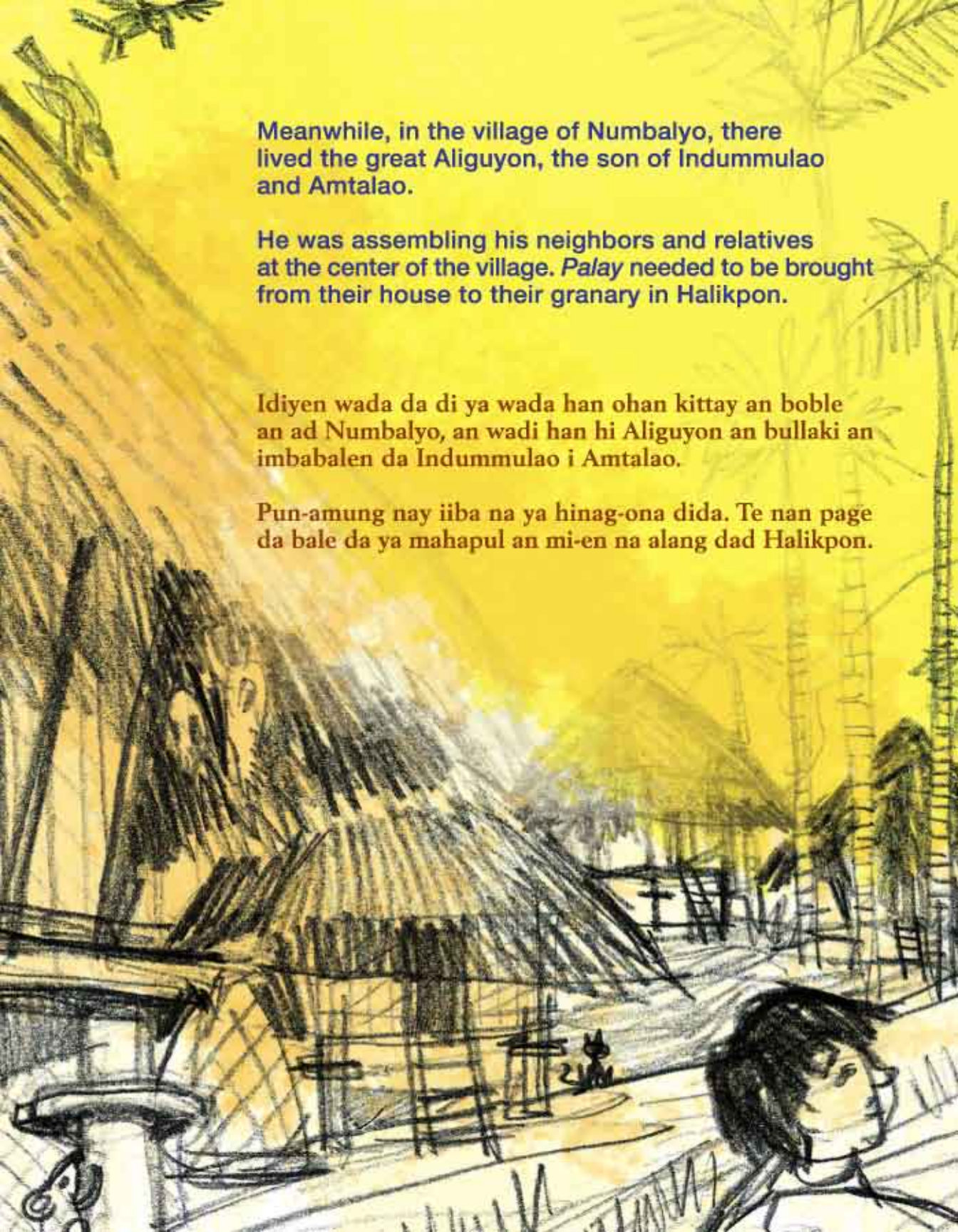


The background of the page is a hand-drawn illustration. It features a large, dark, irregular shape representing a cave or a large hole in the ground, situated in the middle ground. To the left of this cave, there is a winding line that suggests a river or a path. In the bottom left corner, there are several small, simple drawings of houses or huts with conical roofs. The entire scene is rendered in a sketchy, artistic style with various shades of brown, tan, and grey. The text is overlaid on the upper portion of the illustration.

While roaming around, Bugar found
a cave. She went back for her brother
and brought him there.

Din munhawhawwangan ya inakhupana
han liyang. Ot ibangngad na ot ena ayagan
hi ibba na ot ume da nan liyang.





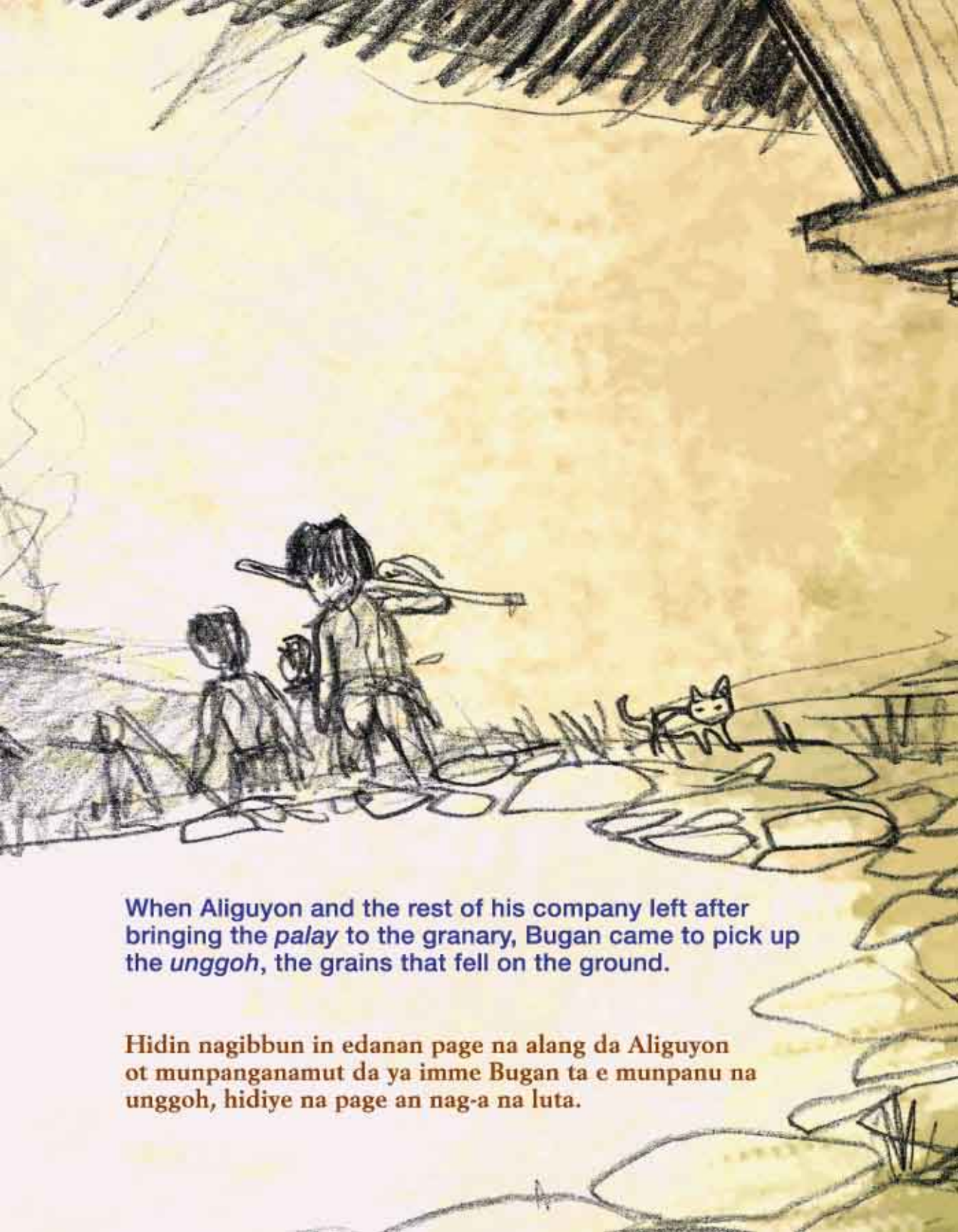
Meanwhile, in the village of Numbalyo, there lived the great Aliguyon, the son of Indummulao and Amtalao.

He was assembling his neighbors and relatives at the center of the village. *Palay* needed to be brought from their house to their granary in Halikpon.

Idiyen wada da di ya wada han ohan kittay an boble an ad Numbalyo, an wadi han hi Aliguyon an bullaki an imbabalen da Indummulao i Amtalao.

Pun-amung nay iiba na ya hinag-ona dida. Te nan page da bale da ya mahapul an mi-en na alang dad Halikpon.

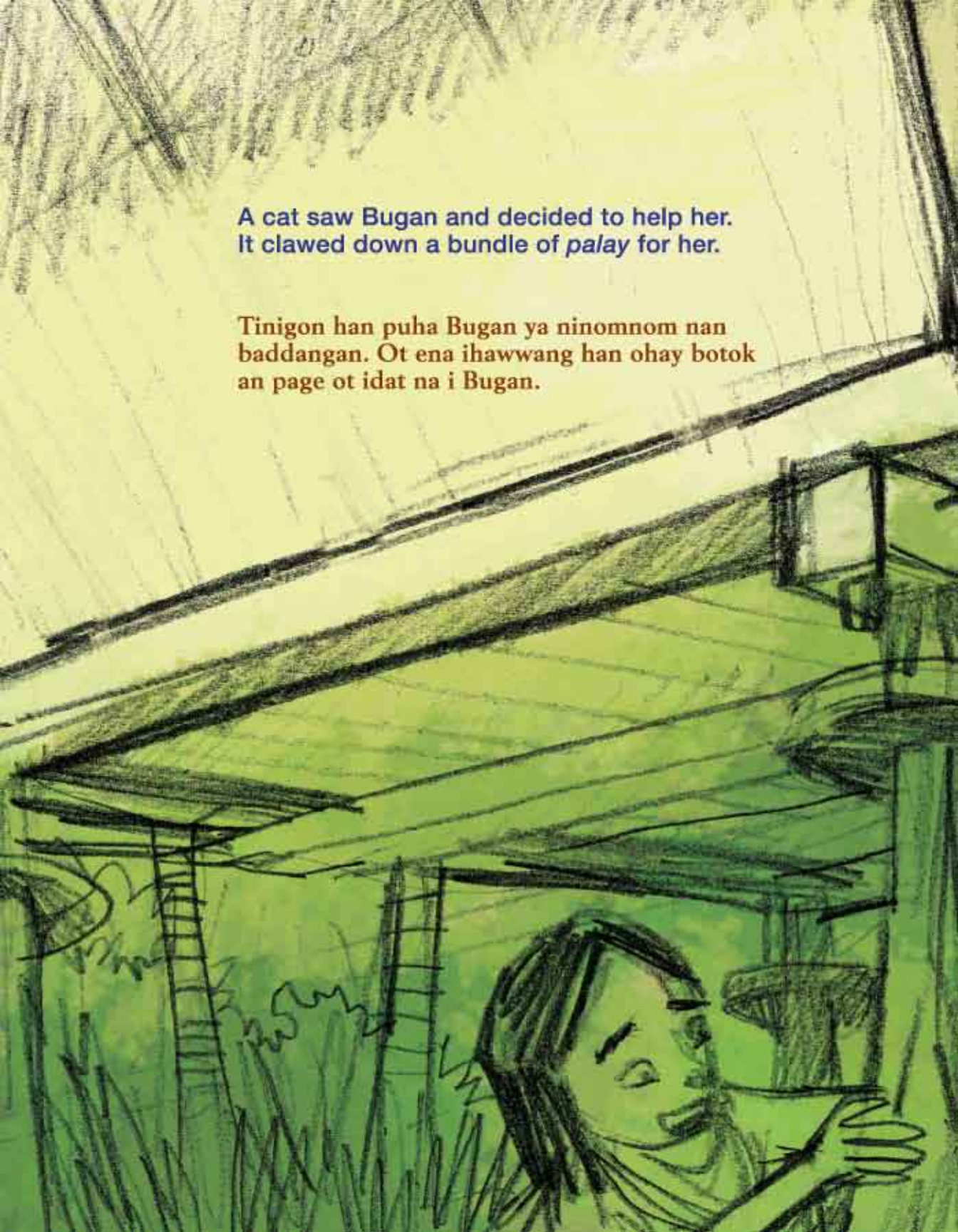




When Aliguyon and the rest of his company left after bringing the *palay* to the granary, Bagan came to pick up the *unggoh*, the grains that fell on the ground.

Hidin nagibbun in edanan page na alang da Aliguyon
ot munpanganamut da ya imme Bagan ta e munpanu na
unggoh, hidiye na page an nag-a na luta.





A cat saw Bugar and decided to help her.
It clawed down a bundle of *palay* for her.

Tinigon han puha Bugar ya ninomnom nan
baddangan. Ot ena ihawwang han ohay botok
an page ot idat na i Bugar.





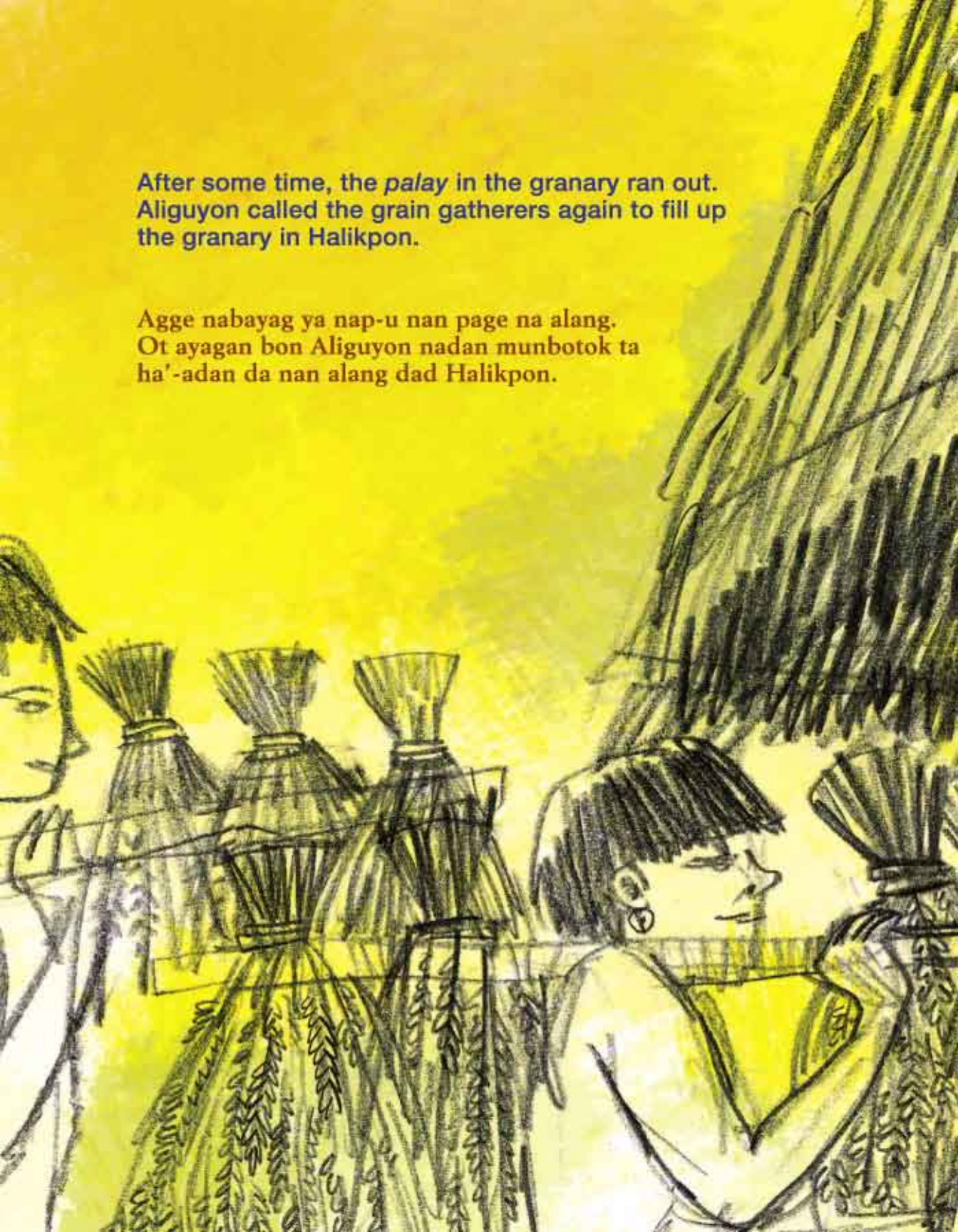
Bugan carried the bundle on her head and returned to the cave where Dulnuan was waiting.

In-aktun Bugan nan himbotok an page ot mumbangad hinan liyang an punhohoodan Dulnuan.



After some time, the *palay* in the granary ran out. Aliguyon called the grain gatherers again to fill up the granary in Halikpon.

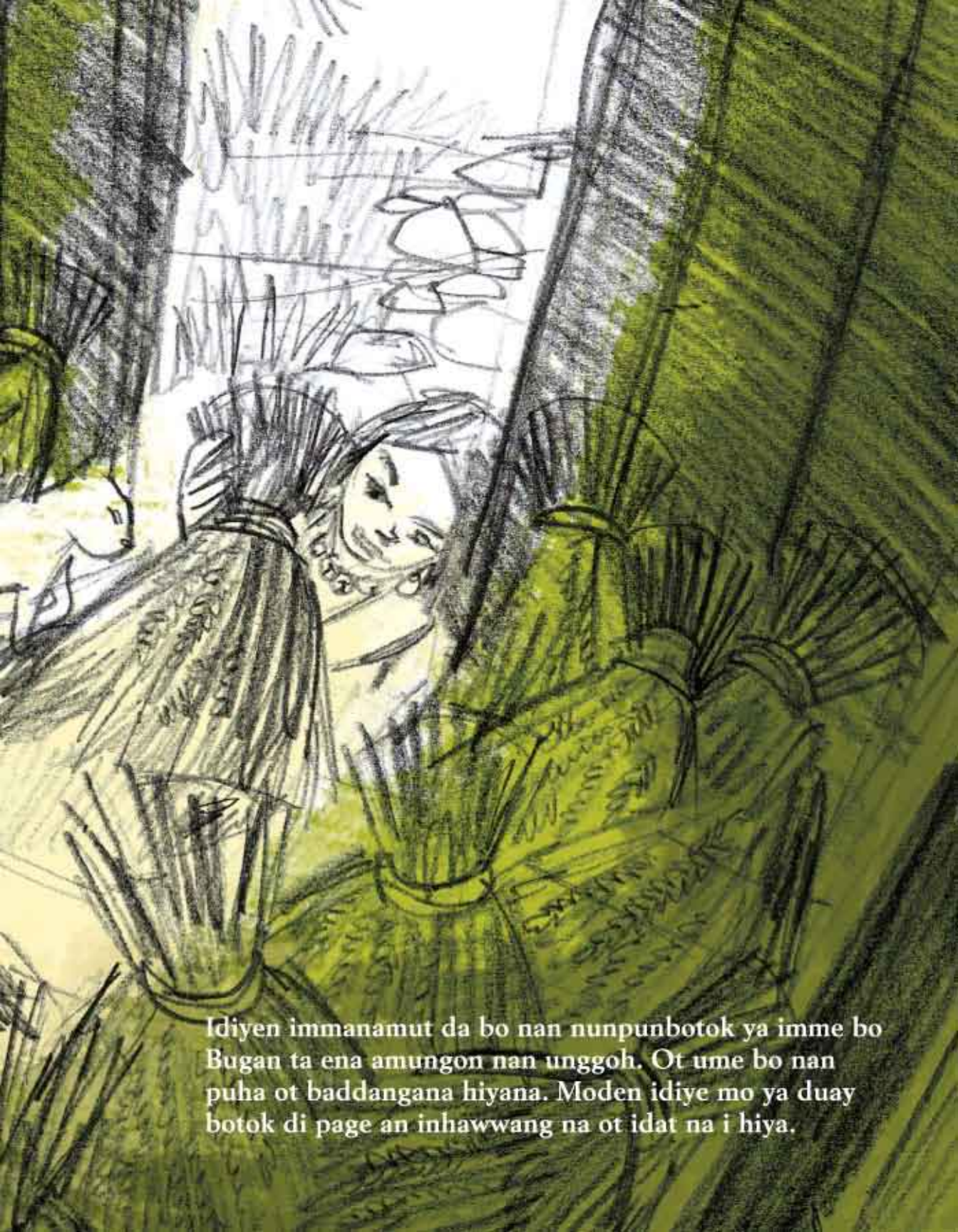
Agge nabayag ya nap-u nan page na alang.
Ot ayagan bon Aliguyon nadan munbotok ta
ha'-adan da nan alang dad Halikpon.





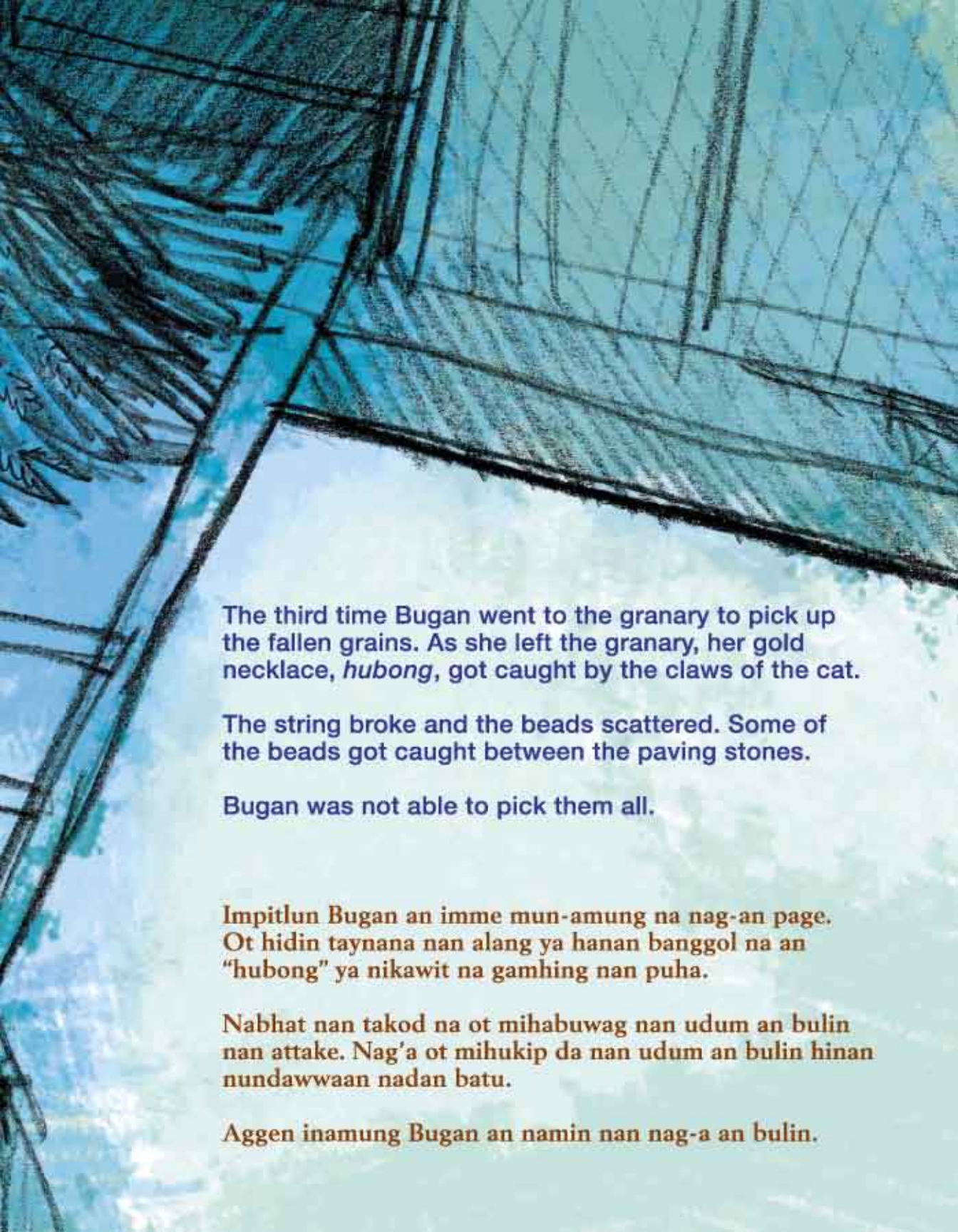
Once again, when the grain gatherers left, Bagan came to pick up the *unggoh*. The cat was also there to help. This time, it clawed two bundles of rice for her.





Idiye immanamut da bo nan nunpunbotok ya imme bo
Buga ta ena amungon nan unggoh. Ot ume bo nan
puha ot baddangana hiyana. Moden idiye mo ya duay
botok di page an inhawwang na ot idat na i hiya.





The third time Bugar went to the granary to pick up the fallen grains. As she left the granary, her gold necklace, *hubong*, got caught by the claws of the cat.

The string broke and the beads scattered. Some of the beads got caught between the paving stones.

Bugar was not able to pick them all.

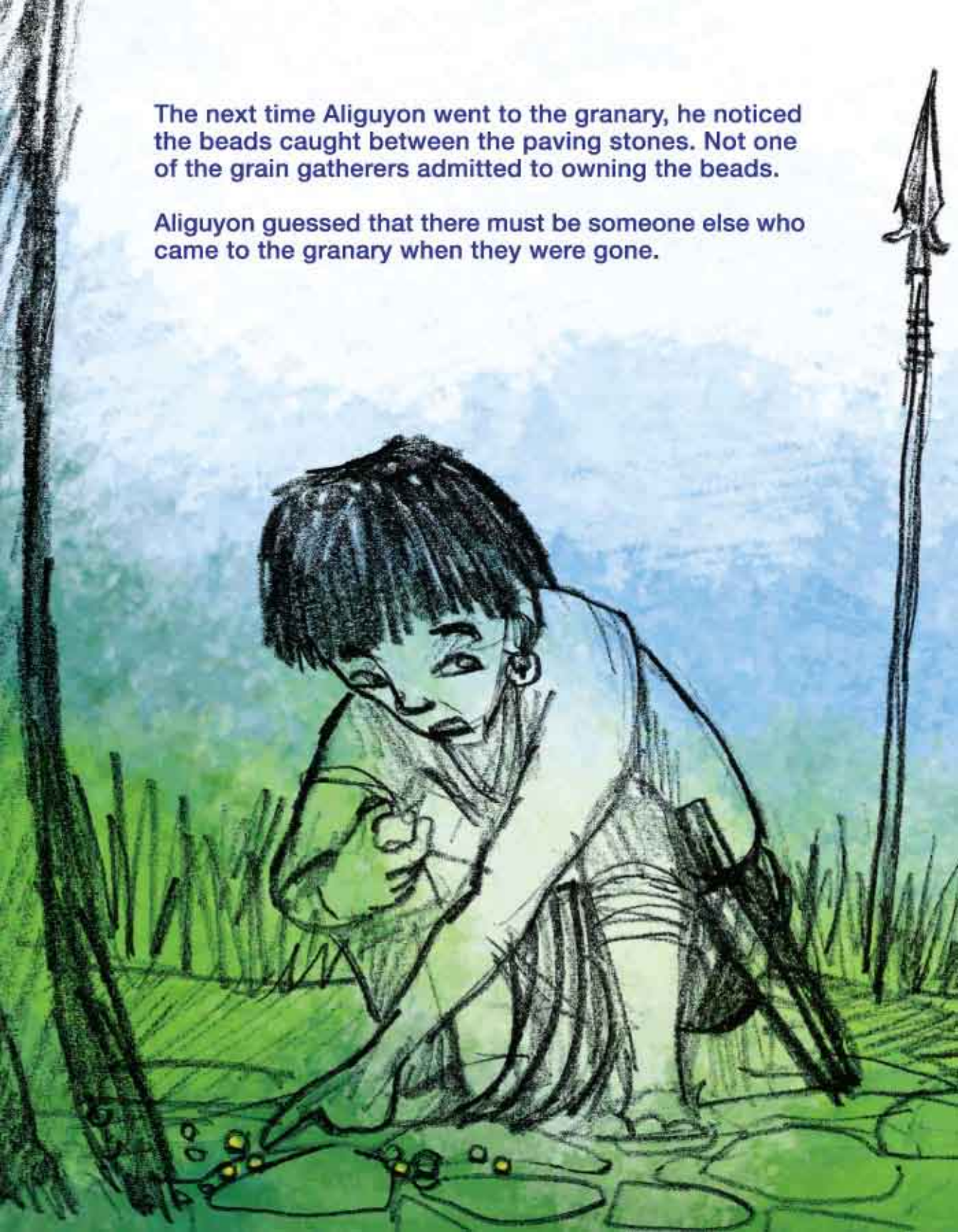
Impitlun Bugar an imme mun-amung na nag-an page.
Ot hidin taynana nan alang ya hanan banggol na an
“*hubong*” ya nikawit na gamhing nan puha.

Nabhat nan takod na ot mihabuwag nan udum an bulin
nan attake. Nag’a ot mihukip da nan udum an bulin hinan
nundawwaan nadan batu.

Aggen inamung Bugar an namin nan nag-a an bulin.

The next time Aliguyon went to the granary, he noticed the beads caught between the paving stones. Not one of the grain gatherers admitted to owning the beads.

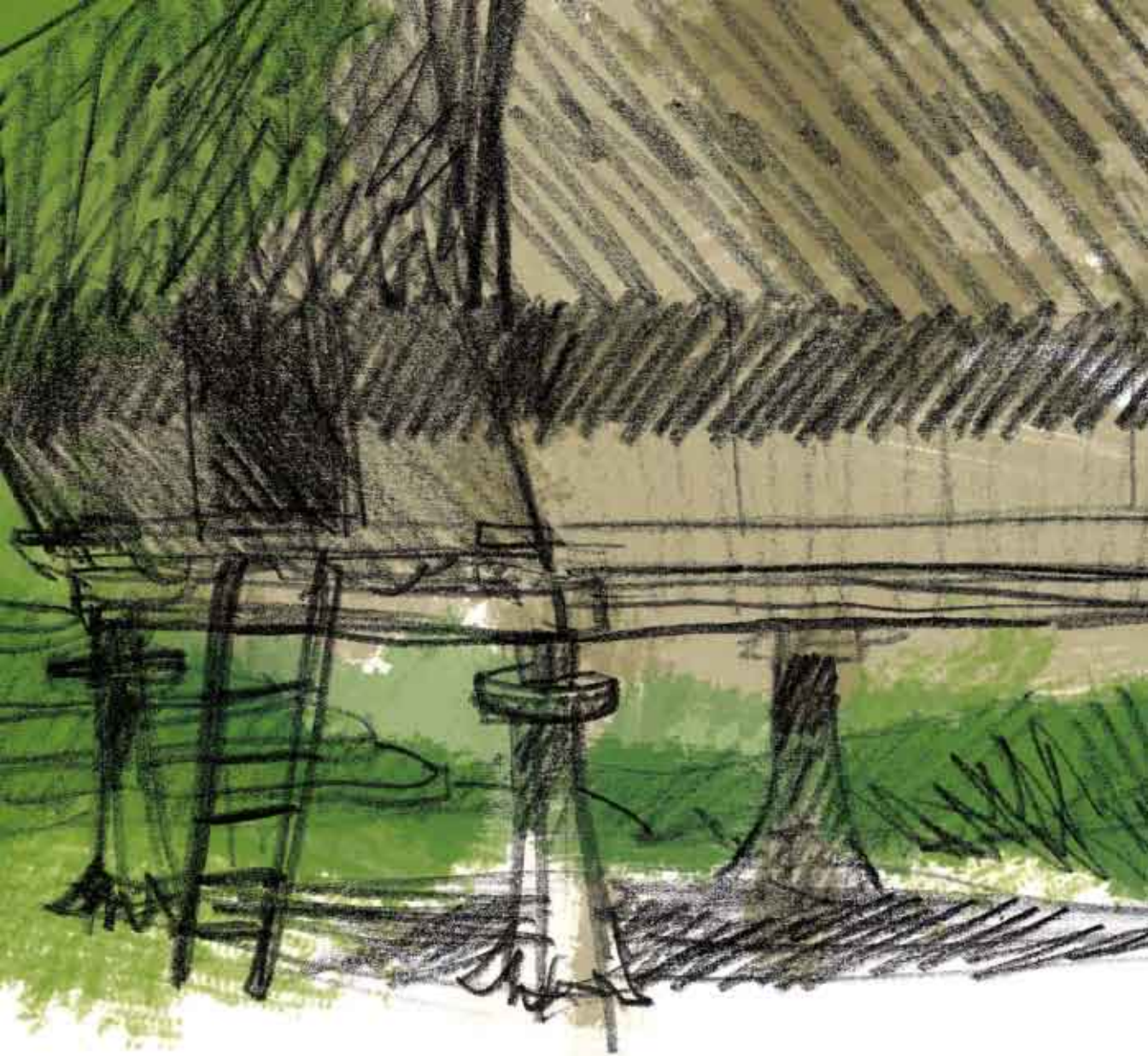
Aliguyon guessed that there must be someone else who came to the granary when they were gone.



Hidin imme Aliguyon na alang ya tinibo na nadan
bulin di attake na nundadawwaan di batu an nadalatag.
Maid ha oha nada numpun ani di mun abulut an on
bagin dadiyen bulin.

Impalbut Aliguyon an waday ohan tagu an immali na
alang hidin immanamut da.





When it was time to return home, Aliguyon decided to stay behind to catch whoever it was who came to the granary.



Ot idiyen munpanganamut da ya ninomnom Aliguyon
an mataynan ta dopapona nu nganne man hidiyen immali
na alang.

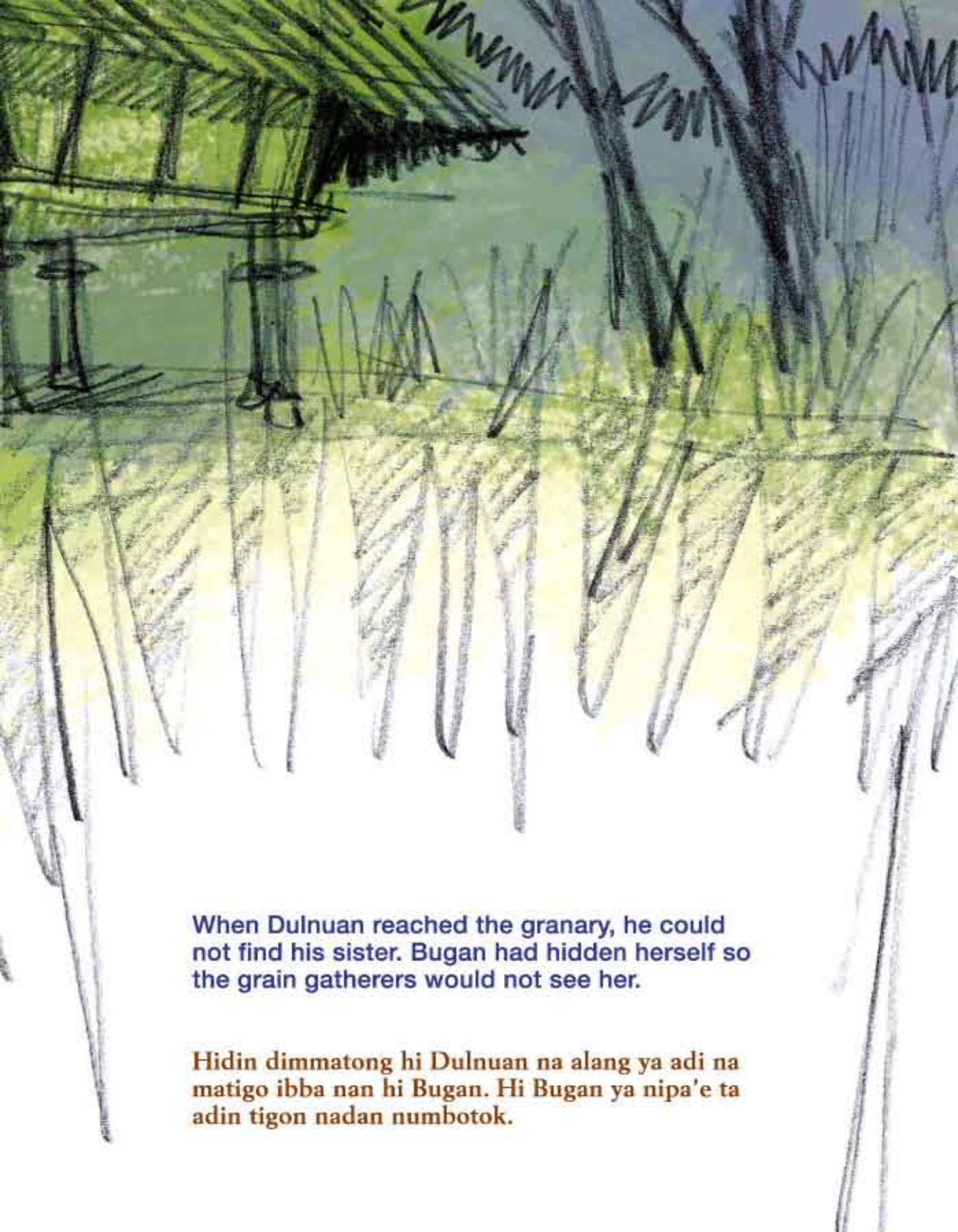
On that same day, when Bagan left the cave to go to the granary, Dulnuan decided to follow her.



Idiyen algo ya timmayan hi Bagan na liyang ta ume na
alang moden ninomnom Dulnuan an tondon hi Bagan.







When Dulnuan reached the granary, he could not find his sister. Bugar had hidden herself so the grain gatherers would not see her.

Hidin dimmatong hi Dulnuan na alang ya adi na matigo ibba nan hi Bugar. Hi Bugar ya nipa'e ta adin tigon nadan numbotok.



Dulnuan wandered until Aliguyon spotted him.
“What is a handsome boy like you doing here?”
he asked.



Munhawwangan hi Dulnuan ot tigon mon Aliguyon.
“Nganne at-attom an bullakin ungah tu” imbagan
Aliguyon.

Aliguyon picked up Dulnuan, thinking that the boy was the one who lost the beads.

Intaggen Aliguyon hi Dulnuan an hay inilana ya hiyay nun talak nada buli.









He headed back home to Numbalyo with Dulnuan riding on his back. When Bugan saw her brother being carried by Aliguyon, she ran out of her hiding place.

“What are you doing with my brother?”
Bugan asked Aliguyon.

Ot umanamut ad Numbalyo an in-abba na Dulnuan.
Mo hidin tinigon Bugan an in-abban Aliguyon hi ibba na
ya tinagtag nan himmawwan na nipa-ayana.

“Ngane atom i ibbá?” kalyon Bugan i Aliguyon.



Instead of answering her question, Aliguyon invited Bagan to come with him to his home in the middle of the village of Numbalyo.

Moden agge hinungbatan Aliguyon nan minahmahan Bagan ot ayagana ot hi Bagan ta makianamut da nunhituwana hi bobled Numbalyo.







Aliguyon and Bagan fell in love with each other.
Soon they were married.

An *uyaay*, a great wedding feast was held.
For a month, the people in Numbalyo rejoiced.

They ate, danced and played the gongs that
were heard all over the mountains.



Hi Aliguyon ya hi Bagan ya numpohhodan da.
Agge nabayag ya nun addum da.

Ot umuy yaay da. Hanadan tatagud Numbalyo ya
nun-am-amlong da makabulan.

Nangan da'on nung gangha da'on nannannayo da
ot nun diningol hi kapugu pugu.



MAE ASTRID TOBIAS is the author of *My Forest Friends*. Her works have also won 2nd place in the Maikling Kuwento Pambata Category in the Don Carlos Palanca Memorial Awards for Literature and honorable mention in the PBBY-Salanga Writers Prize.

JOSE MIGUEL TEJIDO is an author-illustrator and has created over 20 children's books in the Philippines and Singapore. He was a runner-up in the 15th NOMA Concours and was part of the IBBY Honor List for illustration. Also a painter, his *banig* abstracts have been exhibited in Paris.