

# III. The Representative List of the Intangible Cultural Heritage of Humanity

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## 1. Inscribed item

### A. Hudhud Chants of the Ifugao

#### 1) Heritage information

- official name The Hudhud Chant of the Ifugao
- local name Hudhud
- history, background (see information packette)
- area seven (7) municipalities of Ifugao province.

#### 2) Relevant information

- **year of inscription**

2001

- **community involvement**

Ifugao in the seven of the eleven municipalities in the province.

- **preservation association members**

The provincial government, the Department of Education-Division of Ifugao, the Provincial Council on Cultural Heritage of Ifugao, The National Museum, and the National Commission for Culture and the Arts

- **activities**

Annual municipal and provincial competitions in Hudhud chanting; on-going 25 Schools for Living Tradition on Hudhud, and an annual provincial competition in hudhud chanting in the proper social context; including annual award to the lead chanter in this last category.

#### 3) Practitioners

members of the Ifugao community in seven municipalities

#### **4) Relevant events**

The chanting can be done only during four occasions: 1) harvest time, 2) during wakes, 3) during weeding in the fields, and 4) when honoring the exhumed bones of the dead.

#### **5) Explanation: abstract**

In May 2001, the UNESCO declared the Ifugao *Hudhud*, an “A Masterpiece of the Oral and Intangible Heritage of Humanity”.

#### **6) The Preservation and Promotion of Intangible Cultural Heritage: Strategies**

- **Intensification of ethnic pride regarding this treasure:**
  - Distribution of the UNESCO Proclamation diploma copies in the different municipalities and educational institutions to impress international recognition;
  - Distribution of informational materials on the *Hudhud* chant in the different municipalities and key persons in the province;
  - Increase in the visibility of the safeguarding program in the province;
  - Intensification of anthropological research on the correlative aspects of culture with respect to the *Hudhud* involving the communities;
  - Revitalization programs further specified below.
  
- **Increase and propagate the depth of knowledge among the incoming generations:**
  - Establishment of 19 *Hudhud* Schools for Living Tradition (SLT) in key areas in the seven municipalities, focused on the *hudhud*. Later six more SLTs were organized
  - Publication of relevant educational materials, manuals and information packettes
  - Production of audio visual materials (CD, DVD, Video, etc.)
  
- **Institutionalize safeguarding efforts from the national to the local levels (include inventory-making):**
  - Declaration of the *Hudhud* as a National Cultural Treasure under Republic Act 4846 as amended by Presidential Decree 374 that automatically enforces safeguarding;
  - Institutionalize the teaching of the *Hudhud* in the lower levels within the Department of Education;

- Engagement of the provincial and municipal governments in the safeguarding efforts, in the form of issuance of provincial and municipal ordinances;
  - Organization of the Ifugao Intangible Heritage Sub-Committee (IIHSC) under the National Commission for Culture and the Arts/ Intangible Heritage Committee (NCCA/ICH);
  - Establishment of an Provincial Council on Cultural Heritage in Ifugao.
- **A continuing program of incentives for practitioners and teachers (with cash prizes and trophies):**
    - Annual Chanting competition since 2001 in the seven municipalities during their annual festivals on two levels: Adults, and Youth
    - Grand annual competition in the provincial level for all municipal winners on two levels: Adults, and Youth
    - Annual recognition awards to a select set of lead precentors (*munhaw-e*) to encourage the development of more precentors;
    - Annual recognition awards to volunteer *hudhud* teachers of the Department of Education, in the *Hudhud* Schools for Living Tradition (HSLT);
    - Support of the Department of Education, Ifugao Division, separate programs in the teaching of the *hudhud* chant, and their annual chanting competition;
    - Establishment of a “Perpetual Trophy” that will revolve around annual winners, based on a competition among municipalities where the *Hudhud* will be chanted in the proper cultural context;
    - A special award to the *hudhud* precentor (*munhaw-e*) who will lead in the most number of chants in a year.

#### **7) Information resource**

Anthropological research; literature research

#### **8) Survey study project carried out by scholars**

Previous scholars in anthropological literature and subsequent anthropological research by the Anthropology Division of the National Museum and the National Commission for Culture and the Arts.

#### **9) Awards received Proclaimed:**

- National Cultural Treasure; and
- Provincial Cultural Treasure
- Arirang Prize from the Republic of Korea

#### **10) Safeguarding measures**

Eight (8) years of safeguarding work

## B. Darangen Epic of the People of Lake Lanao

### 1) Heritage information

- official name Darangen Epic of the People of Lake Lanao
- local name Darangen
- history, background (see below)

### 2) Relevant information

- **year of inscription**

2005

- **community involvement**

Maranao, Maguindanao and Manobo people in Mindanao

### 3) Practitioners

Maranao people, with the core area of habitation being the province of Lanao del Sur in the island of Mindanao. Although other variations exist among the Maranao ethnic communities living in other areas, the Maguindanao ethnic group, and the Manobo groups to the Pacific Coast.

In preparing the candidature files intended for the UNESCO Proclamation of the *Masterpieces of the Oral and Intangible Heritage of Humanity*, which led to the search for chanters of Philippine epics, it was discovered that the original chanters of documented epics have already died. There are very few *onor* left who know all or most of the narratives. Further, because communities have been dispersed, it is difficult to identify the whereabouts of *onor* who may know other episodes, which have yet to be documented.

### 4) Explanation: abstract

The *darangen* is an epic chant associated with the Maranao people, with the core area of habitation being the province of Lanao del Sur in the island of Mindanao. Although other variations exist among the Maranao ethnic communities living in other areas, the Maguindanao ethnic group, and the Manobo groups to the Pacific Coast, the version chanted by the Maranao community in Lanao del Sur is considered the most definitive.

It is a pre-Islamic form of primarily oral literature, presently existing in an Islamic context. Implications contained in the epic point to influences engendered through Southeast Asian cultures, reaching as far west as India. The epic appears to be the culmination of all these influences and the core culture of the Maranao. It is possible that the epic is of Sanskrit origin although there are phonological and semantic similarities (Francisco, 1977).

The traditional Maranao belief and value systems are founded on the truisms of the *darangen*. The mythologies contained therein constitute

the foundation of indigenous beliefs and value system. It is a body of traditions and functions as a societal lynchpin since it is a record of the way of the ancestors. It stands side by side with the Qu'ran as the foundation of Maranao culture. Before the Qu'ran, the *darangen* was one of the primary source of wisdom together with the *Adat*, that validates all acts in the Maranao society (Peralta, 2002).

The already recorded *darangen* is composed of about 17 cycles composed in the iambic tetrameter or catalectic trochaic tetrameter. Each cycle is independent of the others, if taken individually, but a study of the adventures and lives of the characters in the songs show that the cycles are connected to one another in a logical progression. According to Juan R. Francisco, the songs may be classified into four divisions, indicating the stages through which the characters of the folk epic go through in their mythical lives.

The first division deals with the reign of Diwatandao Gibon, the first ruler of Bembaran, and how he single-handedly built and organized his kingdom, before handing it down to his sons. It is a "treatise on how kings should rule their realm" and partly relates the genealogy of the earliest sultans of Lanao. According to the *darangen*, the people of Mindanao can trace their ancestry to the five sons and daughter of Aya Diwata Mokom sa Ka'adiyong a Lopá and Daromoyod a Olan.

The second division focuses on the journeys of Bantugen and his sons, their search for suitable brides, their courtship, and eventual marriages while the third division deals with the art of war and the techniques of warfare. Just as the second division includes treatises on how to play the *kulintang* and other Maranao musical instruments in relation to courtship, the third division teaches the different ways of holding the *kampilan* or sword, in relation to waging war.

The last division focuses on the misunderstandings between the characters of the *darangen*, particularly between Bantugen and the wives and sweethearts that lead to divorce. The cycle is replete with lines about how love used to bring happiness. The last song-cycle focuses on the aging Bantugen, sitting alone on a rock, gazing out to the horizon, and recalling his past adventures and romances and all the excitement of being a young man.

- **History, development and social, symbolic and cultural functions.**

The Maranao are a highly mobile and mercantile people who are spread out in all the provinces of the Philippines, intermingling with other ethnic groups specially in marketing situations. They are known to be the most colorful of the Islamic peoples of Southern Philippines.

In fact, this is the only ethnic group in the country that has systematized the nomenclature of its visual motifs contained in their art, *okil*. Art motifs are conventionalized with structured components and variations, seen in their very ornate piece of architecture, the *torogan*, or royal house, which is unique in all the Philippines, and found proliferating in houses on the fringes of Lake Lanao. Domestic artifacts are usually decorated ornately with the conventionalized design motifs. Distinctive of this art are the motifs like the famous *sari-manok* and the *niaga-naga*. (Peralta, 2002).

It is also only this group that developed a traditional community – the municipality of Tugaya – whose uniqueness lies in the fact that almost every household is engaged in the making of specific art production: bronze casting, metal craft, *malong* and *langkit* weaving, wood carving, and others, making it a village of arts and crafts distinctive of Maranao culture. The town of Tugaya is within the comprehension of UNESCO’s definition of an intangible heritage in the category of cultural space.

It is from this background of a very rich culture that the epic, *darangen*, emerged. The epic is a reflection of the people’s way of life, value system, social interaction and conflict management.

The Maranao people were able to preserve their indigenous ways and remained independent throughout the time the Philippines was under colonial rule, partly because of their fierce resistance to subjugation, and partly because of the inaccessibility of their native habitat in the island of Mindanao.

However, the introduction of Islam during the 13th–14th century AD had its impact on the traditional forms of culture. When the Maranao embraced Islam, they also embraced Islam beliefs. When the Maranao began to transcribe the *darangen* using the Arabic script, they made certain changes to the text in order for it to conform with Islamic teachings. The recorded cycles of the *darangen* reflect these changes, which in turn reflect the changes in the values and life ways of the Maranao community.

- **Technical description, authenticity, style, genre, influential schools and (for material objects) materials, function, method of production and use.**

According to Juan R. Francisco, “The *darangen* is an extensive non-Islamic narrative epic which is the source of many themes of popular non-religious entertainment. This pre-contact literature is the major source of wisdom and life models among the Maranao, standing side

by side with the *Radia Indarapatra* narrative and the *Maharadia Lawana* story.” (3 Filipino Heritage 1977, 655)

The word “*darangen*” comes from the Maranao word “*darang*,” which means “to narrate, in the form of a song or chant.” Hence, the *darangen* means “that which is sung or chanted; a song, a chant.”

The *darangen* cannot be simply read, but should be sung. The beauty of the oral tradition comes out only when listening to the “sonorous lines of the extravagantly worded *darangen*.” The eloquent expression of sentiments finds its power in the liquid flow of vowels and consonants of the classical Maranao language. Its beauty and power also lies in the literary devices that are used to manipulate words and phrases to produced the desired effects and imagery. The use of language devices accounts for the epic’s power to capture the listeners’ attention. The epic is rich in the use of allegories, similes and metaphors, personifications, irony, and satire. It also uses symbolism to maximum effect. The sun, moon, mountains, flowers, oceans, and other imagery are laden with meaning. The names of the principal characters are clues to their physical attributes.

- **Sustainability and possible risks of disappearance, pressures or constraints or constraints due to economic or technological development; climatic change or pollution; the development of tourism; the increase or decrease in numbers in the community concerned; other factors.**

The increase or decrease in numbers in the community concerned

In preparing the candidature files intended for the UNESCO Proclamation of the *Masterpieces of the Oral and Intangible Heritage of Humanity*, which led to the search for chanters of Philippine epics, it was discovered that the original chanters of documented epics have already died. There are very few *onor* left who know all or most of the narratives. Further, because communities have been dispersed, it is difficult to identify the whereabouts of *onor* who may know other episodes, which have yet to be documented.

A critical limiting factor to the propagation and preservation of the *darangen* is that it is sung by an individual chanter, unlike that of the Ifugao *hudhud*, which is sang by a group of women. The number of chanters is necessarily limited. There are very few culture bearers, and even these are diminishing. It takes considerable personal traditional background and family/community upbringing to enable a person to become a *darangen* chanter.

### Armed conflict

The on-going armed conflict between the government and separatist movement in the area has resulted in the dispersal of the Maranao from their ancestral domain. This, along with the fact that the ethnic group is divided into four *pangampongs* (encampments), is the reason why there are considerable variations in the vernacular used in the epic, as well as in their contents and sequences. This is also the reason why it is difficult to retrieve and preserve the *kirim* (written Arabic script of the *darangen*), as well as to identify and contact the *onor* (chanter). This factor would also affect the success of attempts to popularize and re-introduce the *darangen* in modern society.

### Language

The *darangen* is chanted in a highly classical style, and very few present-day Maranaos would be able to understand the classical words used in the *kirim*. Further, "Kirim writing, which is in Arabic script, is difficult enough, but when one discovers that there are no periods, commas, not even spaces between words, it becomes apparent that a familiarity with the written word is needed in order to transcribe the *kirim* into its poetic form." (Coronel 1983, 2)

### Economic or technological development

The transition from a domestic type of economy to a market system has drastically changed the structure and organization of Maranao society, more so since this change is associated with technological development. Although the *darangen* used to play a definitive role in social functions, specially the more elaborate celebrations, more modern forms of entertainment have displaced it. Social gatherings now derive entertainment from the radio, videos, multi-media, and modern forms of musical instruments that are more attuned to contemporary times.

### Climatic change or pollution

The *kirim*, or notebooks on which the *darangen* episodes are painstakingly recorded by hand, are in danger of deterioration because of age and poor storage conditions. The *kirim* that were exhibited to the researchers in the course of the preparation of the candidature files had rust or water spots, or were moth-eaten. The acidic paper was brown and brittle with age. In some places, the squid ink used had

bled into the paper and stained the other pages. Deciphering the handwriting was difficult, particularly when one considers that the writers did not use periods, commas, or even spaces to separate the words.

#### The difficulty of obtaining complete copies of the manuscript

The *darangen* is largely an oral tradition, and it was only when Islam was introduced in the area and the Arabic way of writing was taught in the Madrasah schools did the singers begin to write down their poetic versions in *kirim*. These *kirim* were considered as family heirlooms, passed from one generation to the next and it is difficult to obtain a complete *kirim*. Families usually owned two copies: one, the ordinary, common version, for lending, and the other, the authentic one, for the family's exclusive use. In lending a *kirim*, the owners would often lend only a part, or if they did lend the "whole" episode, the end would be missing (Coronel 1983, 1-2). To have a complete *darangen* means to really own it.

#### The influence of Islam

Among the Maranao, there are two sources of beliefs and value systems: that incorporated in the *darangen* and *adat*, and that brought in by Islam during the 13th–14th century AD. While the *darangen* is pre-Islamic, alterations in the texts are evident, such as where some indigenous deities were replaced with the term, "Allah" and the mention of other figures central to Islamic religion.

A comparison of similar episodes would show that in the older versions, the characters in the epic are aided by water spirits or *tonong*. Dr. Mamitua Saber compares the *tonong* to the Greek hierarchy of gods and goddesses of Mount Olympus, or to the *devas* and *devatas* of the Indian mythology. However, later episodes reveal that all mention of the *tonong* is removed and replaced with the name of Allah. In fact, the Islamic Angel of Death makes an appearance in some episodes, while the description of the place where the dead go is the Islamic heaven with its eight stories or levels (Coronel 1983, 6-7).

Another alteration is the development of a genealogy that starts with the Prophet Mohammed. According to Sor Coronel, "[N]o genealogy can properly be said to start except with the Prophet. And so, even if the *darangen* is mythical and therefore antedates history, x x x the listing had to be retained in keeping with the rules of genealogy singing." (Coronel 1983, 3) According to Sor Coronel, it is similar to

how the epic of Beowulf was also corrected by the monks who copied it for posterity.

The final text of the present version of the *darangen* indicates that the mythical town of Bembaran (one of the kingdoms in the epic) was destroyed by fire and turned into rocks by a Muslim cleric because the inhabitants rejected Islam. Because of this, the practice of chanting the *darangen* is being discouraged by the Maranao Muslims as being un-Islamic.

#### Limitations of the educational system

The formal school system with its fixed curriculum does not include any provisions for the teaching of the *darangen* to the children of the community. Neither is the epic taught in the *madrasah* schools which, in turn, focus on teaching children the Islamic teachings. Children learn the *darangen* through by listening to it performed by a family member or a member of the community. In the absence of any one versed in the tradition, and in light of the difficulty in borrowing a complete *kirim* from other families, there is no other means by which the children can learn the epic.

#### Development of tourism

The focus of tourism in the Lake Lanao area is more on the physical environment and on the more audio-visual aspects of culture such as dance and instrumental music. Epic chanting receives little support or promotion since it is not a spectator event and cannot compare to the visual rewards of, for example, the *kasipa sa mangis*, a colorful sport.

#### Other factors

The impact of the local government bureaucracy has contributed to a steady supplanting of the Maranao's entire cultural system. The traditional support system extended by the indigenous community has slowly deteriorated due to changes in the social modes of interaction, and the gradual adoption of by the community of mainstream modes of behavior.

### **5) Information resource**

Anthropological research; literature research

## 6) Survey study project carried out by scholars

Previous scholars in anthropological literature and subsequent anthropological research by the Mindanao State University-Marawi City and the National Commission for Culture and the Arts.

## 7) Awards received Proclaimed:

- National Cultural Treasure; and
- Provincial Cultural Treasure
- Masterpiece of the Oral and Intangible Heritage of Humanity

## 8) Safeguarding measures

### • Proposed Action Plan

There are still a number of chanters of the *Darangen* practitioners who can render versions of the epic or are holders of copies of the *kirim* – Arabic written copies of episodes, wholly or in parts of the *darangen* – who can form the core of a documentation/propagation group. Some of them had worked with the early workers in documenting the epic are still associated with the Mamitua Saber Research Center at the Mindanao State University (e.g. Macantal Amairadia, Cayamuran Cabatua, Hadja Ma'fida Binolawan M Tawano, and Hadja Roselaine Pacasum Hadji Asis).

An immediate survey of the lakeshores of Lake Lanao will certainly reveal more culture bearers. An inventory of these resource persons will provide the program with the manpower to assist in safeguarding this intangible heritage (see 5.6.1 – Components of the Project.) The roles expected of them include the lending of the versions of the *kirim* in their possession and assisting in the identification of authentic versions. Most of them are already advanced in age such that documentation of what they know about the epic must be prioritized. More importantly will be their role in transmitting knowledge of the epic to younger generations.

To accomplish this transmission, it is first imperative that the practitioners will be able to have the occasion to practice their expertise to make it popular such that the demand for the chant will increase. This is the reason that the initial move was to have the *Darangen* declared a **cultural treasure** of the province of Lanao del Sur by the *Sanguniang Panlalawigan* (Provincial Board). With the declaration in place, and the prestige established there will be more demand for the performance of the chant by the culture-bearers, as the Maranao society will now look upon them as people of note. With the changes in attitudes, the epic chanters will have more opportunities to perform, enhancing opportunities for younger people to develop in this field of culture.

To further this purpose, key areas about the lakeshores of Lanao del Sur will be pinpointed where Schools for Living Tradition (SLT) will be established, with a focus on the epic chanting, and the dissemination of associated culture features of the Maranao society. Practitioners will be impressed to the teaching staff of the SLTs. The reason for this is that not only is it necessary for the practitioners to teach younger people, it is also imperative that they will be instrumental in re-orienting Mananao society, specifically about certain associated cultural features that would enhance the need for the *Darangen* in social events. Targets for the establishment of the SLTs where the practitioners will also attempt at re-orienting communities are the four *pangampongs* (traditional Maranao people encampments) about the province of Lanao del Sur.

#### • Research and Documentation

The aim of the research is to be able first to compile all versions of the *Darangen* firstly, from literature search, then documentation from performances by practitioners. This will include the collection of the various *kirims* from private owners, or copies thereof, the transcription and translation of these. The practitioners usually are also owners of *kirims* which constitute the versions that they chant.

Secondly, the cultural milieu of the epic chant will also be researched to define the way the epic played a part in Maranao culture specially since it appeared to have emerged during a transitional period between the time when indigenous religion was still being practiced and the introduction of Islam into the society. Again the practitioners are indispensable in this aspect of the research, as well as the members of the communities within which they live.

And thirdly, research and documentation will be done on the rituals and belief systems with which the epic chant is associated.

Lastly, the output of all these documentation will be published in both English and Pilipino which will be distributed to various schools and libraries. Videotapes, radio clips, VCDs and CDs on the *Darangen* will also be produced for dissemination.

#### Phase I. Preparatory Stage

- An Intangible Cultural Heritage Sub-Committee will be established in Marawi City at the Mamitua Saber Research Center to be composed of eminent persons in the field of Maranao culture, especially on the *Darangen*, practitioners and culture-bearers, as well as local community officials both government and non-government. The function of the

- sub-committee will be to define the courses of action to be taken in the preservation and propagation of the epic chant. ;
- Coordination with the local Muslim Ulama in the four *pangampong* communities to ensure their cooperation and participation for the acceptance of the *Darangen* among the Muslims of Lanao del Sur;
  - Selection and appointment of a local project coordinator who will oversee the implementation and monitor the conduct of the programs be laid out by the ICH Sub-Committee;
  - In coordination with the Sub-Committee the local project coordinator will study and analyze the formulation of the policies and programmes to be conducted.;
  - Identification of the key resource persons in the province and the establishment of contact to define their participation in the work of documentation, propagation and preservation;
  - Introduction of the project to the local government, local communities and non-government units to define their roles;
  - Organizational meetings among the GO and NGO units to be involved, with the practitioners having the lead roles for a more intimate involvement of the communities.

## **Phase II Engagement**

- Preparation for Field Work
  - Establishment of a Darangen research base at the Mamitua Saber Research Center, Mindanao State University, Marawi City; setting up of facilities and the identification of libraries and archives;
  - Selection and appointment of the members of a research and documentation team. The core of the team will be anthropologists from the National Museum to be detailed to the project, and who will work directly with local researchers, culture-bearers and other resource persons, not only to lay down the ethnographic base, but more precisely and comprehensibly on the Darangen.
  - Orientation and training of the members of the research team, and organization of the coordination with the local counterparts.
  - Establishment of the research methodologies in defining the ethnographic base, and the specific data with respect to and the milieu within which the Darangen is practiced.
  - Acquisition of materials, sources and pieces of equipment required for the conduct of the project.
- formulation of a strategy

Relevant portions of the action plan after the five-year period, which will still be necessary for the propagation and preservation of the Darangen, will be taken up in the annual General Appropriations of the National Commission for Culture and the Arts, and incorporated in the

budget of the Intangible Heritage Committee for implementation. It is expected that not all aspects of the Action Plan will be necessary beyond the time frame, since by this time a social momentum would have taken effect in the preservation and promotion processes that it would need only certain initiatives to keep the momentum going. The developed prestige and popularity would certainly create a band-wagon effect. However, the portions of the project which will be necessary to maintain in order to make the Darangen a sustained cultural practice – to reiterate- will be incorporated in the annual general appropriations budget of the National Commission for Culture and the Arts (NCCA) in order that the budgetary requirements will be allotted annually.