Much later on, Datu Salaria asks Sondayo to accompany his cousins, Daugbolawan and Lemolak, to Manelangan. They intend to propose marriage to Bolak Sonday and Benebong. While traveling, they meet Ba’e Pigdindingan who confronts them. They kill her but revive her at night. Reaching Manelangan, they see that Bolak Sonday has many suitors. The parents of Bolak Sonday, however, demand so many gifts which the suitors could not provide. Sondayo, with his magic, is able to comply with all the demands for his cousin. They are finally accepted.

Datu Lumalab and the other datus engage them in battle. Sondayo leaves his spear to fight on its own, defeating the datus after several months of fighting. The cousins, using a golden bridge, return home bringing their wives.

Sondayo falls ill when he returns to Liyasan. He asks his magical scarf, monsala, to fetch Bolak Sonday and Benebong, but they arrive too late. Sondayo is already dead. Bolak Sonday looks for his spirit in the underworld, while Benebong searches the upper world. Three weeks pass but they could not find him. Finally, two birds tell them that they should search for Sondayo’s soul in Tubig Piksiipan, where he is a captive of amazons. They ride on their own magical monsala with the help of lightning. They fight the amazons for two months for Sondayo’s spirit and defeat them. They wake Sondayo up from his deathly sleep and quench his thirst with the sweat of the sun which he asked for. They bring it to him in a golden cup then they all return home.

Disaster befalls Bolak Sonday when she cuts herself while preparing betel-nut quid. She dies. In return, Sondayo and his kindred search for her spirit.

The two birds again reveal that her spirit is in Katonawan, a prisoner of a datu. Sondayo battles the datu and frees the spirit of Sunday. He revives her and they both return to Liyasan where everyone celebrates.

Later, his cousins request for his assistance in obtaining the dowry needed for Datu Tulog to marry Lengotubig. He goes to Tubig Sumina. Sondayo, with his magic, obtains the dowry.

He returns to Liyasan. There, he dreams of a buklog being celebrated. He wakes and gets his kin and wives to go with him to join in the celebration. They ride their monsala to Manelangan where the buklog is being held. The buklogan rises entirely to heaven and when it descends again, Sondayo and his relatives are not in it anymore. They have remained in heaven.

MARANAO, LANAO DEL SUR PROVINCE, NORTHWESTERN MINDANAO ISLAND, SOUTHERN PHILIPPINES. This is the epic chant of the Maranao of Lanao del Sur province. It has been inscribed in the Representative List of the Intangible Cultural Heritage of Humanity having been declared a Masterpiece of the Oral and Intangible Heritage of Humanity in 2005. It was declared a National Cultural Treasure of the Philippines by the National Museum and a Provincial Treasure by the province of Lanao del Sur in 2002.
THE DARANGEN is an epic chanted by the Maranao people in the core area of Lanao del Sur in Mindanao. Although other variations exist among Maranao ethnic communities, such as the Maguindanao ethnic group and Manobo groups to the east of the island, the one in Lanao del Sur is considered the most definitive. It is a pre-Islamic form of oral literature presently existing in an Islamic context. Parts of the epic point to influences from Southeast Asian cultures, reaching as far west as India.

The recorded Darangen is composed of about seventeen cycles in 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.

The first division deals with the reign of Dwatando 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 governance 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 reigns of Bantogen and his sons, their search for suitable brides, their courtship and eventual marriages. The third division deals with the lives of the characters in the songs show that the cycles are connected to one another in a logical progression.

The word “Darangen” comes from the Maranao word “darang,” which means “to narrate in the form of a song or chant.” Hence, Darangen means “that which is sung or chanted.” It is in listening to the lines of the extravagantly worded Darangen that one discovers its beauty. The eloquent expression of sentiments finds its power in the liquid flow of vowels and consonants of the classical Maranao language. It also employs literary devices that are used to manipulate words and phrases to produce the desired effects and imagery. The listeners’ attention is captured by these language devices. Moreover, it is rich in allegories, similes and metaphors, personifications, irony and satire. The epic also uses symbolism to maximum effect. The imagery is laden with meaning.

THE AGYU HAS TWO PARTS: pemalaw/ pamanon or the invocation and the ulahingon or the narrative proper. The ulahingon has two parts. The first is Agyu-nuyon-an, which is a standard narrative about the history of Agyu’s family and how they fled to Nalandangan and became immortal. This is recited rather than chanted. The second is songdarong, which is chanted and continues the history. It deals with the continuing adventures of Agyu and his relatives in Nalandangan, which is a paradise on earth. There are many Agyu stories.

The heroes, Vanlak/Banlak, Agyu and Kuyasu are the sons of Pemulaw/Pamulaw. Agyu has four sisters. They gather beeswax in the forest to trade with the Moro. One day, Agyu sends nine lumps of beeswax to his trading partner, the Moro datu. The datu did not like the amount and throws it down, hitting Kuyasu’s foot which has an ulcer. Kuyasu stung by bees. They locate the beehive. Agyu and his brothers leave their homeland and build a fort up a cliff. They gather logs and boulders that can be rolled down the slope in case of an attack. When the Moros finally attack, they are met with these logs and boulders, killing them. Agyu decides to resettle again at the Pinamatun Mountains. While on a hunting trip to the Sandaya mountain (Mount Apo) his brother Lono/Lena cuts a path on the mountainside, while his two sisters are left behind. While swinging on a vine from bank to bank over a stream, their feet were stung by bees. They locate the beehive. Agyu arrives with a small pig. They feast on the meat and honey. Agyu remembers Banlak’s wife, Mungan, whom they left behind due to her illness. Banlak refuses to fetch her to join in the feast. Lono volunteers to bring Mungan her share of the feast. She, however, refuses this. She gives Lono betel-nut and young rice to distribute to the people. Lono returns to Pinamatun and tells Agyu that Mungan has turned immortal having eaten golden betel-nut and golden rice. Banlak wanted to return to his wife but Agyu forbids him, having abandoned her before. When the betel-nut and young rice were distributed, the people felt new life. Agyu returns with the people to Ayuman, but they find Mungan having already ascended to heaven leaving only a golden house. They decide to continue their journey until they reach Tigyandang, known as Nalandangan.

ARAKAN-ARUMANEN/ILIANON MANOBO, NORTH COTABATO PROVINCE, CENTRAL MINDANAO ISLAND, SOUTHERN PHILIPPINES.

This is an epic of the Aryan-Aruneman or the Ilanen Manobo of North Cotabato. It is related to the Ulahingon of the Livunganon Manobo, both having the same characters. According to Melendrez-Cruz Castro (1983), the two groups used to be one, jointly called Arunanen Agyu. The epic is chanted without music or dance. The tempo of the melody is determined by the nature of the incident being narrated.