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## THE TRUTHS ABOUT TAUSUGS THROUGH THE LITERARY DEVICES IN TAUSUG CONTEMPORARY SONGS

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### Abstract:

One of the countries in the world that is linguistically and culturally rich is the Republic of the Philippines. It is composed of various tribes that contribute to its rich linguistic and cultural repertoire. One of these is the Tausug which does not only refer to the people, but also to their language, and culture (Velasco, 2015). From time immemorial, *kalangan* or song/s, have been featured or showcased in seasonal festivities such as enthronement, wedding ceremonies, or even war hence, it is evident that music runs in the veins of Tausug people that also makes up their identity. This study employed a descriptive-analytic research design that utilized a qualitative approach in the analysis of thirty-one (31) Tausug Contemporary *Kalangan* (Songs). Through the lens of Fairclough's Critical Discourse Analysis (CDA), this study revealed and discussed the literary devices in the select *kalangan*. After the in-depth analysis, it was found out that there was a total of thirteen (13) literary devices evident as a textual practice in the select *kalangan*. The literary devices found were Symbolism, Leitmotif, Irony, Hyperbole, Metaphor, Rhetorical Questions, Simile, Metonymy, Objective Correlative, Allusion, Foreshadowing, Personification, and Repetition that revealed the themes such as love, adoration, heartbreak, oppression, manipulation, sorrow, dependence, power abuse of authority, Filial Piety, and strong Islamic faith. Through analyzing the literary devices in the Tausug songs, it has paved way to revealing truths about Tausug people and their culture.

### Keywords:

Tausug Songs, Critical Discourse Analysis, Literary Devices, Philippine Culture

## Introduction

Literature refers to any piece of writing (Stecker, 1996) that has played a crucial role in revealing life stories of a people and that the experience of literature is both emotional and intellectual, both felt and known. Through dozens of literary figures and structures, literature embeds multiple meanings within single narratives, sentences, and lines. The aim is to convey the richness of experience – its ambivalences, contradictions, complexities – through aesthetic interactions with readers (Kusch, 2016).

One of the most creative and appreciated forms of literature is music because it allows people to express their emotions, thoughts, ideals, struggles, and themselves. As defined, music is the "language of immediacy" because it goes beyond words, and it expresses eternal truths that cannot be understood in any other way than through personal experience with music. It is also referred to as an external manifestation of one's inner state. Therefore, it is worth noting that one's music expresses important truths about the music-maker (Epp, 2001). In this regard, one of the most obvious sources for the understanding of human behaviour in connection with music is the song text. Texts, of course, are language behaviour rather than music sound, but they are an integral part of music and there is clear-cut evidence that language used in connection with music differs from the ordinary discourse (Merriam, 1971 as cited in Adeniji, 2008).

In the world, Filipinos are probably one of the notable music lovers who find solace in music. One Filipino tribe that expresses themselves through music is the *Tausugs*. Tausug is an Austronesian language spoken on the island of Jolo, other nearby islands in the southwestern Philippines, and in parts of Sabah, Malaysia (Soderberg, et. al., 2012). Aside from being music lovers, the *Tausugs* are also recognized for their bravery and firm opposition to the infidels or non-Muslims. The *Tausugs* or Bangsa Sug are proud to say, "We were never conquered" (Ingilan, 2018; 2015) hence in some of their songs, this is also evident. From time immemorial, *kalangan*, Tausug translation for the word songs, have been featured or showcased in seasonal festivities such as enthronement, wedding ceremonies, war, or everyday events like putting a baby to sleep, harvesting crops among others. The themes of their *kalangan* vary but they all shared an aim to depict realities of the Tausug people.

These truths tell how music occupies a significant part in their culture. Tausug *kalangan* breathes life into the people and sustains that life, just like water and air. This shows how evident is the significance of songs to the realities of the *Tausugs*. With this paper, it aimed to contribute to the body of knowledge about *Tausugs* and fill in the gaps of limited research conducted about Tausug culture and literature, particularly contemporary *kalangan* (songs).

## Methodology

Norman Fairclough's Critical Discourse Analysis (CDA) emphasizes that the concept of power is everywhere, and no language in use can ever be "neutral" or "objective" (Fairclough, 1989), and no discourse can ever be free of power and the exercise of power (Watts, 1992). Power is not derived from language, but language can be used to challenge power and provide a finely articulated means for differences in power in social hierarchical structures. Language is not powerful on its own but gains power through the use powerful people make of it. Therefore, CDA deals with the idea that language is more than a simple means of communication and tries to analyze language as a social behavior to see how social/political power can be conveyed through language (Davoodi, 2013).

In relation to this study, CDA serves as a method and theory to explore and reveal the linguistic properties of the Tausug *kalangan*, and to explain the literary devices used in the select *kalangan*. Literary devices encourage readers to perceive and interpret the world in new ways. By enabling new connections that go beyond straightforward details and meanings, literary devices give literature its power. They are what sets literature apart and what makes it uniquely powerful (Glatch, 2020); hence, they are used either to hide a significant truth or to better demonstrate this truth and the circumstances that the prosaic language could not. To better understand and analyze the songs, they were transcribed and translated from Tausug language into English before they were subjected to analysis.

In this study, the songs that were analyzed were *Maytah na Bahah* (Why Is It), *Masi Malasa* (Still In-love), , *Iykkil Kaw Ha Jantung* (You are Carved in the Heart), *Hikabalik Pa Ka* (Will It be Back Again), *Kahnu Kahnu Ra* (It Has Been a While), *Way na Bulirapat* (There Is No Chance), *Simahaya* (Brightened), *Di Ku Agun Mataymah* (I Could not even Accept It), , *Langit Iban Lupa* (Sky and Land), *Nabutas* (Broken Apart), *Ha Gihtungan Miyugtu* (Broken while in the Middle), *Lawag na Kaw Ganti* (Find a Replacement), *Maas Mu in Nagbayah* (Your Parents were the Ones who Wanted), *Ikaw in Sumping* (You are the Flower), *Niat sin Atay* (Intention of the Heart), *Ikaw in Namugtui sin Surat* (You Chose to End our Destiny), *Anak Miskin* (Child of the Poor), *Miyaggad Nagdakop* (Eloped), *Timangis in Atay Ku* (My Heart Cried), *Bagay Sadia* (Only Friends), *Sabalan* (Be Patient), *Suratan* (Destiny), *Susa Atay Dayang* (The Hurt of the Heart), *Oh Dayang* (Oh My Love), *Kahapon* (Yesterday), *Mayta Kita Nabutas* (Why Did We Break up), *Taymaun Ku Ra* (I Will Accept It), *Hitangis Ku Ra Kuman* (I Will Just Cry It Out), *Salaam Duwaa* (Peace Be With You), *Budjang Lingkatan* (Beautiful Lady), and *Anak Ilu* (Orphan).

### Literary Devices

In the Tausug culture, *kalangan* (songs) have significantly influenced the lives of the people and have become their medium to share their life stories. Language is a vital instrument in *kalangan* and a significant element in culture that speaks for an individual's identity. The language element has in certain key respects become more salient and more important than it used to be, and in fact is a crucial aspect of the social transformations that are going on—one cannot make sense of them without thinking about language. The user of language gives language its power. According to Hiba (2013), language is not just a means of communication but a social behavior that mirrors people's social, ethnic, cultural, political, economic, and religious backgrounds. When people speak to each other, they do not use language only for the sake of sharing some information, but for more subtle and complex functions. Language and culture are two separate entities that share the truth that they co-exist, and their relationship is like that of a body and a soul – the existence of one will cease without the other. As Dwight Bolinger (1980) stated, more complex patterns of behaviors and abstract ideas entail knowledge for their enunciation, elaboration, and transmission: “Without language, the transmission of complex traditions would be virtually impossible, and each person would be trapped in his or her own world of private sensations.” (Acmed-Ismael, 2021).

In this study, the researcher found thirteen (13) literary devices namely: symbolism, leitmotif, irony, hyperbole, metaphor, rhetorical question, simile, metonymy, objective correlative, allusion, foreshadowing, personification, and repetition. These literary devices functioned in many ways, such as to describe and explain the philosophies of the Tausug people, considering various circumstances. Different ideologies about Tausug women, Tausug culture, and Tausug

society were revealed and discussed through the analysis of the literary devices evident in the select *kalangan*.

### **Symbolism**

Symbols are profound expressions of human nature. They have always occurred in all cultures and speak powerfully to people, simultaneously addressing people's intellect, emotions and spirit. Their study is the study of humanity itself (Fontana, 1994).

As a literary device, symbolism utilizes an object to signify a concept that is often contextually specific (Mahler, 2017). In the analysis of the study, the symbols found were *atay* or heart that symbolized love, *sumping* or flower that symbolized beauty, *tagainup* or dream that symbolized inner desire, *sujud* or prostration that symbolized Islamic faith, mayor that symbolized authority, *kubul* or grave that symbolized end, among others.

One of the themes found in the *kalangan* was love – not only an intimate love shared by a couple, familial love expressed by a family, love of God and the Islamic faith expressed by servants of Allah, and family but also love that was shattered into pieces. Some lines that showed symbolism were the following:

“*Naniyat sin atay ku di kita mabutas*” (*I have already set in my heart that we will never be broken*) symbolized the man's love to be pure and loyal only to the woman; however, this could also mean that once the man decides, the Tausug woman has to follow or honor it, thereby not opposing that decision.

“*Ikaw in Sumping*” (*You are the Flower*) symbolized the beauty of a Tausug woman who was being directly compared to a flower. She is also described as a giver of life since she is compared to a flower. A flower or plant produces oxygen to make people breathe; therefore, being compared to a flower means a Tausug woman is a source of life. Love, in this sense, is shown through admiration and appreciation to the significance of the woman.

“*Ha kubul sin tunang nagpatay sin baran*” (*On the grave of her lover, she killed herself.*) symbolized a love worth fighting for that even death could not stop it. It may be an end to one's life but could also imply a beginning to another life. This symbolized a Tausug woman's bravery and the strong will to end one's life to be free. Moreover, this also symbolized "elopement by death" (elopement as a cultural practice in Tausug).

Lastly, love of God or the Islamic faith was demonstrated through the Tausug couple's belief in the principles of Islam – to be patient and to trust God that everything that happens was for a reason like the expression “**Sabalan**” or Sab'r (**Be patient** or Patience).

Aside from love, another theme that was present in the select *kalangan* was social status. For instance, “*In sukat di ku kaga-usan*” (*The dowry I cannot afford.*). This symbolized social status – considered as one of the criteria in Tausug marriage proposals. The dowry asked by the bride's family depends upon their social status, which in most cases becomes the reason for a marriage proposal to fail.

“*Langit iban lupa in hantang ta*” (*Sky and land are our status*) symbolized the social status discrimination in the Tausug community. In the *kalangan*, it referred to the status between the man and the woman, rich and poor, respectively.

The third theme found was the power abuse of authority. It was apparent in the persona of the mayor and the police. In one of the songs analyzed, the line “*Pulis iyordelan sin mayor bungisan. Tunang hipapatay apabila abutan. Pag abut lisag walu, tunang iyabutan na sin pulis isab indah dayang anduh timbak na.*” (*The angry mayor ordered the police to kill the lady’s lover once they see him. At eight o’clock, the lover was found by the police, and oh, they shot him.*) symbolized authority not just in the community but in the family as well. In fact, it symbolized the abuse of authority. Aside from being a political figure respected in the Tausug community, he could also symbolize the dominance of men in politics, and a patriarchal society. Moreover, the police in the aforementioned discourse committed an illogical and immoral act by killing an innocent person just because their “authority” (the mayor) ordered them to do so; hence, the police are portrayed as puppets of a political figure who were following whatever order they would receive from the said “authority.” Instead of serving and protecting the people from any harm, they themselves harm the innocent.

In another instance, powerplay was also demonstrated through the discourse that showed the authority of the dominant over the inferior, like the parents being dominant over their child. In the discourse “*Awn hambuuk bissara kiya dungugan ku. Awn tau nagpangasawa pa duwa maas mu. Hangkanhiyanggaw in pangatayan ku, inday bunnal ka bang unu.*” (*I have heard one story. There’s someone who has proposed marriage to your parents. That is why I have fears in my heart. I do not know if it is true or what.*), the authority of the parents over the life of their daughter was clearly shown. As mentioned in the line, someone proposed marriage to the woman’s parents, and the man (her lover) was afraid that it might push through because he knows and admits to the fact that the parents of the woman decide for her, with or without her approval. In this case, the parents are the authorities, hence dominant, while the woman (their daughter) is inferior, thus the power struggle is apparent.

Signs (or symbols) are merely representations of reality – consciously made and readily recognizable echoes of objects, actions and concepts in the world (Fontana, 1994).

### ***Leitmotifs***

Leitmotif refers to a recurring theme in the arts or in everyday life (Merriam-Webster Dictionary, 2023). The language of poetry (and of song) is basically imagistic and can vary from economical or light to heavy.

Tausug fatalism or belief in fate or destiny was emphasized in the understudies *kalangan*. The leitmotifs for fate were “*surat*,” “*masuratan*,” “*tiyakdir*,” “*sukud ta/ku*,” and “*kulis/kuris*.” Belief on fate or what was written (*kulis/kuris*) has explanatory or illuminative function for the deserted lover. It helped reconcile the persona to his loss or the tragic ending of his love story, as in the following verses:

*Way sa mahinay ku, amuna in sukud ku. I cannot do anything, this is my fate  
Miskin in kabuhi ku, kulang in arta ku... (I am poor, my wealth is not enough);  
Salaam Duwaa Amu in tiyakdir katuh ikaw iban sin aku (That’s what’s fated for  
us, you and me.);*



*Wayruun na mahinang, bukun ikaw in suratan. Sah taymaun sin baran, misan masakit... (There's nothing to do, you are not my destiny. However, I will accept even if it hurts.)*

The excerpts presented above illustrated how belief in Fate or Destiny eased the distressed or grieving lover's anguish and transformed it into resignation which leads to acceptance that ends all feelings of resistance, restlessness, and bitterness. In Freudian literature, it is a form of sublimation, hence, beneficial and salutary.

### **Irony**

Irony is a description of something using the opposite language. Irony can be humorous or will show the incongruity between appearance and reality, that is when a situation is at odds with what is real (Baird, 2023).

By analyzing the *kalangan*, irony has been found to show various themes, namely, love, social status discrimination, parental or fixed marriage, oppression, and manipulation among Tausug men and women.

Ironic situations are evident in the select *kalangan*, as in the line:

*"Bang mayan kaw dih magsusun sin nagbalik kaniya. Taymaun ku minsan masakit ha atay ku lasa" (I hope that you will not regret that you went back to him. I will accept even if it is painful in my heart.)*

The man was hurt by the action of his lover, who reunited with her past lover. How ironic for him to give her well wishes in that kind of situation.

Moreover, irony has also been found in the title, "*Maas mu in Nagbayah*" or *Your Parents were the Ones who Wanted*. The title of the song is ironic considering the discourse in the *kalangan*. Clearly, the title tells that it was the will of the parents of the woman to separate them; however, despite that, he still blamed her for their separation because, according to him, she believed in fitnah, or she did not fight against the tests or temptations.

Another instance is the line: "*In dum, di na paadlawun, magpangasawa minsan in byahayaun. Laypara anak miskin kimugdan... Mahunit angan anganun in halgah mu biyah bulan bituun di maabut.*" (I will not wait for the night to turn into day. I will marry you this instant. However, it's just that I am poor.... Your worth is hard to imagine. Just like the moon and the star that I cannot reach.) wherein the Tausug man had a strong will to marry the woman that instant, but because of his social status, he became hesitant to pursue this. Social status then has become a hindrance to the supposed union of two people in love. The irony, however, was that it showed how inconsistent a man's decision to win over a Tausug woman is. How ironic it was for the man to have professed his love by saying that he would not wait for the night to turn into day, yet he eventually did not honor it and just let the woman suffer from this make-believe.

### **Hyperbole**

Hyperbole is a dramatic word for being over-dramatic or any sort of exaggerated description or statement (Glatch, 2023). It may also refer to an extravagant statement used to express strong feeling or produce a strong impression, and not intended to be understood literally (Dupriez, 1993). In the select *kalangan*, the hyperbole revolves around love – the happy and sad moments in love.

In the *kalangan* titled “*Lawag na kaw Ganti*” hyperbole is used to describe the distance traversed by the couple’s relationship, but it all comes to nothing.

“*Iyagaran ku in kabayaan mu sampay ha higad langit, iyunungan ta kaw*” (*I followed what you wanted until the end of the heaven, I went with you*) The line “until the end of heaven” is hyperbolic; the persona uses it to refer to the risks or perils and the sacrifices he made in the name of love. However, their love is pitted against a force too strong for them to defeat. He had no chance but to concede defeat.

Moreover, hyperbolic discourses were also used in the lines “*Katan kabuhi ko hitukbal ko na kaimu*” (*I will offer you my whole life*); and “*Ayaw mu lupaha in mga janji ta. Pakamatay kita duwa*” (*Do not forget our promises. Until death we are together*). Offering one’s life is an exaggerated way of showing deep and great love towards a person. This could also mean that the woman was willing to offer everything she has just to be loved by him. To a certain extent, it was stated that even death could not separate them (the couple).

These hyperbolic statements and actions implicitly tell another truth to the matter. Asghar (2014) stated that the main purpose behind an ideology is to offer change in society. Ideologies are abstract thoughts that can be or are applied to reality. To Fairclough (1992), the function of ideology is to construct texts that constantly and cumulatively “impose assumptions” upon the interpreter and the text producer, typically without their being aware of them. Ideological assumptions are beliefs that the text producer unconsciously makes from the perspective of his or her social knowledge, and these are decoded by the interpreter. CDA establishes relations between social practices and assumptions that underlie discourse. Just like how the hyperbolic statements were made, they, too, have so many to show.

For one, discrimination based on social status discrimination or social class distinction is seen as one of the ideologies and/or themes found in this study. The concept that “the high class is for the high class, while the low class is for the low class” is exemplified. It means that whichever social class a person belongs to, his or her partner must also come from the same class.

In this study, the ideology and/or theme about social status discrimination or social class distinction was demonstrated in the *kalangan* entitled “*Langit iban Lupa*” (*Sky and Land*), through its lines “*Langit iban lupa in hantang ta. Anak dayahan kaw, aku anak miskin.... (Sky and land are our status. You are born into a rich family; I am born into a poor family...) Way dugaing arta hika ganti. Tuput lasa ku kaymu iban janji.*” (*There is no wealth to offer. Only my love for you and my promise*). This implied that because of social status differences, a person is neither welcomed nor acknowledged. The man in the song was certain that because of their social status difference, he could not be with his lover, and he conceded to the sad reality that he will not be together with his lover.

This circumstance was also similar to the song “*Maas Mu in Nagbayah*”. The discourse was “*Maas mu in nagkabayaan in suratan ta duwa bugtuan. Unuhun way ungsod hika duhal. Amu in giyanta, miskinan hi baran*” (*Your parents were the ones who wanted to break our destiny. What to do. I have no dowry to offer. This is what is fated; I am just poor.*) Despite their desire to get married, they could not be together because of their difference in social status. Her parents wanted their daughter to get married to someone who belonged to their social class.

The woman, in this case, could not do anything but to rest her worries and sadness in the emptiness of her existence.

### **Metaphor**

A metaphor refers to a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison (Abrams & Harpham, 2013). A metaphor is a statement in which two objects, often unrelated, are compared to each other (Glatch, 2023). The metaphors found in the select *kalangan* represent love, women admiration, women subjugation, social class distinction, and abuse of the power of authority.

As *kalangan* are ballads or love songs, it is inevitable that these be replete with metaphors. In several *kalangan*, metaphor is combined with hyperbole for a special purpose. In singing praises to the loved one, the lover waxes poetic as in “*Ikaw in Sumping*” where the object of affection or adoration is referred to as “*halaman ku*” and “*sumping*” meaning plant and flower that grow in the lover’s heart. In the *kalangan*, the man likened her to a flower that grew in his heart. This statement described the woman as someone who is beautiful and has stayed in his heart for a long time until it reached a point where his treatment towards her has changed romantically. In contrast, in “*Way na Bulirapat*,” the loved one is compared to a “*lambung*” or shadow, suggesting her being reduced to a memory.

In another instance, in the *kalangan* “*Simahaya*,” the radiant beauty of the adored one is likened to the light of the moon, as in the line “*Simahaya biyah sin sinah bulan...*” (You brightened like the light of the moon.) This provides an example of the simultaneous use of metaphor, simile, and hyperbole. However, as one reads on, a deeper and more important use and meaning of the hyperbolic comparison is brought to light. The object of adoration is as distant and inaccessible – unreachable – as the waxing moon because of her lofty station in society. The gulf or distance that separates the lover from the lady is suggested by the metaphorical language used. Hence, the metaphor, simile, and hyperbole represent the lady as some celestial being, and he as an earthling, a lowly mortal.

Metaphor fused with hyperbole is again the dominant image/figure in “*Langit iban Lupa*” and in the previous piece analyzed, “*Simahaya*.” Despite the use of metaphorical language, the message is unmistakable, with direct reference to status.

*Langit iban lupa in hantang ta. Anak dayahan kaw aku anak miskin... (Sky and earth are our status. You are born into a rich family; I am born into a poor family.)* Again, it is the wealth of the girl’s family and the man’s lack of means or penurious situation – “*way dugaing arta hika ganti*” – that drove a permanent wedge into their once beautiful, loving relationship. There is no place for him in that other world. His object condition is blatantly declared by the damaged clothes he wears – “*Tumamung larak-larak in pamakay.*” (Damaged clothes are what I wear). Love which is all that the man has to offer does not win or stand a Chinaman’s chance against wealth or status. So, the futility of the lover’s longing is clear. He has to be content with his remembrances or memories of precious moments shared with the lost love of his life.

In another *kalangan* about a couple cruelly separated (“*Nabutas*”), the cause of the break-up is not revealed. However, there is a reference to “them” or certain persons of authority or influence who could have employed persuasion or force to rend asunder the lover’s



relationship. The promise or pledge they made was broken when one gave in to the command of the unnamed “them” (who could be assumed as the parents or family of the latter). As in the other *kalangan*, the rejection of the lover could be due to unacceptable family provenance or status. He does not measure up to the family’s standards as in the line, “*Bukun ka in janji ta, pakamatay mag-unung kita. Limayu na kaw lasa, luha umaanud dain ha mata. (Our promise was to be together until death, right. You left my love, tears have fallen from my eyes.)*”

A similar struggle was apparent in the same *kalangan* specifically when the man said, “*Naglalasa kita landuh, piyapagbutas nila*” (*We loved each other so much, only to be separated by them*). This showed the power struggle between the couple as the inferior social actors and “them,” who might be referring to their parents, relatives, or even the entire society, as the dominant social actors. By reading and analyzing the discourse, it is implied that the dominant controls the inferior, hence leaving the inferior to adhere to what the dominant would want to happen.

The concept of power was demonstrated and discussed in the case of the select *kalangan* through the authority of the social actors—the man, parents, family, and society as the dominant, while the women were the inferior. Finally, by considering all the aforementioned instances, Tausug women and men also metaphorically show their status and condition in the society. Tausug women who were referred to as *dayang* and *indah* might bring sweet sound to the ears, however in the select *kalangan*, they have become metaphors for oppression, weakness, inferiority, subjection, subjugation, and abuse. Despite all these, Tausug women also act as metaphors for emancipation. By showing the situation or status of women in Tausug society, either through the lens of Tausug men or Tausug women themselves, emancipating women has begun.

### **Rhetorical Question**

A Rhetorical question is a question not intended to require an answer (Merriam-Webster Dictionary, 2023). These rhetorical questions that functioned as a literary device dealt with love, specifically heartbreak, social status distinction, and Filial Piety.

A rhetorical question is asked not by genuine ignorance seeking knowledge or information, but by knowledge forcing a predetermined answer. Sometimes the answer is so obvious that it is left implicit. In the *kalangan* about ill-starred lovers, the broken-hearted beaux subconsciously cushion the impact of harsh reality – rejection by the beloved’s family – by evading a direct confrontation with the truth. They cast their thoughts in the form of rhetorical questions.

For example, in “*Ikaw in Namugtui sin Surat*” (*You Chose to End our Destiny*) the persona raises the following rhetorical questions to which no answers are forthcoming or expected:

“*Unu baha in nadusa hangkan mu liyayuan. Mayta di kapagbalikun in mga paglasa ta sin duwa. (What have I done wrong that became a reason for you to leave me. Why can’t it be back the love we shared before.)*” The lady love is not even around to listen to his lament and questions. The *kalangan* is in fact in the form of monologue.

Existential questions – questions about fate or destiny, or the seemingly inexplicable course taken by the couple’s love story – make fine examples of rhetorical questions, “*Kahnu kahnu Ra*” (*It’s Been a While*) is studded with such questions:

*“May na ha bihayaun bukun na biyah tagnah. Mahugut sa in jani mu dun hayan. Hatungud sin aku di mu pindahan. Maytah in mga yadtu way mu biyagbugan. (Why is it now not the same as before. Your promise before was firm that you would not replace me. Why did you not fight or those?)* In nearly every stanza, the rhetorical question *“Mayta in mga yadtu way mu biyagbugan”* is repeated as a form of reproach to the beloved who has not been faithful or true to her vow – *“Sampay ha mag sapa nahinang mu.”* This nagging doubt and fear intensifies the tension and deepens her despair.

In another *kalangan* entitled *“Suratan,”* the tragic love affair of the “ill-starred” lovers is dealt a mortal blow by the decision of the girl’s parents to marry her off to the persona’s rich friend. This cuts more sharply and unkindly; it emphasizes the contrast in status between the rich friend (*“sin dayahan bagay ku”*) and him – *“Sabalan miskin landuh, way gaus ku kaymu”* (*“... I am very poor, I am unable to afford you.”*). The persona refers to the demands of the girl’s parents which he finds excessive, and clearly spell doom for his courtship or marriage suit.

The line *“Sah ku na tiyangis in kasusahan in maas mu di mabayah”* (*I just cried this sadness... Your parents disapprove*) exemplifies parents’ wish or desire – choosing a fitting match for a son or daughter – as a rule prevails. Their disapproval of a suit is a hurdle or barrier that is impossible to overcome. Filial piety in Tausug culture is almost like a religion; it is inculcated in children. Daughters, especially, are trained to be dutiful and obedient. Rarely does one hear of daughters defying the wishes of their parents. Even desperate lovers recognize this cultural value.

*“Hitangis Ku Ra Kuman”* is also about the same theme – filial piety. The woman gives in, or defers to, the desire of the parents. The lovers, of their own volition, accept the separation. *“Bang saupama bunnal aun magpangasawa. Ayaw mutas dain ha pikilan nila sabab dih mu katungbasan in duwa maas mu di ha dunya.”* (*If it is true that someone proposed marriage to you. Do not disobey their decision because you cannot repay your parents here on Earth.*) shows that the pain of losing his love is beyond endurance, but the love himself realizes that obedience to parents is a duty and a virtue. Children can never repay their parents.

In relation to Filial Piety, the concept of *Sab’r* was also shown in the *kalangan* *“Miyaggad nagdakop”* wherein the woman said, *“Sah ku masabalan hi tuwan awn na limbang.... Wayruun na mahinang, bukun ikaw in suratan... Tuwan, amuna in tiyakdil sin Tuhan.”* (*I have to be patient; my love already has someone whom he can lean on... There’s nothing to do; you are not my destiny... My love that is what was destined by God.*) This discourse explained how Tausugs accept their fate because of their belief that the Almighty has planned everything, and that whatever is planned by the Almighty is for the best. Therefore, they must submit to the will of Allah by all means.

Furthermore, another theme – social class distinction – was also illustrated in the select *kalangan*. The discourse in the *kalangan* *“Suratan”* showed how social status influenced the standards of love and acceptance in the Tausug society. Discrimination based on social status has separated two lovers from each other and hindered their marriage. As stated in the song, the dowry demanded by the woman’s parents was impossible for the man to produce; hence, they married off their daughter to someone who could meet all their demands. Consequently, this had made the woman accept the reality that her parents decide for her life and that social

status is one of the bases for a Tausug marriage to push through if she wants to get her parents' blessings.

### **Simile**

A simile is a figure of speech in which two essentially dissimilar objects or concepts are expressly compared with one another through the use of “like” or “as.” Simile is used as a literary device to assert similarity with the help of like or as, which are language constructs that establish equivalency (LiteraryDevices Editors, 2013).

In the select *kalangan* specifically *Simahaya* (Brightened), it indirectly compared a Tausug woman to one or more thing. The use of the word “*biyah*” or “like” has been used to show the comparison of Tausug woman to another thing such as *dayang dayang* and *sinag bulan*. The similes used to describe Tausug women were all praises, honor and respect.

“*Biyah kaw sapantun dayang dayang ha pangatud ku*” (You are like a princess in my sight.) – A Tausug woman is likened to a princess, a member of royalty, who is significant, treasured, and honored. In the point of view of the man, she is someone who is as important and as valuable as a princess or *dayang dayang*. This description was also seconded by the line “*In ikaw biyah anak sultan*” (You are like the daughter of a Sultan). A Tausug woman is referred to as someone who is noble and treasured in society. To be associated as a daughter of a Sultan is a prestige in the Tausug society as Sultans are highly honored and respected in the society.

Lastly, this adoration was also illustrated in the description: “*Simahayah biyah sin sinag bulan*” (You brightened like the light of the moon.) The woman is likened to the moonlight, which has the power to brighten even the darkest place at night. Perhaps, the woman in the select *kalangan*, the woman’s presence and existence bright light to the life of the man. Anent to that, the aforementioned discourse also showed how attractive the woman is in the eyes of that man, just like how attractive the moonlight is at night.

### **Metonymy**

Metonymy, (from Greek *metōnymia*, “change of name,” or “misnomer”), figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original, as “crown” to mean “king” (Britannica, 2024).

Metonymy was evident in the following lines:

“*In ulangig sin **dunya** miyagad da nalawa in paglasa*” (The happiness in the world went away together with love.); and “*Pasalan in **dunya** ku ha bihayaun tigidlum*” (Because my world is dark now.) By saying that his *dunya* is dark meant that his life has become gloomy or unhappy. In the select *kalangan*, the term *dunya* was referring to life. *Dunya* which is literally translated as world was used as metonymy to refer to the man’s life.

### **Objective Correlative**

Objective Correlative is something (such as a situation or chain of events) that symbolizes or objectifies a particular emotion and that may be used in creative writing to evoke a desired emotional response in the reader (Merriam-Webster Dictionary, 2023).

A photo and letter (“*pattah iban sulat*”) in “*Di Ku Agun Mataymah*” (I Couldn’t Even Accept It) illustrates the use of objective correlative. The objects express the sense of emptiness and

loss that grows in the deserted lover's whole being. Their power of evocation arouses sorrow or anguish.

*"Bang ku pagkakitaan pattah sin duwa kita tandah sin pag lasa ta dayang nakauna, itung di ku matayma lumayuh kaw nagtagha"* (Whenever I see the picture of the two of us, symbol of our love, my love, before, I could not take that you went far away from me instantly).

As the persona's lament goes, the sight of their photo together brings back unforgettable moments shared, and he draws in waves and waves of sadness.

### **Allusion**

Allusion is a word for a literary reference; when a writer alludes to something, they are either directly or indirectly referring to another, commonly known piece of art or literature (Glatch, 2023).

In the *kalangan* "*Budjang Lingkatan*," the suitor uses allusion as a device of persuasion. He is determined to win the love of his "*budjang lingkatan*" (beautiful lady), hence, his allusion to God and the Prophet Muhammad, as in the line "*Budjang lingkatan, daih nakaw. Palima ku ambit nakaw. Pa Tuhan syujud ku, pa Nabi syangdul ku in kasi lasa ku kaymu.*" (Beautiful lady, come here. Hold my hand. In God I have already prostrated, in Prophet I entrusted my love for you).

The Tausug as Muslims take their Faith seriously; they are pious and do not take the names of God (Tuhan) and the Prophet (Nabi Muhammad) in vain. Invoking God and the Prophet, attests to the sincerity or truth of what is professed.

### **Foreshadowing**

Foreshadowing is a narrative literary device used to suggest or warn about events to come are dropped or planted (Gottlieb, 2019).

In the case of the select *kalangan Anak Ilu*, the title itself foreshadowed the ending of the story. It provided a vivid picture of the life of the Anak Ilu – miserable and unfortunate. All her life, she was longing for genuine love from people whom she calls "family" however, she never felt it. The only time when she had already found her "home" in the embrace of her lover, it was taken from her in just a snap of a finger; she was forced to marry a stranger. For this reason, the statement of the persona "*Bang isab bihaini marayaw pa unungan na*" (If it is just like this, then it is better to be with him.) foreshadowed that, in the end, she would commit suicide and would therefore remain as orphan until she dies.

### **Personification**

Personification gives human attributes to nonhuman objects, which is a powerful way to foster empathy in the readers (Glatch, 2023).

In the select *kalangan*, the *atay* or heart was personified. It was given an attribute such as that of a person's ability to cry. As pictured out in the *kalangan*, "*Timangis in atay ku*" or My heart cried showed that, for one, the fact remains that the heart does not have the ability to cry which meant that the statement was a literary device used to describe a person's feelings. The heart is

the literary figure that shows the emotions of a person; hence, by saying that the heart cried meant that the emotions had overflowed.

In reference to the select *kalangan*, this statement showed how sad and miserable the man was because of the woman.

### **Repetition**

According to Deguzman, repetition is a literary device in which a word or phrase is used multiple times. Repetition can be found throughout literature. Most commonly, it is found in poetry and speeches to create rhythm or emphasize a word or phrase (2022).

In the select *kalangan*, the repetition of the phrase “*hikabalik pa ka, hikabalik pa ka*” (*Will it be back again, will it be back again*) clearly emphasized the man’s emotions of a painful break-up, deep sorrow, and longing for the woman. The whereabouts of woman, in the story, were never talked about. It could also be that the woman had gone far away or worse, had already left the world. The man knew that no matter how much he would want to bring her back, he could not do the impossible, hence, the feeling of deep sorrow and yearning for the presence of someone who was once his one true and great love.

### **Conclusion**

The findings of this study exemplified the significance of analyzing and understanding the literal as well as figurative meanings of language used in literary forms to better explain and discuss circumstances. By merely reading the lyrics of the songs, only one meaning is generated, but with intensive and repetitive reading, the core of the songs is understood. It is implied that Tausug people are creative people who use their language creatively to express themselves. Just like how the songs were created, various literary devices were used, showing how critical thinkers Tausug people are. In the understudied *kalangan*, it is implied that Bahasa Sug is a symbolic language hence must not be understood only on the literal level. Language indeed has layers of meaning that must be understood and analyzed to better grasp the true and hidden meanings of the discourses.

Through the in-depth analysis of the literary devices – Symbolism, Leitmotif, Irony, Hyperbole, Metaphor, Rhetorical Questions, Simile, Metonymy, Objective Correlative, Allusion, Foreshadowing, Personification, and Repetition – found in the select *kalangan* revealed the themes such as love, adoration, heartbreak, oppression, manipulation, sorrow, dependence, power abuse of authority, Filial Piety, and strong Islamic faith. Similar with the findings in the study of Davoodi (2013), manipulation, discrimination in social hierarchies, and power struggle can be the three ‘corners’ of a triangular framework for applying CDA to literary texts which were evident as well in the analysis of this study. Moreover, in the understudied *kalangan*, cultural values and practices as a controlling force (Wodak, 1997) which cultural difference explain or account for, and the persuasive power of parents based in what is believed as a moral – spiritual authority were apparent.

In conclusion, it is worth noting that unearthing the treasure in the language through CDA significantly reveals truths about a people, their cultures, their ideals and even their struggles.



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