
LANGUAGE AND IDENTITY: THE ROLE OF TAUSUG CONTEMPORARY SONGS IN REFLECTING SOCIAL REALITIES

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<https://doi.org/10.59009/ijllc.2025.0095>

ABSTRACT

This research study delves into the intricate relationship between language and identity by looking into the Tausug contemporary songs, exploring their role in reflecting social realities. Tausug contemporary songs serve as a rich cultural medium, encapsulating the values, struggles, and experiences of the Tausug people. This study employed a descriptive-analytical method to capture the richness and complexity of Tausug cultural expressions and their social implications. Ten selected Tausug contemporary songs were translated into English and underwent Critical Discourse Analysis (CDA). The analysis investigates linguistic features, discourse practices, and the roles of the Tausug community as reflected in these songs. Findings reveal how language in these songs reveals the true conditions and experiences of the community, encompassing their social structures, cultural practices, and daily challenges, offering profound insights into the social fabric and lived experiences of the Tausug people. By examining these songs through the lens of CDA, the research highlights the significant role of contemporary music in preserving and conveying the social realities and cultural values of the Tausug community.

Keywords: Language and Identity, Tausug contemporary songs, Critical Discourse Analysis (CDA).

1. INTRODUCTION

The Tausug people, often referred to as the "People of the Current," are the largest indigenous ethnic group in the Sulu Archipelago, Philippines. They are known for their rich cultural heritage, strong sense of community, and distinct language. The Tausug language, a member of the Austronesian language family, is an integral aspect of their identity, mirroring their historical narratives, social values, and cultural traditions (Kiefer, 1972)

The Tausug culture is significantly shaped by songs. Tausug songs are a rich corpus for studying the community's linguistic repertoire, cultural identity, and language ideologies. They offer a unique perspective on how language and culture evolve and adapt over time, making them a rich resource for linguistic and cultural studies. These songs are invaluable for understanding the cultural and social fabric of the Tausug people. Particularly, Contemporary songs, are modern compositions that reflect current musical trends and societal issues. As defined by Sharma (2012) Contemporary songs are characterized by their incorporation of new genres, innovative musical techniques, and themes relevant to the present-day experiences and sentiments of the community. These songs often blend traditional elements with modern influences, creating a dynamic fusion that resonates with the younger generation while preserving cultural heritage

The researcher sought to focus on analyzing the Tausug Contemporary Songs to gain a more profound understanding of how language ideologies and cultural identities are articulated and transformed in the present day. These songs demonstrate the continuous evolution of the Tausug language and its adaptation to modern settings. They offer a unique perspective on how the Tausug people blend traditional values with contemporary influences to navigate their identity in a rapidly changing world. This study also sheds light on the broader context of songs and their role in preserving and transmitting the Tausug linguistic repertoire as they provide valuable insights into the community's current linguistic and cultural practices.

This study investigates the role of Tausug contemporary songs in reflecting and shaping language ideologies, cultural identities, and social realities within the Tausug community. By examining the linguistic and discourse elements in these songs, the research aims to uncover how language and cultural expressions in music contribute to the understanding of Tausug identity and social dynamics.

While previous research by Kabirun(2024) has explored the traditional aspects of Tausug music and its cultural significance, this study focuses on contemporary songs, highlighting the evolving nature of the Tausug language and cultural practices in modern contexts. Kabirun's work primarily addressed the preservation of traditional songs and their role in maintaining cultural heritage. In contrast, this study aims to understand the dynamic and adaptive nature of Tausug contemporary songs, which blend traditional elements with modern influences. By focusing on contemporary songs, this research fills a gap in understanding how current linguistic and cultural practices reflect and respond to ongoing changes, offering a fresh perspective on the Tausug community's language ideologies and cultural identities.

Research Objectives

The purpose of this study is to explore the linguistic elements, discourse practices, and social roles depicted in these songs, the research seeks to uncover the intricate ways in which Tausug contemporary music communicates the community's cultural values and social realities.

The primary objectives of this study are to:

1. Identify the linguistic features used in the Tausug contemporary songs ?
2. Examine the discourse practices employed in the Tausug contemporary songs?
3. Analyze the Tausug roles reflected in the Tausug contemporary songs?

Research Questions

This study seeks to provide valuable insights into how Tausug contemporary music serves as a medium for expressing and negotiating the community's linguistic and cultural dynamics, contributing to a deeper understanding of the interplay between language, culture, and social realities in the Tausug community.

1. What are the linguistic features used in the Tausug contemporary songs?
2. What are the discourse practices employed in the Tausug contemporary songs shaped Tausug Identity?
3. How are roles reflected in the Tausug contemporary songs revealed about their Social Realities?

2. LITERATURE REVIEW

The Tausug and their Language

The Tausug, also known as the "People of the Current," are a significant Muslim ethnic group and one of the largest linguistic communities in the Sulu Archipelago in Southern Philippines. Their culture, deeply rooted in traditional beliefs, customs, and practices, showcases their unique adaptation to their archipelagic environment (Jundam & Sabalvaro, 1975; Apron, 2011). The Tausug predominantly reside on the islands of Jolo, Siasi, Pandami, Tapul, Pata, as well as in neighboring regions such as Zamboanga, Basilan, Davao, Lanao, Bukidnon, Cotabato, and Palawan (Tan, 1967). Their cultural heritage is rich and diverse, shaped by a blend of indigenous and foreign influences, including Southeast Asian, Chinese, Spanish, and American cultures (Sulu Studies, 1976). This unique cultural amalgamation is vividly reflected in their songs, which embody the Tausug's traditions, beliefs, and custom.

The Tausug language, also known by various names such as Bahasa Sug, Moro Joloanos, Sinug, Suluk, Tausog, and Taw Sug (Lewis et al., 2015), is spoken by approximately 900,000 people in the Philippines (SIL, 2000). This language, which holds the ISO code "tsg," belongs to the Malayo-Polynesian subgroup within the larger Austronesian language family. It is specifically a sub-group of the Bisayan languages. Known for its distinctive phonetic and grammatical features, Bahasa Sug stands out among the Austronesian languages spoken in the Philippines, reflecting the rich linguistic diversity of the region.

The Tausug people are renowned for their resilient resistance against colonial powers and their vibrant cultural heritage, which encompasses unique traditions, music, and art (Inggilan, 2018). According to Warren (1997), the Sulu region was historically a significant Malayo-Muslim zone, a prominent pre-colonial trading state that played a crucial role in Southeast Asia, encompassing areas of present-day Indonesia, Malaysia, and the southern Philippines. This period of influence spanned from the late eighteenth century to the end of the nineteenth century. The Sulu Zone evolved from a secondary principality, reliant on fishing and piracy, into a notable island entrepôt state over several decades. The historical connections between the Philippines and Malaysia, particularly through the Sulu Zone, have profoundly influenced their cultural and political landscapes. The enduring impact of the Malayo-Muslim zone in the region underscores the shared history and heritage of both countries. This shared history has contributed to the development of trade networks, religious practices, and linguistic exchanges between the two nations. The cultural exchange between the Philippines and Malaysia continues to shape their identities and relationships in the present day.

Tausug Songs

Songs are much more than just melodies; They serve as cultural artifacts that encapsulate the values, beliefs, and experiences of a community in a form of artistic expression that can convey deep emotions, tell stories, and preserve history. Through lyrics and melodies, songs reflect the social realities of the community, offering insights into its collective identity and cultural heritage.

In the context of the Tausug community, songs play a crucial role in showcasing their linguistic repertoire and cultural identity. Tausug songs are distinct for their rich cultural and linguistic heritage, reflecting the community's history, values, and social experiences. These songs often narrate stories of heroism, love, and everyday life, encapsulating the collective memory and identity of the Tausug people. Tausug Songs, both contemporary and traditional songs, offer a

unique and rich source of cultural, historical, and linguistic insights. Traditional Tausug songs, known as "kissa," are deeply rooted in oral traditions and are often performed during significant cultural events and rituals. They utilize traditional vocabulary, idiomatic expressions, and unique storytelling techniques that highlight the linguistic richness of the Tausug language. On the other hand, Contemporary songs typically refer to modern compositions that reflect current musical trends, themes, and technologies. These songs often incorporate new genres, innovative musical techniques, and address contemporary issues, resonating with the current generation's experiences and sentiments. The distinction between traditional and contemporary songs lies in their form, content, and context. Traditional songs maintain established musical forms and cultural narratives, while contemporary songs adapt to current musical styles and address contemporary issues. This blending of old and new creates a dynamic musical landscape that continuously evolves while staying connected to its roots.

Studying Tausug contemporary songs is essential because they provide insights into the current linguistic and cultural practices of the community. They reflect the ongoing evolution of the Tausug language and its adaptation to modern contexts. Contemporary songs can reveal how the Tausug people negotiate their identity in a rapidly changing world, blending traditional values with modern influences. This examination also helps in understanding the broader landscape of songs and their role in preserving and transmitting the linguistic repertoire of the Tausug. By analyzing contemporary songs, researcher can gain a deeper understanding of how language ideologies and cultural identities are expressed and transformed in the present day.

Theoretical Framework

The study employed Critical Discourse Analysis specifically Norman Fairclough's (1995) textual analysis and Teun van Dijk's (2004) Socio-Cognitive approach and Halliday & Hasan's (1976) Cohesion and Coherence Theory. These frameworks were used to analyze the language and structure of the texts in order to uncover underlying power dynamics and ideologies. The combination of these approaches provided a comprehensive understanding of how language shapes social interactions and influences perceptions.

Norman Fairclough's (1995) textual analysis

This study is anchored on Norman Fairclough's (1995) textual analysis, commonly known as Critical Discourse Analysis (CDA), which serves as a powerful methodological tool for exploring the intricate relationship between language, power, and society. Fairclough's CDA examines how texts construct and reflect social realities, highlighting the role of language in both maintaining and challenging power structures. By analyzing the linguistic features of texts, CDA uncovers the ideological underpinnings and power dynamics embedded within them, providing a deeper understanding of how discourse shapes and is shaped by social practices (Fairclough, 1995).

Teun van Dijk's (2004) Socio-Cognitive approach

This study is anchored on Teun van Dijk's (2004) Socio-Cognitive approach, which serves as a comprehensive framework for understanding the interplay between discourse, cognition, and society. Van Dijk's approach emphasizes the role of mental representations and social cognition in shaping discourse, highlighting how individuals' knowledge, attitudes, and ideologies are both reflected in and influenced by language use. By analyzing the cognitive processes underlying discourse, this approach provides insights into how power structures and social inequalities are perpetuated and challenged through language (Van Dijk, 2004).

Halliday & Hasan's (1976) Cohesion and Coherence Theory

This study is anchored on Halliday and Hasan's (1976) Cohesion and Coherence Theory, which provides a comprehensive framework for understanding how texts achieve unity and meaning. Cohesion refers to the grammatical and lexical links within a text that connect sentences and clauses, creating a sense of continuity and flow. Halliday and Hasan identify five main types of cohesive devices: reference, substitution, ellipsis, conjunction, and lexical cohesion. These elements work together to form a cohesive text, where each part is connected to the others. Coherence, on the other hand, refers to the logical and meaningful connections that make a text understandable. While cohesion deals with the surface structure of a text, coherence pertains to its underlying logical framework, ensuring that the text makes sense as a whole (Halliday & Hasan, 1976).

Integration of Frameworks

The relevance of these approaches becomes particularly evident in the study of Tausug contemporary songs, which serve as a rich corpus for examining language ideologies and cultural identities. By employing Fairclough's CDA to analyze the lyrics of these songs, the study explores how they communicate and reflect the social realities and cultural identity of the Tausug people. This analysis seeks to uncover the ways in which Tausug songs both reflect and challenge existing social norms and power structures, offering valuable insights into the linguistic and cultural dynamics of the Tausug community. Integrating CDA with the analysis of Tausug contemporary songs aims to provide a comprehensive understanding of how language ideologies are articulated in musical texts and how these ideologies shape and are shaped by cultural identities. This examination not only contributes to the broader field of discourse analysis but also underscores the significance of songs as a medium for expressing and negotiating cultural and social realities in the Tausug community.

Moreover, Applying Van Dijk's Socio-Cognitive approach to the research allows for a nuanced analysis of how Tausug songs communicate and shape cultural identities. This study explores how the lyrics of Tausug songs reflect the social realities and cultural values of the Tausug people, revealing the ways in which these songs both reinforce and contest existing social norms and power dynamics. By integrating Van Dijk's framework, the research aims to uncover the cognitive mechanisms through which Tausug songs influence and are influenced by the cultural and social contexts of the Tausug community.

Furthermore, Halliday and Hasan's (1976) theoretical framework is particularly relevant, because this study explores how Tausug contemporary songs use cohesive devices to create meaningful and unified texts that reflect the social realities and cultural identities of the Tausug people. The analysis of song lyrics focuses on how linguistic elements are used to convey cultural values, social norms, and community narratives. By examining the cohesion and coherence of Tausug songs, the research aims to uncover the ways in which these musical texts both reflect and shape the linguistic and cultural dynamics of the Tausug community. This approach not only enhances our understanding of Tausug songs but also contributes to the broader field of discourse analysis by demonstrating the role of language in constructing and conveying cultural identities.

3. METHODOLOGY

This research employed a descriptive-analytic method, enabling a detailed examination of Tausug contemporary songs to uncover how they reflect and shape language ideologies and cultural identities. By systematically documenting the linguistic elements and discourse

practices in these songs, the study provides a comprehensive overview of their content and structure. The subsequent analysis identifies patterns and underlying meanings, offering deeper insights into how these songs articulate and negotiate the social realities of the Tausug community. This approach allows the research to illuminate the role of Tausug contemporary songs as a medium for expressing and shaping the community's linguistic and cultural dynamics, thereby contributing valuable knowledge to the broader field of discourse analysis (Babbie, 2010).

To address the research questions, this study involved the transcription and subsequent translation of ten selected Tausug contemporary songs into English. These translated texts underwent Critical Discourse Analysis (CDA) to explore the ways in which the linguistic and discursive elements of the songs reflect and shape language ideologies, cultural identities, and social realities within the Tausug community. By employing CDA, the research provided a detailed examination of how these songs communicate the nuances of Tausug social and cultural life, offering valuable insights into the broader linguistic and cultural practices of the community (Fairclough, 1995; Wodak & Meyer, 2009).

The selection criteria for the corpora of this study were meticulously established to ensure a representative and insightful analysis of Tausug contemporary songs. The ten songs chosen were selected based on their significant popularity, with each having garnered over one million views on YouTube. This high view count indicates their broad reach and cultural resonance within the Tausug community. Five of these songs were released during the post-pandemic period, approximately four years ago, while the remaining five were posted 17 years ago. This temporal diversity allows for a comparative analysis of how Tausug contemporary songs have evolved over time, reflecting changes in language ideologies, cultural identities, and social realities.

The decision to limit the corpus to ten songs was made to maintain a manageable scope for detailed analysis while ensuring a diverse and comprehensive representation. Despite the limited number, these songs are distinct due to their wide audience reach and the variety of themes they cover. No specific genre was considered in the selection process, ensuring that the study encompasses a broad spectrum of contemporary Tausug music. This diversity allows the research to capture a wide range of linguistic elements and discourse practices, providing a rich dataset for examining how these songs articulate and negotiate Tausug language ideologies and cultural identities. By focusing on these popular and varied songs, the study aims to accurately reflect the linguistic and cultural dynamics within the Tausug community, offering valuable insights into how contemporary songs serve as a medium for expressing and shaping social realities (Babbie, 2010; Fairclough, 1995).

Table 3.1 Selected Tausug Contemporary songs

| | Tausug Contemporary songs | Translated meaning | Number of views in YouTube | Year posted |
|----|-----------------------------|-------------------------|----------------------------|-------------|
| 1. | <i>Lambung sin kahapun</i> | Shadow of yesterday | 1M views | 2023 |
| 2. | <i>Kalima usikum</i> | Word of acceptance | 1.5M views | 2023 |
| 3. | <i>Pagsabalan</i> | to be patient | 1M views | 2020 |
| 4. | <i>Nagtatapok sin bayah</i> | Keeping love in secrecy | 1.4M views | 2021 |
| 5. | <i>Kita duwa</i> | Two of us | 1.9M views | 2020 |
| 6. | <i>Biraddali</i> | Angel | 1.3M views | 2007 |
| 7. | <i>Anak ilu</i> | An orphan | 1.7M views | 2007 |

| | | | | |
|-----|-----------------------------|-----------------------|------------|------|
| 8. | <i>Ikaw in kalasahan ku</i> | You are my love | 1.1M views | 2010 |
| 9. | <i>Pakandangan</i> | Beginning/end of life | 1M views | 2009 |
| 10. | <i>Buling</i> | Charcoal | 1M views | 2009 |

To ensure the validity of the corpora used in this study, the researcher enlisted the expertise of three native Tausug speakers for the transcription process. This approach ensured linguistic nuances, idiomatic expressions, and cultural contexts were accurately captured, significantly enhancing the authenticity and reliability of the data (Chafe, 1994; Labov, 1972). The involvement of multiple native speakers provided cross-verification, lending credibility and dependability to the transcriptions (Creswell & Miller, 2000). To ensure ethical integrity while using online corpora, the study adhered to stringent ethical procedures. The corpora were sourced from publicly available internet databases, with appropriate permissions and licenses secured to use the data for research purposes (Biber, 1993). Informed consent was not required for publicly available corpora; however, the data was anonymized to protect privacy and confidentiality in compliance with ethical standards (Bucholtz, 2000).

4. RESULTS AND DISCUSSIONS

The following discussion presents the analyses of the linguistic features of the Tausug Contemporary Songs

4.1. Linguistic features used in the Tausug contemporary songs

The Tausug contemporary songs have a distinctive characteristics of features unit that set them apart. The researcher was able to identify the figures of speech, honorifics, leitmotifs, symbolism, and vivid imagery, all of which contribute to their distinctiveness and emotional depth (Nadarajan, 2010). Additionally, they often incorporate rhetorical questions, lexical borrowing, loanwords, parallelism, and repetition, reflecting the cultural and social nuances of the Tausug people (Sugimoto, 2014). These distinctive features collectively create a unique musical expression that resonates deeply within and beyond the Tausug community.

4.1.1 Figure of Speech

Among the ten Tausug contemporary songs, the researcher was able to find figures of speech including simile, metaphor, personification, hyperbole, apostrophe, irony, proverb and allusion. Figures of speech are literary devices used to convey meanings in a more imaginative and vivid manner than straightforward language (Abrams & Harpham, 2015). They add depth, emotion, and subtlety to the lyrics, making the songs more engaging and expressive. Studying Tausug contemporary songs through the lens of these rhetorical devices allows for a deeper understanding of the cultural and linguistic artistry embedded in the music, offering insights into the values, beliefs, and social norms of the Tausug community. (Lakoff & Johnson, 1980).

Table 4.1.1 A Figure of Speech found in the selected Tausug contemporary songs

| Lexical item | Figure of speech | Meaning |
|--|------------------|--|
| bang aun dusa biyah nahut jaum -(pakandangan) | Simile | Compares sin to a needle to emphasize its sharpness and small size using "like." |
| Buhuk mahaba, Umanggil kaba-kaba -(biraddali) | Metaphor | Compares the person's long hair to a butterfly |
| Bihaini dayang hatih -(buling) | Metaphor | compare the state of being easily deceived in love |

| | | |
|--|----------|--|
| Mahugut kiyumkum sin lima -(pakandangan) | Metaphor | Compares cautiousness to holding a hand tightly. |
| Biraddali ku ikaw dayang-(biraddali) | Metaphor | compares the person to an angel and love |
| Ikaw biraddali ha jantung ku- (biraddali) | Metaphor | Compares the person to a celestial being:angel |
| Ha walah pa kaw di ha dunya -(pakandangan) | Metaphor | Compares life to a gift. |
| in hangsulag buhuk malayuh pa -(pakandangan) | Metaphor | Compares a small distance to a strand of hair to emphasize proximity to AllahS.W.T. |
| Palitaan mo na, tudjo madtu kaniya -(pakandangan) | Metaphor | Compares spiritual guidance to light. |
| Lingkat magduruhun, manis makamula -(anak ilu) | Metaphor | Compares her beauty to a dangerous force. |
| Ikaw sadja in hat atay ku -(ikaw in kalasahan) | Metaphor | Compares the loved one to an essential, cherished presence within the speaker's heart. |

Tausug contemporary songs often employ similes to enhance their lyrical expression. A simile, using "like" or "as," draws a vivid comparison between two different things (Perrine, 1982). In

Islam, comparing sin to a needle emphasizes its sharpness and small size to highlight the severity and subtlety of sinful acts. Just as a needle can cause significant pain despite its small size, even minor sins can have profound negative impacts on one's spiritual well-being and relationship with Allah. This analogy serves as a reminder to be vigilant and mindful of one's actions, no matter how small they may seem.

Moreover, Tausug contemporary songs are richly adorned with metaphors enhancing their lyrical beauty and emotional impact. A metaphor is a figure of speech that directly compares two unlike things by stating that one is the other, thus transferring the qualities of one to the other (Abrams & Harpham, 2015). In Tausug songs, metaphors vividly evoke themes of love, life, spirituality, and kinship by creating powerful and relatable images. For instance, describing love that is both joyous and painful, evoking deep emotions and causing one to feel alive and vulnerable at the same time. Love is a complex and beautiful experience that can bring both immense happiness and heartache, while life may be depicted as a gift, symbolizing its temporary nature, it is also a journey filled with unpredictable twists and turns. Each day brings new challenges and opportunities for growth, reminding us to cherish the present moment and appreciate the beauty of impermanence. Spirituality is often metaphorically portrayed as light, guiding and illuminating one's path, and kinship might be likened to the roots of a tree, emphasizing its foundational support and strength Like a tree's roots, respect for elders decisions is vital in family dynamics, providing stability and guidance for future generations. Families rely on the wisdom and experience of their elders to navigate challenges and maintain cohesion. These metaphors enrich the songs, making the emotions and experiences of the Tausug people more vivid and resonant.

On the other hand, Personifications vividly bring inanimate objects and abstract concepts to life. These personifications, such as describing love as speaking or the heart as questioning, add emotional depth and relatability to the lyrics. This use of personification enriches the songs by making the emotions and themes more tangible and engaging for the listeners, reflecting the cultural and emotional landscape of the Tausug people. While hyperboles vividly express the

depth of emotions which amplify the intensity of feelings, portraying love as boundless, sorrow as overwhelming, and commitments beyond life. This use of exaggeration adds dramatic effect and emotional depth to the lyrics, capturing the profound and enduring sentiments of the Tausug people.

Consequently, Apostrophe poignantly bring an emotional depth to the lyrics by directly speaking to the absent or departed loved ones, adding a layer of intimacy and sorrow. This literary device allows the singers to convey their grief, longing, and enduring affection in a deeply personal and evocative manner, making the themes of love and loss more tangible and relatable. In addition, Irony is used in Tausug contemporary songs to add layers of meaning, create emotional depth, and engage listeners by juxtaposing expectations with reality. In Tausug songs, irony often highlights the contradictions and complexities of life, love, and cultural experiences, making the lyrics more thought-provoking and relatable. These ironies add depth and complexity to the lyrics, enhancing the emotional and thematic impact by emphasizing the unpredictable nature of life and love in the Tausug cultural context.

Proverbs convey deep cultural wisdom. In the Tausug contemporary songs, the proverb "There is no regret in the beginning" highlights the unforeseen consequences of actions and decisions. This phrase emphasizes that regret often comes after experiencing the results of our choices, underscoring the importance of foresight and reflection in Tausug culture. While allusion to a spiritual connection with Allah, reflecting the deep religious faith of the community underscores the significance of divine guidance and support in the lives of the Tausug people, adding a layer of spiritual meaning and cultural resonance to the lyrics. (Nadarajan, 2010).

Imagery

Tausug contemporary songs use vivid imagery to bring scenes and emotions to life, making the lyrics more engaging and memorable. This literary device allows listeners to visualize and feel the experiences described, deepening their connection to themes like love, life, spirituality, and kinship. By painting pictures with words, Tausug songwriters preserve and promote their rich cultural heritage, creating a profound impact on the audience (Perrine, 1982)

Table 4.1.1 B Imagery used in the selected Tausug contemporary songs

| TAUSUG | ENGLISH |
|---|---|
| Bayhu magsahaya-(biraddali) | Creates a visual image of a glowing face |
| Bang umuyum , mamanis in mata-(biraddali) | Evokes a vivid picture of shining eyes accompanying a smile |
| Dih ku uppasun in luha ku, Tumuh ha pasal mu -(buling) | Creates a visual image of withheld tear |
| Kiyabuklad mo in duwa lima-(pakandangan) | Creates a visual image of opening hands. |
| Mahugut kiyumkum sin lima-(pakandangan) | Evokes a tactile image of holding hands tightly. |
| piyatubig hi indah nagdakdak -(anak ilu) | Creates a visual image of her actions, going to river to wash clothes. |
| Utungun in hagdan bat way kasakatan -(anak ilu) | Evokes a clear picture of the harsh treatment by exclusion from meal . |
| Sakit sin atay ini agad ku hitulik -(lambung sin kahapun) | Creates a vivid image of deep emotional pain. |
| Masi takaw kalasahan, panagnaan pakahinapusan -(lambung sin kahapun) | Paints a picture of enduring love. |
| Alup mu pasadlupan -(kalima usikum) | Creates a visual image of looking in a specific direction. |
| siyasandig ha unahan, Kari kamu saksi -(kalima usikum) | Evokes a visual image of people gathering and leaning forward to observe. |

| | |
|---|---|
| Luhah mata mayta mu hipagsarin na - (pagsabalan) | Creates a visual image of crying. |
| Maas mu dayang kaku mahukaw, Hangkan limayu nkaw -(pagsabalan) | Evokes a clear picture of separation due to family disapproval. |
| timuh in luhah ko -(nagtatapok sin bayah) | Creates a vivid image of flowing tears. |
| Siyum ko ini tandah sin lasa ko -(nagtatapok sin bayah) | Evokes a clear picture of an affectionate action. |
| In pangasubu maytah nabihayadtu -(kita duwa) | Evokes an image of puzzlement and emotional pain. |
| Misan mu binin indah masi ra in kasi-(kita duwa) | Creates an image of ongoing care despite separation. |

Symbolism is a literary device where symbols, objects, actions, or events represent ideas or concepts beyond their literal meaning, conveying deeper significance and enhancing the thematic depth of a work (Abrams & Harpham, 2015). In Tausug contemporary songs, symbolism enriches the lyrics by imbuing everyday elements with deeper cultural and emotional meanings. By incorporating symbolism, Tausug songwriters can subtly communicate complex ideas about love, life, spirituality, and kinship, making their music resonate deeply with the audience. This use of symbolism not only enhances the artistic quality of the songs but also serves to preserve and promote the rich cultural heritage of the Tausug people (Perrine, 1982)

Table 4.1.1 C Symbolism used in the selected Tausug contemporary songs

| TAUSUG | ENGLISH |
|---|--|
| Bang byah <i>buling</i> kapahiran-(buling) | Symbolizes pain to a brush of charcoal |
| Sung mayan batalan, hi indah dimagan -(anak ilu) | the act of running after the marriage ritual symbolizes the breaking of societal and religious norms |
| Ha kabul sin tunang nagpatay sin baran -(anak ilu) | an orphan's death represents her ultimate sacrifice and union with her lover in death. |
| Utungun in hagdan bat way kasakatan -(anak ilu) | the removal of a ladder during meal time symbolizes exclusion and harsh treatment. |
| Ha katugan daran-daran, Takaw pagkalambungan -(lambung sin kahapun) | the presence of a loved one in sleep signifies the lingering influence and memory of the loved one. |

A rhetorical question is a question posed for effect or to make a point rather than to elicit an answer. It is used to provoke thought or emphasize a particular idea (Nordquist, 2020). In Tausug contemporary songs, rhetorical questions serve to deepen the emotional and intellectual engagement of the listener. By asking questions that don't require answers, these songs compel the audience to reflect on their own experiences and beliefs. This technique is particularly effective in exploring themes of love, life, spirituality, and kinship. For example, a song might pose a rhetorical question about the nature of love or the meaning of life, prompting listeners to consider their own perspectives. This use of rhetorical questions enhances the introspective quality of the songs, making the lyrics more profound and thought-provoking, and ultimately helping to preserve and convey the rich cultural and emotional heritage of the Tausug people (Nadarajan, 2010).

Table 4.1.1 C rhetorical question used in the selected Tausug contemporary songs

| TAUSUG | MEANING | |
|--|---|--|
| Dih mo ra ka hikapagsusun -(pakandangan) | "Will you not regret [of your life]" | A question asked to provoke thought rather than elicit an answer. |
| Biyahdiin kasilasa mu kakuh -(ikaw in kalasahan) | "How have you loved me" | Asked to provoke thought rather than elicit an answer. |
| Oh mytah binin mu aku ha laum kasusahan -(ikaw in kalasahan) | "Why did you leave me in pain" | Seeks to express emotional anguish rather than seek a factual response |
| Maybaha in pagkasilasa, Makakuyag iban makasusa -(pagsabalan) | "Why is loving (is both) joyous and painful?" | A question asked to provoke thought rather than seek an answer. |
| Mayta baha aku kaimu myayah -(pagsabalan) | "Why have I loved you" | Reflects on the futility and consequences of love. |
| Maitah dih kaw ma'ig ha pikilan ku -(kita duwa) | "Why don't you leave my mind?" | A question asked to express confusion and longing. |
| Ha pagkasi iban lasa ta maitah mu, indah liyupa -(kita duwa) | Why did you forget our love and care?" | A question Asked to express hurt and disbelief |

Parallelism

According to Fowler (2020) Parallelism is a literary device that involves using the same grammatical structure in multiple parts of a sentence or across several sentences to create rhythm and enhance clarity and cohesion. parallelism is always used in Tausug contemporary songs, to create a harmonious and rhythmic flow in the lyrics, making them more engaging and memorable. By repeating similar structures, the songs can emphasize important ideas and emotions, making them more impactful. This technique allows songwriters to convey complex themes such as love, life, spirituality, and kinship with elegance and balance. The repetitive patterns of parallelism can also evoke a sense of unity and continuity, reflecting the interconnectedness of the Tausug community's cultural and emotional experiences. By enhancing the musicality and poetic quality of the lyrics, parallelism helps preserve and promote the rich cultural heritage of the Tausug people

Table 4.1.1 D Parallelism used in the selected Tausug contemporary songs

| TAUSUG | ENGLISH |
|--|--|
| Tuyuan ku igan ampa kaw kalupahan /Dih ku uppasun in luha ku-(buling) | Parallel structure emphasizing efforts to move on. |
| Sari na unuhun/ Sari na unuhun-(buling) | Repeated parallel lines stressing helplessness. |
| In siya yanda ruun, dih sa kaw yan kahunitan, Bang in maksud pagtuyuan-(pakandangan) | Parallel structure emphasizing assurance and effort. |
| duun mo kaingatan,in siya kabakan-(pakandangan) | Reflects a balanced and repeated structure for emphasis. |
| Ikaw in kiyalasan ku Ikaw in pagtumtumun ku -(ikaw in kalasahan) | Uses parallel structure to convey the central themes of love and thoughtfulness. |
| Oh mytah binin mu aku ha laum kasusahan, Anduh dayang -(anak ilu) | Parallel questions and exclamations reflecting the speaker's emotional state. |
| Bang ikaw in kabayaan, Bang tudju kaimu in kamaksuran-(lambung sin kahapun) | Uses parallel structure to emphasize the importance of the loved one. |
| Misan Dunya bukun katuh, Paglasa ta sibuh way nabugtuh-(lambung sin kahapun) | Parallel sentences to stress the enduring nature of love. |
| panagnaan pakahinapusan -(lambung sin kahapun) | Uses parallel phrases to highlight the enduring commitment. |

| | |
|---|---|
| In adlaw tiyatagaran , Waktu ini na matuman, In adlaw tiyatagaran,adlaw ini na kawinun -(kalima usikum) | Uses parallel structure to stress the significance of the day. |
| Maybaha in pagkasilasa , Makakuyag iban makasusa -(pagsabalan) | Uses parallel structure to contrast the joy and pain of love. |
| Maas mu dayang kaku mahukaw, Hangkan limayu nkaw -(pagsabalan) | Parallel sentences to explain the reason for separation |
| In kasi ku kaimu tuhan in saksi ku , In lasa ku kaimu misan kabuhih hirihil ku (-kita duwa) | Uses parallel structure to emphasize the depth of affection. |
| Kita duwa, kita duwa, kita duwa in nagjanji , Ikaw dayang, ikaw dayang, ikaw dayang in napinda -(kita duwa) | Repetition and parallel structure to highlight commitment and change. |
| Maytah tapukun in landuh bayah kaimu, Makaluman hipatampal-(nagtatapok sin bayah) | Uses parallel structure to highlight conflicting emotions. |
| Nagsandal sin kabayaan, Wairuun tood kiya ingatan-(nagtatapok sin bayah) | Parallel sentences to emphasize shared experiences and uncertainties |
| Ayaw kaw mainu ino-(nagtatapok sin bayah) | Repeated to emphasize reassurance and explanation. |

Repetition

In Tausug contemporary songs, repetition plays a vital role in emphasizing key themes and emotions, making the lyrics more memorable and engaging. Repetition is a literary device where words, phrases, or structures are repeated for emphasis and effect (Harris, 2015). It is used to reinforce meaning, create rhythm, and enhance the emotional impact of the text. By repeating certain words or phrases, songwriters can highlight important ideas and evoke strong emotional responses from the listeners. Repetition can underline the significance of cultural values, personal experiences, and emotional states, ensuring that these messages resonate deeply with the audience. The use of repetition in Tausug songs not only strengthens the lyrical content but also aids in preserving and promoting the rich cultural heritage of the Tausug people.

Table 4.1.1 E Repetition used in the selected Tausug contemporary songs

| TAUSUG | ENGLISH |
|---|---|
| dayang-(biraddali) | Repeated at the end of several lines to emphasize endearment. |
| Kaiibugan sabab sin lingkak mo dayang -(biraddali) | Repeated to emphasize the admiration for the person's beauty |
| Biraddali ku ikaw dayang-(biraddali) | Repeated to stress affection and endearment. |
| Sari na unuhun-(buling) | Repeated to emphasize a sense of helplessness |
| Bang ku tuud tumtumun-(buling) | Reflects on past actions and emotions. |
| in parsugpatan mo (kaniya) -(pakandangan) | Emphasizes the importance of the spiritual bond. |
| Ikaw-(pakandangan) | Repeated to directly address the listener and personalize the message |
| Siya-(pakandangan) | Frequently used to refer to Allah, highlighting his central role |
| Lingkak way Sali, umbul satu/ Lingkak magduruhun, -(anak ilu) | Parallel structure emphasizing her increasing beauty. |
| Usug sarang lanjag irum, makahaylan -(anak ilu) | Uses parallel adjectives to describe her lover. |

| | |
|--|--|
| Ikaw in kalasahan ku –(ikaw in kalasahan) | Repeated to emphasize the depth of the speaker's feelings. |
| Ikaw –(ikaw in kalasahan) | Frequently repeated to stress the focus on the loved one. |
| In adlaw tiyatagaran -(kalima usikum) | Repeated to emphasize the anticipation |
| Kita in Hangka suratan -(kalima usikum) | Repeated to underscore the theme of being destined for each other. |
| Ayaw kaw mainu ino -(nagtatapok sin bayah) | Repeated to emphasize a plea for understanding |
| Kita duwa, kita duwa, kita duwa-(kita duwa) | Repetition for emphasis on mutual promises. |
| Ikaw dayang, ikaw dayang, ikaw dayang in napinda-(kita duwa) | Repetition to stress the feeling of betrayal. |
| In kasi ku kaimu-(kita duwa) | Repeated to emphasize the depth of affection. |

Honorifics

In the Tausug culture, honorifics are essential in maintaining social harmony and expressing respect. Honorifics are terms or titles used to convey respect, politeness, or social status when addressing or referring to someone (Trask, 1996). These linguistic forms vary across cultures and languages, often reflecting social hierarchies and relationships. They are used to acknowledge the social status, age, and familial relationships of individuals. For instance, terms of respect for elders, leaders, and guests are integral to Tausug communication, highlighting the community's emphasis on respect and courtesy. By using honorifics, Tausug people reinforce their cultural values and social structures, ensuring that interactions are conducted with appropriate deference and politeness. This practice not only enhances the social cohesion of the Tausug community but also preserves their rich cultural heritage

Table 4.1.1 F different honorifics used in the selected Tausug contemporary songs

| TAUSUG | ENGLISH |
|--------------------|---|
| indah | General term to address women |
| dayang | song to address female lover with respect and affection. |
| "Allah" | Refers respectfully to the Islamic name for God. |
| tunang ko malangka | Refers to a spoiled fiancé that is address with affection |
| kalasahan ku | a term of endearment and respect |
| Mayol | Refers to the position of a mayor |

Lexical Borrowing

The researcher observed that the Tausug language has undergone significant lexical borrowing, resulting in words with meanings distinct from their original usage. Lexical borrowing, as defined by Trask (1996), is the process by which one language adopts words or expressions from another language, incorporating them into its vocabulary. For example, in India, the name Usba signifies "a group of good people involved in a great work," whereas in Tausug, it denotes "one's father's side." Similarly, Waris, which means "heir," "inheritor," or "successor" and symbolizes truth, faith, and trustworthiness in various cultures, translates to "one's mother's side" in Tausug. The name Tasdik, typically meaning "confirmation" or "verification" and

commonly used as a masculine name in Muslim communities, means "to articulate" in Tausug. Kadim, an Arabic term meaning "ancient" or "old," carries connotations of history, tradition, and wisdom, making it a unique and meaningful choice. Lexical borrowing enriches the Tausug language by introducing new concepts and terms, reflecting cultural exchanges and the dynamic evolution of language.

Table 4.1.1 G different lexical borrowing used in the selected Tausug contemporary songs

| Arabic Origin | English meaning in Tausug |
|---------------|--------------------------------|
| usba | one's Father side |
| Kalima usikum | Words used in marriage rituals |
| Tasdik | articulate |
| Waris | One's Mother side |
| Kadim | Keep it to one self |

Loanwords

The researcher noted significant instances of loanwords in the Tausug language, reflecting its rich history of cultural interactions and linguistic exchange. Loanwords are words adopted from one language into another without translation, retaining their original form and meaning to various extents (Haugen, 1950). For example, "Biraddali" or "bidaddari" likely derives from the Sanskrit "widjadari," meaning "angel" or "houris." In Islamic belief, houris are women who will accompany faithful Muslim believers in Paradise. (Sulu studies3) The integration of such terms illustrates the blend of cultural and religious influences within Tausug society. Other examples include "pulis" from Tagalog, meaning police, and terms borrowed from English and Arabic such as "mayor," "order," "imagine," "nabi" (prophet), and "sunnat" (tradition) "qiyamat" as referenced in Surah Al-Qiyamah, the 75th chapter of the Qur'an, known in English as "The Resurrection." Loanwords enrich the Tausug language by introducing new concepts and vocabulary, enhancing communication and reflecting the dynamic evolution of language through cultural exchange. This process allows for a broader expression of ideas and fosters a deeper understanding between different linguistic communities.

Table 4.1.1 H different loanwords used in the selected Tausug contemporary songs

| WORD | ORIGIN LANGUAGE |
|-----------|-----------------|
| pulis | Tagalog |
| mayor | English |
| order | English |
| imagine | English |
| shahban | Arabic |
| Qiyamat | Arabic |
| nabi | Arabic |
| sunnat | Arabic |
| Biraddali | Sanskrit |

4.2 discourse practices employed in the Tausug contemporary songs

Discourse practices in Tausug contemporary songs lies in understanding how these songs contribute to shaping Tausug identity. According to Fairclough, N. (2003) Discourse practices

refer to the ways in which language is used in specific social contexts to perform actions, construct identities, and shape social realities. These practices encompass the processes and conventions that govern communication within particular communities, institutions, or social groups. These songs often reflect and reinforce cultural values, social norms, and historical narratives, playing a crucial role in maintaining and evolving the community's identity (Hinkel & Fotos, 2001).

The following elements are discourse practices that reflect and shape the cultural identity, values, and social dynamics of the Tausug community. These practices can be categorized into language ideologies, power relations, and identity, each playing a significant role in the socio-cultural fabric of the Tausug people.

Language Ideologies in the Tausug Community encompass beliefs and attitudes about the use of language within the Tausug community, shaping how language is perceived, practiced, and valued. These ideologies play a crucial role in preserving cultural identity, transmitting traditions, and reinforcing social norms.

1. Cultural Expression of Endearment and Admiration: In the Tausug community, expressions of endearment and admiration are vital for maintaining social bonds and reinforcing relational ties such as the lines “kalasahan ku/ dayang” -(kita duwa)“biraddali ha jantung ku” -(biraddali). These expressions are embedded in daily interactions and are seen as essential for showing respect and affection. Words of admiration, such as terms of respect for elders and expressions of love and friendship, are integral to social cohesion and reflect the community's values. This practice highlights the community's emphasis on interpersonal relationships and respect for others (Wierzbicka, 1999).

2. Cultural Wisdom and Advice Passed Down from Elders: Elders in the Tausug community are considered repositories of knowledge and wisdom. The transmission of this wisdom through language plays a critical role in preserving cultural heritage and ensuring the continuity of traditions such as the lines “Amusan pag iyanun,agi sin kamaasan, Subay tud dungugun” -(buling). Proverbs such as the lines “ Way susun ha unahan”(buling) (there is no regret is at the beginning"), stories, and advice passed down from elders to younger generations help inculcate values, teach life lessons, and maintain cultural norms. This practice emphasizes the respect for elders and the importance of learning from their experiences, thereby reinforcing the community's values and collective identity (Hymes, 1981).

3. Significance of the Qur'an in Providing Guidance and Enlightenment: The Qur'an holds a central place in the Tausug community, guiding everyday behavior, moral decisions, and spiritual life. The language of the Qur'an, with its rich imagery and profound messages, is deeply respected and often quoted in daily conversations, religious teachings, and community events such as the lines “Bang mo ukabon in Qur'an, hambuuk batang sadja-(pakandangan)” (If you open the Qur'an, one sentence only). This practice highlights the integration of faith into daily life and emphasizes the importance of religious knowledge in shaping moral and ethical behavior. It also reflects the community's commitment to their Islamic faith and the guidance it provides (Esack, 2005).

4. Cultural and Religious Importance of Prayer in Seeking a Partner: In the Tausug culture, the act of praying for a suitable partner is a common practice that reflects the

integration of spiritual beliefs into personal decisions such as the lines “Muramurahan kita na in masuratan” - (lambung sin kahapun) (You are the one I have been praying for). This practice underscores the importance of seeking divine guidance in significant life choices and highlights the role of faith in shaping personal and social decisions. It reflects the community’s belief in the influence of the divine in guiding their lives and ensuring successful and blessed unions (El-Tom, 1997).

Power Relations in the Tausug Community refer to the dynamics of power within the community, often manifested through language and social practices. These practices can assert authority, challenge social norms, or reinforce social hierarchies. Understanding power relations in the Tausug community reveals how social structures and cultural practices are maintained and navigated.

1. Traditional Practice of Giving Dowry in Marriage: The rituals and language associated with dowry practices embed socio-cultural norms and highlight the importance of marriage and familial ties (Anderson, 2007). The line, “Nangung sud na” -(anak ilu) (The dowry was delivered). The practice of dowry in Tausug culture is a significant socio-cultural tradition that reflects and reinforces social hierarchies and familial relationships. Dowry transactions involve detailed rituals and specific language that emphasize the economic and social ties between families. This practice not only establishes the status and wealth of families but also underscores the importance of marriage as a social contract. It highlights the community's value placed on family alliances and the economic aspects of marital unions

2. Islamic Practice Ensuring the Marriage is Lawful: Legal and religious frameworks regulate marriage, reflecting the intersection of cultural, religious, and social norms (Esposito, 1982). In the Tausug community, ensuring that marriages conform to Islamic law is crucial. This involves specific legal and religious practices that align with Sharia law, including the consent of both parties and the presence of witnesses. These practices assert religious authority and ensure that marriages are conducted within the moral and ethical frameworks of Islam. This reinforces the community's adherence to Islamic principles and the authority of religious leaders in maintaining social order (Esposito, 1982).

Magsukul ako landuh pa tuhan(I am grateful to
god) *Sabab sin nahambuuk da kita dayang*(Atlas,
we unite.)

- nagtatapok sin bayah

Research on the role of the Tausug in promoting halal love is limited, but some studies touch on related cultural and religious practices. The study "Unveiling the Tausug Culture in Parang Sabil through Translation" by Ingilan & Abdurajak (2021) delves into the Tausug's cultural expressions and their alignment with Islamic values. These studies provide insights into how the Tausug community upholds halal love through their cultural and religious practices. They discussed the role of the Tausug in promoting halal love as an integral aspect of their cultural and religious identity. Halal love, which aligns with Islamic principles, emphasizes relationships that are respectful, pure, and in accordance with the teachings of Islam. The Tausug community, through their traditions and practices, advocates for love that honors these values, fostering a sense of unity and moral integrity within their society. This promotion of

halal love not only strengthens familial and community bonds but also serves as a reflection of their commitment to their faith and cultural heritage, showcasing how love can be expressed in ways that are both meaningful and aligned with their beliefs. In another study by Inggilan(2018) titled, "Tausug's Identity in Parang Sabil: A Critical Discourse Analysis," he explores the Tausug's cultural identity and practices, including their commitment to Islamic principles emphasizes that the Tausug community, through their cultural practices and narratives, embodies the principles of halal love, which is rooted in Islamic teachings. This concept of love is not merely romantic but encompasses a broader sense of community, respect, and honor, reflecting the Tausug's commitment to their faith and cultural identity. The folk narrative songs, such as the parang sabil, serve as a medium to promote these values, inspiring the younger generation to uphold the ideals of unity, respect, and devotion to their religion and community. By celebrating their heritage and the teachings of Islam, the Tausugs reinforce the importance of halal love as a guiding principle in their lives and interactions with others, fostering a sense of belonging and purpose within their cultural context. These studies provide insights into how the Tausug community upholds halal love through their cultural and religious practices.

3. Cultural and Familial Conflicts in Relationships: Stories of lovers from opposing families illustrate societal pressures and obstacles, reflecting power dynamics and cultural conflicts (Pihlaja, 2021). Narratives about lovers from opposing families in Tausug folklore often highlight the societal pressures and obstacles that hinder their relationships reflects in the lines "Ha sabab sin maas mu, Lingug iban sin maas" -(lambung sin kahapun)(Your parents in conflict with mine). These stories illustrate the power dynamics within the community, where family honor and social status can override personal desires. Such conflicts reflect the importance of familial approval and social conformity, emphasizing the community's values on collective identity and family honor over individual romantic pursuits (Pihlaja, 2021)

4. Cultural Importance of Parental Approval in Relationships: Parental approval emphasizes respect for family hierarchy and social customs, reinforcing traditional power structures (Fader, 2006). In Tausug culture, parental approval is essential for the legitimacy and success of relationships. In the lines, "Maas mu dayang kaku mahukaw(Your parents do not like me.); "Ha sabab sin maas mu , Lingug iban sin maas ku (lambung sin kahapun) (Your parents in conflict with mine) reflected this practice which underscores the authority of parents and elders in decision-making processes, reinforcing traditional power structures within the family. It highlights the community's respect for hierarchical relationships and the importance of maintaining social harmony through adherence to cultural norms and parental guidance (Fader, 2006).

Identity in the Tausug Community. Identity is the collective cultural identity shaped by shared language, traditions, and values. Tausug contemporary songs, with their rich use of language elements play a pivotal role in maintaining and promoting a collective cultural identity, ensuring the continuity of their rich heritage.

1. Cultural Belief in Destiny and Patience: Beliefs about destiny and patience are expressed through proverbs, stories, and everyday language, reinforcing the community's values and perspectives (Harrison, 2004). Tausug cultural beliefs in destiny and patience are expressed through proverbs, stories, and everyday language, reinforcing community values and perspectives on life. These beliefs emphasize acceptance, resilience, and trust in a higher

power, reflecting the community's deep-rooted faith and philosophical outlook on life's challenges and successes. This practice underscores the significance of spiritual and moral guidance in shaping individual and collective identities within the community.

Moreover, The belief on the Importance of Divine Promise in Life and Destiny shapes how individuals perceive their life paths and responsibilities, integrating spiritual views with personal identity (Lantolf & Thorne, 2006). The belief in divine promise shapes how Tausug individuals perceive their life paths and responsibilities. This concept integrates spiritual views with personal identity, emphasizing trust in divine will and guidance. It highlights the community's strong religious faith and its influence on everyday decisions and life goals. The belief in divine promise fosters a sense of purpose and direction, anchoring personal and collective identities in spiritual beliefs.

Muramurahan kita na in masuratan (I am hoping we are destiny)

- Kalima Usikum(word of acceptance)

Pagsabalan bkun takaw suratan(I should be patient, because you are not my destiny)

- pagsabalan(to Be Patient)

Saksi in tuhan (God is the witness)

- Kalima Usikum(word of acceptance)

Prof. Darwin J. Absari states in his book "PagTuhan: The Tausug Spiritual Tradition," he argues that the Tausug's firm faith is a testament to their enduring spirit and cultural heritage, serving as a guiding force in their resistance against external influences and their pursuit of social justice. Particularly, Tausug firm belief in the concept of Qadar or in Tausug it is called "Suratan" or destiny. The last pillar of the Islamic faith in which every Muslim must believe is the concept of Al-Qadar, which closely translates to pre-decree, pre-ordainment, pre-destination, Divine decree, destiny or fate. When one believes in the tenet of Al-Qadar, which I'll translate as 'Divine Decree,' he or she affirms that everything good or bad that happens in his or her life comes from Allah the Almighty; something He Willed to happen. Al-Qadar in Arabic, linguistically means to measure, to determine, to assess, to decide, to judge. In the context of Religion, the term translates to 'Divine determined measurements and sustenance for everyone and everything, in accordance with His Wisdom and Power.' Allah states in his Book: "Indeed, all things We created with predestination." [Qur'an, 54:49]

Tausug who are unable to marry their beloved believed in Qadar in order to accept the reality of their fate. The pain of heartbreak is often seen as a test of one's faith in fate, pushing individuals to find solace in the belief that everything happens for a reason. Embracing the concept of suratan can provide comfort and guidance during difficult times, helping individuals navigate the complexities of love and loss. A participant agreed to it saying, "in my case, I love my lover yet I am powerless. I know in the end, it is my parents who will choose whom I will marry. I must say I rest my case to the almighty." Moreover, this is the decree that was ordained on the supreme preserved tablet also known as Al-Lawh Al-Mahfoodh. And it is called "preserved" which indicates that no change happens to it. This has been ordained by Allah from the time of creation. Nay! This is a Glorious Qur'ân, inscribed in Al-Lauh Al-Mahfûz — The Preserved Tablet — Qur'an 85[Al-Buruj]:21–22

The deep-rooted faith of the Tausug people is a pervasive theme in their contemporary songs, reflecting the integral role that spirituality plays in all aspects of their lives. This profound faith is intertwined with their cultural identity, social practices, and daily experiences

2. The Idea of Enduring Commitment: Conveyed through language and actions, this concept emphasizes loyalty, responsibility, and perseverance, reflecting the community's understanding of relationships and obligations (Taylor, 1992). In the lines, "Ha paglasa dihna mabutas -(kita duwa)" (Our love will not end), reflected the concept of enduring commitment is deeply embedded in Tausug culture, emphasizing loyalty, responsibility, and perseverance in relationships. This idea is conveyed through language and actions, reflecting the community's understanding of relationships and obligations. It highlights the value placed on long-term dedication and the importance of maintaining harmony and stability within familial and social bonds. Enduring commitment is a cornerstone of Tausug identity, illustrating the community's focus on collective well-being and mutual support (Taylor, 1992).

3. Narrative Discourse on the Life of an Orphan: Depicts themes of vulnerability and resilience, emphasizing the social and emotional fabric of the community (Pihlaja, 2021). Stories about orphans facing injustice highlight themes of vulnerability and resilience, central to the Tausug community's identity. These narratives serve to illuminate societal challenges and the strength required to overcome adversity, fostering a sense of empathy and solidarity. They emphasize the community's values of compassion, support, and perseverance, reinforcing the importance of mutual aid and social responsibility. Such stories are powerful tools for teaching and preserving cultural values, ensuring that the lessons of resilience and empathy are passed down through generations.

*Nag order in mayor ha lasiya
magtipun (The mayor ordered all family to
gather together)*

*Kattuun pa bay hi indah pangasawahun (To Go to her residence and propose
marriage) Inaun timayma, imibug sin alta (The aunt accepted, as she envied the
affluence) Wayrun kyaingatan, taga tunang hi indah (They don't know that she
has a lover) Nangung sud ubus na , hi indah kawinan na (The dowry was
delivered, and marital procedures would then occur)*

- anak ilu(an orphan)

The general principles of Shariah law emphasize the importance of guardianship (wilayah) and the role of elders in ensuring that marriages adhere to Islamic principles and cultural traditions. In the absence of parents, elders often step in to arrange marriages, preserving family honor and cultural continuity. Particularly, elders from the woman father's side assume the parental role in marriage arrangements. The Tausug value the guidance and authority of elders in preserving family and cultural traditions.

4.3 Roles Reflected in Tausug Contemporary Songs: Social Realities

Tausug contemporary songs, known as *kalangan*, serve as a rich medium for expressing social realities and cultural values. Through these songs, various roles and social dynamics within the Tausug community are revealed. These roles can be categorized into themes such as gender roles, familial responsibilities, and societal expectations.

Gender Roles

1. Deprivation of Freedom to Choose a Partner: Tausug women often express their lack of autonomy in choosing their marriage partners. This theme highlights the patriarchal nature of the Tausug society, where women, in particular, are frequently depicted facing limitations and societal pressures. Songs may highlight the restrictions placed on women's freedom to choose their partners, illustrating the patriarchal nature of the society where familial and societal expectations often dictate women's choices. For instance, the practice of arranged marriages and the dowry system reflects the gender dynamics and the economic value placed on marital unions (Anderson, 2007). Additionally, these songs reveal the pressure on women to conform to beauty standards and their responsibility for household chores, further underscoring traditional gender roles (Kabirun, 2024).

Kalalahan maapa aku (My dear, forgive me.)

Naka una kaw ha pasal ku (You passed away because of me.)

Nakalanduh tuud in lasa ku (I've loved you so much)

Way ku natalih in sungun mu (That I never considered your future)

-- *Lambung sin kahapon*(the shadow of yesterday)

An article "Tausug Tribe of Sulu: History, Culture and Arts, Customs and Traditions" provides insights into the historical and cultural context of the Tausug people. It explains how traditional practices have evolved over time, including the shift from torture and killing to forced marriages as a means of addressing perceived dishonor. These practices are deeply embedded in the Tausug's cultural framework, reflecting their commitment to preserving family honor and social order

Familial Responsibilities

2. Parental Approval in Relationships: The importance of parental approval in relationships is a recurring theme in Tausug songs. These songs emphasize the need for family consent in marriage decisions, reflecting the strong influence of family in personal choices. This theme illustrates the power dynamics within the family and the role of parents in shaping the future of their children.

Maas mu dayang kaku mahukaw(Your parents do not like me.)

Hangkan limayu nkaw (That's why you're now far away)

- pagsabalan

Research on the role of Tausug parental authority in marriage emphasize the significant influence and decision-making power parents hold in arranging marriages to ensure social and cultural compatibility. Sajan et.al (2021) in their study "Traditional Tausug Pagkawin in Sulu, Philippines" emphasizes that in Tausug culture, marriage is viewed as an alliance between families rather than just a union of the couple. The involvement of parental authority is significant, as both families participate indirectly through representatives during the courtship and negotiation processes. The family of the groom typically engages in a semiformal negotiation called pagpanilas or pagpasihil, where they approach the bride's family to propose marriage, often accompanied by respected individuals from the community. Moreover, the Sajan et.al (2021) notes that the bride's family has the right to voice their opinions regarding the proposed union, reflecting the bilateral kinship system prevalent among Filipino groups. The father's role is particularly highlighted, as his permission (wali) is essential for the marriage to be considered lawful in the Islamic perspective. If the father is absent, other male relatives such as the grandfather, uncle, or brother can fulfill this role. This underscores the importance

of parental authority and family consent in the Tausug marriage practices, reinforcing the cultural values surrounding family alliances and responsibilities in the marriage process. On the other hand, Kabirun (2024) argues that Tausug parental authority plays a crucial and often oppressive role in marriage, where decisions are predominantly made by parents, leaving Tausug women with little to no agency in choosing their partners. This practice of "parental marriage" or "fixed marriage" means that women are expected to honor their parents' choices, even if they conflict with their own desires, leading to emotional trauma and heartbreak. In her study on the *kalangan*, a form of Tausug cultural expression, reflects this reality, illustrating how parental disapproval can dictate relationships and result in significant emotional distress for women. Consequently, the lack of autonomy in marital decisions can lead to severe consequences, including emotional and physical abuse, and in extreme cases, women may resort to suicide as a means of escape from their oppressive circumstances

Societal Expectations

3. Social Status and Marriage: Tausug songs often discuss the social status associated with marriage and dowry practices. These songs reveal how marriage is not just a personal union but also a social contract that involves economic and social considerations. The songs highlight the importance of maintaining social status and the impact of dowry practices on marital relationships.

Pagsabalan bkun takaw suratn (I should be patient, because you are not my destiny) Aku ini, miskin way gaus sin baran (I am poor, and I have no means)

Mayta baha aku kaimu myayah (Why have I loved you?)

Sin wayruun hikapangdhil ko kaimu alta (I cannot even provide for you)

- pagsabalan

Research on the role of the Tausug in economic barriers to marriages includes studies that explore how traditional beliefs, rituals, and practices impact economic aspects of marriage. Jamail A. Kamlian's paper (n.d.), "The Economic Aspects of the Tausug Traditional Beliefs, Rituals and Practices," discusses Tausug traditional marriage practices, particularly the *pagtiyaun* (wedding celebration), wherein it impose significant economic barriers due to the high financial requirements associated with these elaborate ceremonies. Families are expected to spend substantial amounts—often starting at P10,000 or more—to ensure a grand celebration that includes various traditional foods and rituals, which can create pressure on those with limited financial resources. This expectation to host an extravagant event to avoid social criticism and maintain family honor can deter individuals from marrying if they cannot afford the costs, leading to social ostracism for those who fail to meet these cultural standards. In addition, Kabirun (2024) discusses how economic barriers significantly impact marriages within the Tausug community, where social status and financial standing play a critical role in the selection of partners. The expectation is that families of higher economic status will demand higher dowries and more extravagant wedding rites, which can create financial burdens for potential grooms. This economic disparity often leads to a strict adherence to the social norm of "the rich marrying the rich," thereby limiting opportunities for individuals from lower economic backgrounds. As a result, some couples may choose to elope to escape these financial constraints and societal expectations, highlighting the profound influence of economic factors on marital decisions and the overall dynamics of Tausug marriages

4. Societal Pressures and Obstacles: Stories of lovers from opposing families are common in Tausug songs, illustrating the societal pressures and obstacles that hinder their relationships. These songs reflect the challenges faced by individuals who defy social norms and expectations, highlighting the tension between personal desires and societal constraints in the lines: Landuh sa in hanggaw ku Waktu limasa kaimu , Ha sabab sin maas mu Lingug iban sin maas ku”- Lambung sin kahapon(the shadow of yesterday)(I was really afraid, The time when I fell for you, Because of your parents, Is in conflict with mine).

Research on Tausug family conflict has been explored by several scholars. Durante et. al (2005) conducted a study titled "Management of Clan Conflict and Rido among the Tausug, Magindanao, Maranao, Sama, and Yakan Tribes," which investigates the nature and occurrence of clan conflicts, known as rido, among these groups. Rido, particularly among the Tausug, refers to a blood feud or violent conflict that arises from perceived affronts to family honor, known as "maratabat." In the context of capturing two unlawful lovers, rido can escalate dramatically, often resulting in the death of the male involved, as the act of infidelity is seen as a severe dishonor to the family. This form of rido exemplifies the deep-rooted cultural values surrounding honor and retribution within the Tausug community, where the defense of family reputation can lead to cycles of violence and revenge that may persist for generations. Another notable work is "Rido: Clan Feuding and Conflict Management in Mindanao" by Wilfredo Magno Torres III, which examines the dynamics of clan feuding and conflict management in Mindanao, including the Tausug community. Torres III (n.d.) argues that Rido, particularly in the Tausug context, refers to clan feuding or violent retaliation that often arises from personal grievances, such as the capture of unlawful lovers. In such cases, the conflict typically escalates when a man is killed as a result of the perceived dishonor brought upon his family due to the affair. This act of violence is not only a response to the betrayal but also serves to restore the family's honor, reflecting the deep-seated cultural values surrounding honor and shame within Tausug society. The cycle of rido can perpetuate further violence as families seek revenge, leading to ongoing conflicts that can affect entire communities.

The role of the Tausug family in terms of conflict often centers on upholding family honor, with disputes resolved through traditional practices like rido (clan feuding). This cultural emphasis on maratabat (honor) can lead to violent retribution, especially in cases of non-marital relationships, resulting in cycles of conflict and revenge. Understanding these dynamics is crucial for developing effective conflict management strategies that respect Tausug traditions while promoting peace.

5. The role of Tausug elders as authorities in the community

The role of Tausug elders as authorities is deeply ingrained in their cultural fabric, with the mayor often seen as the paramount elder of the community. In contemporary Sulu, the mayor wields significant influence and authority, acting as a judge in community affairs. Al-raschid-Arsad (n.d.) describe in her work "Tausug Constructs of Leadership" that Tausug elders as figures of authority akin to mayors, emphasizing their role as dependable leaders who embody moral integrity, wisdom, and character. These elders, referred to as "tau maas," are recognized by the community for their innate concern and voluntary responsibilities, operating outside formal authority structures typical in modern governance. Their leadership is characterized by a nurturing and character-centered approach, providing guidance and oversight that reflects the community's cultural values and philosophical frameworks, prioritizing ethical leadership over authoritarianism. Hence, This role Tausug elders includes the power to impose severe punishments, including death, when deemed necessary to uphold social order and honor. The

Tausug people hold a profound respect for their leaders and elders, adhering to their guidance and decisions to maintain harmony within the community. This respect for authority ensures that the cultural values and traditions of the Tausug are preserved, while the mayor and other elders work to address conflicts and maintain social stability.

Nag order in mayor ha lasiya magtipun (The mayor ordered all family to gather together.) *Kattuun pa bay hi indah pangasawahun* (To Go to her residence and propose marriage.) *Pulis iyordilan sin mayor bungisan* (The severe mayor had instructed the cops)

Tunang hipapatay apabila abutan (Her lover would be killed if they discovered him.)

Pag abut lisag walo , in tunang yabutan na
(It was eight o'clock, and her boyfriend was captured.)

Sin pulis isab dayang timbak na (The police killed him immediately.)

- anak ilu (an orphan)

5. CONCLUSION

Examining the social realities in Tausug contemporary songs reveals the true conditions and experiences of the community, encompassing their social structures, cultural practices, and daily challenges. This understanding is crucial for cultural preservation, as it documents traditional wisdom and customs essential to the Tausug identity. It fosters empathy and solidarity by highlighting shared human experiences, and serves as a reflective tool for critiquing societal issues like gender roles and familial expectations. Furthermore, these songs act as educational resources, passing down collective memory and cultural knowledge to younger generations, and promoting social cohesion by providing a common language and shared experiences. By exploring these social realities, we gain a deeper appreciation of Tausug cultural life and strengthen our connection with the community.

Tausug contemporary songs intricately link language and identity, reflecting the social realities and cultural values of the Tausug community through various linguistic features. It weaves together a variety of rhetorical and literary devices, including figures of speech, honorifics, leitmotifs, symbolism, and vivid imagery, enhancing their distinctiveness and emotional depth. The use of rhetorical questions, lexical borrowing, loanwords, parallelism, and repetition further reflects the rich cultural and social nuances of the Tausug people. These elements not only elevate the lyrical quality of the songs but also serve as a vital means of preserving and conveying the intricate cultural identity and traditions of the community. Through these expressive forms, the songs articulate the social realities and collective identity of the Tausug, underscoring their resilience, creativity, and enduring cultural legacy (Esack, 2005; Pihlaja, 2021).

Tausug contemporary songs employ diverse discourse practices that reflect and shape the community's cultural and social realities. Language ideologies such as cultural expressions of endearment and admiration, wisdom passed down from elders, and the religious significance of the Qur'an and prayer, highlight the community's values and the role of language in preserving them. Power relations are evident in practices like dowry, ensuring lawful marriages, familial conflicts, and the importance of parental approval, revealing the societal structures and authority dynamics. Identity is deeply embedded in cultural beliefs in destiny, the idea of enduring commitment, and narratives like the life of an orphan, portraying resilience and the community's collective identity. While the roles reflected in Tausug contemporary

songs provide a vivid portrayal of the community's social realities, language ideologies, and collective identity. By examining these songs, we uncover the gender roles, familial responsibilities, and societal expectations that shape the lives of the Tausug people. The essence of exploring these social realities lies in understanding the everyday challenges and cultural values that define the community. Language ideologies expressed through songs highlight the significance of cultural expressions, religious practices, and wisdom passed down from elders. These narratives contribute to preserving and promoting Tausug identity, emphasizing the importance of tradition, social cohesion, and resilience. Through this lens, Tausug songs serve not only as a medium of artistic expression but also as a critical tool for reflecting and understanding the complexities of the community's social fabric.

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