

Tausug's Identity in Parang Sabil: A Critical Discourse Analysis

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Abstract

In the discourse of Filipino Muslim history, the Tausugs from Mindanao, Philippines had shown their strong resistance to the Spanish and American colonizers. This Tausug's way of waging *jihād* (holy war) known as *parang sabil*, a misunderstood practice, is seen in their literature. The *parang sabil*, a ceremonial folk narrative song sung to the accompaniment of the *gabbang* (native xylophone), *suling* (native flute), and the *biyula* (native violin), deals with the story of a Tausug hero who seeks guiltless death in the hands of foreign invaders in defense of Islam. Hence, this paper made use of Fairclough's theory of Critical Discourse Analysis to analyze the identity of the Tausug as represented in the folk narrative song, *Kissa Kan Panglima Hassan* (The Story of Panglima Hassan). After a close examination of the textual features, discourse and socio-cultural practices in the text, findings revealed that the Tausugs performed *parang sabil* under the ideology of *martabbat* (honor), *dar'al Islam* (space), and *tawheed* (oneness). This paper does not only shed light on the Tausug ideology of *jihād* and the struggle of the Muslims in Mindanao but, more importantly, it contributes to the development of positive discourses relating to the image of Tausug culture in the Philippines.

Keywords

critical discourse analysis, *jihād*, *parang sabil*, Tausug

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INTRODUCTION

In the history of the Filipino Muslim struggle for freedom, the Tausug tribe is one of the prominent Muslim groups in the Philippines known for their strong resistance against the foreign colonizers. They are proud to claim, "We were never colonized." Before there was the Philippines, Sulu, the homeland of the Tausugs, already existed under the abode of Islam, hence the title *Sulu Darussalam* (Ingilan, 2015). The power of the Sultanate reached Sulu, Mindanao, Palawan, and even the Malaysian state of Sabah.

Records in the Philippine history could testify that the land of Sulu is a reminder of the longest history of anti-colonial resistance in Southeast Asia. The Tausugs performed the *parang sabil* for their religion and for the freedom of their land from those who subjugate it. The term *parang sabil* may have been derived from the Bahasa Sug *parrang* which means to fight, and *sabil* from Arabic *fi sabilillah* (in the way of Allah), hence it literally means 'to fight in the path of Allah' (Tuban, 1977). *Parang sabil* is considered as one of the most misunderstood traditions of the Tausugs (Sakili, 1999). After the eventful Battle of Bud Daho and Bud Bagsak, the Tausugs resorted into a form of guerilla warfare known as the *parang sabil*. Sakili (1999), Majul (1999) and Hurley (1936) reiterate that practicing the *parang sabil* is not going amuck as popularly portrayed in cinemas in the Philippines. Sakili (1999) stated that it was a religious and patriotic act directed against the combatants of *kafir* (infidels) or foreign invaders. *Parang sabil* is the Tausug's way of waging a *jihād* (holy war). It was waged as the last option of resistance against colonization.

fought to protect their homeland and retain their religion (Bara, 2015). They continued their struggle for freedom and national liberation upon the failure of the Americans and the Philippine government to secure the promise of improved life and welfare. Because of this, the Moro National Liberation Front headed by Hadji Nurulaji "Nur" Misuari was established as a response to this injustice and as the embodiment of the continued sacrifice of their *kamaasan* (ancestors).

This resistance is revealed in their folk narrative song or *parang sabil* as *kissa* in Bahasa Sug. The *parang sabil* as *kissa* is performed with the accompaniment of *gabbang* (native xylophone), *suling* (native flute), and *biyula* (native violin) in special occasions like *Eidl Fitr* (Feast of Breaking of the Fast), *Eidl Adha* (Feast of Sacrifice), *pagtiyaun* (wedding) and even played on public radio. According to Asain (2006), the *parang sabil* has two functions: (1) to instruct the audience to treat the Tausug warriors as heroes, and (2) to give entertainment during special occasions. But in 1974, the singing of this folk narrative song on the public radio of Jolo was banned by the military mayor as it was only then that the martial law authorities discovered that the hatred was perpetuated not only solely against the Spaniards but was also directed against any colonial authority that lorded over the Sulu people from the Spanish time to the present "central" government (Rixhon, 2010).

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For more than five hundred years, the Tausugs

Moreover, to the uninitiated, usually non-Tausugs, the *parang sabil* is always interpreted in the negative sense. What is worse is that it is equated with deliberate, wholesale violence, an inborn trait which distinguishes Tausugs from non-Tausugs (Asain, 2002).

Today, the history of the Tausugs is not known to the Filipino people. Being misunderstood, the Tausugs appear as villains instead of victims, as aggressors instead of defenders (Sakili, 1999).

It is for this reason that the researcher finds it necessary to examine the identity of the Tausug in the folk narrative song, *Kissa kan Panglima Hassan* (The Story of Panglima Hassan), using critical discourse analysis of Fairclough (1993). This paper aims to answer the main question: How do the Tausugs use language to represent their identity in *Kissa kan Panglima Hassan* (The Story of Panglima Hassan)? Specifically, it seeks to answer the following: (a) What are the lexical items in *Kissa kan Panglima Hassan* (The Story of Panglima Hassan) that contribute to the representation of Tausug's identity? and (b) How do the representations of Tausugs in *Kissa kan Panglima Hassan* (The Story of Panglima Hassan) show their ideology?

METHODOLOGY

This study is a qualitative research using critical discourse analysis. The researcher delved into the use of language in the 130-stanza folk narrative song, *Kissa kan Panglima Hassan* (The Story of Panglima Hassan) as to how it represents the identity of the Tausug. This literary piece was written and translated into English by Tuban in 1977 for her master's thesis at the University of the Philippines Diliman. Tuban, also known as *Dayang Dayang Fatima Lana Rita Sitti Jamala-Rah Kiram Sultan Alimuddin*, is the daughter of Sultan Tuban Wizer Kiram Alimuddin I of the Sultanate of Sulu. The text was then subjected to a three-generational test for its validity. Two Tausugs who grew up in Sulu and are knowledgeable about Tausug history were asked to read the text if it still holds true to what they have known about *parang sabil*. The researcher who is also a Tausug read also studies on Tausug history and culture to aid him in unveiling the identity of the Tausug performing the *parang sabil* (holy war). It is clear then that the term *parang sabil* is referred to as (1) holy war or (2) folk narrative song.

The text was analyzed and has gone through Fairclough's (1993) three-dimensional analysis. Fairclough (1993) considers his CDA as an analytical framework – a theory and a method—for studying language and its relation to larger social structures to reveal the underlying ideologies and social relations.

The text was analyzed and has gone through the description, interpretation, and explanation stages. In the description stage, the text is considered as an object of analysis. Fairclough (1993) said that "the set of textual features found in particular texts can be regarded as particular choices among options of vocabulary and grammar available in the discourse types which the text draws upon." In this paper, it focused only on lexical items such as nouns, adjectives, and pronouns. These lexical

items were described in relation to Tausug history and culture.

In the second stage of analysis, the relationship between text and interaction-with seeing the text as a product of a process of production, and as a resource in the process interpretation is explored. According to Fairclough (1993), interpretations are "generated through a combination of what is in the text and what is "in" the interpreter.

In the third stage of analysis, it aims to link the text to the societal aspect of discourse. This stage involves the interaction of the text with society and the ideologies that prevail within it. Using critical discourse analysis, the reasons why the Tausugs behave in particular ways were presented to understand their identity. Experts on language studies and Tausug culture were consulted for the validation of the analysis of data.

RESULTS AND DISCUSSION

The *parang sabil* is a ceremonial folk narrative song sung to the accompaniment of the *gabbang* (native xylophone), *suling* (native flute), and *biyula* (native violin). It deals with the story of a Tausug hero who seeks guiltless death in the hands of *kafir* (infidel) and foreign invaders in defense of Islam. The *parang sabil* may have four, five, or eight lines in a stanza and has rhyme scheme of *aaaa*. It is based on oral tradition and is sung passionately (Tuban, 1977).

This paper analyzed the *parang sabil* of Panglima Hassan. The story of the *parang sabil* of Panglima Hassan is set during the American colonialism. Tuban (1977) best summarizes the narrative:

"The Tausugs under the leadership of Panglima Hassan, revolt because the Americans ask them to secure their *cedula* or residence certificates. To the Tausugs, the *cedula* is a symbol of subjugation and domination. Since they refuse obedience to the order of American authorities, they become rebels or outlaws. The story starts with the torture of Andung, one of the leaders. Soon after that, Antayung, another leader, calls all their relatives and headmen to vindicate Andung. Andung tells Datu Laksamana that he will kill because of the *cedula* which the Americans have imposed on them and which is a symbol of subjugation and domination. They send a letter, soliciting help to Panglima Ambutung, Nakib Susulan of Lagusan, Panglima Dammang of Parang, Panglima Indanan of Likup, and Panglima Hassan of Luuk, the hero of the story. When they are all gathered, Panglima Hassan says that they have to see the Sultan and ask his permission to fight the Americans. They consult the Sultan (Jamalul Kiram II) who says that if they revolt, they will all land in jail and advises them to surrender. But Panglima Hassan refuses to give in to the Sultan's decree to surrender. So some leaders follow Panglima Hassan to fight against the Americans. They send a letter to the Governor (his name is not mentioned in the story but most probably it was Governor General Leonard Wood or the Military Governor of Sulu Hugh L. Scott), to fight them. When the American soldiers arrive at the battlefield, Hadji Butu meets them. He has been sent to negotiate the surrender of Panglima Hassan and his men but to no

avail because Panglima Hassan and his men refuse to hear his plea. Hence, a fight ensues, exacting heavy toll on both sides. Since the Americans are well equipped with cannons, guns and ammunitions, it is easy for them to subdue the Tausugs. Again the Sultan who was sided with the Americans, meets Panglima Hassan and asks him to surrender before he and his men all die in battle but the recalcitrant and stalwart Panglima Hassan refuses. So the fierce battle continues, resulting in the death of Panglima Hassan and his men."

The whole folk narrative song starts with the conflict in the narrative. Andung, one of the headmen in Sulu, was tortured though he had no fault as seen in the declarative sentences in stanza 1. This marked the start of organizing a rebellion in Sulu by Andung who summoned a gathering of the "panglimas" or headmen. The first stanza:

"Hi hadjarat hi kissa. (1) Sin jaman yadtu masa, Pagsubang hailaya. Hi Andung nabinasa, Way tuud dusa."	"To relate (and narrate) the story that time. (It was) the holy month of fasting, As the moon shone, it was Hariraya. Andung was tortured Truly he had no fault."
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tells that the torture of Andung happened during the *hariraya puasa* (feast of fasting). The use of *Hailaya* marks the identity of the Tausug as a practicing Muslim. *Hailaya* or also known as *Eidl Fitri* is a festival following the obligatory fasting of the blessed month of Ramadan. Muslims celebrate this feast which lasts for three days. They welcome this feast with a prayer, with private prayer, and by giving praise to Allah (Al-Sawwaf, 1977 in Ingilan, 2017).

The Tausugs were introduced to Islam in the 13th century. Majul (1973) traces the roots of Islam to an influential Tuan Mashaika who raised Muslim children with his native wife in Jolo. The Islamization of Sulu intensified in the arrival of Sayyid Abubakar, also known as Sharif ul-Hashim, who originated from Palembang, Sumatra in 1450. He married the daughter of Rajah Baguinda and formed the Sultanate of Sulu after the death of his father-in-law. As the Sultan, the political institutions were established according to Islam. He constructed the madrasa, the house of worship where the study of the Qur'an and the Arabic language took place. Eventually, the Tausugs of Sulu were admitted to the universal concept of the Islamic community (Jubilado, Ingilan, & Dumanig, 2015) and learned the Arabic language.

Other terms relating to Islam such as *kuraan* (Qur'an), *imam* (priest), *duwaa salamat* (Thanksgiving), *bidadali* (angel), *waktu luhul* (noon prayer), *sabil* (martyr), *nabi* (prophet), and *kitab* (Qur'an) are also used in the narrative.

The Tausugs are Muslims who believe in Allah as the only deity worthy to be praised for. They also believe in Qur'an as seen in stanza 10:

(10) "Sapa kaw pa kuraan, Bat aku kariksaan . Duun mu pangitaan. Ha lupal pagdustaan."	"Swear to the Holy Qur'an So I can verify. There you'll see In words, the truth is challenged."
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From the stanza above, the Tausugs use the noun

kuraan, the holy book of Islam, to verify that a Muslim will be telling the truth and nothing but the truth. This act is so strong to convince the person of the telling the veracity of the matter.

In doing the *parang sabil*, the Tausug never forgets to acknowledge Allah. The lexical choice *nagduwaa salamat* highlights his religiosity as manifested in stanza 5:

(51) "Tuy na nagpasulat, In gubnol piyangat. Nagduwaa salamat Nagpasampay sin niyat."	"Hastily they wrote. The governor was informed. They gave thanksgiving, And they conveyed their plans."
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In this situation, the Tausugs gave *duwaa salamat* or thanksgiving before performing the *parang sabil*. *Duwaa salamat* is one of the rituals done by the *sabil* (martyr) in preparation for the *parang sabil* aside from the verification of the religious leaders and the Imam. The ritual performed before doing the *parang sabil* explains that it is a prepared and predetermined act. Majul (1999) vividly describes the ritual:

"On the eve of the day set for the performance of the duty, the mujahid (one who does the jihad) was completely shaved off his hair and eyebrows. He then went through a complete ritual bathing as a symbol of purification followed by dressing completely in white. Sometimes he wore a small white turban. The color here is that of mourning and the clothing signified the burial shroud. The mujahid would spend the evening in prayer in the company of panditas who would not only recite Qur'anic verses but probably local prayers not entirely devoid of pre-Islamic elements. The work *Parang Sabil-ullah* (Fighting in the way of Allah) with its exhortations and description of Paradise was read to him to encourage him in his decision. He would also carry with him a few amulets some of which would normally contain inscriptions of a few Qur'anic verses...The closest relatives of the mujahid would also be present, praying with him. The Muslim who wishes to do the *parang sabil* has to first get the permission of the imam, and the relatives. Only after the ritual can he proceed to killing as many infidels as possible. His deceased body shall be buried by the panditas without changing the clothes he died in. Dying for Allah garners him the honor of one who no longer needs ablution and the bloody clothes are proof of his feat. They Muslims believe that such act is rewarded with Paradise. It is of their belief that a white-winged horse carries the body of the *sabil* warrior to Paradise upon his death."

Another term that describes the Tausug as a professing Muslim is the use of *bidadali* or angel in the narrative as revealed in stanza 54:

(54) "In gubnol baytai, Pa bunun na kami. Magusug, magbai, Sumandil bidadali."	"Tell the governor to fight us now." Man and woman Were all relying on the angels."
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What we can discern from stanza 54 is that the Tausugs warriors, both men, and women, are relying on the angels as they perform the *parang sabil*. The mention of the noun *bidadali* 'angels' adds to the spirit of the Tausugs that they are ready to combat with the Americans for the angels are on their side.

In the folk narrative song, the adjectives *tugasan* (powerful), *tunggal kabibimbangan* (most valuable), *dakula* (well-known), *pandikal* (intelligent), *sarang durug* (invulnerable), *sihilan* (invulnerable), and *maingat* (wise)

are evidently seen in describing the Tausug leaders in Sulu. These adjectives tell the qualities of Tausug leaders. Stanzas 17 and 19 have these adjectives as seen in the following:

(17) "Sulat ini haturan, Kan Nakib Susulan. Bang ha lupa' lagasan, Tunggal siya tugasan ."	"Convey this letter To Nakib Susulan. In the land of Lagasan He is alone powerful."
(19) "Sulat ini haturan, Kan Panglima Indanan . Bang ha gulangan, Tunggal kabibimbangan."	"Bring this letter To Panglima Indanan. In the forest of Likup He is the most valuable."

Nakib Susulan and Panglima Indanan are two of the known leaders among the Tausugs in Sulu during the American regime. Nakib Susulan is known to be *tugasan* (powerful). He dominates the land of Tugasan. The other Tausug leader is Panglima Indanan who is described as the *tunggal kabibimbangan* (most valuable) among Tausug leaders in Sulu. He is known in the forest of Likup. These two leaders are asked by Andung in his war against the American colonizers.

The discussion on Tausug as warriors is not complete without highlighting their weapons. The use of *budjak*, *barung*, and *kalis* in the narrative give us the impression that the Tausugs used these weapons to fight the Americans.

(12) "Budjak panyapi aku, Bukun ulaula ku. Bang laung mu puting ku, Pataya tuud aku."	"(Andung replied) Prepare a spear for me, I am not joking. If you say I lied, You can truly kill me."
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Andung is ready to go for a battle and asked one of his men to prepare a *budjak* for him. *Budjak* or spear with blades of iron, brass, or steel, is one of the weapons used by the Tausug warriors. Some Tausug warriors brought a pair of spears in combat – one for launching at the enemy from a distance and the other for thrusting afterward (Sakili, 2008). The act of Andung proves what Kiefer (1973: 115) mentioned that the Tausugs are risk takers and adventurous people:

"The important Tausug value in this regard is the enormous emphasis which is placed upon risk-taking and adventure in almost all aspects of life dominated by males. Tausugs are stress-seekers, and the prudent among them lose the opportunity to demonstrate important values of character: bravery, daring, magnanimity and pity to inferiors, indifference to pain, fortitude, loyalty to comrades, and acceptance of fate without question."

Another traditional weapon used by the Tausugs is *barung*, a leaf-shaped blade unique to Tausugs. The short, wide, and single-edge blade of the *barung* has a broad back and sharp point at the end. This most favored weapon is used for close combat (Sakili, 2008). *Barung* is used in the narrative as seen in stanzas 23, 29, and 58.

(23) "Kapanghukat hi Andung,	After tying his weapon (on his waist)
(24) Limud pa Maim- bung. Nagtakus barung angkun,	Andung went to Maimbung. He wore his old barung with with its scabbard decorated;

Pais hiyahadblunha-
blun.
Iban pagkandit tangun,
Marayaw na aturun."

And it had a belt
Which was nice to look at.

(29) "Yari ku biyahalli',

In **barung** angkun jali'.
Bang Milikan kumulli',

"The Panglima said, "I have
here with me"
My old striped **barung**.
If the Americans will do any
mischievous act

Awn tangkal mabali'."

There would be spinal cords
be broken."

(58) "Taligrama siputan
Manila in abutan.
Yari in **barung** angkun;

"The telegram was sent.
It reached Manila.
It said: "Here is an antique
barung.

Tagaman bang duma-
tunng."

It is preserved (for the Ameri-
cans) when they arrived."

Barung is one of the traditional weapons of the *parang sabil*. Andung and Panglima Hassan have this in case the *Milikan*, or American will do any mischievous act. The adjective *angkun* or antique signifies that they have the *barung* years back and they preserve it in case there is a battle. In the Tausug culture, *barung* is regarded as a spiritual object because it is believed to hold good luck or bad luck. In addition, it is a symbol of war and manliness.

The third weapon that the Tausugs used in stanza 88 of the narrative is *kalis*, the sword with waves. The *kalis* or *kris* originates from Southeast Asia especially in Indonesia, Malaysia and Thailand. It is considered as a weapon that is traditionally used for battles and it used to be customary to carry it around during travel in case of self-defense. Brandishing the *kris* would mean that war is imminent. On the other hand, possessing the *kris* demands respect to the owner, and usually, Tausug hosts primarily entertain guests who own the *kris*. Most traditional Tausug families have a *kris* at home placed in an altar.

(88) Katimbak sin padjati', Timingug manga luti'. In kalis laik-lantik', Ha gi tungan nabali'."	"When the cannon fired It sounded like a thunder. The kris was curved It was broken in the mid
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The two declarative sentences in stanza 88 tell the first fight in Luuk, Sulu where cannons were fired against Panglima Hassan and his men; despite the cannons from the Americans, the fight was fairly equal. The *kris* of Hassan was *lais-lantik* or curved, broken in the middle and fell, but the antique *kris* was picked up and replaced with a mango twig for the handle. Three or two persons were said to be hacked by this *kris*. This showed the value of Hassan and his men on not giving up. The line which said, *Kita' na limambung, Kura' kabulay gaddung* "They saw the shadow of the horse with green hairs" (verse 93) foreshadowed the *parang sabil*. The horse referred to is the mythical horse that carries the *sabils* to heaven when they die. The story described them as invulnerable.

While the American forces with their "guns, cannons and ammunition" are going stronger, the group headed by Panglima Hassan remains steadfast and stays to fight with their *budjak*, *barung*, and *kalis*. They never surrendered and did the *parang sabil*. They got Bravely; they killed as many Americans they could. They committed the *parang sabil* only after the fort had been destroyed

and they had no way of escaping. The end of the kissa is stated as thus,

(130) "Sali' Sali' kubulan. Gandawali' lun lun katan. Way pali' miyaaya katan, Magkabali' sadja' in bukug katan."	"All of them were invulnerable. All of them were smashed. They all died without wounds only their bones were broken."
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The use of pronoun *kita* or *we* in the narrative depict that the Tausugs are united in the war against the Americans.

(6) "Sulayan ku tapusan Hinda Panglima Hassan Bang way tustusan, Ampa niyu lausan. Kita niyu maginubusan."	"I'll try to pacify (the truth) About Panglima Hassa and his men. If my story is incom- plete, then you can add. We will finish it."
(21) "Pagdatung sin Panglima Magtuy siyagina. Bang kita niyu manaw na, Subay magsamasama."	"When the Panglima arrived, Immediately he was told. If we are going to walk We should be all together."
(22) "Kadtuun in sultan, Dungugun in sambattan. Bang kita niyu tugutan, Ampa natu' suukan."	"We must go to the sultan And hear his words. If we are permitted Then we will go near (our enemy)."

From the excerpts above, the Tausugs are in full force to fight against the Americans. When Panglima Hassan arrived, he told the other Panglimas to seek advice from the Sultan first before proceeding with the plan. This manifested his respect for the Sultan, though he had favored with the Americans; also, this showed the Panglima's patience to consider other options first before consenting to war. However, he was ready for the eventual result of the war.

Based on the folk narrative song, the ideology of *martabbat* (honor), *dar'al Islam* (space), and *tawheed* (oneness) are the reasons why the Tausugs in Sulu performed the *parang sabil* during the American colonization.

The narrative opens with an insult to Andung, a Tausug leader. He was tortured during the Hariraya. This is excruciating not just on the part of Andung, but on the Tausug *ummah* 'community' in general. The Americans who were foreign to the homeland, do not have the right to harm a Tausug. What is worse is Andung was tortured during the most sacred occasion among the Tausugs. This is indeed an insult to the Tausug *ummah* 'community' and the Muslim *ummah* in general.

Such crime done in the holy month is a lack of respect which greatly offends the Tausug *martabbat* 'honor' as visceral of *Allahu taala* 'God, the highest': the defender of agama 'religion,' the protector of the *ummah*.

This *martabbat* 'honor' signifies the responsibility of the Tausug to defend Islam against threats that could penetrate the unity of the community. This cultural context gives light to the indignant reaction of the headmen, including Panglima Hassan regarding the issuance of the *cedula*, the occupation of the American colonizers and the torture of Andung.

Since the Panglima and his followers were already *sabils*, they were equipped with the necessary preparations to die and do the *parang sabil*. The Tausug sense of honor and justice denied them the option of surrendering. It was the reward of heaven by dying a shaheed 'martyr' that seemed the more honorable option.

The use of Tausug adjectives like *tunggal kabibimbangan* (most valuable), *tunggal kabibimbangan* (most valuable), *dakula* (well-known), *pandikal* (intelligent), and *maingat* (wise) reveals that the Tausugs have high regard to themselves, thus, their *martabbat* (honor) is insulted by the act of the Americans.

The American's interest in Sulu as a colony is an insult to the Tausug's ideology of *dar'al Islam* (space). For the Tausugs, *Lupah Sug* wherein the *dar'al Islam*, or the space of peace exists, is an ideal environment; however, once the Dar'al harb (space of corruption, unjustness) takes over the territory of Dar'al Islam, the Muslims are obligated to fight the enemy that has pushed the *Dar'al harb* in their homeland. Such situation of dar al harb or dar al Islam validates or invalidates jihad or holy war; according to Islamic law, jihad or *parang sabil* (localized jihad), is sacred and patriotic (Sakili, 2003). Jihad is obligated in the following circumstances (Sakili, 2003):

"1) When only the legal decisions of non-Muslims are regarded, and those of Islam are not; 2) When Dar-al Islam is surrounded by Dar-al Harb, and 3) when the security of the Muslims can no longer be protected by the government that is supposed to secure them."

In the *Parang Sabil* of Panglima Hassan, the American government failed to address the Tausugs' sentiments in making legal decisions. We can glean from the narrative that the Tausugs did not recognize the Americans as the legitimate authority in the first place. The torture of Andung during Ramadan and the issuance of the residence certificates are the instances that represent the *Dar al Harb* overlapping with the *Dar al Islam* territory.

And most importantly, the Tausugs performed *parang sabil* to show *tawheed* or oneness in the name of Allah. Islam has a great significance in the life of a Muslim. They are willing to die or perform *parang sabil*. The mention of *kuraan* (Qur'an), *bidadali* (angel), *nabi* (prophet), *imam* (priest) in the narrative tells that they are performing *parang sabil* in line with the teachings of Islam. The Tausugs believe that when one performs the *parang sabil*, he is a martyr. The Qur'an provides the scriptural basis:

"War is enjoined against the infidels." (II, p.215)
"Oh True believers, wage war against such of the infidels as are near you." (IX, p. 124)
"Whenever ye encounter the unbelievers, strike off their heads until ye have made a great slaughter among them." (XLVII, p.4)

"Say to the unbelievers, if they desist from their belief, what is now past shall be forgiven them." (Surah VII: 39-49)
 "God loveth not the treacherous." (Verse 60)
 "For whoever shall kill a believer of set purposes, his recompense shall be Hell, forever shall he abide in it." (Hidayah)
 "Count not those who are killed in the way of Allah (fil sabil-ullah) as dead, but living with their Lord. (Sura III, v.163)
 "Let those then fight in the path of Allah (fil sabil-ullah), who exchange this present life for that which is to come; for whoever fighteth on Allah's path, whether he be slain or conquer, We will, in the end, give him a great reward. (Sura IV, v.76)

From the Quran, defending the Muslim community from threat is justified. This act also is showing *tawheed* or unity in *Allahu Taala*. Today, the survival of the folk narrative song is still a cry for independence and love of Islam among the Tausugs. It embodies the beliefs, customs and values of the Tausugs. It is still sung to garner inspiration among the young Tausugs to treat the *sabils* as heroes who considered their fight against colonialism as *kamatay sampay kamahardikaan* (death to victory).

CONCLUSIONS

The Tausugs of Sulu performed the parang sabil not as a suicide but as a way of waging jihad (holy war) against the American colonizers as seen in the survey of textual features, discourse and socio-cultural practices in the folk narrative song.

Based on a close examination of the text, the use of nouns, pronouns, and adjectives in the narrative contributes to the representation of the identity of Tausugs in performing jihad. The use of Tausug adjectives like tunggal kabibimbangan (most valuable), dakula (well-known), pandikal (intelligent), and maingat (wise) manifests that the Tausugs have high regard for themselves. Thus their martabbat (honor) was insulted with the act of the Americans. They showed strong resistance as seen when they fought using their budjak, barung, and kalis as weapons. The use of pronoun of kita (we) in the narrative testifies that the Tausugs were united to protect their dar'al Islam (space). They defended their land against the invaders. Further, the use of nouns such as kuraan (Qur'an), bidadali (angel), nabi (prophet), imam (priest) in the narrative shows that the Tausugs performed parang sabil in line with the teachings of Islam. Thus, it shows tawheed (oneness) in the name of Allah.

The ideologies of martabbat (honor), dar al Islam (space) and tawheed (oneness) show the identity of the Tausugs in performing the parang sabil as revealed in the folk narrative song. This identity of the Tausug is deeply rooted in his or her role as khalifah, or the bearer of Allah's trust in dunyah 'world'. As khalifah, a failure to defend Islam is a sign of defeat or surrender of faith to the kafir 'infidel;' to defend one's iman 'faith,' the Tausugs firmly cohere to their motto: "it is better to crack one's brace rather than to lose one's faith."

RECOMMENDATIONS

Throughout the process of this research, it has been noticed that there have been few studies done on the parang sabil of Tausugs of Sulu. Thus, future studies should focus more on documenting the oral literature to be able

to use the materials in understanding the Tausug identity.

The data for this study came from the master's thesis of Tuban in 1977. A study of the identity of the Tausugs in recent folk narrative songs such as the Kissa sin Pagbunu ha Zamboanga (The Story of War in Zamboanga in 2013) performed by Indah Anjam should be done for it might reveal changes about the ideologies on jihad of the Tausug in the contemporary period.

The literary piece like the parang sabil is a good reference material that can be used in literature and history classes to promote peace and development. Further, a critical discourse analysis study on the identity of the parang sabil of other Muslim groups in the Philippines such as the Yakan of Basilan, Sama of Tawi-Tawi, Kagan of Davao, Maranao of Lanao, and Maguindanaon of Maguindanao could be done in order to enlarge our consciousness about the culture of jihad among Muslims in Mindanao.

It is hoped that researchers, especially my fellow Tausugs, will join me in studying the parang sabil with a substance. The study of the Tausug culture through the parang sabil placed in its total and cultural context and history is an urgent task to do to contribute to the development of positive discourse on Tausug culture.

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