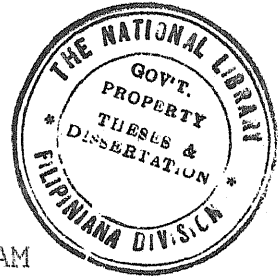


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TAUSUG ORAL TRADITIONS: A STUDY OF TAUSUG VALUES

BY

MARIA RITA CRUZ TUBAN

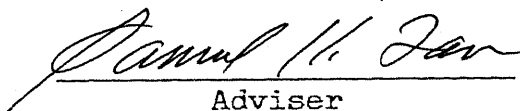


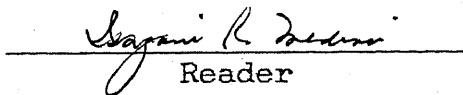
SUBMITTED TO THE GRADUATE PROGRAM
COLLEGE OF SOCIAL SCIENCES AND PHILOSOPHY
UNIVERSITY OF THE PHILIPPINES SYSTEM

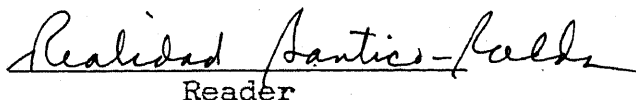
IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
DOCTOR OF PHILOSOPHY (PHILIPPINE STUDIES)

DECEMBER, 1992

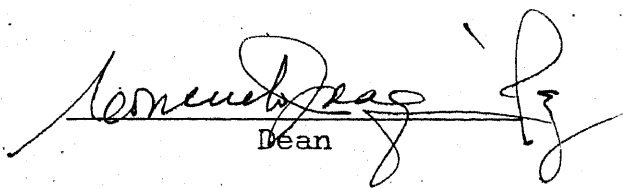
The dissertation attached hereto, entitled TAUSUG ORAL TRADITIONS: A STUDY OF TAUSUG VALUES, prepared and submitted by MARIA RITA CRUZ TUBAN in partial fulfillment of the requirements for the degree of DOCTOR OF PHILOSOPHY (PHILIPPINE STUDIES), is hereby accepted.


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Accepted as partial fulfillment of the requirements for the Degree of Doctor of Philosophy (Philippine Studies).


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Dear Director Dickno:

This is just to convey to you the fact that Ms. Rita Tuban has already completed the revised draft as I suggested. The preliminary copies are now ready for distribution to the full committee which has yet to be completed with some modifications. As now contemplated, in addition to the representative of the Graduate School who will be designated by you or the Dean, the following are recommended to constitute the defense committee:

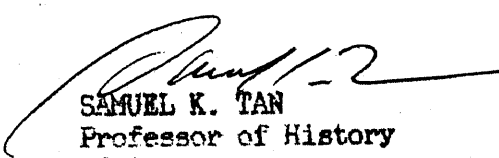
Dr. Realidad S. Rolda ----- Reader (Anthropology)
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Dr. Leticia Lagmay ----- Member (Anthropology)

It may be necessary to mention that Ms. Tuban's dissertation, as revised, focuses on the historical and cultural aspects of Tausug society. The two readers recommended have been involved in several examinations of theses on Muslim history and culture. As earlier requested, December 18 is a convenient time for the oral examination of the candidate.

Lastly, I like to commend the candidate for record purposes for her determination to finish the revision of the draft despite the limited time allowed her. In my judgement she has come out with a study that meets standard requirements making use of the usual historical and cultural approaches generally used in many dissertations in the university, particularly the College. But more important to our historical and cultural research is the collection and preservation of vanishing oral traditions to which the dissertation has definitely contributed. I hope, the foregoing request need recommendation deserve your kind attention.

Thank you and best wishes,

Sincerely yours,


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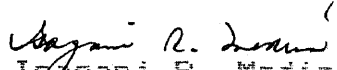
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Dear Dr. Diokno;

I have gone over the revised and final draft of Ma. Rita C. Tuban's dissertation entitled "Tausug Oral Traditions: A Study of Tausug Values". The dissertation as revised focuses on the historical and cultural aspects of Tausug society. But more important to our historical and cultural research is the collection and preservation of vanishing oral traditions to which the dissertation has definitely contributed. In view of this assessment, I believe the dissertation is ready for presentation at an oral defense.

Thank you and best wishes.

Sincerely yours,


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ACKNOWLEDGMENT

This dissertation owes much to the assistance given me by my friends and informants... for without them this dissertation could not have been accomplished. I would like also to express my appreciation and gratitude to the following:

Dr. Alicia M. Sayson, Vice-President for Academic Affairs of the University of the Immaculate Conception, for being supportive.

Rev. Sister Ma. Rafaela Q. Singzon, RVM, Regional Superior, Southern Mindanao, Religious of the Virgin Mary, and Rev. Sister Ma. Jacinta de Belen, RVM, President, University of the Immaculate Conception, for instilling in me the undying love for Virgin Mary.

Dr. Samuel K. Tan, my kind and handsome adviser, for his invaluable guidance and suggestions.

Ramona, Juanito, Jessie, Freddie, Boy and Joel, my sister and brothers for helping me collect and translate my materials.

Dr. Realidad Rolda, Dr. Isagani Medina, Dr. Leticia Lagmay, and Dr. Ernesto Constantino, for being generous with their time to go through the process of making me a Doctor of Philosophy.

Sultan and Mrs. J. Tuban, my parents, for their support and patience.

Miss Ismaelita J. Matoy, my beautiful typist for her favorable services.

Waki, for being so kind to me.

To my loving parents

Sultan Tuban Wizer Han Aranan Kiram Alimuddin I

and

Doga Narcisa Cruz Tuban

ABSTRACT

The study has tried to evaluate Tausug oral traditions in terms of the values portrayed in them. It focuses on the historical and cultural aspects of Tausug society. It also contributes to the preservation of Tausug oral traditions, and appreciation of the Tausug as a people.

Today, the Tausug people number around 469,971 and they live mostly in Sulu. They constitute the major ethno-linguistic group in the Sulu Archipelago, which is a cluster of coral and mountainous islands in Southern Philippines.

The study has tried to identify the values found in the oral traditions particularly in the following genres: (1) the salsila or the genealogy of the nobility, told orally; (2) the folk narratives such as (a) the kissa or stories explaining the origin or creation of human beings, non-human things, institutions, places and names, and (b) the katakata or fictitious stories which deal with fantasy, magic and the supernatural; (3) the parang sabil as a narrative song; (4) the folk songs or the kalangnan which is a comprehensive musical form of rhythm; and (5) the folk speech or the masa-alla (proverb).

The salsilas are valuable to the members of the Sulu nobility since they serve as proof of lineage from Prophet Muhammad through the first Sultan of Sulu, Sultan Shariful Hashim Abubakar. The Buansa salsila, presented in this study, may have relevance to the current disputess over Sabah, Malay-

sia. It can be used as evidence to prove the proprietary claim of the house of Sultan Alimuddin I over Sabah. It also reveals that the House of Sultan Alimuddin I has not been dissolved but has continued to exist under the leadership of Sultan Tuban Wiser Han Kiram Alimuddin I, the direct descendant of Sultan Alimuddin I. The Buansa salsila shows that the Kiram family traces its lineage to the Sulu Sultanate through their matriarchal ancestor, Dayang Dayang Fatima Piandao, the daughter of Sultan Sharif-ud Din, the son of a concubine of Sultan Alimuddin I. Dayang Dayang Fatima Piandao married a Maranao datu and they had a son named Datu Israel Maulana, whom they called Alimuddin III, who died on the same day as his grandfather Sultan Sharif-ud Din in 1805. This fact may put the Kiram claim to the Sulu Sultanate in serious doubt because a daughter of a Sultan like Dayang Dayang Fatima Piandao cannot be a sultana unless she is nominated by her father, the Sultan and at the same time marries a Tausug royal datu.

As a whole both the kissas and the katakatas portray the different Tausug values.

The human values of wisdom, kindness, generosity, hospitality, cooperation, freedom, perseverance, patience, bravery, love and friendship are found in the stories: "Pu' Usna" (The Island of Usna or Ursula); "Pu' Bangalaw" (The Island of Bangalaw), "Abunnawas", "Putli' Taballung", "Handangaw", "Hi Pitig Iban Hi Pugut" (The Pitig Fish and the Pugut Fish), "Bud Sinumaan" (Mt. Sinumaan), "Raja Sulayman and the Galura Bird", "Hi Pilanduk Iban Hi Singa'" (The Mouse-deer and the Lion), etc.

The religious values of faith, praying, reciting the Arabic texts from the Holy Qur'an and duwaa are portrayed in the stories: "Massika", "Alawi Balpaki", "Sitti Maryam", "In Duwa Pais Manangkai" (The Two Giant Clam Shells), "In Duwa Bud" (The Two Mountains), and "Tumali".

The social values of games and amusements, courtship and marriage are revealed in the stories: "Bud Dahu'" (Mt. Dahu'), "In Manukmanuk Bulunggagak" (The Bulunggagak Bird), "Putli' Maga", "Putli' Kumala'", "Putli' Taballung", "Putli' Pugut", "In Pangkat Sin Sultan ha Istanbul Iban Di" (The Relation of the Sultan of Istanbul and Sulu).

The economic value of farming and fishing is shown in the stories: "Tugbuk Lawihan", "Tumali'", "Dayang Dayang Beking and Datu' Laggong", "In Pitu Tau" (The Seven Men), etc.

The parang sabil is considered an epic. It is a part of a distinct developmental process which builds from the historical to the mythical and the pattern that gradually builds the historical character, the hero, into a legendary figure in the narratives, is related to the Tausug concept of immortality in which the Tausugs believe that death only extinguishes physical existence but does not destroy life because the hero dies as a sabilulla' (one who dies in the path of Allah) or sanctified. All the sabils, Putli' Isara and Abdulla, Panglima Hassan, Ma'mud, Maharadja Untung, Apud, Baddun and Sakili are historical persons but they all become legendary heroes in the end of the narratives.

The study reveals that there are at least three forms of kalangan. The first form is composed of songs that do not

change their melodies and lyrics otherwise they will suffer destruction. The songs are presumed to be traditional or old. Examples of this form are "Suwa' Ku Suwa'" (My Lemon Tree), and "In Bagting Jabu-Jabu" (The Old Bell). The second form is composed of songs which change their lyrics but retain their melodies. These songs are considered modern because they are easily influenced by other ethnic groups like the Sama. Examples of this form are "Tenes-Tenes", "Darling-Darling", "Lelleng", etc. The third form of the kalangan is composed of songs which are traditional. Their melodies are the same but their lyrics can be changed. Examples are baat pangantin (marriage and courtship songs), baat taallaw (death songs), sindil iban liyangkit (teasing songs and the sequel to the songs), etc.

The Tausug verbal art or folk speech such as the ma-saallas (proverbs) portray religious, human and social values. Proverb is a short saying, an expression of human truth, symbolic and metaphoric.

It is evident that the Tausug people are as Filipino as the rest of the country since they belong to the same Philippine race whose basic cultural matrix has remained the foundation of Filipino Muslim culture. The only thing that distinguishes them from the rest of the Filipinos is the fact that they are Muslims.

In general, the values reflected in the Tausug oral traditions seem to be similar to the values that are also found in other Filipino oral traditions. The prospect for real national integration lies in this reality.

TAUSUG ORAL TRADITIONS: A STUDY OF TAUSUG VALUES

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