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## THE LANGUAGE OF DAYUNDAY: A DISCOURSE ANALYSIS

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### Abstract

This study aimed to analyze the salient features reflected in the content of modern and traditional Dayunday on marriage and courtship in terms of form, sound, imagery, and figurative language.

The study employed a qualitative method using discourse analysis to analyze the traditional and modern Dayunday. This study was conducted during academic year 2019-2020. The corpora of this study were the two (2) Dayunday videos: one (1) traditional Dayunday and one (1) modern Dayunday videos downloaded from YouTube Channel. This study utilized content analysis instrument in analyzing lyric poetry that was patterned from Berry (2016).

The results show that the content of modern and traditional Dayunday on marriage and courtship has reflected salient features. The content of the modern and traditional Dayunday uses form, sound, imagery, and figurative language to express its meaning to the listeners.

Based on the findings of the study, it is concluded that the content of modern and traditional Dayunday on courtship and marriage have reflected salient features. The content of the modern and traditional Dayunday uses form, sound, imagery, and figurative language to express its meaning to the listeners.

**Keywords:** Dayunday, Traditional and Modern Dayunday, Folks, Discourse Analysis

## INTRODUCTION

Folk songs are sung by a group of people during activities either work or social. One of the most important characteristics of these songs is that they are part of oral culture. The melodies, texts and sounds are transmitted through imitation and participation rather than written sources like books. Through this oral transmission, changes happen in the melodies resulting into groups (tune families) of more or less related melodies (Kranenburg et al., 2010).

Folk songs are considered the most important index of sociocultural life and the surest criterion of the music life of a nation. They are windows into any culture's history and perceived realities (Skopal et al., 2013). Folk songs are regarded as an intergenerational and an intercultural form of communication. They provide people the chances to reassess the eventualities of yesterday, today, and tomorrow. Also, as an overwhelming means of participation, folk songs can be elements of unity, communication, opportunity, etc. (Lisesi & Selsmoseskolen, 2014).

Folk songs are some means of expression for the Filipinos. With their strong sense of musicality, Filipinos pour out their hopes and longings, frustrations and fulfillment, and failures and triumphs. Folk songs suffered modifications and rudiments as a native art. However, they are preserved through the patriotism and zeal of some Filipinos (Yamio, 2011). Moreover, folk songs “evoke long-lost social movements” (Eyerman & Jamison, 1998) and “elucidate the complexity of the culture of the society” (Arnold et al., 2001).

In the Philippines, no one has made an exhaustive study and research of the folk songs that the researcher had collected. All these studies were mere compilations only. Esteban (2013) made a study on the five folk songs and five folk tales from North Cotabato where she focused only on the collection and interpretation of whether or not her collections can be included in the body of Philippine Literature. She analyzed them through the standard of literature but none of them passed since they lacked literary value. Another study with the same purpose was conducted by Simpall (2014) in fifteen folk songs and six folk tales of Maguindanao to determine whether or not her collections can also be included in the body of Philippine Literature. Based on her findings, none of them passed. The studies of folk songs and even folk tales from the different provinces in Mindanao only prove that each cultural tribe has its own culture and tradition.

Thus, Ulla, M. (2014) cited in his study, folk songs are different variation depending on the experiences of the society, community and geographical location or characteristics and class and topics of the songs. Folk songs are like flowers and birds. Flowers have its own smell and color while birds have their own song that they sung differently in different ways depending on the region they are belonging. It is different form one region to another region, from city to another city and from town to another town as well. Folk songs in the region reveal characteristics of that region that symbolizes their melodic structures and topics of the songs. The main factors which make the folk songs gain these characteristics are geographical features and climate of the region and the lifestyle of the people living there.

In Mindanao, the Maguindanaons are the largest indigenous ethnolinguistic group with a total population of over 1,649,882 with about 469,216 of them living within Maguindanao province. These numbers put the Maguindanaons as the second largest of the thirteen ethnolinguistic groups in the Philippines which is about 25 percent of the total Philippine Muslim population. There are 2 major dialects spoken in the Cotabato Basin. The dialectal separations are divided between the 2 major historical population centers of Cotabato City and Datu Piang. These two cities are the traditional seats of the Maguindanaons in Cotabato City and the Buayan Sultanate in Datu Piang. The downriver people (ilud) consider themselves to be the “true” Maguindanaon in that their dialect is “purer” than the upriver people (laya) and they underwent earlier conversion to Islam (Peralta, 2000).

Moreover, folk literature in these communities has participatory audience. They listen, react, and retell what they hear to another audience, thereby ensuring the transmission of the folk literary material to others. Authorship is not individual, it is collective. Apparently, what the Muslim communities must build and develop eventually is a body of written literature just like the other Filipinos (Asain, 2013).

Through studying Dayunday, using discourse analysis, this study made make an opportunity to add new insight and knowledge to the growing numbers of

Maguindanaons especially young Maguindanaons who don't understand the meaning of their own music. With this, the researcher employed descriptive qualitative method utilizing the discourse analysis on video content to analyze, identify, and describe the salient features of the traditional and modern Dayunday in terms of content, lexical item, stage performance, and as well as the figurative features of the language of the Dayunday.

## METHODS

Descriptive content analysis and phenomenological qualitative research methods were used in this study. This approach was utilized to verbally describe the data or interpret the findings. The data in this study included linguistic units such as words, phrases, clauses, or sentences that contained linguistic elements that can be found in Dayunday's lyrics.

According to Cresswell (1994), a qualitative study is an investigation procedure for comprehending a social or human problem based on constructing a complex, holistic picture with words, reporting in-depth perspectives of informants, and carried out in a natural context.

By gathering non-standardized data and evaluating texts and images rather than numbers and statistics, qualitative research seeks to understand the subjective meaning or the social creation of topics, events, or practices. Qualitative research also helps to make sense of the world. As a result, qualitative research is generally related to many elements. Additionally, according to Denzin and Lincoln (1994), qualitative research employs a variety of methodologies and takes an interpretive, naturalistic approach to its subject. This means that qualitative research examines natural environments, explains phenomena, and assigns interpretations to people.

The researcher described structures of the Dayunday. Background qualifications and experiences of the investigator are seemed necessary in qualitative research (Lincoln and Guba, 1988). In this academic undertaking, the role of the researcher in the qualitative process included data gatherer, transcriber, translator, encoder, and analyst of the Dayunday videos downloaded from YouTube. These are the tasks of the researchers in qualitative designs as articulated by Kvale (2006). The data were gathered by downloading them from YouTube. The data were analyzed, transcribed, translated using the Lens of Finegan (2004).

The corpora of this study were the two (2) Dayunday videos. There were one (1) traditional Dayunday and one (1) modern Dayunday videos downloaded from Habibate YouTube Channel. This study utilized "**Content Analysis**". This followed the steps in analyzing the content of the Dayunday.

The Form Analysis Chart consisted of three columns: the first column described the type of Dayunday used; second described how many lines do Dayunday have; and the third column described how many stanzas are there in the content of traditional and modern Dayunday.

Sound Analysis chart was composed of rhyme, alliteration, and onomatopoeia. In the sound analysis, all lines that rhymes together were identified, line that has alliteration and the sound produce or onomatopoeia was place in separated column. This chart identifies its content based on its original form and not on the translated version of the Dayunday.

In the study of the imagery chart, three columns were combined to determine the lines that included imagery, the words that represented those images,

and the meaning of the words that were identified. - Using the senses to help readers visualize something. The graphics were translated into English and based on the Dayunday's original form.

Figurative language is one of the most crucial parts of the process. The first column identified the lines that are figurative in its original form either word or phrase, the second column identified the exact words, and the last column identified its English meaning. This chart was used to differentiate figurative language used and its meaning.

In-depth Interview is the second form of qualitative research instrument that was used in the study. The interviews are used to gain deeper insight into the issues identified in the focus groups (Cooper and Schindler, 2008).

## RESULTS AND DISCUSSIONS

### Salient Features Reflected in the Content of Modern Dayunday in Terms of Form

Table 1 reflects the salient features reflected in the content of the modern Dayunday on courtship and marriage in terms of form.

**Table 1.1.** The Salient Features Reflected in the Content of the Modern Dayunday on Courtship and Marriage in Terms of Form

Dayunday	No. of Lines	No. of Stanzas
Modern Dayunday on Courtship and Marriage	39	8

1

*"Dengan de dengande nga dengande  
 kagina ka siya ko den kadtamanu akal na kagina ka san ako ko kauma nu ginawa,  
 na uh dyaku kalimban na idsa ko saleka  
 uh entayn ii galilini salka  
 ka uh dala bu galini salka  
 asal ka dyaku nengka ilabi sa tamuk na pangaluman ko seka.*

2

*Isusi ko menem salka uh entayn ii pembayung salka  
 Ka uh dala bu na kalilinyan ko seka  
 Uh dyaku nengka ilabi sa pilalad ah tamuk  
 Ka uh dala galini salka na san ako den salka.  
 Da bu pegkyug salka na sekita den duwa.  
 Ka uh dala galini saleka na san ako den saleka  
 Da bu pegkyug sa leka nsa sekita den duwa*

3

*Kagina ka meto na sambu taman  
 ka ilen ko bu seka uh ngin ii leka pagitung".  
 "Dengan de dengande2x*

4

*"Tembu ako mimbalingan salka ka ibagidsa ko uh ngin den ii itungan nengka  
sa kiasya ko antu,  
tembu ako midsunod ka ipedsusi ko salka uh panun den ii leka  
sa kiasya ko antu mona antu.*

5

*Ka benal ka daku sya sa nakapilagay ah na seka bu ii galugud ko  
ka daman pagidsan nengka.  
Kanu sigay nu mabanges ka seka ii tiyaha nu ginawa ko.  
Na sya na kaganat ko na dikabu demadag ii tadem ko saleka  
ka gatawan ko bagitung ii kena ka dalmetan".*

6

*Dengande dengande na  
Kagina ka maeto na  
Nyaba ah suwara ko na lbelilang ko sa langunu den tanan na  
Kagina ka sa mimbalingan su degan na ibagidsa ko banya uh ngin den ii san saleka*

7

*Na isusi ko uh panun ii leka  
ka tembu ako mimbalingan ka napasad den salaki  
Uh di ako balingan sa walay uh dili mapasad ii makwa ko den seka  
na tambu ko menem balingan ka napasad sa laki ii dyaku dsunud uh diku seka madtapik*

8

*ka dala man salakaw ah kalinyan ko tabya na seka bu  
Na dalaman ped ah kalinyan ko ya tabya na seka man  
Na sansa sa kalimban ko na matantu den salaki ii duwata den  
Na san sa kadsunud ko namapasad den ii sekita den maka pagayun  
Sang ko bu padtamanen ka balingan ako pan sa lusod na walay ko.*

As reflected in Table 1.1., modern Dayunday has 39 lines and it is composed of 8 stanzas. This implies that by nature, Dayunday is stanzaic. As observe in the table above, modern Dayunday has varied numbers of lines and numbers of stanzas.

### **Salient Features Reflected in the Content of Modern Dayunday in Terms of Sound**

Table 1.2 reflects the salient features reflected in the content of the modern Dayunday on courtship and marriage in terms of sound.

**Table 1.2.** The Salient Features Reflected in the Content of the Modern Dayunday on Courtship and Marriage in Terms of Sound

Line	Rhyme	Alliteration	Onomatopoeia
Line No. 1			<i>Deng.....</i>

Line No. 2	<i>Kagina ka siya ko den kadtamanu akal na kagina ka san ako ko kauma nu <u>ginawa</u>,</i>		
Line No. 3	<i>Na uh dyaku kalimban na idsa ko <u>saleka</u></i>		
Line No. 4	<i>Ow entayn i galilini <u>saleka</u></i>		
Line No. 5	<i>Ka ow dala bu galini <u>saleka</u></i>		
Line No. 6	<i>Asal ka dyaku nengka ilabi sa tamuk na pangaluman ko <u>seka</u>.</i>		
Line No. 7	<i>Isusi ko menem salka uh entayn i pembayung <u>saleka</u></i>		
Line No. 8	<i>Ka uh dala bu na kalilinyan ko <u>seka</u></i>		
Line No. 10	<i>Ka uh dala galini salka na san ako den <u>saleka</u>.</i>		
Line No. 11	<i>Da bu pegkyug salka na sekita den <u>duwa</u>.</i>		
Line N0. 14			<i>Denagdeng.....</i>
Line No. 15	<i>Tembu ako mimbalingan salka ka ibagidsa ko uh ngin den ii itungan <u>nengka</u></i>		
Line No. 16	<i>Sa kinsaya ko antu</i>		
Line No. 17	<i>Tembu ako midsunod ka ipedsusi ko saleka uh panun den i <u>leka</u></i>		
Line No. 18	<i>Sa kinsaya ko antu mona antu.</i>	<i>antu mona antu.</i>	
Line No. 20	<i>Ka benal ka daku sya sa nakapilagay ah na seka bu ii galugud ko ka daman pagidsan <u>nengka</u>.</i>		
Line No. 21		<i>shining star in the sky</i>	
Line No. 22	<i>Na sya na kaganat ko na dikabu demadag ii tadem ko <u>saleka</u></i>		

Line No. 24			<i>Dengandeng</i>
Line No. 25	<i>Kagina ka maeto <u>na</u></i>		
Line No. 26	<i>Nyaba ah suwara ko na Ibelilang ko sa langunu den tanan <u>na</u></i>		
Line No. 27	<i>Kagina ka sa mimbalingan su degan na ibagidsa ko banya uh ngin den ii san <u>saleka</u></i>		
Line No. 28	<i>Na isusi ko uh panun ii <u>leka</u></i>		
Line No. 30	<i>Uh di ako balingan sa walay uh dili mapasad ii makwa ko den <u>seka</u></i>		
Line No. 31	<i>Ow di ako balingan sa walay ow dili mapasad i makwa ko den <u>seka</u></i>		

The table above shows the results of the sound analysis. In the first column, it presents the lines which contain rhymes, alliteration, and onomatopoeia.

As shown in the rhyme column, there are twenty-one (21) lines that rhyme at the end of every line (end rhyme). These lines commonly end with a rhyme “duwa”, “seka”, and “saleka”. As observed, each line of the dayunday ends with the /a/ sound.

Line 21 presents alliteration. As shown in the table above, there is an alliteration found in the English translation of modern Dayunday and that is *Kanu sigay nu mabanges ka seka ii tiyaha nu ginawa ko* which means “shining star in the sky”. In addition, line number 18 also presents alliteration.

In addition, on the onomatopoeia column, one sound is being presented and that is the sound “deng” which means a vocal sound to begin or when having interlude.

This discussion is anchored with McRay (1998), who explained that sound and rhyme are important part of music because the result of music is a beautiful sound and, if connected with the lyric, will be a song that can be enjoyed by people.

According to Hornby (2000), music is sounds that are arranged that will be pleasant or exciting to listen to. So, music on the other hand is an expression of feelings, emotions and thoughts which are produced regularly in the form of sounds. In music, sound is the basic elements. The sound will produce good music through the interaction of three elements such as; rhythm, melody and harmony. Rhythm is sound settings in a time, long, short, and tempo, and this gives each its own character in music. Pitch and rhythm combination will produce a certain melody. In addition, a good combination of rhythm, melody and harmony will create a sound that is enchanting when it is heard.

## Salient Features Reflected in the Content of Modern Dayunday in Terms of Imagery

Table 1.3 reflects the salient features reflected in the content of the modern Dayunday on courtship and marriage in terms of imagery.

**Table 1.3.** The Salient Features Reflected in the Content of the Modern Dayunday on Courtship and Marriage in Terms of imagery

Line	Imagery	Formulated Meaning
Line No. 2	<i>Kauma nu Ginawa</i>	<i>The mind can afford to go to</i>
Line No. 6	<i>Ilabi sa Tamok</i>	<i>Don't you exchange me with wealth</i>
Line No. 7	<i>Isusi ko manem saleka o entayn pemabayung sa leka</i>	<i>Here I am asking you if who really has interest on you</i>
Line No. 9	<i>Uh di ako nengka ilabi sa pilalad a tamuk</i>	<i>If you don't exchange me with too much wealth</i>
Line No. 20	<i>Seka i tiyaha nu ginawa ko</i>	<i>Shining star in my life</i>
Line No. 23	<i>Kanu sigay nu mabanges ka seka i tihaya nu ginawa ko</i>	<i>You are the shining star that gives light to my heart</i>
Line No. 25	<i>Ka gatawan ko bagitung i kena ka dalemetan</i>	<i>I know that you are not a toy</i>
Line No. 29	<i>Kagina ka mimbalingan su degan na ibagidsa ko banya u ngin den e san saleka</i>	<i>Waves have comeback</i>
Line No. 39	<i>Sang ko bu padtamanen ka balingan ako pan sa lusod na walay ko.</i>	<i>This ends here because I need to be at home</i>

This chart presents the line, imagery and meaning of the analyzed content of the Dayunday. It shows that there are five lines that present imagery and these are lines 2, 6, 7, 9, 20, 23, 25, 29, and 39.

The images used in figurative picture out the message of the Dayunday. In the Dayunday, words are more expressive when it is used in other terms so that the maiden catches what the bachelor is saying.

This finding is supported by Glucksberg (2001) who identified figurative language as language where the meaning does not coincide with literal language's meaning and points at metaphors and idioms as examples of it. He further discusses the topic of understanding the meaning of figurative language as depending on context. Also, Brown and Hatch (1995) discussed the nature and constituents of figurative language. They concluded that figurative language could be attributed the different major categories of metaphor, simile and includes metonymy and synecdoche as important constituents.



## Salient Features Reflected in the Content of Modern Dayunday in Terms of Figurative Language

Table 1.4 shows the salient features reflected in the content of the modern Dayunday on courtship and marriage in terms of figurative language.

**Table 1.4.** The Salient Features Reflected in the Content of the Modern Dayunday on Courtship and Marriage in Terms of Figurative Language

Line	Lines with Figurative Language	Types of Figurative Language	Formulated Meaning in English
Line No. 2	KAGINA ka siya ko den KADTAMANU AKAL na KAGINA ka san ako ko KAUMA NU GINAWA	(Anaphora)	<i>What the mind can afford to, and the heart beats for you</i>
Line No. 18	Daman pagidsan nengka	(Hyperbole)	<i>No one else you're incomparable</i>
Line No. 19	Sigay nu mabanges ka seka I tiyaha nu ginawa ko	(Simile)	<i>You're like a shining star in the sky that lighten up my heart</i>
Line no. 24	Mimbalingan su degan	(Personification)	<i>Waves have comeback</i>

As presented in the table above, in the line number 2, anaphora is used to convey meaning to a certain word. It shows that the given emphasis are the words "just" and "Self" which means, "just only up to this point what the mind can afford to, and the heart beats for you".

In addition, Line 18 uses hyperbole to express the phrase "Daman pagidsan nengka" which means *No one else you're incomparable*. Hyperbole is exaggeration or overstatement. The exaggeration is so great that others are not able to take the statement literally. Hyperbole is an exaggeration or over statement, usually deliberate and not meant to be taken literally (Larson, 1998).

Line 19 uses simile to describe to the maiden on the song how lovely she is. It uses figurative words "Sigay nu mabanges ka seka i tiyaha nu ginawa ko" which means *"You're like a shining star in the sky that lighten up my heart"*.

Similes like "like" or "as" are comparisons between two subjects. McArthur (1996) said that simile is a figure of speech in which a more or less fanciful or unrealistic comparison is made, using 'like' or 'as'.

Lastly, the figure of speech used in the Dayunday is personification “it gives life to a wave”. The song says, “*Mimbalingan su degan*” which means “waves have comeback”. It portrays a bachelor who has come back to his love. Thus, Keraf (2002) explained that “personification is the assigning of human characteristics to non-humans.” Explanation above is anchored on Chesterton (523) that Figurative language is the language in which figures of speech such as metaphors freely occur. Figure of speech is a rhetorical device using words in distinctive ways to achieve a special effect.

Summing up, data imply that language can be understood in many forms. In the content of Dayunday, it is more figurative when it is in vernacular. On the other hand, when it is given translation, it has the same meaning but it cannot result into figurative language.

### Salient Features Reflected in the Content of Traditional Dayunday in Terms of Form

Table 2. shows the salient features reflected in the content of the modern Dayunday on courtship and marriage in terms of form.

**Table 2.1.** The Salient Features Reflected in the Content of the Traditional Dayunday on Courtship and Marriage in Terms of Form

Dayunday	No. of Lines	No. of Stanzas
Traditional Dayunday on Courtship and Marriage	20	4

1

*Dengande dengande  
Na kagina maitu na*

*kagina ka sya den nakadedsa su manguda sa bangunan na  
lalan ku pamasidaw ko langu nu den tanan na pakikineg na  
aya ko den dandengen su alkato kambayuk na  
yaku den dalukugen su langka nu pananalung na*

2

*kanugun nin ka kani paganayan to  
ka malag ko patogina su musala ko  
ah gadung na dasalendaw ki badan*

3

*Ka mana bu simalindaw na  
seka ii sigay nu enged na sigay nu lubusan ko na  
duwan duwanin den ka kanu munantu a gay na  
Malag ko maingalang samban ko su lambayung na disalig ko ginawa*

4

*Mana bu simalig na seka ii tihaya nu bangunan na tihaya nu badan ko na  
kagina ka daundas su kalendem ko antu  
ka siya ko den malebun ko antu ko bukulud a natapar na titayan ko su sabar ka pilaginawa  
mambo na  
kagina ka sya ko den ko palaw ah natalawan na pagawangen ko su sabar ka mambo na kadala  
na badtogan ko sa sabap sa kamiskinan na  
Ka aden bu kagaga ko na demanbetar si kasar ko madagandara inged ka sigay sigay nu dabad  
ka  
aden bu ilingan ko na dimada si sampili ka sekay sigay ni dalem.*

Table 2.1 presents the number of lines and number of stanzas in the content of traditional Dayunday. As shown in the table, traditional Dayunday is composed of twenty (20) lines and the lines are made up of four stanzas. As observe in the table above, traditional Dayunday has varied numbers of lines and numbers of stanzas. This implies that, by nature, Dayunday is stanzaic.

### Salient Features Reflected in the Content of Traditional Dayunday in Terms of Sound

Table 2.2 shows the salient features reflected in the content of the traditional Dayunday on courtship and marriage in terms of sound.

**Table 2.2** The Salient Features Reflected in the Content of the Traditional Dayunday on Courtship and Marriage in Terms of Sound

Line	Rhyme	Alliteration	Onomatopoeia
Line No. 1			<i>Deng...</i>
Line No. 2	<i>Na kagina maitu <u>na</u></i>		
Line No. 3	<i>kagina ka sya den nakadedsa su manguda sa bangunan <u>na</u></i>		
Line No. 4	<i>lalan ku pamasidaw ko langu nu den tanan na pakikineg <u>na</u></i>		
Line No. 5	<i>aya ko den dandengen su alkato kambayuk <u>na</u></i>		
Line No. 6	<i>yaku den dalukugen su langka nu pananalung <u>na</u></i>		

Line No. 7	<i>kanugun nin ka kani paganayan <u>to</u></i>		
Line No. 8	<i>ka malag ko patugina su musala <u>ko</u></i>		
Line No. 10	<i>Ka mana bu <u>simalindaw</u></i>		
Line No. 11	<i>seka ii sigay nu enged na sigay nu lubusan ko <u>na</u></i>	<i>SIGAY nu enged na SIGAY nu lubusan</i>	
Line No. 12	<i>duwan duwanin den ka kanu munantu a gay <u>na</u></i>	<i>Duwan Duwanin</i>	
Line No. 13	<i>Malag ko maingalang samban ko su lambayung na disalig ko <u>ginawa.</u></i>		
Line No. 14	<i>Mana bu simalig na seka ii tihaya nu bangunan na tihaya nu badan ko <u>na</u></i>	<i>TIHAYA nu bangunan na TIHAYA nu badan ko</i>	
Line No. 16	<i>ka siya ko den malebun ko antu ko bukulud a natapar na titayan ko su sabar ka pilaginawa mambo <u>na</u></i>		
Line No. 17	<i>kagina ka sya ko den ko palaw ah natalawan na pagawangen ko su sabar ka mambo na kadala <u>na</u></i>		
Line No. 18	<i>badtogan ko sa sabap sa kamiskinan <u>na</u></i>		
Line No. 19	<i>Ka aden bu kagaga ko na demanbetar si kasar ko madagandara inged ka sigay sigay nu dabad <u>ka</u></i>		

Table 2.2 shows the lines, rhymes, alliterations, and onomatopoeia found in the content of traditional Dayunday. In the content of the traditional Dayunday, it shows the sixteen (16) lines ending rhymes together.

The words that rhyme together are commonly identified as it end with the words “Na” and “Wa” with /a/ sound. The words that rhyme together are the following: *Na kagina maitu na, kagina ka sya den nakadedsa su manguda sa bangunan na and aya ko den dandengen su alkato kambayuk na, etc.* As observed in the content of the traditional Dayunday, every ending of the line ends with the words “Na”, this word complete the pattern and it gives more beauty on how it is sung.

According to Jones (1968), rhyme is closely related to sound. Usually, rhyme is the repetition of sound of the last word in two or more lines of poetry.

On the alliteration, it shown in line number 11, *SIGAY nu enged na SIGAY nu lubusan*, the words that has repetition is the words “Sigay” which means, light. In line number 12, it shows “*Duwan Duwanin*”: these words repeat themselves. Line number 14 also shows alliteration and that is “*Seka i tihaya nu Bangunan, tihaya nu badan ko*” which means you are shining star of the soul. On the other hand, traditional Dayunday has no alliteration in its original form. On the analysis of onomatopoeia, the only sound that is produced is the word “Deng” means “It is a vocal sound to begin or when having interlude.

### Salient Features Reflected in the Content of Traditional Dayunday in Terms of Imagery

Table 2.3 shows the salient features reflected in the content of the traditional Dayunday on courtship and marriage in terms of Imagery.

**Table 1.7.** The Salient Features Reflected in the Content of the Traditional Dayunday on Marriage and Courtship in Terms of Imagery

Line	Imagery	Connotative Meaning in English
Line Number 3	Manguda sa Bangunan	Bachelor in a place
Line Number 6	Pananalung	Songs
Line Number 9	Salendaw ki Badan	Light of the soul
Line Number 10	Simalindaw	Shines
Line Number 14	Tihaya	Light
Line Number 16	Titayan ko su Sabar	Patience will be my bridge
Line Number 17	Pagawangen ko su Sabar	Patience will be my boat
Line Number 20	Sigay ni Dalem	Light of the Heart

The Table above shows the line, imagery and its meaning on the content of the traditional Dayunday. The lines that show images are the lines 3, 6, 9, 10, 14, 16, 17, and 20.

The images shown in this table are the following: Manguda sa Bangunan which means Bachelor in a place, Pananalung represents song, Salendaw ki Badan represents light of the soul, Simalindaw represents it shines, and Tihaya represents Light. In addition, images shown used figurative language such as: “Titayan ko su Sabar” which means “patient will be the bridge” and “Pagawangen ku su Sabar” which represent “Patience will be a boat.”

Data shown in the table imply that Dayunday uses deep words to represent feelings and frustration in courtship. In addition, it does not use direct words to

express yet it uses words that are not easily be understood by the listeners. Siswantoro (2002) informed that there are four various kinds of imageries, as follows: visual imagery, auditory imagery, internal situation, and olfactory imagery. This result is anchored on Structuralism approach.

### Salient Features Reflected in the Content of Traditional Dayunday in Terms of Figurative Language

Table 2.4 shows the salient features reflected in the content of the traditional Dayunday on courtship and marriage in terms of figurative language.

**Table 2.4.** The Salient Features Reflected in the Content of the Traditional Dayunday on Courtship and Marriage in Terms of Figurative Language

Line	Figurative Language	Type of Figurative Language	Formulated Meaning
Line No.3	<i>Nakadedsa su manguda sa bangunan</i>	(Hyperbole)	<i>The bachelor in a place has arrived</i>
Line No.5	<i>Aya ko den dandingen su alkatu kambayuk</i>	(Hyperbole)	<i>I will tell my thoughts through singing</i>
Line No. 6	<i>Yaku den dalulugen su langka nu pananalung na</i>	(Hyperbole)	<i>And I will focus on way of expressing through singing</i>
Line No. 10	<i>mana bu simalindaw</i>	(Simile)	<i>Like it shines</i>
Line No. 11	<i>Seka i sigay nu enged na sigay nu lubusan ko na</i>	(Metaphor)	<i>You are the light of the place and the light of my heart</i>
Line No. 14	<i>Mana bu simalig na seka i tihaya nu bangunan na tihaya nu badan ko na</i>	(Hyperbole)	<i>If you have trusted me, you will be the light my soul</i>
Line No. 15	<i>kagina ka daundas su kalendem ko antu</i>	(Synecdoche)	<i>Because my feeling is not shown (Publicly)</i>
Line No. 16	<i>ka siya ko den malebun ko antu ko bukulud a natapar na titayan ko su sabar</i>	(Hyperbole)	<i>Because of impecunious, I left and go to mountains since I can't marry you</i>
Line No.17	<i>kagina ka sya ko den ko palaw ah natalawan na pagawangen ko su sabar</i>	(Hyperbole)	<i>Where patience would seem to be the way to forget you</i>

<p>Line No. 19 and 20</p>	<p><i>Ka aden bu kagaga ko na demanbetar si kasar ko madagandara inged ka sigay sigay nu dabad ka aden bu ilingan ko na dimada si sampili ka seka i sigay ni dalem.</i></p>	<p>(Hyperbole)</p>	<p><i>If I were just well enough in life, I would not loss you my love because you shine my life</i></p>
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Table 2.4 above shows the figurative language used in the Dayunday as well as its meaning. Lines that present figurative language are lines 3, 5, 6, 10, 11 14, 15, 16, 17, 19 and 20. Out of 20 lines, there are eleven lines that have figurative language.

Line 3 uses hyperbole “*Nakadedsa su manguda sa bangunan*”. *Nakadedsa* is attributed to things that have been plunged to the seashore which a man can’t possess the quality. This line uses others words to tell that a man has arrived. Lines 5 and 6 used hyperbole “*Aya ko den dandingen su alkatu kambayuk*” and “*Yaku den dalulugen su langka nu pananalung na*”, these mean that “I will tell my thoughts through singing” and “I will focus on way of expressing through singing.” These lines use figurative words to describe how feelings will be expressed. In addition, words used have deep in meaning not does not tell literally.

Moreover, simile is used in line 10, “*mana bu simalindaw*”, because the word “*Mana*” simply means “*like*” and “*Simalindaw*” means “*shines*”. The distinction is that it uses the word like as a sign of simile. Line number 11 “*Seka i sigay nu enged na sigay nu lubusan ko na*” uses metaphor as it compares the person to light. This line means “*You are the light of the place and the light of my heart*”. Line 14 “*Mana bu simalig na seka i tihaya nu bangunan na tihaya nu badan ko na*” implies that a person will serve as a light to someone’s soul.

Lines 16, 17, 19 and 20 are most likely hyperboles. The vernacular uses terms that are overstated which sometimes it is difficult to understand.

After analyzing the messages which were expressed by figurative language on the traditional and modern Dayunday, the researcher finds some figurative words and phrases used but not in its translation. The messages are figurative but it is not how it is written in the translation. Thus, as cited in (Maulana, 2013) that Giroux (1974) emphasized that figurative language has different meanings which are different from its original meaning through using of other words. It creates meaningful meaning through using figurative words that adds color and meaning.

### Messages Conveyed in Each Stanza of the Modern Dayunday

Table 3 shows messages conveyed in each stanza of the modern Dayunday the on courtship and marriage

**Table 3.1.** The Messages conveyed in Each Stanza of the Modern

### Dayunday on Courtship and Marriage

Number of Stanza	Message Conveyed
Stanza 1	<i>Stanza one talks about a man who asks secretly to about the woman he loves</i>
Stanza 2	<i>Second stanza tells that the feelings of the man is sure, he wants to confirm if the woman has no affair to someone, for is he is fully accepted he wants to be with the woman.</i>
Stanza 3	<i>This stanza shows that the man is waiting for the answer.</i>
Stanza 4	<i>This tells us that the man asks the woman face to face about her response on the day he showed his feelings.</i>
Stanza 5	<i>This stanza shows that although the man is not with the woman, she stills gives light to the man. This portrays a long-distance relationship.</i>
Stanza 6	<i>This tells that for a long time that the man was not around; he wants to follow up the response of the woman to his feelings.</i>
Stanza 7	<i>This stanza talks also about the man who is eager to hear the answer of the woman towards his feeling. He asks again, and he does not want to go home until he hears response.</i>
Stanza 8	<i>The message of this stanza is indecision. Both the man and the woman is indecision if they will get marry or not.</i>

The table above shows the messages conveyed in every stanza. Every stanza has corresponding meaning that gives beauty to the song. The first stanza talks about the man who admires secretly the woman and he is asking about her. Second stanza tells that the man's feeling to the woman is sure and the rest of the stanzas talk about the courtship of the man to the woman. In the last stanza, their feeling is indecision. This implies that the message of Dayunday on courtship and marriage begins with courtship of a man to the woman.

A man will often communicate his affections for a lady by courting her. Originally known as "Harana" in the Philippines, it has changed with time and is now performed by men in a variety of ways.

### Messages Conveyed in Each Stanza of the Modern Dayunday

Table 4.1 shows messages conveyed in each stanza of the traditional Dayunday on Courtship and Marriage

**Table 4.1.** The Messages Conveyed in Each Stanza of the Traditional Dayunday on Courtship and Marriage

Number of Stanza	Message Conveyed
Stanza 1	<i>Stanza number 1 acknowledges and praises the audience. The persona wants to please the audience through song.</i>
Stanza 2	<i>This stanza talks about the frustration of the persona about the woman he loves so much. People say that he really loves the woman but can't have her, in other words, they are not meant to be.</i>
Stanza 3	<i>This stanza portrays about the feelings of being lost. This also talks about frustration because the persona tried to</i>



	<i>court the woman but it does not work, the persona is frustrated because he loves the woman very much but they are not really meant to be.</i>
Stanza 4	<i>The fourth stanza is the most difficult scenario in the song which tells about the reason of being rejected, not accepted by the woman. The persona was frustrated because he has not had enough wealth and can't afford to marry the woman he loves so much.</i>

This table shows the messages conveyed in the traditional Dayunday on courtship and marriage. On the first stanza, it begins with the acknowledgement and praises of the persona to the audience and listeners. This introduction usually happens in the traditional gatherings not only in marriage but in all occasions to show respect and courtesy. Second stanza talks about the true love of the persona to the girl. People say that he loves the girl very much but he can't be with her. In third stanza, it is about the frustration of the persona, he can't marry the girl because he has nothing. He courted the girl in many ways but it does not work. On the last stanza, this ends the courtship of the bachelor; it ended with frustration and rejection because he can't afford to marry because he doesn't have enough wealth.

The messages conveyed in the traditional Dayunday are about frustration and rejection of the feelings because of wealth. This is an implication of today's courtships and marriages, no matter how much the boy loves the girl, when he has nothing, he can't be able to marry the girl he loves.

### The Significance of Dayunday on Maguindanaon Culture Particularly on Courtship and Marriage as Perceived by the Maguindanaon Folks

**Table 5.** The significance of Dayunday on Maguindanaon Culture Particularly on Courtship and Marriage as Perceived by the Maguindanaon folks

<b>Participant</b>	<b>Significant Response</b>	<b>Formulated Meaning</b>	<b>Code</b>	<b>Theme Cluster</b>
1	<i>The significance of Dayunday on Maguindanaon culture on courtship and marriage is that Dayunday is the tradition of the folks, it will bring back the traditions of folks before.</i>	<i>Dayunday on Maguindanaon culture on courtship and marriage symbolizes traditions of the Folks</i>	000	<i>It brings back the traditional way of folks before in courtship and marriage</i>
2	<i>The significance of Dayunday on Maguindanaon culture on courtship and marriage is that pleasure to all, it</i>	<i>Dayunday on Maguindanaon culture gives happiness and pleasure on</i>		<i>The significance of Dayunday on the folks is that it gives pleasure and it brings back the tradition of</i>

	<i>brings back the tradition of the flks. On the actual wedding, it is a pleasure to all because it brings happiness.</i>	<i>courtship and marriage</i>	000	<i>maguindanaon in terms of courtship and marriage</i>
3	<i>The significance of Dayunday on Maguindanaon culture on courtship and and marriage is that people like it and it opens the opportunity to converse in figurative way. In addition, we can get money from it.</i>	<i>Dayunday on Maguindanaon culture on courtship and marriage helps to relay message using figurative language</i>	001	<i>It helps relay message using figurative language</i>
4	<i>The significance of Dayunday on Maguindanaon culture on courtship and and marriage is that it gives pleasure to the people, it also improves the beauty of the ceremony and it gives harmony to all.</i>	<i>Dayunday on Maguindanaon culture on courtship and marriage entertains the people during the ceremony</i>	002	<i>It serves as an entertainment during courtship and marriage ceremony.</i>
5	<i>The significance of Dayunday on Maguindanaon culture on courtship and and marriage is, it gathers people, people love to hear and on the way of courtship, if oneself understand the meaning of Dayunday, it may be the start of affection to each other.</i>	<i>Dayunday on Maguindanaon culture on courtship and marriage entertains the people during the ceremony.</i>	002	<i>It serves as an entertainment during courtship and marriage ceremony.</i>

As shown in Table 5, three out of the five participants have the same theme of answer. They perceived that the significance of Dayunday on Maguindanaon culture particularly on courtship and marriage is that “it gives pleasure and it brings back the tradition of Maguindanaon in terms of courtship and marriage”. This implies that

Dayunday is a tradition of the maguindanaon especially in their wedding. In addition, it uses figurative language to convey meaning.

The two remaining participants perceived that the Dayunday on Maguindanaon culture serves as an entertainment during courtship and marriage ceremony. This gives pleasure, beauty, harmony and affection to the people. This is an implication that Dayunday is entertaining and a pleasure to Maguindanaon wedding culture.

### Summary of Findings

The results of the study are summarized as follows:

1. In terms of form, Modern Dayunday is composed of 38 lines and 8 stanzas. The results show that the salient features reflected in the content of the Modern Dayunday on Courtship and Marriage has form.
2. In terms of sound, the Modern Dayunday that rhymes at the end of every line. These lines end with rhyme "duwa", "seka", and "saleka" which end with an /a/ sound. Also, there are 2 alliterations found in Modern Dayunday, "*Kanu sigay nu mabanges ka seka ii tiyaha nu ginawa ko*" ("*shining star in the sky*".) and *antu mona antu*. Only 1 onomatopoeia found in Modern Dayunday which is the "Deng" sound.
3. Moreover, in term of imagery, there are 5 lines that present in Modern Dayunday. These are *Kauma nu Ginawa* (*The mind can afford to go to*), *Ilabi sa Tamok* (*Don't you exchange me with wealth*), *Pemabayung sa leka* (*Here I am asking you if who really has interest on you*), *Seka i tiyaha nu ginawa ko* (*Shining star in the sky*), and *Mimbalingan su degan* (*Waves have comeback*).
4. Furthermore, the salient features reflected in the content of the modern Dayunday on marriage and courtship in terms of figurative language are; *KAGINA ka siya ko den KADTAMAN AKAL na KAGINA ka san ako ko KAUMA NU GINAWA* (*Anaphora*), *Daman pagidsan nengka* (*Hyperbole*), *Sigay nu mabanges ka seka I tiyaha nu ginawa ko* (*Simile*), and *Mimbalingan su degan* (*Personification*).
5. On the other hand, Traditional Dayunday on marriage and courtship in terms of form is composed 20 lines and 4 stanzas.
6. The salient features reflected in content of the Traditional Dayunday on marriage and courtship in terms of sound has 16 lines that ending rhymes together. The words that rhyme together are commonly identified as it ends with the words "Na" and "Wa" with /a/ sound. There are 3 alliterations found and the sound "Deng" is the onomatopoeia.
7. The salient features reflected in the content of the Traditional dayunday on marriage and courtship in terms of imagery are; *Manguda sa Bangunan* (*Bachelor in a place*), *Pananalung* (*Songs*), *Salendaw ki Badan* (*Light of the soul*), *Simalindaw* (*Shines*), *Tihaya* (*Light*), *Titayan ko su Sabar* (*Patient will be my bridge*), *Pagawangen ko su Sabar* (*Patient will be my boat*), and *Sigay ni Dalem* (*Light of the Heart*).
8. The salient features reflected in the content of the Traditional Dayunday on Courtship and Marriage in terms of figurative language are; *Nakadedsa su manguda sa bangun* (*Hyperbole*), *Aya ko den dandingen su alkatu kambayuk* (*Hyperbole*), *Yaku den dalulugen su langka nu pananalung na* (*Hyperbole*), *mana bu simalindaw* (*Simile*), *Seka i sigay nu enged na sigay nu lubusan ko na* (*Metaphor*), *Mana bu simalig na seka i tihaya nu bangunan na tihaya nu badan ko*

*na (Hyperbole), kagina ka daundas su kalendem ko antu (Synecdoche), ka siya ko den malebun ko antu ko bukulud a natapar na titayan ko su sabra (Hyperbole), kagina ka sya ko den ko palaw ah natalawan na pagawangen ko su sabra (Hyperbole), and Ka aden bu kagaga ko na demanbetar si kasar ko madagandara inged ka sigay sigay nu dabad ka aden bu ilingan ko na dimada si sampili ka seka i sigay ni dalem. (Hyperbole).*

9. The messages conveyed in the stanzas of modern Dayunday talk about the bachelor who admires secretly to the girl. Second, tells that the bachelor's feeling to the maiden is sure, and the rest of the stanzas talk about the courtship of the bachelor to the girl. On the other hand, their feeling is indecision.
10. The messages conveyed in the traditional dayunday are that about frustration and rejection of the felings because of wealth. This is an implication of today's courtships and marriges, no matter how much the boy loves the girl, when hes has nothing, he can't able to marry the girl he loves.
11. Finally, the significance of Dayunday on Maguindanaon culture particularly on courtship and marriage as perceived by the Maguindanaon folks is that it gives pleasure and it brings back the tradition of maguindanaon.

## Conclusions

Based on the findings of the study, it is concluded that the content of Modern and Traditional Dayunday on Courtship and Marriage have reflected salient features. The content of the Modern and Traditional Dayunday uses form, sound, imagery, and figurative language to express its meaning to the listeners.

## Recommendations

Based on the findings and conclusion, this study offers the following recommendations:

1. Language teachers may use Dayunday as one of the activities in developing communicative competence of the students such as speaking, listening and comprehension.
2. The Bureau of Cultural Heritage may adapt and strengthen the study on the other features of the Dayunday. They may conduct study on the origin and how it begun.
3. The Department of Education may consider Dayunday as one of the subjects to be integrated in Understanding Culture subject in the K to12 program. They may add Dayunday as one of the cultures identities to be included in the curriculum.
4. Future researcher who may want to pursue this study about the Language of Dayunday may conduct other study on how Dayunday words are patterned with the rhyme and how meanings are created from the vernacular into English translation.

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