

MERANAW *RINA-RINAW*: ITS LANGUAGE AND STRUCTURE

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ABSTRACT

This study aims to discover the language of the Meranaw rina-rinaw and the distinctive features that make it sui generis, a class in itself, as well as those features that link it to the traditional bayok. Through intertextual criticism and content analysis, this ethnographic research determines how faithful the rina-rinaw has remained to the prototype, the traditional bayok. Specifically, this study seeks to do the following: (1) to differentiate the Meranaw Rina-rinaw from the traditional bayok; and, (2) to characterize the language of the rina-rinaw in terms of: structure and lexical choices. The findings revealed a new rina-rinaw structure namely: pamekasan, panabiya ko Tuhan, podi, rogo-rogod, and rapenetan. Several departures were identified and isolated for analysis and interpretation, among which are insertions or borrowings and even intrasentential code-switching (although these are isolated cases), and less formality and exclusiveness of the contemporary rina-rinaw event which, unlike the traditional bayok, is performed for the delectation of the general public.

Keywords: Bayok, Intertextuality, Language, Meranaw, Rina-rinaw, Structure

1. INTRODUCTION

Some factors gave the researcher the motive force to pursue the present inquiry on the Meranaw verbal art form commonly known as *rina-rinaw*. The first of these is the special fascination, a kind of enchantment, held by the literary form for the researcher and others of her generation. Related to this and recognizable as one factor speeding up decline and eventual extinction or the coming of the end is the present generations' observed indifference to, or lack of interest in, local verbal art forms like *rina-rinaw*. This disinterest sharply contrasts with their avid appetite for such modern popular art forms as K-Pop and rock. The trend is deplorable. There are powerful forces at work that provide grist or fodder to the discourses of endangerment, for example, globalization and the unrelenting attempt of some cultures to gain and establish dominance or hegemony. The other source of impetus for the study is the appeal sounded by some works for scholars in the field to join in the effort to wrest native and traditional forms from oblivion. These considerations served as prods to Sarangani's (2010) study on the Meranaw *bayok* and popular songs.

Of the endangered traditional art forms of the Meranaws, their literary heritage much of which in oral form thus forming part of their rich oral tradition, is, perhaps, the most fragile and vulnerable. Changes in fashion, taste and practices wrought by the modern times that Sarangani (2010) described as an age of ruptures or discontinuities and liquidations have not spared this part of the Meranaw oral tradition.

Metamorphosis or evolution of art forms seems inevitable and may be the best defence against complete extinction. According to the popular hypothesis, it is from the *bayok* that the *rina-rinaw* and other innovations on Meranaw music like *banda* have originated. These new emerging forms are read as mirroring changes in the Meranaw culture and character. A conspicuous change is manifest in the difference between the refined and elegant language of the *bayok* and the plain, direct and even vulgar words or expressions noted in some Meranaw popular songs (Cayongcat, 1984).

Ostensibly, the frenetic experimentation with changes or innovations, cults and fads, seems to presage the blurring of the distinctions and boundaries between the native original heritage and the new innovative forms. The two might no longer be distinguishable from each other (Sarangani, 2002). This implies that the '*andang sa mona*' (early practices) or '*andang a ola-ola*' (indigenous or customary ways) will eventually be supplanted by '*bago a ola-ola*' (new modes or innovations) or '*bago a okit*' (new way), as already discernible and observed today. What is happening is succinctly put in a Meranaw *pananaroon* (proverb): "...*di ka makapengguwani ka makapag imanto ka*" (literally, you cannot live in the past, you must live in the present). Adapting to the demands of the present seems inescapable. Change, as a wise man said, is the only constant in this world. In this context, it is a commonplace for any facet of a culture to fall into desuetude and be declared an anachronism.

Moreover, most Meranaws, especially the present generation, have no real appreciation or even just awareness of the rich characteristics, beauty and unique features of their verbal art forms. Modernization, globalization, ASEAN integration, and ignorance of the unique features, beauty and richness of the Meranaw language are the culprits wielding their spell-like influence on the new generation. Many young Meranaws do not evince interest in learning the art of the traditional *bayok* and its modern version, the *rina-rinaw*. Others find it boring, old-fashioned and simply a waste of time whenever there are events featuring *rina-rinaw*. Basically, this is because whenever they listen to the *onors* (singers), they do not even understand the meaning of the pieces sung as the words used by the performers are archaic and no longer commonly used in everyday conversation. This is their common complaint. What is apparent, too, is their penchant for popular genres like K-Pop and fads that come and go. Beside these, the native *rina-rinaw* is easily eclipsed. If this attitude continues, the unique art form known as *rina-rinaw* may just fade away and eventually die.

In light of all this, the researcher finds this study timely and urgent. It is offered as a contribution to the preservation of an interesting contemporary popular Meranaw literary form – the *rina-rinaw*. The researcher believes that in this form endures, or can be discerned traces of the traditional *bayok*. She posits a continuity of the *bayok* tradition for in a sense, the Meranaw *bayok* lives in the *rina-rinaw*, hence, the compelling need to subject the latter to serious study. Through intertextual criticism and content analysis, an in-depth analysis of *rina-rinaw* texts and other elements of the art form which make each *rina-rinaw* a complete performance package is done to bring to light language use and interesting features and conventions in this verbal art that make it an interesting art form.

Specifically, this study seeks to answer the following research questions:

1. How is the Meranaw *Rina-rinaw* different from the traditional *bayok*?
2. What are the characteristics of the language of the *Rina-rinaw* in terms of:
 - Structure, and,
 - Lexical choices?

The aim of this inquiry is to discover the language of the Meranaw *rina-rinaw* and its distinctive features that make it *sui generis*, a class in itself, as well as those features that link it to the traditional *bayok*. Through Intertextual criticism and content analysis, the researcher should be able to determine how faithful the *rina-rinaw* has remained to its prototype, the traditional *bayok*, or how far it has drifted from the latter. Most importantly, this study is an attempt to add spurs to interest in academic research on Meranaw folk songs, like the Meranaw lullaby, work-related songs (fishing songs), dirges and other occasional songs.

2. METHODOLOGY

This study is a qualitative research which employs ethnography in the data collection. However, in the data analysis, intertextual criticism and content analysis were used as methods. The corpus used in this study are the following: 1) audio and video recordings and 2) transcribed and translated *rina-rinaw* texts. Through intertextual criticism, the play of language and the features it creates in the *rina-rinaw* texts were identified. Content analysis is used in characterizing the structure and language of the Meranaw *Rina-rinaw*. Lastly, the researcher unravels new concepts and ideas about *rina-rinaw* and Meranaw culture, in general.

3. PRESENTATION AND ANALYSES

This section is concerned with the presentation of the *rina-rinaw* texts and their analyses and interpretations. There are two sections in this chapter, specifically the Statement of the Problem, which set forth the objectives and the foci of interest of the study.

3.1. What is *Rina-rinaw*?

According to Princess Norlyn, an *onor*, *rina-rinaw* refers to a Meranaw song which is inspired or influenced by, or has emerged from the *bayok*. Generally, the term applies to any Meranaw *boni-bonian* or song. For Potre Santalia, another *onor*, *rina-rinaw* is a Meranaw popular song that is usually sung to the accompaniment of a musical instrument like a guitar (Sarangani, 2010).

For Dr. Guimba Poingan, a Professor in the Mindanao State University and a Meranaw translator, the term *rina-rinaw* came from the Meranaw root word “*rinaw*” which means “peace.” Thus, according to him, a *rina-rinaw* is any form of musical entertainment that brings a person to a state of peace. Poingan’s description makes much of the soothing effect of music or melody which has been written about in numerous articles. “The healing power of music: some observations on the semiotic function of transitional objects in musical communication” by Peter Ostwald (1989; in Gruyter, 1989) is one. Ostwald draws support for his assertion about the extraordinary power of music to evoke feelings, convey moods, and establish emotional contacts between people from ancient materials. He cited as one of the earliest commentaries on music therapy the biblical story of young David, with his harp and beautiful singing voice, soothing the melancholic King Saul who was said to be under the spell of an evil spirit (I Samuel 16:

14-23). Poingan's view – i.e. the *rina-rinaw* as a form of musical entertainment that brings the listener to a state of peace -- introduces an important dimension to music as an aesthetic experience which has utility for this study.

Dr. Rebekah M. Alawi, a Professor of Humanities and Language Studies, conceives of *rina-rinaw* as a kind of art song that melds lyrics and melody and answers to the Horatian formula *dulci et utile* (delight and instruction). However, she adds, the text has greater importance and meaning-making value and the musical accompaniment provided by the guitar of secondary importance. The former is the dominant component as it is in the art song; the musical accompaniment is mere accompaniment. In this sense, it has an undeniable parallelism with the art song. As discussed by Arie-Gaifmann (1989), the art song is simply a poem to which music is added; the musical addition occupies the same position in relation to the literary text as do visual illustrations added to a verbal composition. It is an attachment, a kind of an appendix to an already complete work of art.

Moreover, in an attempt to come up with an etymology-based explanation of the term, she trains her attention on the word *rina-rinaw* which literally is "reminiscences or recollections" that bring enlightenment.

It is through remembrance of things past – e.g. the founding of the *pat a pengampong a Ranao* and how their ancestors governed and provided leadership to their people through adherence to the *taritib* and *ijma* – that the present could be better understood.

Combining all the given definitions, the researcher came up with a new definition of the *rina-rinaw* which is appropriate in the present context of the Meranaw music industry: *rina-rinaw* is a Meranaw folksong rendered through a musical instrument (specifically a six-stringed guitar) that is usually performed in Meranaw important events such as wedding ceremonies, engagements, enthronements, thanksgiving (*kandori*) and other grand festivities. Basically, it talks about revered Meranaw values and virtues such as: *bangsa, salsila, adat, taritib, ijma, kasesela-i, kapamagadata, kambilangatao*, and many more. This characteristic of the *rina-rinaw*, lends support to, or more important, justifies the view of it as the dominant component. It was found out that *rina-rinaw* is a recent or modern form of the traditional *bayok* since the language used is closer to *pansab* which draws heavily on classical or "high-variety" Meranaw language. This does not conflict with, or contradict the view that there are already manifestations of modernity as seen in the *rina-rinaw* texts which were analyzed in this study.

The texts that were utilized as corpus of this study were taken from the audio recordings of a *rina-rinaw* performance during the Angcolo Clan *kandori* or Thanksgiving which took place at Brgy. Batuan, Balabagan, Lanao del Sur, last October 29, 2017. The second section of this chapter is a discussion of the characteristics of the language of the *rina-rinaw* texts in terms of the following: structure and lexical choices.

3.2. The Characteristics of the Language of the Meranaw *Rina-rinaw*

This study discovered salient features of the Meranaw *rina-rinaw*, now considered a form of the traditional *bayok*. Sarangani (2010) stated that the three art forms namely, *bayok, rina-rinaw* and *banda*, is seen as forming a continuum, with the *bayok* and *banda* at the opposed or extreme poles, and the *rina-rinaw* lying somewhere in between the two, hence, a hybrid or sort of intermediate form. Based on the findings, the researcher defined *rina-rinaw* as a Meranaw song rendered through a musical instrument (specifically a six-stringed guitar) that is usually performed in Meranaw important events such as wedding ceremonies, engagements, enthronements, thanksgivings and other grand festivities.

3.2.1. The *Rina-Rinaw* Structure

According to Mills (n.d), the formal structure of the music itself is of utmost importance. It includes scales, the interval systems, the rhythmic patterns, the melodic contour, the harmonic techniques, the metric patterns of the verse, the structure of the poetry, the complex interplay between poetic and musical patterns, and accompanying instruments and instrumental techniques. However, in this study, structure applies specifically to the division or organization of topics in every song.

Sarangani (2010) pointed out the exposition of Princess Erlinda, a celebrated *onor* in her time, which focuses on the traditional art's structural features of the traditional *bayok*. In his study, Sarangani (2010) explained that a *bayok* starts with a *pamekasan* which means an appropriate opening or introduction of the occasion – its significance and where it is performed.

In this study, the singers began their songs in three different ways. The first singer, as seen in the text below, starts with an apology.

“na makapnggulalan sa iroy na gagaw na pananadem for it is expressed with love, affection and reminiscences

manyang kun a mabto so di kanggiginawai sa ingud a ranaw sulutan a hanzala a senior councilor”
of the strong

*o adn pman a di akn kasempad ko di akn di kipag-
ulawla-an ko osol o podi niyo ago mga ingaran iyo*

*andamanaya na so bo so tuhan tanu i da kalembai sa
tila nago paawing*

*ba niyo phaphangnia ko tuhan tanu a malaya nago
matanos a kapamnaga niyo ko oninang a ragandang
sengkuan ago ronokan o suwara ko
matan a bnar sulutan a darimbang sa tubaran o da
bu so kala o kaiisa-isa o bangsa tanu sa inged a
ranao na pened ko di kanggiginawai*

Indeed, it is true,

*marere-regen uba niyo kamasa-i so princess norlyn
a intan sigay a bolawan bai rintang a lawan”*

ties or harmonious relations between and among the people of Lanao, Sultan a Hanzala, the senior councilor.

In case I fail to completely meet expectations in properly executing the way of giving honor and praises to your names and titles, that is due to the fact that it is only Allah (SWT), our Lord, who has no flaws and imperfections.

Just invoke Allah (SWT) that you perceive the vibrations of my voice clearly and fully.

Sultan a Darimbang of Tubaran, that if it were not for the much valued oneness of our ancestry in Lanao, coupled with the strong ties of mutual relations,

it would be difficult for yours truly, Princess Norlyn, the sparkling, glittering, Golden Peerless Lady, to be here with you today.

(Text 1, Line 3-9)

The first singer, Princess Norlyn, conscious of the Meranaw culture or practice that prohibits women to converse with the opposite sex, asks for the audience’s indulgence and apologizes to them for bearing with the sound of her voice. According to the Bai Panoroganan of Tubaran Aliah Ali-Mamogcarao (the wife of Sultan Darimbang of Tubaran), during the past times, *“mawag so katharo sa mala ko mga bai”* (in the past, women were prohibited to speak in a loud voice). This statement explains Princess Norlyn’s profuse apology at the beginning of her first song.

Secondly, she addresses a certain Sultan Hanzala who is the Sultan Pangadapun of Pindolunan, Ganassi, and at the same time the Senior Councilor of the Municipality of Balabagan. Again, she asks an apology that the audience be more charitable and forgiving if she misses out their titles and the praises or homage due to them. For a clincher, the singer adds: *“andamanaya na so bo so tuhan tanu i da kalembai sa tila nago pawing”* (It is only the Almighty who does not have flaws or defects).

Thirdly, she mentions that ‘if it were not of the much valued oneness of our ancestry in Lanao, coupled with the strong ties of mutual relations,’ the audience would not be able to witness her in the event. This statement underscores the significance of *kaseselai* and *kanggiginawai* among Meranaws from different parts of the Lake region, or the *pat a pangampong*.

Lastly, as part of the *pamekasan* of Princess Norlyn, she introduces herself by reciting her literary-song name *“Princess Norlyn a intan sigay a bolawan bai rintang a lawan”* which means “Princess Norlyn, a precious jewel, an incomparable lady.” As can be read into the *rina-rinaw* texts, the use of these literary-song names is a form of advertisement on the part of the singer. The literary-song names, which serve as their stage names, are also seen as *podì* or praises to the *onor*. Their reputation and stature as performers are encoded in these literary-song names.

Mangoda Pyagma, the second singer, starts his *pamekasan* with an invocation acknowledging the presence of The Almighty Allah and His Messenger. This is shown in the following excerpt from the second text.

*A pananadem ko mona sa kimbalingan ko andang a
parangay sa paganay
na mambagian iyan so kalilintad sii sa dunya ago
makasangkapan iyan so kapakadadaya sii sa
alongan a pkawri
Sa giya paman a kaneg iyo sii ago mapamenag iyo,
kamasaan iyo, kiadap rekano so paratogowan o
bontal iyan, melangkap rekano so sowara iyan na
giya bo so wata iyo pagari niyo*

Remembering the past and the old customs and traditions
May you have peace and mercy in the hereafter

In front of you and whose voice is on the air, is no other than a brother of yours,

*Kalalayaman iyo a kalalangkap o ingaran iyan sii sa inged a ranaw
Da salakaw ko Mangoda a Pyagma a Kanakan sa Unayan a Panimbang a Nunungen
Na kataya na pamamakinega niyo den ake langowa mga datu ago sekano a mga bai
Aya samporna iyan na sekano a mga bago a raga ago mga ngongoda
Aya pepenedan iyan na so mga bitowanen ka oba kalo kalo a so pakalipat na an pakatadem*

Whose name is very popular in Lanao

He is no other than Mangoda Pyagma, The Young Gentleman from Unayan, The Pride of Nunungen Now, listen to me, all datu and bais

Most especially to the young boys and girls

But, this is of greater weight and importance to the widows who might remember what have been forgotten

In the above quoted excerpt, Mangoda Pyagma prays that all those present in the occasion would receive blessings and peace of mind from the Almighty Allah. He utters the line “...na mabagian iyan so kalilintad sii sa dunya ago makasangkapan iyan so kapakadadaya sii sa alongan a pkawri” to point up the importance of freedom and contentment in this present world and remind the audience of the afterlife in the Hereafter, which is one of the principal dogmas or tenets of Islam. Human existence does not end in the Here and Now. There is the afterlife to prepare for. Thus, it is an act of charity on his part to wish them the same content and serenity in the Hereafter.

Secondly, the *onor* presents himself through his literary-song name “*Mangoda a Pyagma a Kanakan sa Unayan a Panimbang a Nunungen*” which means Mangoda Pyagma, a young gentleman from Unayan, the Pride of Nunungen. As earlier stated, such literary-song names serve as stage names of the onors. It also serves as a *podì* or acknowledgement and advertisement of the *onor*'s places of origins. In the case of Mangoda Pyagma, he is considered a young gentleman from the Unayan, one of the four sovereign states of Lanao, because both of his parents originated from Marogong and Sultan Naga Dimaporo. He is considered the panimbang a Nunungen, the standard-bearer or pride of Nunungen because it is where he is currently residing. It is apparent at this point that adopting literary-song names is a convention or established practice in their kind of work.

Also, in Mangoda Pyagma's *pamekasan* or introduction, he dedicates the song to the *datus* and *bais* who are present in the event, but most especially, to the widows who may chance to remember what has been forgotten. The latter leaves the thoughtful listener intrigued and wondering why he makes a special case of widows. This is considered by the researcher as an example of irony or sarcasm. His words hint at much more than what is said, which would be discussed further in the second section of the paper.

Then, it is Potre Monaaray's turn to take center stage. She begins her piece by acknowledging the presence of Sultan Diamla of Butig who is considered the *datu* of the Angcolo Clan and Sultan Hanzala who is the Sultan Pangadapun of Pindolunan, Ganassi.

*sulitan a diamla sa diyaptar a butig na so bo so kadnan e da kalumba'e sa doway nago tila ka o da kon bo oto so kiyapantoni rakn o Sulutan a Diamla sa nagri a Butig na margen uba niyo kamasa'e sa masa imanto si Potre Monaaray Bae Sundig a lawan Muntiya Sentimental a romarik sa mimbisa muntiya sa Marantao raga sa Tagoloan a intan sa Bacayawan
sii uto pagunot sa malambut so pamikiran akn a di susukod so suwara ko
na mapamikir akn pman mga datu a ba ibarat sa sunang na bairing sa alongan ba ana inilimpa o dii kangginawae na sii niyo katingkapi ko Potre Monaaray
ka manginan dn e tamok a layagan dn plubaan, na inu dn so taduran a da a dorangan tawn. sa inayat akn saya dn so sariyat akn. wassalam....*

Sultan Diamla of Butig, it's only Allah (SWT) who has no defects and imperfections

If it were not for the request of Sultan Diamla of Butig, it would be difficult for yours truly, Potre Monaaray, the peerless lady, sentimental gemstone, teaser of Mimbisa, Jewel of Marantao, Lady of Tagoloan, sparkling Lady of Bacayawan, to be present in this occasion;

That is due to the fact that my mind is sharp but my voice is inadequate

But I thought of coming lest you think, gentlemen, that Potre Monaaray's commitment to, or valuation of relations may be likened to the sun or to the sunshine losing its warmth and brilliance,

For unlike wealth and riches which could be searched for and gained, remorse or contrition, no matter how we search for it far and wide, is nowhere to be found.

Thus, I bare my thoughts here. Wassalam...

(Text 3, Lines)

The excerpt shown above is the *pamekasan* of the third singer. The singer addresses a certain Sultan Diamla of Butig who is one of the hosts of the said *kandori* or Thanksgiving. The singer goes on by disclosing that if not because of Sultan Diamla of Butig (one of the hosts), the audience would not be able to witness *Potri Monaaray Bae Sundig a*

Lawan Montiya Sentimental a Romarik sa Mimbisa Muntiya sa Marantao Raga sa Tagoloan a Intan sa Bacayawan. The said long name and titles is called a “literary-song name” which, according to Cadar (1985), is a poetic name that is either self-coined or gained via public acclamation. Such an appellation is adopted not for purposes of maintaining anonymity, but to serve as advertisement and increase the public appeal of the *onors* as entertainers. Their real or official names would not have the same impact as their adopted names because of their banality. Their names hold a promise: for example, Potre Norlyn as a precious jewel, an incomparable lady, simply peerless, and *Potre Monaoray Bae Sundig a Lawan Montiya* must live up to what their names say of them.

The literary-song names are part of the *pamekasan* or introduction of the *onors*. The names of places such as Marantao, Nunungen, Tagoloan, Bacayawan and Mimbisa identify places of origin of each of the singers. Acclaimed *onors* bring pride to their hometowns, hence, the need to append this municipality or hometown to their appellations. To reiterate, this serves as good advertisement or promotion for the *onor*'s place of origin. This is usually the practice when the reputation or career of the *onor* as a performer is already established. Her renown gives her the privilege to carry the standard or banner of her place of origin. Her reputation precedes her.

A common theme introduced early on is the value known as *kaseselai* and the related idea that there are just important people in the world that the singers cannot afford to say “No”. They affirm this and mention rather melodramatically how they value mutual relations; it is heavier than any wealth or riches. She, then, utters the universal greetings of peace: “*Assalamu Alaikum wa rahmatullahi wa barakatoh.*”

So far, there are variations in how the three performers deal with the structure, such as the space or time devoted to the different parts of the *pamekasan* and the order or sequencing followed. However, one common practice is immediately noticeable. The *pamekasan* of the three *onors* have the same parts: invocation of God, acknowledgment of special personages, usually traditional leaders like Sultan Diamla of Butig who is the head of the Angcolo clan and Sultan Hanzala who is the Sultan Pangadapun of Pindolunan, Ganassi, and paying homage to them (*podì*), and apologies for possible memory lapses or slips. These are standard practices. Mangoda Pyagma dedicates his performance to all the *datus* and *bais*. They sing praises to these personages (*podì*) and indirectly do the same for themselves in introducing themselves to the audience, using their literary song names.

The second phase of the structure is called by the researcher *panabiya ko Tuhan*, consisting of glorification or exaltation. Praises are recited to exalt and thank the Supreme Being for endowing the *onor* with the gift of performing the *rina-rinaw*. This part of the structure venerates the creation of Allah (SWT), most of all the Prophet Muhammad, the *Ka'aba* and *Hajjar Allah* in Makkah, and the solemn Madina. In the *panabiya ko Tuhan* of Mangoda Pyagma, he exhorts the audience to be steadfast in their belief in the oneness of Allah.

Panabiya ko Tuhan includes the glorification of the Supreme Being and the elucidation of the importance of the *taritib* and *ijma* in the maintenance of order in society. In the first text, the *panabiya ko Tuhan* expounded on the supremacy of the Almighty Creator whose power is incommensurable. This is followed by the tracing of genealogy or line of descent from the descendants of the mythical heroes in Darangen and Radia Indarapatra. Firstly, she discussed the greatness of the Creator, who is the Source of Love and Mercy, as cited in the lines below.

“*arati podiin akn so lagid ko a kaadn na ayako pn di
podiin so aya rakn miyadn
andang a matatangk d a pupamugay sa limo ago so
pangalinggagaw*”

if I praise those mere creations like me, I must all the
more praise my Creator
who is certainly the giver of mercy and love”

(Text 3, Lines 13-14)

After such illustrations, the *panabiya ko Tuhan* connects the discussion to the two beautiful places, Makkah and Madina. According to the text, it is where the Prophet (PBUH) was glorified and protected. Then, there are those allusions to the seven (7) cities that model the traditional system of authority. These seven (7) cities were the Maloco (Moluccas Islands), Maladao (Malaysia), Boronayan (Brunei), Sulug (Sulu), Maguindanao, Tagoloan and Ranao (Lanao).

After invoking the name of the Supreme Being, the *onor* pays her or his respect to the people present, especially the hosts of the occasion, the Angcolo clan. Their titles, kindness, hospitality, and nobility are acknowledged and lavishly praised. In the study of Cadar (1985), as defined by the *onor* Potre Erlinda, this part of the exposition is called the *podì*. As amply demonstrated in this study, the term *podì* is carried out as the third phase of the structure. This part includes allusion to characters of the Darangen epic. Then follows a recounting of the *salsila*, *taritib*, and *ijma*. An example of *podì* is shown in the following line of Princess Norlyn in this excerpt:

*so kya-adil iyan Pyagma sa Ranaw na wajjib a
kaudasan so mga panoroganan a tiyanggung sa*

*iranon, mananangga-olo bu ko mga adil a gaos,
babaya ko taritib*

After putting things in order, Piyagma sa ranaw, it is but proper for me to pay due respect to the Panoroganan (Highly Esteemed) people settled in *iniku-at mambayan o gaos a makalawan na taman ko pat a ingud da kasusumaga-i ka kiyasosoldaan o pat a ingud a mala so Sawir ago Madamba, Bacayawan, Dalama*

Iranon, most especially to the Adil a Gaos (Powerful) deciders of traditions,

executed properly by the Gaus a Makalawan up to the four places which converged into the four big places, namely, Sawir, Madamba, Bacayawan and Dalama.

In the excerpt shown above, acknowledgments and praises were given to the *panoroganan*s or the so-called 16 Royal Sultanates of Lanao. According to Saber (1976), within the organization of the four sovereign states, there is a total of 43 communities classified into 15 “supported” *inged* (town) and 28 “supporting” *inged* (town). Each township is a seat of higher power and prestige attributed to local “ruling houses” called *panoroganan* which is headed by a higher ranking sultan.

Also, in the excerpt, “*pat a inged*” (four places) such as Sawir, Madamba, Bacayawan and Dalama were given due respect or *podì*. According to Saber (1976), the *taritib*, an ancient order or law bound together the four sovereign states into an alliance or confederation and defined their relationships. There is no central power, but every state respected the traditional alliance termed *kanggiginawai*. Further, according to Saber (1976), there was one problem that beset the sultanate of the four confederation of Lanao and that was the identification of ancestral land area or *kawali* of each *pengampong*. They were consequently defined by Datu Pascan of Unayan, Datu Popawan of Bayabao, Amiyanon Simban of Masiu and Datu Dilion of Baloi. The agreement known as *kiatetamana-an* delineated the areas as: Dalama, located in the municipality of Mulondo, the boundary between Bayabao and East Masiu; Sawir, Masiu municipality, the boundary between East Masiu municipality and East Unayan; Madamba municipality, the boundary between West Unayan and West Masiu; and, Bacayawan in Marantao municipality, the boundary between Masiu and Bayabao.

Another example of *podì* was extracted from Mangoda Pyagma’s text:

Tatanudi nga ini aydaw bai Anisah lilang inipag-ayon a kadar i datu Taha pamilya Abdullah mga onor sa ranaw

Enu so pkalipatan iran a lad i bai hasmin enu so attorney apo i kadi casan asal a treasurer nagri a marogong moriatao perya

Just remember this, Bai Anisah, the loving wife of Datu Taha of the Abdullah family, and you, chanters/singers of Lanao

Who have forsaken Bai Hasmin, the lawyer, who is the grand daughter of Hadji Casan, the former treasurer of the Municipality of Marogong, a descendant of Perya

In this excerpt, a certain Bai Anisah who is the loving wife of Datu Taha Abdullah was acknowledged. According to Bai Anisah, Mangoda Pyagma is a distant relative of her husband who both hailed in Sultan Naga Dimaporo. Bai Anisah is a member of the Angcolo Clan who steered the *rina-rinaw* event.

Moreover, a certain Bai Hasmin was also acknowledged during the *rina-rinaw* event. She finished Bachelor of Laws in Mindanao State University and is the daughter of Hadji Casan (who happened to be the former municipal treasurer of Marogong). Mangoda Pyagma also mentioned that Bai Hasmin is a descendant of Perya, who, according to Bai Anisa, would be traced as the lineage of the Angcolo Clan in Tubaran, Lanao del Sur.

The fourth phase, the *rogo-rogod*, comprises the discussion or narrative of the subject matter. This phase begins in the first texts of the *onors* and lasts until the third texts which contains the finale. As revealed in the texts, the *rogo-rogod* discusses various themes such as Meranaw kinship, courtship, and Meranaw values or ideals and beliefs, notably *kaseselai*, *kanggiginawai*, *maratabat*, and *kambilangataw*.

The last phase of the *rina-rinaw* structure is *rapenetan* which refers to the concluding statements of the singers. Majority of the texts end with a *pananaroon* (proverb) or a provocative statement. For instance, Text 7 ends with this proverb: “*ana taw a mapanday tondoga ngka a ilat ka ptarda lumikin, duluna ngka marinaw ka makipplawda sa laod di pagiroyn.*” This means that “there’s someone who is so clever that with just an innuendo, he/she immediately reacts, but when dealt with in a nicer or gentler way, he/she imperceptibly drifts away to oblivion.” This proverb is used to test Mangoda Pyagma’s determination in courting Princess Norlyn by following the rules of chanting. In the said text, Princess Norlyn yields to the audience’s request – that is, to stick to the purpose of the event – reviving one’s culture. In the form of a proverb, Princess Norlyn urges the other singers to grant the audience’s wish because it is part of their responsibility as *onors*.

On the other hand, Mangoda Pyagma’s *rapenetan* ended by directly addressing the two ladies:

Potre Monaoray, go rka san Norlyn, o sa imanto ai pakitotokawangko a baden kasa imanto a mikadakel sa ranaw so panday mokir ko lalag na mindakel sa iranong so panday sa gda-gda

A di tawn tumetendo ka kabarampangan tawn o antai tidto a malim nago sa maongangen on Taron ko rkanu, duwa mataragandang, odi sa ranaw makabalawag so Mangoda Pyagma a datumanong sa ranaw a muntiya sa iranong na pantar so lalabnan

Mangoda Pyagma said that the two ladies should know that there are many expert singers in Lanao but only few are skillful and wise. He was trying to provoke the two ladies who are being choosy and selective. This is a kind of show-off that what the two ladies are letting go an unbeatable and precious jewel of Lanao.

Lastly, Potre Monaoray's *rapenetan* included the following excerpt:

aydaw gadong bolawan, tarintang a mataya, rantang a ilmo ko

enu ako nga maraw go ako nga diwanga

ska so di ko karaw sa arogay dn gawii

kagea manaya dun i kyalimbo o ranon

apya di ko karaw i kilaod o madanding a makaroran sa dapo

Potre Monaoray, as well as you, Norlyn, as of this time, I want you to know that as it is said, many one those whose are dexterous in speaking in Lanao and still many more are those who are skillful in making wise judgment

But we cannot pinpoint one because it is confusing to choose who is really knowledgeable and wise

Let me tell you, both beautiful ladies, that if Mangoda Pyagma, Datumanong of Lanao, jewel of Iranong cannot set a barricade in Lanao, then he could opt for the leveled place in the wharf.

(Text 8, Lines 39-42)

On my sweetheart, death of my mind

Why did you dare forsaken me?

You are one I cannot dare give up all those time

Since that is our love drifted away

Though I cannot dare forget my story loaded with significant foothold

In this excerpt, Potre Monaoray displayed sadness and rejection. She questioned the decision of Mangoda Pyagma in choosing Princess Norlyn as his love. She confessed that she cannot let go and give up her feelings toward the male *onor* but, she has to impose on herself because Mangoda Pyagma has chosen already.

Certainly, the *rapenetan* completes the structure of the *rina-rinaw*. In this phase, the *onors* or singers give their concluding statements and farewell greetings through a *pananaroon* or proverb, a rhetorical question, or a thought-provoking statement. Table 1 presents a summary of the *rina-rinaw* structure, based on a critical study of the texts.

THE RINA-RINAW STRUCTURE	
Phases	Inclusions
1. <i>Pamekasan</i>	Appropriate opening: introduction of the occasion (statement of its purpose and significance)
2. <i>Panabiya ko Tuhan</i>	Invocation and Glorification of the Supreme Being; Recounting the <i>taritib</i> and <i>ijma</i>
3. <i>Podi</i>	Announcement, acknowledgment and praise of the hosts and the people present
4. <i>Rogo-rogod</i>	Discussion/narrative
5. <i>Rapenetan</i>	Concluding statements and farewell greetings

Table 1. The Rina-rinaw Structure

3.2.2. The Rina-rinaw Lexical Choices

The lexical choices (sometimes referred to as dictional choices) concern decisions about language, particularly vocabulary, that a poet or singer makes when writing his or her piece. These are an aspect of style.

The choices are inevitably influenced by the complex relationship between the reader and the singer. They will depend on the level of formality or informality of the song, the singer's intentions, and the effect that the piece is intended to have on the listener. In creative works, certain words are used for special effects – e.g. powers of evocation or allusive force. A single felicitous metaphor or allusion can speak volumes thus achieving for the writer or speaker economy of means. Abstract or concrete nouns can be chosen depending on the theme of the song, and modifiers can be used to add detail to descriptions of people or places, to create atmosphere, arouse emotions, or express opinions and judgments. Repeated words called leitmotifs (a term borrowed from music) are critical signs; they usually carry the theme or central message of a text. Verbs are selected to express actions of various kinds, for example, speech acts or performatives to establish intent/illocutionary force, or agency, as well as adding to the message that the singer wishes to convey to the listener.

Of the various aspects considered in lexical choice, probably the most important is a word's connotations, or the associations suggested by it. This is quite separate from its denotation, or dictionary definition. Words can carry with them many connotations that might bring suggested meanings quite different from the dictionary definition of the word. Connotations are acquired by words depending on how they have been used in the past – e.g. the connotative dimension and emotive effect of the word *nightingale* can range from the tragic story of *Philomel* to associations such as romance in a love or amatory song or death in an ode written by Keats. In the Japanese *haiku* and *waka*, nouns associated with the seasons are used for their suggestions.

Moreover, symbols used (whether conventional/traditional or arbitrary/textual) come in the form of nouns – e.g. falling leaves or dew to symbolize the fragility or evanescence of human existence or rose to symbolize beauty.

Any literary writer can make their lexis very modern by using neologisms (invented words) and expressions associated with the times, which can add a sense of individuality to the piece. Sometimes a word may be chosen because it is incongruous and does not fit in with the other lexis. It may jar or shock the listener, or defy their expectations.

In this study, the researcher focuses on the lexical choices used in the *rina-rinaw* texts. It is divided into three categories: lexical choices referring to Allah (SWT), the *onor*'s literary-song names

4.2.2.1. REFERENCE TO ALLAH (SWT)

Generally, Meranaws are Muslims. As Muslims, they are adherents of Islam, a religion founded and established by their Prophet Muhammad. The discussion below focuses on the content words used in reference to the Almighty

Allah (SWT). In the rina-rinaw texts, there are two categories of content words that are most preponderant or frequently used for their meaning making function: nouns and adjectives.

Lexical Choices: Reference to Allah (SWT)				
Meranaw (Adjectives)	Word	Literal Meaning	Meranaw Word (Nouns)	Literal Meaning
	<i>makalimoon</i>	Merciful; compassionate	<i>Iringan</i>	model
	<i>masalinggagaw</i>	Beneficent; giving	<i>Rawaten</i>	role model
	<i>da marimbang</i>	Unequaled; peerless	<i>miyaden</i>	creator
	<i>da payag</i>	Unseen but omnipresent	<i>Tuhan/Kadnan</i>	God
	<i>mala</i>	big, great; magnificent	<i>Poonan</i>	source
	<i>maporo</i>	tall; high; supreme	<i>gaganatan</i>	origin
	<i>matao</i>	knows well	<i>pepamegay</i>	giver

Table 2. Lexical Choices in Reference to Allah (SWT)

The first singer employed adjectives in her descriptions of Allah (SWT) such as *makalimoon* ago *masalinggagaw* (The Merciful and The Beneficent), and *maporo* ago *mala* (The Greatest/Supreme). The second and third singers used the following nouns in their descriptions of Allah (SWT): *gaganatan* (origin/source), *poonan* (source/origin/beginning), *da payag* (unseen), *iringan* (model), *rawaten* (role model), *pepamegay* (giver) and *da marimbang* (unequaled).

The following are extracts from the texts that vividly show the usage of the given content words:

*"ka misagipoon ako ko ingaran o da payag a maporo
ago mala
A gaganatan o limo a poonan o rahmat
Ino ako mipasod ko ingaran o da payag*

"which I begin with the name of the Unseen (God)
the Exalted and the Great"
The origin of the blessing, the source of mercy
Why I pay respect to the name of the Unseen God

In Text 2 Lines 5-7, the singer uses a series of adjectives as nouns or epithets to refer to the attributes of the Almighty Allah. These are in fact formulaic descriptions drawn from the word stock available to all writers/speakers. The use of formulaic expressions is common among performers like the ancient bard, scop or rhapsode who could appreciate the relief offered by access to a ready stock to their strained memory and improvisation skill. Intertextuality which deals a mortal blow to authorship and the ideal of originality legitimates use of the words of others (Bakhtin, 1981; Kristeva, 1986; also in Khalid, 2005). The use of these adjectives/nouns is purposely to emphasize the significance of acknowledging and remembering the Almighty Creator Who serves as the Controller and Giver of everything.

*"...ka kagya katawang ko a langowan gilawlaan o di
daan mipasod ko ingaran o psimbaan a tohan a da
marimbang mapya o tarimaa na kurang a balasiyan
arati podiin akn so lagid ko a kaadn na ayako pn di
podiiin so aya rakn miyaden andang a matatangkd a
pepamegay sa limo ago so pangalinggagaw"*

"...because I know that everything we do, if not
started in the name of the Worshipped, Allah(SWT),
the Unequaled though accepted may be bereft of
blessing It's not right that I should praise creatures
like me, but inexcusably remiss of me not to praise
the One who created me, Who I certainly know as the
Giver of blessing and mercy"
(Text 3, Line 11-14)

In Text 3, Line 11-14, the singer uses the nouns *pepamegay* (giver) and *miyaden* (creator or the one who created); and the adjective *da marimbang* (unequaled, peerless, or incommensurable). These descriptions give emphasis to the incommensurable qualities and powers of Allah (SWT).

*"...kagiya ribonen ko na pagaadimata nga Potre
Monaoray so "I love you before" na di ngka
pakalipati Princess Norlyn a "minamahal kita"*

"...now that I am going to end my part, remember,
Potre Monaoray that "I love you before" and do not
forget, Princess Norlyn that "I love you"
(Text 5, Line 87)

It is observed that beginning their performance with an invocation and exaltation of the Supreme Being, reminiscent of a convention of the traditional epic, is a common practice of the onors. This part of their repertoire consists of

singing and heaping praises – i.e. nouns and adjectives used as epithets -- on the Creator. As a practice, this means only one thing: the influence of Islam as a way of life on every Muslim Meranaw. Islam penetrates and permeates all aspects of life.

According to a journal entitled “Tafsir of the Last Qur’anic Juz” summarized by Dr. Salih Al-Fazwan (n.d), there are five pillars of Islam and one of these is called “Tawhid” which means witnessing and worshipping Allah as the One and Only God, the Lord who only possesses the fairest names and best attributes.

Lexical Choices: Reference To Allah (SWT)		
Arabic Word/s	Parts of Speech	English Translation
<i>Rahim</i>	adjective	merciful
<i>Rahman</i>	adjective	gracious

Table 2. Lexical Choices in Reference to Allah (SWT)

Furthermore, the Arabic words shown above are used by first singer to describe the Almighty Allah as shown in Text 1, line 15: “*Ngaran iyan so Rahim ayadn so Rahman, maporo ago mala, tonganay a matao a da a sagidan iyan*” (He is named Rahim the Most Merciful and Rahman, the Most Gracious, the Highest and the Greatest, absolutely Omniscient or All-knowing, without compare and unparalleled.)

In Text 1 Line 15, the adjectives used were the Arabic words “*Rahim*” and “*Rahman*” which literally mean “merciful” and “gracious”, respectively. These two Arabic terms are actually two of the 99 beautiful Names of Allah (SWT) and are used repetitively by Muslims in their prayers. This iteration indicates the depth of the faith of the Meranaws. The presence of Almighty Allah (SWT) must be invoked in whatever activity they engage in.

4.1.1.1. LITERARY-SONG NAMES

During a *rina-rinaw* performance, the onors or singers have their literary-song names or appellation. According to Cadar (1985), an *onor* is individually referred to not by his/her real name but by some poetic name that is either self-coined or gained via public acclamation.

For instance, the first singer uses the literary-song name:

“ <i>Princess Norlyn</i> ”	Princess Norlyn
<i>a intan sigay a Bolawan</i>	a precious lady, a jewel
<i>a Bai Rintang a lawan</i> ”	an incomparable lady

Lexical Choices: Literary-Song Names		
Meranaw Word/s	Parts of Speech	English Translation
<i>bolawan</i>	noun	Jewel
<i>bai</i>	noun	Lady
<i>intan sigay</i>	adjective	precious
<i>rintang a lawan</i>	adjective	incomparable

Table 3. Lexical Choices in Princess Norlyn’s Literary-song Name

The lexical choices are adjectives such as *intan sigay* (precious) and *rintang a lawan* (incomparable) and the nouns *bolawan* (jewel), and *bai* (lady). The adjectives ‘precious’ and ‘incomparable’ are considered as perfect descriptions for the lady singer. She is considered a precious gem by her family because she is very young when she started learning the art of *rina-rinaw*. Like how a rare and precious jewel is held dearly by the Meranaws, Princess Norlyn is very close to the hearts of her audience because of her sweet, very alluring and winsome ways. The descriptions tend to be hyperbolic, but are accepted as a convention of the art of *rina-rinaw*, much like the practice among Elizabethan sonneteers of making exaggerated statements or assertions such as Shakespeare’s couplet “If this be upon me proved/ I never wrote nor no man ever loved.” Readers who are not familiar with Elizabethan conventions are likely to consider such a statement as a manifestation of arrogance. The seemingly arrogant statement of the persona is only a convention just like the Petrarchan conceits or exaggerated analogies characteristic of amatory sonnets written in the Elizabethan era.

The second singer, the only thorn among the roses, uses the following literary-song names:

“ <i>Mangoda a Pyagma</i> ”	Mangoda Pyagma
<i>a Kanakan sa Unayan</i>	A young gentleman from Unayan
<i>a Panimbang a Nunungen</i> ”	The Pride of Nunungen

His name “Mangoda a Pyagma” or “A Secret/Hidden Youth” was given by his *guro* or mentor, the late Kaka i Tingaraan from Tubaran, Lanao del Sur. He was trained in the art through *kasumbak* at the age of 16 that early, he possessed of a great talent in memorizing the *salsila* or genealogy.

Lexical Choices: Literary-Song Names		
Meranaw Word	Parts of Speech	English Translation
<i>Kanakan</i>	Noun	young gentleman
<i>Panimbang</i>	Noun	Pride
<i>Unayan</i>	Noun	Unayan State
<i>Nunungen</i>	Noun	Nunungen (a name of a place)

Table 4. Lexical Choices in Mangoda Pyagma’s Literary-Song Name

The name, Mangoda Pyagma, gives the male *onor* an air of mystery. Pyagma means “hidden” or “secret”. The adjective immediately arouses curiosity or interest. The air of mystery certainly adds to his appeal. He is also described with the nouns *kanakan* (young) and *panimbang* (pride). As his literary-song name indicates, he is a ‘young gentleman from Unayan’ (Unayan is one of the Four Sovereign States of Lanao). He is also hailed as the ‘pride of Nunungen.’ According to Mangoda Pyagma himself, he came up with such poetic name because his parents were both from the State of Unayan, particularly, Pagayawan and Malabang. He considers himself as the pride of Nunungen, the place where he currently resides.

Lastly, the third singer uses the most elaborate set of literary-song names:

“ <i>Potre Monaoray</i> ”	Princess Monaoray
<i>a bai sundig a lawan</i>	The Peerless Lady
<i>montiya sentimental</i>	Sentimental Gemstone
<i>a romarik sa Mimbisa</i>	Teaser of Mimbisa
<i>montiya sa Marantao</i>	Jewel of Marantao
<i>raga sa Tagoloan</i>	Lady of Tagoloan
<i>a intan sa Bacayawan</i> ”	Lady of Bacayawan

Lexical Choices: Literary-song Names					
Meranaw Word	Parts of Speech	English Translation	Meranaw Word	Parts of Speech	English Translation
<i>Bai</i>	noun	Lady	<i>Marantao</i>	noun	name of a place
<i>Intan</i>	noun	Lady	<i>Nunungen</i>	noun	name of a place
<i>romarik</i>	noun	Teaser	<i>Tagoloan</i>	noun	name of a place
<i>Raga</i>	noun	Lady	<i>Bacayawan</i>	noun	name of a place
<i>montiya</i>	noun	gemstone	<i>Mimbisa</i>	noun	name of a state
<i>sundig a lawan</i>	adj.	peerless	<i>sentimental</i>	adj.	sentimental

Table 5. Lexical Choices in Potre Monaoray’s Literary-Song Name

The literary-song names of the third *onor* uses nouns as address form/term or honorifics, namely: *bai* and *raga* (lady), *intan*, and, *romarik* (teaser), and *montiya* (jewel). The first two, *bai* and *raga*, do more than refer to her being a woman, but are also used as a polite address form, especially *bai* which is usually used exclusively for a lady of a certain stature or class, although in other context, applied to a group of females as a generic term. The epithets or metaphors used for the performers usually compare them to some precious gem or jewel – *montiya*, *intan*, *bolawan* to signify their value in their community and their reputation as seasoned consummate performers. They are the best – *non pareil* or peerless in their field -- that the place has to offer.

Address forms or terms like *bai* or *raga* announce the performer's civil status. Clearly, *raga* is a term applied to a maiden, meaning still unattached. *Bai* is a more neutral form of address; it is, moreover, more flattering and respectful as this form of address is part of the Meranaw system of honorifics, and usually applied to one more advanced in age than a *raga*. Address forms and honorifics form part of the Meranaw politeness formula. Proper use of address forms and honorifics, especially with the elderly and important personalities in the community is an index of good breeding or gentility and what the Meranaws refer to as *kambilangataw*, *kapagadata* and *kaseselai* (Curo, 2005).

Adjectives such as *sundig a lawan* (peerless) and *sentimental* (sentimental) also count among the literary-song names of Potre Monaoray. These were used probably to hint at unique qualities of the singer like her being melodramatic or emotional (sentimental) by nature, or in her performance.

Lastly, there were also the names of places such as Marantao, Nunungen, Tagoloan, Bacayawan and Mimbisa which represent the places of nobility represented by the singer. Mention of such name places can be glossed as the pride, honor, or renown that the *onors* bring to their places of origin.

4.1.1.2. OTHER FEATURES OF LEXICAL CHOICES

Borrowings, also known as lexical insertions or loan words, are an aspect of lexicalization. Borrowing may be a word or a phrase taken from one language and used in another language; if a word, it is referred to as loan word. In this study, the researcher focuses on the content words used by the singers in their texts. Borrowings from Arabic, Filipino/Tagalog and English do not escape notice.

“...*kagiya ribonen ko na pagaadimata nga Potre Monaoray so “I love you before” na di ngka pakalipati Princess Norlyn a “minamahal kita”*”

“...now that I am going to end my part, remember, Potre Monaoray that “I love you before” and do not forget, Princess Norlyn that “I love you” (Text 5, Line 87)

These sample borrowings are from the statements of Singer 1 in the second text when he proposes to the two lady singers. To Potre Monaoray, he says “I love (sic) you before” and to Princess Norlyn, he addresses the words “minamahal kita” (I love you). These are not only examples of borrowings; they are more appropriately instances of intrasentential code switching.

Loanwords are words adopted by the speakers of one language from a different language (the source language). A loanword can also be called a borrowing. The abstract noun “borrowing” refers to the process of speakers adopting words from a source language into their native language. “Loan” and “borrowing” are of course metaphors, because there is no literal lending process. There is no transfer from one language to another, and no “returning” words to the source language. The words simply come to be used by a speech community that speaks a different language from the one these words originated in (www.ruf.rice.edu).

Other example of borrowings are found in the second text of the male onor:

“...*iptondog aken, Sulutan a Darimbang, ino so san sa langit ago so mun sa skay, andamanaya e kapakalagt iyanko bobongan o mawnten andai ngka sa lalag ka dodon so pag-ibig ago so pagmamahal.*”

“...and as a rejoinder, Sultan a Darimbang, “how can the sun in the sky and the moon in heaven spread light on top of the mountain? Try to consider that because there lie love and affection”

In the example shown above, the borrowings include *san* (sun), *moon* (moon), *skay* (sky), *mawnten* (mountain), *layt* (light), *pag-ibig* (love) and *pagmamahal* (affection). The source languages are Filipino/Tagalog and English. An interesting practice concerning use of borrowings is, the speakers pronounce them according to the sound system of their own language (Meranaw), meaning the borrowed words or phrases are nativized or indigenized. This forms part of recontextualization, that is fitting the words to the local context.

These content words “sun,” “moon” and “light” are metaphors that represent the relationship of the male singer to the female singer whom he is courting. The female singers are represented by the content words “sky,” “heaven,” and “mountain” to suggest their being objects after which the suitor must strain or struggle to reach. The *onor* establishes his affinity with earlier poets who used conceits in their amatory or complaint poems and always pictured the object of their affection as an unreachable star impossible dream, that is, beyond their reach. T.S. Eliot in his “Tradition and the Individual Talent” captures this in the word “tradition” or “historical sense”. He asserted that a poet or writer writes with the past in his bones. Although nowhere in the essay does the word intertextuality appear, Eliot’s idea is cited as a reference to, or recognition of intertextuality.

Lastly, there are also borrowings from the Arabic language, such as *iman* (mind), *wajjib* (obligatory), *kabirul balad*, (big cities), and *madhab* (school of thought). These words are all nouns except the term *wajjib* (obligatory). That Arabic borrowings have been absorbed in the Meranaw language attests to the powerful influence of Islam on the life and culture of the people.

4. CONCLUSIONS AND RECOMMENDATIONS

The *rina-rinaw* is a new existing Meranaw song genre. The *rina-rinaw* follows a certain structure which has five phases (as shown in Table 1). Firstly, the *pamekasan* which is composed of an appropriate opening or introduction for the occasion. The singers usually include the introduction of their literary-song names in this phase. It is also in this part of the *rina-rinaw* that some singers cite and discuss the purpose of the event. The second phase is *panabiya ko Tuhan* which focuses on the glorification to the Supreme Being and the recounting of the *taritib* and *ijma*. This part of the song uses beautiful words in reference to The Almighty Allah who is believed by the Muslim Meranaws as their Creator. The third phase is *podì* which includes the announcement and acknowledgments of the hosts, the people present, their title, nobility, kindness, and hospitality. Meranaws are very particular about their entitlements and integrity. The fourth phase is *rogo-rogod* which literally means “a narrative.” This part of the *rina-rinaw* text encompasses various thematic interests such as genealogy, love, courtship and marriage, and many more. Lastly, the *rapenetan* is composed of the concluding statements and farewell greetings of the *onors*. Usually, it ends with a *pananaroon* or proverb, a provocative statement, or a rhetorical question.

The Meranaws being the major stakeholders in the preservation of their traditional art forms should be at the forefront of the preservation effort. More apostles of the native or indigenous culture and arbiters of taste should rise and front the threat of extinction looming over oral traditions like the *darangen*, *bayok* and *rina-rinaw*. In seasonal festivities and other cultural events, these verbal art forms should be showcased. They must continue to be preserved and displayed not as prize items for libraries, museums, or archives, but as living traditions. The concerted effort needed in this preservation must involve the local government and traditional leaders.

Based on the findings of the study, the following conclusions are reached:

1. The *rina-rinaw* texts use the same style of language as the traditional *bayok*, however, it has touches of modernity in the form of insertions and borrowings of words and whole statements (intrasentential code-switching).
2. The *rina-rinaw* texts follow the same content and structure of the traditional *bayok*, but, in this study, the researcher came up with a new *rina-rinaw* structure: “*pamekasan*,” “*panabiya ko Tuhan*,” “*podì*,” “*rogo-rogod*,” and “*rapenetan*.”
3. The *rina-rinaw* texts employ a rich variety of imagery, literary devices and figurative language.
4. Moreover, the *rina-rinaw* event is open for everyone. The audience is no longer as exclusive as that of the traditional *bayok*; it is more heterogeneous. The participants could become rowdy or boisterous.

Further, the researcher recommends the following areas of investigation that future researchers can till or explore:

1. A comparative analysis of the traditional *bayok* and *rina-rinaw* texts.
2. A study of the *rina-rinaw* based on folklore theories.
3. Comparative studies and content analysis of *rina-rinaw* during enthronements, death, engagements and weddings.
4. The Mindanao State University – Main Campus, as the melting pot of the south, should propose a non-formal education on *katharo sa lalag*, *kandaonga*, *kambayok*, *kandarangen*, *rina-rinaw* and Meranaw popular songs.

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