

Formal Analysis of Isinay Folk Song Lyrics: Leveraging Existing Collections for Cultural Insights

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Abstract. This study explores the rich traditional folk songs of the Isinay Indigenous Cultural Communities in Bambang, Dupax del Sur, and Aritao, in the province of Nueva Vizcaya. It aims to uncover deep cultural insights and complex formal elements embedded within these ageless melodies by conducting a detailed formal analysis of their existing collections. Employing Functional Theory in literary analysis, this study examines how these songs reflect the Isinay community's history, values, social norms, and literary characteristics. Closely reading these lyrics reveals various formal elements, including figurative language, imagery, symbolism, and traditional proverbs, contributing to an organic unity that conveys deeper meanings. The results emphasize the richness of Isinay folk songs as artistic expressions and vital cultural artifacts that encapsulate universal themes of love, nature, and struggle. This analysis highlights the significance of folk songs in preserving cultural heritage, fostering community solidarity, and maintaining their relevance in contemporary society. Ultimately, this study highlights the importance of these folk songs in shaping collective identity and values, while advocating for the ongoing preservation and adaptation of this cultural legacy for future generations.

Keywords: Cultural heritage; Folk songs; Isinay; Formal elements; Themes.

1.0 Introduction

Anthropologists view song and singing as crucial aspects of early cultures. Many traditional societies today recognize the significance of their songs and invite researchers to explore how these songs are connected to their customs and traditions, thereby reflecting their cultural heritage. These songs, known as folk songs, are poetic creations from various cultures that express the enduring aspects of humanity through their creators' lives, struggles, and challenges. Folk songs resonate with listeners by richly depicting people and events, creating a sense of connection and evoking personal feelings. They are cherished cultural possessions because their uniqueness touches the human spirit, and their authenticity elevates them as a worthy art form. Folk songs emerge from the creativity of ordinary people, capturing the essence of their daily lives. They preserve memories of basic life events for future generations and express the emotions and self-identification of past generations. As such, folk songs thrive among rural communities and serve as valuable ethnological artifacts that reveal individual personalities and societal values to the outside world.

Folk songs should be studied just like any other type of folk literature. Eugenio (1996: xviii) supports Bronson's

(1969: 226) view that folk songs are meaningful and relatable, deserving serious attention due to their naturalness and universal appeal. Eugenio mentions several approaches for studying folk songs based on Bronson's suggestions, including examining family traditions, the society's way of life, regional influences, historical continuity, national identity, emotional themes, storytelling practices, and musical arrangements.

Analyzing figurative language in folk song lyrics provides a vital window into understanding the cultural, emotional, and social expressions embedded within a community's musical traditions in foreign settings. Several studies have examined this aspect across various regions and languages. Lukmana et al. (2019) examined metaphors in Minangkabau songs, particularly focusing on how metaphors serve as comparisons that convey cultural and emotional meanings, with structural and orientational metaphors being most prevalent in songs about love and migration. Seesan et al. (2020) conducted an extensive study on Kamphaeng Phet folk songs, uncovering diverse linguistic strategies and figures of speech, including simile, metaphor, and symbolism, which reflect the region's cultural identity. Similarly, Constancia (2023) focused on Sikka songs, revealing that figurative devices, such as simile, personification, and metaphor, primarily communicate community values of peace, resilience, and hope. Additionally, Taneo et al. (2024) analyzed figurative language in Uab Meto songs, identifying eleven prominent types such as synecdoche, hyperbole, and metaphor, which enrich the expressive depth of these traditional songs. While in the Philippine setting, the study by Jomanah, Bai, et al. (2023) explores the use of Maguindanaon love songs as a pedagogical tool to teach figurative language and promote cultural preservation among Grade 7 students in Cotabato City. The findings highlight the effectiveness of integrating local literary works into English instruction to enhance cultural awareness and preserve Maguindanaon heritage, recommending their continued use in curricula and future research. Collectively, these studies highlight the significance of figurative language as a crucial linguistic and rhetorical tool in folk songs, enabling the expression of cultural identity, social values, and emotional depth. This underscores the importance of analyzing such language to gain deeper insights into the traditions and worldviews of different communities.

Recognizing the importance of the academic study of folk songs has inspired the researcher to investigate the folk songs of the Isinay people, an indigenous community in the province of Nueva Vizcaya. The aim is to help preserve and promote the ancestral wisdom and culture of the Isinays as expressed in their folk songs. The Isinays are simple and happy people who love to sing. There are local studies that analyze the tradition and culture of the Isinays based on their folk songs, as well as books and publications on the collection and translation of these folk songs. Their love for music embodies their joyful and playful spirit, expressed through various songs. The inherently sensitive and romantic Isinay community boasts a rich collection of songs that celebrate all occasions, serving as a heartfelt means of expressing emotions and preserving their ancient traditions. These songs are invaluable tools for conveying core values, strengthening family bonds, and promoting social, cultural, and personal growth within the community.

Local scholars affirm the Isinay people's passion for songs as a core aspect of their culture-based values. Salas (2017; 44) highlights their enthusiasm for lyric poetry as a key expression of their character and individuality. According to Salas (2017, 45), their songs, dances, and rituals reflect their carefree, joyful, humble, and hospitable nature. They sing to express their emotions—joy, sorrow, or celebration—during work and leisure. Furthermore, Salas (2017; 48) notes that their folk songs embody love between couples, family, friends, nature, country, and God. These claims are supported by Constantino (1982), a historian, whose account of the Isinay songs in his collection of Isinay texts and translations demonstrates that the Isinays at present are song and music enthusiasts. The Isinays use the word *kanta* to refer to songs in general. Constantino (1982, p. 8) explains, however, that there are Isinay songs with their distinctive melodies, which are collectively referred to by the term "*Anino*" or song, customarily sung to advise newlyweds after the wedding festivities. He also mentions lullabies, which are called *baliwaway* in Isinay, as well as other Christmas carols and spiritual songs adapted from English.

Emely Jane Gonzalez Namit-Mahipus published a new collection of Isinay songs, "*Tawid: Isinay Songs of Isabelo Leal Gonzalez*," in 2019. This is indeed a tangible testimony that Isinay songs must continue to live and be freely shared. *Tawid* or legacy in the local language is a collection of songs of Isabelo "Belong" Leal Gonzalez, his legacy to the people of Bambang which according to Mahipus (2019; 2), showcases and speaks of love, passion, and humor, and contains popular and old songs sung during important occasions and festivities, such as weddings, fiestas, family gatherings, and even at wakes. Despite the efforts to preserve these songs, concerns exist about the

future of the Isinay language, which is rapidly declining. Jose G. Tubayan (2019), in his foreword to *Tawid*, notes that while Isinay is still spoken in some municipalities, younger generations are less likely to use it due to exposure to other languages. Nonetheless, Tubayan remains hopeful that music and songs can help revive interest in the language and culture, and at the same time, that the culture and the arts of this cultural community are recaptured through the propagation of publications like Constantino's Isinay Text and Translations and the *Tawid* of Mahipus. Mahipus (2019) shares this optimism, emphasizing the importance of sharing Gonzalez's songs rather than keeping them private, as this would preserve his legacy. Like any language, Isinay songs should be widely shared and performed to celebrate the community's rich cultural heritage.

This study aims to fill a significant gap in understanding Isinay culture by shifting the focus from their well-documented stories, proverbs, and personal narrative testaments to a deeper, critical exploration of their rich oral traditions, particularly their folk songs. While previous research has celebrated the vitality of Isinay storytelling, it has largely overlooked the refined meanings embedded within the lyrics of their songs. Understanding these songs is crucial, as they serve as living expressions of the Isinay people's identity, history, and worldview. By examining collected folk songs from the Isinay Indigenous Cultural Communities in Bambang, Dupax del Sur, and Aritao translated into English, this study aims to unlock their lyrical complexities and cultural significance. The research specifically seeks to answer the following questions:

1. How can existing collections lend themselves to a formal and thematic analysis of the Isinay folk songs?
2. What are the formal elements of these folk songs?

The study aspires to elevate the academic discourse surrounding the Isinay folk song tradition through this inquiry. It offers new insights into their cultural structure and fosters a deeper appreciation for their artistic expressions. Ultimately, it aims to demonstrate that these folk songs are not merely artistic artifacts but vital keys to understanding the enduring spirit of the Isinay people.

2.0 Methodology

2.1 Research Design

By applying Functional Theory in Ethnographic Qualitative research, the researcher will employ literary analysis methodologies to identify and analyze folk song lyrics, thereby gaining a deeper understanding of their respective texts as pieces of literature. Ethnographic-qualitative research combines ethnography and qualitative research methods to study the behaviors, cultures, and experiences of specific groups. Ethnography focuses on observing individuals and cultures in their natural settings, often through long-term engagement and immersive observation. Researchers employ techniques such as participant observation, in-depth interviews, and detailed notes to gain an understanding of the daily lives and interactions within the group. The results are usually presented as descriptive stories that capture the complexity of social and cultural life. In addition to ethnography, this approach also incorporates qualitative methods such as interviews, focus groups, and open-ended surveys to prioritize individuals' subjective experiences. This helps researchers identify common themes and perspectives (McLeod, Saul, 2024).

The application of Functional Theory helps reveal how each formal element contributes to the overall meaning and organic unity of the songs, which aligns directly to understand how formal features establish themes. Furthermore, the combination of ethnography and qualitative research yields a comprehensive understanding of folk songs as literary texts rooted in their cultural contexts. This approach supports how formal elements contribute to the themes. The use of scholarly analysis within the ethnographic framework ensures that formal elements are examined not only as linguistic features but also as integral parts of the cultural-linguistic system of the indigenous communities, which express themes and thereby meet the main objective of the research.

2.2 Data Gathering Procedure

This study employed literary analysis methodologies to identify and analyze folk song lyrics, thereby better understanding their respective texts as pieces of literature. The lyrics of Isinay folk songs, as literary texts, were examined closely through their formal elements, including figurative language, to discover the songs' respective themes and to explain the methods by which those formal elements establish them. Through this process, it can be determined that the song lyrics exhibit organic unity because their respective themes are conveyed through all

of their formal elements.

This method was carried out through literary analysis of the song lyrics. Kusch (2016) argues that the appreciation of literature can be purely subjective in private. Still, in public discussions and formal literary study, we require ways to connect individual emotional responses and to transcend subjectivity to discover new perceptions about the meanings of various texts. She asserts that we need mutual rules and assumptions, as well as a shared vocabulary, to describe literary effects by deploying analytical tools to break down significant texts into pieces and analyze why the piece of literature is written in that way. She further suggests that we need analytical practice, such as literary analysis, to understand how literature is written, why it is written in that way, and what outcomes its details have on the meaning. According to her even in readings that draw from context, criticism, and literary theory, definitions, and interpretations must also be supported by evidence based on the text, which for most readers, is a mystery to solve, with the words themselves serving as the primary basis for the pieces of evidence to be analyzed, by tracing the patterns among the words, following them back to their audiences, and their cultural and historical contexts, and uncovering the connections between them and other texts.

Close reading was the primary method for determining the overall meaning and theme, as well as the formal elements, of the Isinay folk song lyrics. Tyson (2006; 137) asserts that the only way we can know if a given intention of the author or a given interpretation of the reader exemplifies the text's meaning is to carefully examine or closely read all the evidence provided by the text itself. Tyson (2001; 44) adds that a close analysis of the text's formal elements should be carefully done to interpret the text correctly and profoundly and to determine the text's overall meaning. Kusch (2016, 32) likewise supplements that close reading requires critics to emphasize the text alone, by using comprehensive etymologies of words to identify the compound meanings within lines, and then analyzing how the beauty of the text as a complete unit holds together its compound meanings.

The thematic and structural unity of the song lyrics was analyzed to look for the overall meaning or theme of the text within its structure. Tyson (2006, p. 141) argues that a clear comprehension of the definitions of formal elements is crucial because the literary text can be understood primarily by understanding its form, as well as recognizing the most commonly used figurative language, such as images, symbols, metaphors, and similes. Tyson has emphasized that the formal elements collaborate to determine the theme, or the overall meaning of the work, and that by establishing its organic unity, the text provides both the literary work's complexity, exemplifying the complexity of human life, and the stability that human beings seek. Moreover, Bressler (1994, p. 39) supports the notion that the figurative elements evident in the text should be simultaneously sought out, such as simile, metaphor, personification, symbol, and other terms that describe the use of figurative language.

3.0 Results and Discussion

3.1 Existing Collections as a Basis for Analyzing Isinay Folk Songs

This study examined the folk song collections of the Isinay people in Nueva Vizcaya, highlighting the community's profound passion for music and song. This passion shapes the literary traditions of the Isinay, conveying sentiments, documenting history, imparting values, and fostering social development. Translations of Isinay folk songs by Constantino (1982) and Mahipus (2019) further affirm the community's ongoing enthusiasm for music, suggesting that these songs remain a vital cultural resource that should be preserved and shared.

The study of folk songs within the field of folklore is vital and deserving of thorough analysis. Eugenio (1996) emphasizes Bronson's (1929) view that folk songs are a natural and universal form of human expression that merits serious scholarly attention. Eugenio outlines specific approaches for studying folk songs, focusing on their emotional significance, thematic elements, and character representation. Dundes (1965) underscores the importance of understanding the functions of folklore, suggesting that these functions are often more critical than other aspects, despite differing forms among various folklore types. McNeill (2013) highlights the collaborative nature of folklore studies, where folklorists are united by the subject matter rather than methodology, often employing functional analysis to explore specific types of folklore.

Folk song lyrics warrant study and analysis due to their cultural significance. They reflect the traditions, history, and social norms of specific communities, offering insights into everyday life and the struggles of ordinary people. Their rich language and use of literary devices, such as metaphor and imagery, make them valuable for linguistic

analysis. Folk songs also serve as social commentary on such topics as poverty, inequality, and politics, helping to contextualize their time's social and political landscape. Furthermore, their universal themes allow them to resonate with contemporary audiences, ensuring their timeless relevance. By analyzing and documenting these lyrics, we can preserve cultural heritage and highlight the importance of folk songs for future generations.

Folk song lyrics can be effectively analyzed as part of literary study due to their similarities with poetry. Both share a deep-rooted history in oral traditions that have been passed down through generations. They commonly tell stories, express emotions, and convey experiences in relatable ways, using simple and accessible language. The use of rhythm and meter enhances their musicality and structure. Both genres are connected to traditional cultures, addressing universal themes such as love, loss, hope, and perseverance, making them widely relatable. They employ symbolism, often incorporating natural imagery, to convey deeper meanings. Found across various cultures, folk songs and poetry foster community and shared identity, resonating through time with their timeless themes and messages.

In the rich tapestry of Isinay culture, folk songs and poetry appear as vital forms of artistic expression, both deeply intertwined with the community's identity and heritage. Exploring the similarities between Isinay folk song lyrics and poetry not only enhances the understanding of their thematic connections and formal elements but also reveals how these art forms convey shared values, emotions, and experiences. Here are some similarities between Isinay folk songs and poetry. Both Isinay folk songs and poetry serve as vital forms of artistic expression, conveying cultural, emotional, and social themes that reflect the rich heritage of the Isinay people. They act as mediums for storytelling, encapsulating the essence of Isinay culture and community values. This connection emphasizes how these songs reflect the lived experiences and traditions of the Isinay people. Folk songs and poetry frequently explore universal themes, including love, nature, struggle, and identity. By examining Isinay folk songs through the lens of poetry, we can reveal how these themes resonate with wider literary traditions, enriching our understanding of both forms. This thematic exploration highlights the shared human experiences that transcend cultural boundaries. Both forms employ similar structural devices, including meter, rhyme, repetition, and imagery. The lyrical quality of Isinay folk songs enhances their emotional impact and thematic depth, inviting deeper analysis. This structural similarity highlights the artistry involved in crafting both songs and poems, underscoring the skill required to evoke emotions and convey messages.

Furthermore, analyzing the similarities between folk songs and poetry provides valuable cultural insights. It positions Isinay folk songs within the broader context of oral literature, showcasing their role in preserving and transmitting cultural heritage. This perspective emphasizes the importance of understanding and preserving these folk traditions as vital components of Filipino cultural expression. Recognizing the connections between folk songs and poetry also offers a practical interpretative framework for analysis. This approach enables a comprehensive examination of the lyrics, revealing layers of meaning that might be overlooked when considered individually. Such an analysis can deepen our appreciation of the artistry involved in both forms. Then again, intertwining folk songs with poetry creates a more engaging discussion. This method not only appeals to literary analysis but also invites readers to appreciate the artistry in the creation of folk songs. By highlighting these connections, the argument becomes more compelling and accessible to a broader audience. Lastly, discussing the similarities between folk songs and poetry highlights the issues of preservation and innovation within folk traditions. This conversation can lead to a broader dialogue about how contemporary influences shape Isinay folk songs, ensuring their continued relevance in modern contexts.

Analyzing Isinay folk songs requires understanding the unique characteristics that distinguish them from other music genres. These songs, transmitted orally and passed down through generations, often lack known composers, allowing them to evolve organically. They typically feature traditional instruments, which are simple and culturally significant. Folk songs frequently express cultural or national identity, drawing on local heritage, stories, and customs, and serve functional purposes tied to community activities. They are primarily found in rural areas where traditional lifestyles are prevalent. This formal and thematic analysis not only highlights their artistic value but also provides insight into the social, historical, and cultural contexts of their creation (Bohlman, 1988).

This analysis examines folk song collections, specifically Isinay folk songs, using formal and thematic methods to

uncover cultural and historical insights. The formal analysis focuses on song structure, including the arrangement of verses and choruses, as well as literary devices such as metaphor, simile, and imagery, which contribute to the emotional and meaning-making aspects of the lyrics. The thematic analysis identifies recurring themes—such as love, loss, and social justice—throughout the songs, exploring how symbols and vivid imagery enhance the understanding of the overall message and mood. Overall, the study emphasizes the richness of folk song lyrics as a source for academic inquiry.

3.2 The Formal Elements of Folk Songs

The folk songs of the Isinay people serve as a significant cultural expression rooted in oral tradition, offering insights into their daily lives, struggles, and historical contexts. This analysis focused on the formal structures and poetic devices in the lyrics, exploring how literary techniques, such as personification, simile, metaphor, imagery, and folklore elements like proverbs and symbolism, convey complex ideas and emotions. By examining these elements, the study highlighted how the songs reflect the collective cultural heritage of the Isinay community and how their themes are interwoven with the song's structural components. Close reading was utilized to uncover the overall meanings, emphasizing the organic unity of themes and formal elements in the folk song lyrics.

Personification

Personification is a powerful literary device that attributes human-like qualities to non-human entities such as objects, animals, or abstract ideas. This technique allows writers to create vivid imagery and emotional connections, making their writing more engaging and memorable (LiteraryDevices Editors, 2013). Personification in the study of folk songs is a crucial aspect of formal study because it reveals the song's dominant themes, symbolism, and emotional resonance. It helps to convey emotions and attitudes in a way that is more relatable and engaging to the listeners by attributing human qualities to non-human objects that the songwriter has created in the folk song lyrics. Table 1 below shows examples of personification from the song lyrics.

Table 1. Examples of Personification

Song Title	Personification	Translation
<i>Sabong Panggayjayan</i> (Flower is Joy)	<i>Bivil muar an mayommyom,</i> <i>Ti'dunona di limar darin panggi'-an.</i>	Your words of wisdom, Touch hands that care
<i>Amung Birang Kandela</i> (Like the Light of the Candle)	<i>Inawit di dahomar oy, ni-amu-ar si libbuwar</i>	It was carried by the wind, and mixed with the mist
<i>Dattut Ittuwam</i> (Where are you?)	<i>Ehawam ta lavi</i> <i>Eyongawan di sa-itar war inin-inop uwar</i>	Day and night I am visited by intense pain
<i>War Gayhayan Situ Piyo-ar</i> (The Happiness on Earth)	<i>Bivil muwar-on, mayom yom</i> <i>Tidonora ri liman darin panggina</i>	Your voice was soft, It touched the five senses

The passage explores the poetic imagery and personification in several lines of text. In the phrase *Bivil muar an mayommyom, Ti'dunona di limar darin panggi'-an*, (Your words of wisdom, Touch hands that care), the concept of "words of wisdom" is depicted as having a caring and gentle effect on listeners, emphasizing how language can deliver comfort. Similarly, the wind is portrayed as having human capabilities in "*Inawit di dahonar oy, ni-amu-an si libbuwar*" (It was carried by the wind, and mixed with the mist), suggesting that it can actively "carry" experiences, imbuing them with intent and action. Pain is also personified in *Ehawam ta lavi eyongawan di sai-tar war inin-inop uwar* (Day and night I am visited by intense pain), where it is described as continuously "visiting," giving a human characteristic to an abstract feeling. Lastly, the line *Bivil muwar-an, mayom yom ti dunora limar darin panggina* (Your voice was soft, it touched the five senses) describes the voice as capable of touching the five senses, blurring the boundaries between sensory experiences. Overall, the text highlights how language and abstract concepts can be enriched through metaphoric personification.

To illustrate how similar devices are utilized across diverse cultural or linguistic contexts, this analysis references Fagsao's (2019) study on the use of figurative language in Bontok song lyrics. In a research study, he employed a conventional analytical approach, with some modifications to the typical focus on figurative language. Specifically, he distinguished between figurative and literal uses of the same lexical items within the same context. While the primary interest in examining tropes lies in their intuitive contrast with literal language, understanding these distinctions is essential for a comprehensive account of linguistic communication. One example of figurative language he analyzed is personification, which involves attributing human qualities to non-human entities such

as objects or animals. For instance, in the songs, lyrics like “Enayuweng et nan leng-ag ko” (My soul sings) and “Nan ayyuweng nan billit” (The bird sings) illustrate this device. Although neither the soul nor the bird can perform these actions, such personifications effectively convey specific ideas and evoke vivid imagery, enriching the expressive quality of the lyrics.

Simile

A simile is a figure of speech that compares two different things by using the words “like” or “as” to make the comparison. It is used to describe an object, concept, or idea by likening it to something else that is more familiar or easier to understand (LiteraryDevices Editors, 2013). Analyzing similes in the lyrics of folk songs enables an understanding of how folk songwriters employ literary devices to convey meaning and create a distinct atmosphere. Likewise, recurring themes and symbolic patterns can be identified in the songwriter's intention and meaning behind the song. Examples of similes from the lyrics of the folk songs are shown in Table 2.

Table 2. Examples of Simile

Song Title	Simile	Translation
<i>Amung Birang Kandela</i> (Like the Light of the Candle)	<i>Amung biran kandela ri mata yuwar man-intette</i>	Your eyes looking at each other, are like the light of a candle
	<i>Amung savong sampaga ri lima yumar man-ablasa</i>	Your hands embracing each other like the sampaga flower
	<i>Wemu belbelengo ela ri ngani mar niye ay iva,</i>	But when I watch your waist sister
	<i>Amung lamesan marmol</i>	It is like a marble table
	<i>Beyoy lat gitar ya, weyan bina-ol-ba-ol ayu</i>	The playing of the guitar, as if it were arranging you
	<i>Amung bahang si kati ri, bahang uwar umayah-ayah</i>	My throat that is calling is like the throat of a rooster
<i>War Iramin Waratta Sa-itar</i> (We who are Here Suffering)	<i>Ya donen yu lohom di kampanar</i>	Just listen to the bells which are like the voices of our angels
	<i>An among eyon di angel miyar dari</i>	
<i>Naawit Di Ina Tauar Santa Catalina</i> <i>Virgen Y Martyr</i> (Hymn to Our Mother saint Catalina Virgin and Martyr)	<i>Asan da-an pinutuwem</i>	Then they killed you
	<i>mu war deyamar bayaw ot</i>	but your blood
	<i>atlat gatas mapuraw</i>	was like white milk
	<i>an nan-peyomdar iritat de-e</i>	which terrified many of them

The text discusses various figurative comparisons in a poetic context. The phrase *amung birang kandela* (like the light of a candle) likens the warm gaze of two people to the soft glow of a candle, emphasizing the tenderness in their eye contact. Similarly, *Amung savong sampaga ri lima yumar man-ablasa* (Your hands embracing each other like the *sampaga* flower) compares hands embracing each other to a *sampaga* flower, highlighting the tenderness of the embrace. The line *Wemu belbelengo ela ri ngani mar niye ay iva, Amung lamesan marmol* (But when I watch your waist sister, it is like a marble table) compares a person's waist to a marble table, suggesting elegance and smoothness in appearance. Lastly, *Beyoy lat gitarar you, wayan bina-ol ba-ol ayu* (The playing of the guitar as if it were arranging you) suggests that the act of playing the guitar is as appealing as arranging someone, conveying a sense of care and closeness. Overall, these comparisons create rich, visual imagery to convey feelings of warmth, tenderness, and beauty.

Meanwhile, the line *Among bahang si kat-ri, bahang uwar umah-ayah* (My throat that is calling is like the throat of a rooster) likens the speaker's throat to that of a rooster, emphasizing the loudness and urgency of their call. Similarly, the line *Ya donen yu lohom di kampanar, an among eyon di anghel miyar dari* (Listen to the bells which are like the voices of the angels) compares the sound of bells to the voices of angels, suggesting a beautiful and familiar resonance. Lastly, the phrase *Asan da-an pinutuwem, mu war deyamar bayaw at atlat gatas mapuraw, an nan-peyomdar irirat-de-e* (Then they killed you, but your blood was like white milk, which terrified many of them) contrasts the violence of killing with the imagery of the blood being like "white milk," evoking a sense of innocence and purity amidst brutality. These comparisons enrich the text by drawing on familiar sounds and images to enhance understanding and emotional impact.

In the context of folk songs, a similar focus on the use of simile is evident in the study of Bura folk songs. A simile is a figure of speech used extensively by Bura folksong makers. According to Haruna (1998), like a metaphor, a simile helps create vivid images of things. Persons or situations described in the song become more vivid. An

example of a simile can be found in Bura folk songs, where Bulama's death is compared to the death of a king, as in "*ndzi tsu apa mtir kuthli*" (like the death of a king). Similes are used by the singer who says Yarami's teeth are *apa mpur yeri* (like millet flour). This means that Yarami's teeth are white, hence beautiful. Furthermore, the singer likens Yarami's neck to *duka* (corn stalk). This means that Yarami's neck is long, slender, and smooth, and therefore beautiful. In another song, the bride is *a pa timatir* (like a tomato). This implies that the bride looks neat, has a light complexion, smooth and soft skin, and is therefore very beautiful.

Maguindanaon folk songs also share this context. Jomanah, B., et al. (2023) conducted a study on Maguindanao folk songs, focusing on the use of similes within their lyrical content. For example, the line "Su lilini ta duwa, dala pagidsan nin" (The love we have for each other is like no other) from their song "Endaw Ka Man Ibahug" illustrates how, in the context of Maguindanaon courtship, love is often depicted as exceptionally strong and unique. This simile emphasizes a deep, intense affection that is resilient and enduring, reflecting a profound desire for mutual closeness and connection that characterizes romantic relationships in Maguindanaon culture.

Metaphor

A metaphor is a figure of speech that compares two things that are not alike but share common characteristics or qualities, it is a way of describing an object, concept, or idea by directly linking it to another object, concept, or idea that is not alike, but share similar characteristics or quality (LiteraryDevices Editors, 2013). Folk songs often employ symbolic language, which is rooted in metaphor. By examining metaphors, the symbolic meanings and connections between seemingly disparate elements can be uncovered, revealing the richness and complexity of the lyrics. They can also be used to explore recurring themes in folk song lyrics. Examples of metaphors are shown below.

Table 3. Examples of Metaphor

Song Title	Metaphor	Translation
<i>O Rosita</i> (O Rosita)	<i>O Rosita an sabong di mata-ar</i>	Oh! Rosita flower of my eyes.
<i>Pinablen Rosing</i> (Beloved Rosing)	<i>Mari-an mare yomdom, irarum Rosing,</i> <i>Toy si-at savung di mataar</i>	Don't worry, beloved Rosing, because you are the flower of my eyes
<i>Daamin Mohogogos</i> (We Who are Merciful)	<i>Masimusum man-oy si boses miyar</i>	Even our voices is fragrant
<i>Tuwoy Ri Ayuvisaar</i> (Here is My Humble Self)	<i>On war kapar an sinabatana</i> <i>Ot siyarir sabat muwar an maram-ot</i>	The veil which your wife carried on her shoulder, Is also a heavy load on your shoulder

The line *O Rosita, an sabong di mata-ar* (Oh! Rosita, flower of my eyes) uses the metaphor of a flower to represent something or someone cherished and beloved. "Rosita" symbolizes the speaker's affection and admiration, highlighting the joy that this figure brings to them. While the line *Mari-an mare yomdom, irarum Rosing, Toy si-at savung di mataar* (Do not worry beloved Rosing, because you are the flower of my eyes) suggests that the speaker has a deep affection for "Rosing" and sees her as a source of inspiration and delight. The phrase *savung di mataar* (flower of my eyes) is a poetic way of expressing this sentiment, implying that Rosing's presence is what makes the speaker's eyes sparkle with joy and appreciation. The line *masimusum man-oy si boses miyar* (even our voice is fragrant) is likely meant to convey the idea that just as our words have a profound impact on others, our very presence, including our "voice", has a subtle but powerful influence. The comparison to "fragrance" implies that our voice is not just a physical phenomenon but also has an emotional character that can evoke feelings and relations in others. Lastly, the lines "*On war kapar an sinabatana, Ot siyarir sabat muwar an aram-ot*" (The veil which your wife carried on her shoulder is also a heavy load on your shoulder) use imaginative language to create a strong connection between the speaker's message and the reader's thoughts. The comparison of the cape to a heavy load works well as a metaphor, forming a clear mental picture. The phrase "heavy load" suggests a weight or burden, which can be understood both physically and emotionally, allowing the reader to resonate with the idea.

To explore how similar devices are utilized across different cultural contexts, this discussion cites Haruna's (1998) study of Bura folk songs. In these songs, metaphors are employed extensively and effectively. They encourage listeners to interpret and analyze the themes or subjects more critically, often from multiple perspectives. For example, in Bura folk songs, the deceased Bulama Bilami is directly referred to as a "tsingi" (lion). In Bura culture, the lion symbolizes power, courage, and honor, representing a formidable and fearless animal. By calling Bulama

Bilami a "tsingi," the song not only underscores his status as a strong, brave, and courageous community leader but also commands respect and admiration among his followers.

Likewise, Jomanah, B., et al. (2023) analyzed the use of figurative language in their study and found that metaphors are present in the lyrics of the song "*Nya Ku Bagi*." One notable line is *Sigay nu lidu i tadem ko sa leka* (Your memories are a light of grief). Their analysis suggests that, within the context of Maguindanaon marriage, this phrase can be interpreted as expressing deep sadness and emotional pain associated with memories of a past relationship. The metaphor "light of grief" conveys the idea that these memories hold a luminous, yet sorrowful significance, implying that they are powerful enough to evoke ongoing emotional suffering. Additionally, this phrase may reflect a sense of longing for a lost love or feelings of regret over the end of a marriage, emphasizing the emotional weight carried by such memories.

Imagery

Imagery involves the application of vivid description, which is rich in sensory words, to create pictures or images in the reader's mind. It involves describing people, animals, and objects to create a mental picture in the reader's mind, evoke special feelings, and elicit emotions. Imagery involves one or more of the five senses (Fagsao, 2019, p. 292). Imagery helps to convey the themes and message that the songwriter wants to convey through their lyrics. By analyzing the imagery, we can gain insight into the songwriter's intention and the context in which the song was written. Examples of imagery are presented in Table 4.

Table 4. Examples of Imagery

Song Title	Imagery	Translation
<i>Amung Birang Kandela</i> (Like the Light of the Candle)	<i>Amung birang kandela ri mata yuwar man-intette</i>	Your eyes looking at each other, are like the light of a candle
	<i>Amung savong sampaga ri lima yumar man-ablasa</i>	Your hands embracing each other like the sampaga flower
	<i>Beyoy lat gitarar ya, weyan bina-ol-ba-ol ayu</i>	The playing of the guitar, as if it were arranging you
	<i>Among bahang si kati ri, bahang uwar umayah-ayah</i>	My throat that is calling is like the throat of a rooster
	<i>Asingonar manarawuma mambaliwa labban</i> <i>Asingonarmanarawuma mambaliwa pay waay</i>	If it possible I would become a hawk If it possible I would become a vine
<i>Ngangawon Tau</i> (Let Us Reminisce) <i>Sabong Pangayjayan</i> (Flower is Joy) <i>Siran Mos An Nanbeyoy</i> (Who owns This House)	<i>Sirien beyun di salivongar Name-ong tat punan di ayumar</i>	When the full moon appeared, we sat on a branch of a tree
	<i>War sabungar maseumusom Ya avangan si avabbayong</i>	There is a fragrant flower which is swarmed by bumblebees
	<i>Oy nayir pelah balitu</i> <i>Di puso miya kalaron,</i> <i>Pelah bayaw balitu</i> <i>Di puso miya karon</i>	There is no silver nor gold For us to offer as gift But silver and gold Our pure hearts are
	<i>Tuwoy Ri Ayuvisaar</i> (Here is My Humble Self)	Even your embracing each other Is a chain until the end The veil which your wife carried on her shoulder Signifies she will carry sacrifices on her head
<i>O Bistuwon</i> (O Star) <i>Baliwaway: Neneng, Meyo A Ay Lohom</i> (Lullaby: Neneng Just Go to Sleep Please) <i>Imbestida</i> (Wedding Song and dance)	<i>Pasi pan-ablasa yuwar duwa</i> <i>Ot kadena mantunat pantuna nar</i> <i>War belowar inahtun di asawa mar</i> <i>Ot ahtuwonar sa-itar</i>	Even your embracing each other Is a chain until the end The veil which your wife carried on her shoulder Signifies she will carry sacrifices on her head
	<i>O bistuwon, panunan masne taga-olan di biyopar nitate</i>	Oh star so very bright messenger of the sky assigned
	<i>Diyoy si uddun di bayawasar</i> <i>Manoroddo si yayangar dar</i>	Up in the guava tree, the hawks are waiting
	<i>Mambaliwa an pipingaw</i> <i>Ta umapa si bato muar</i> <i>Wara ilat misantu</i> <i>Saloysoy an balitu</i>	I'll turn into a moth And alight on your hair If someone dare to ask It's a golden comb

The line *Amung birang kandela ri mata yuwar man-intette* (Your eyes looking at each other are like the light of a

candle) compares the gaze exchanged between two people to the gentle light of a candle, evoking warmth and comfort while emphasizing the emotional connection in their eyes. Similarly, the phrase "*Amung savong sampaga ri lima yumar man-ablasa*" (Your hands embracing each other like a *sampaga* flower) compares the embrace of their hands to a sampaga flower, creating a vivid image of closeness and intimacy. The sampaga flower likely holds cultural significance, adding deeper emotional resonance to the imagery.

The phrase "playing of the guitar" in the line *Beyoy lat gitar ya, weyan bina-ol-ba-ol ayu* (The playing of the guitar, as if it were arranging you) evokes vivid sensory imagery, highlighting the sound and movement of the instrument. In contrast, the continuation "as if it were arranging you" implies a deeper, almost physical manipulation of the speaker's existence. Similarly, the line comparing the throat's call to that of a rooster elicits a vivid physical sensation as seen in the line *Amung bahang si kati ri, bahang uwar umayah-ayah* (My throat that is calling is like the throat of a rooster). Moreover, the lines *Asingonar manarawuma mambaliwa labban* (If it is possible, I would become a hawk) and *Asingonar manarawuma mambaliwa pay waay* (If it is possible, I would become a vine) use descriptive language to generate strong visual and sensory images. The hawk symbolizes freedom and power in flight, while the vine represents flexibility and a connection to the natural world. The lines *Sirien beyun di salivongar Name-ong tat punan di ayumar* (When the full moon appeared, we sat on a branch of a tree) evoke a vivid visual image by describing the sudden appearance of the full moon. The word "*salivongar*" emphasizes this moment, while the phrase "*punan di ayuwar*" creates an inviting atmosphere, allowing readers to imagine themselves sitting on a tree branch in nature.

The lines *War sabungar maseumusom Ya avangan si avabbayong* (There is a fragrant flower, which is swarmed by bumblebees) use the term *maseumusom* to evoke a pleasant scent. In contrast, "*Avangan si Avabbayong*" describes bumblebees, appealing to sight and touch, and suggesting movement. The bees' hairy bodies and buzzing sounds add texture and a sense of feeling. Likewise, the line "*Oy nayir pelah balitu di puso miya kalaron*" (There is no silver nor gold for us to offer) features the sensory details "*pelah*" (silver) and "*balituh*" (gold), which are associated with wealth and value. Compare material wealth with the purity of the heart, indicating the value placed on sincere relationships over material possessions. The phrase "pure hearts" conveys sincerity and warmth, enhancing the emotional depth. While the line *Pasi pan ablasa yuwar duwa, ot kadena mantunan pantuna war* (even your embracing each other, is a chain until the end) evokes a vivid image of two people in close embrace, symbolizing intimacy. At the same time, the word *kadena* suggests a restraint that can be suffocating. Additionally, the phrase *war belowar inahatun di asawa mar* provides a striking visual of a wife carrying a veil, which traditionally symbolizes secrecy and protection. This veil also represents the weight of sacrifice the wife bears, adding depth to the imagery and creating a rich, complex understanding for the reader.

The line *O bistuwon panunan masne, taga-olan di biyopar nitate* (Oh star so very bright, messenger of the sky assigned) creates a sensory experience by evoking the image of a bright, shining star in the reader's mind. This line conveys that the extremely bright and dazzling star appears to be a heavenly being with a sense of purpose, bringing a message. Whereas, the line *diyoy si uddun di bayawasar, manoroddo si yayangan dar* (up in the guava tree, the hawks are waiting) creates a vivid image of a tall tree filled with lush leaves and fruit, establishing a sense of height and place. In contrast, "*Manoroddo si yayangan dar*" (the hawks are waiting) introduces a feeling of tension and danger, as it conjures an image of hawks perched in a tree, vigilantly searching for prey. Together, these phrases evoke powerful imagery of both serenity and imminent threat. Finally, the verse *Mambaliwa an pipingaw ta umapa si bato muar, Wara ilat misantu saloysoy an balitu* (I will turn into a moth and alight on your hair if someone dares to ask it is a golden comb) describes a transformation into a moth that gently lands on someone's hair, evoking a sense of touch and symbolizing closeness. The mention of a golden comb in the second part creates a mental image of beauty and elegance, suggesting a connection between physical intimacy and aesthetic appeal.

This analysis presents the study by Velasco (2017) on the folk songs of the Maranaos. According to her the images of the *malong*, lightning, and weed found in their lullabies resemble a child's growth; the color yellow which is valuable for Maranao culture resembles blood which is thicker than water; the woman figure reveals how a woman's worth for love, respect, and protection; their love songs speak of compatibility as a requirement for a successful union; and that filial piety or reverence to ancestors is of utmost importance to the extent of surrendering one's life. Velasco (2017) argues that, as revealed in their folk songs, the Maranaos have a high esteem and respect for their belongings, and the assurance that they are protected from every problem they encounter.

Moreover, she illustrates how the Maranaos show high respect for those who belong to the upper level of society who possess the *landap* or a special kind of *malong*. Only those Maranaos who belong to the nobility, especially the sultans and the *datus* of their society, could own a *landap* a *binaning* or yellow *malong*, which means that those who possess this kind of *malong* deserve higher respect from others.

Hyperbole

Hyperbole is a figure of speech that involves exaggeration used for emphasis or effect. It is a rhetorical device that is used to convey strong emotions, create vivid images, or add humor to a statement. It is often used in literature to add emphasis or make a point more memorable (LiteraryDevices Editors, 2013). Hyperbole is a crucial aspect of folk song lyrics that should be considered in formal analysis. By examining how hyperbole is used in folk songs, a deeper understanding of the emotional intensity, cultural significance, and symbolism of the folk songs can be achieved. Examples of hyperbole are shown in Table 5.

Table 5. Examples of Hyperbole

Song Title	Hyperbole	Translation
<i>Ar Sipan Ular</i> (My Love Never Fades)	<i>Si ata jua on pi-peyara</i>	You are my life, you are my fate
<i>Anin Di Pusu-ar</i> (Pity My Heart))	<i>Aruwona ay Neneng si aru gayhaya, ta mariyaan ni-anur si amma-in longkot</i>	Love me Neneng with love and devotion, so that I will drown in deep sorrow

The line *Si ata jua on pi-peyara* (You are my life, you are my fate) reflects an exaggerated expression of the speaker's feelings, emphasizing the profound importance of the person being addressed. While it is unlikely that anyone can alter another's life or fate, the speaker uses this exaggeration to highlight the significance and intensity of their emotions. This statement conveys that the person is crucial to the speaker's existence and sense of purpose.

Whereas the lines *Aruwona ay Neneng si aru gayhaya, ta mariyaan ni-anur si amma-in longkot* (Love me Neneng with love and devotion, so that I will drown in deep sorrow) can be divided into two parts. The first part expresses a sincere request for love and devotion from Neneng. In contrast, the second part employs exaggeration to emphasize the depth of the speaker's emotions, suggesting that Neneng's love has a profound impact on him. Overall, the speaker uses this contrast to highlight the intensity of his feelings. At some point, these lines can be viewed as oxymorons due to their combination of contradictory phrases that generate new meanings—an oxymoron pairs opposing terms to uncover more profound truths. The phrase *si aru on gayhaya* (love and devotion) expresses strong affection and commitment, conveying positive emotions. In contrast, *mi-anur si amma-in longkot* (drown in deep sorrow) suggests tension and embodies the potential oxymoron. The lyrics suggest that such intense love and devotion may lead to emotional pain or sorrow, implying that the lover's deep feelings for Neneng could result in longing or sadness during separation.

Similarly, Haruna (1998) notes that in Bura folk songs, hyperbole is employed for both serious and comic effects through the overstatement or extravagant exaggeration of facts. In their folk songs, the persona of Haruoa Bila, the act of making love to a donkey, is grossly exaggerated. He had sexual relations with only one donkey, but he is branded in the song as someone who makes love to every donkey he comes across. The singer warns his listeners who intend to buy donkeys to beware of Bila because he sleeps with them. First and foremost, this hyperbole is used seriously to abuse and criticize Bila for breaking a Bura taboo. Secondly, the hyperbole in this song is used for humor to ridicule Bila and to cause listeners to laugh at him because of his insatiable desire for sex or because he could not find a woman to make love with.

Proverbs

In the context of song lyrics, a proverb is a phrase or sentence that conveys traditional wisdom or moral advice. It is often used to convey a deeper meaning or message beyond the literal interpretation of the words. It can provide an additional layer of meaning, making the song more thought-provoking and engaging, and often expresses timeless wisdom that resonates with listeners across different cultures and backgrounds. Including proverbs in the formal analysis of song lyrics can provide valuable insights into the cultural and social context of the song. They are often rooted in a community's cultural heritage; including them in the analysis can reveal cultural values and traditions expressed in the Isinay folk songs. Proverbs also serve as social commentary, offering advice and warnings. Moreover, including proverbs in the formal analysis of Isinay Folk songs can help discover the symbolic meanings and their connection to other themes in the song. Examples of proverbs are included in the songs shown

in Table 6.

Table 6. Examples of Proverbs

Song Title	Proverbs	Translation
<i>Sabong Pangajjayan</i> (Flower is Joy)	<i>War sabungar maseumusom ya avangan si avabbayong bayaw manlango ilamos ya majajjay mos si panunar</i> <i>Uar pangaru-war lu-uyam si apia mar, Bo-on lojom an bivil Muar si ilalowam</i>	There is a fragrant flower which is swarmed by bumblebees But when it fades, it withers in its stem Your love should be Expressed by your acts Not just words To rely on
<i>Siran Mon An Nanbeyoy</i> (Who Owns This House)	<i>Ay uriyam iwaya-wayas Di lima mar toy maipayas Ay i-appus mut pahaw nar Ta maan di dose nar Oy nayir pelah balitu Di pusu miya kalaron Pelah bayaw balitu Di pusu miyar karon</i>	Don't sway and sway your hands for they will be left Fondle her breast To remove her doubt There is no silver nor gold For us to offer as gift But silver and gold Our pure hearts are

The verse *War sabungar maseumusom you avangan si avabbayong bayaw manlango ilamos ya majajjay mos si panunar* (There is a fragrant flower which is swarmed by bumblebees, but when it fades it withers in its stem) describes the fleeting nature of beauty and success through the metaphor of a fragrant flower that attracts attention from bumblebees. The flower symbolizes attractiveness and popularity, while the bumblebees represent the attention it receives. However, the verse also emphasizes that this attraction is temporary, suggesting that both beauty and success can fade over time. The withering of the flower in its stem signifies the fragility of its source of appeal, serving as a reminder to appreciate and make the most of one's successes before they vanish. Ultimately, it cautions against taking beauty and success for granted, highlighting the impermanence of life. The proverb *Uar pangaru-war lu-uyam si apia mar, Bo-on lojom an bivil Muar si ilalowam* (Your acts should express your love, not just your words to rely on) emphasizes that love should be demonstrated through actions rather than just words, suggesting that relying solely on verbal expressions can be insincere. Making promises to loved ones requires us to follow through and provide support when needed, as consistent actions build trust and strengthen relationships. Ultimately, demonstrating care through actions reinforces the reliability and sincerity of our feelings.

Another proverb, expressing advice against unnecessary actions and their consequences, is presented in this verse: *Ay uriyam iwaya-wayas Di lima mar toy maipayas* (Do not sway and sway your hands, for they will be left). This proverb serves as a caution against carelessness in actions, highlighting that neglect can result in unintended consequences. It encourages mindfulness and prompts individuals to consider the potential consequences of their actions. The proverb *Ay i-aapus mut pahaw nar, ta maan di dose nar* (Fondle her breast to remove her doubt) emphasizes the importance of gentleness and reassurance when addressing someone uncertain. It advises against being argumentative or aggressive, advocating instead for empathy and understanding in both words and actions. Finally, the proverb *Oy nayir pelah balitu di pusu miya kalaron, Pelah bayaw balitu di pusu miyar karon* (There is no silver nor gold for us to offer, but silver and gold our pure hearts are) conveys that true wealth comes from one's character rather than material possessions. The first part highlights a humble acknowledgment of lacking financial or physical resources, while the second part asserts that the real value lies in the purity and goodness of one's heart. This emphasizes the significance of inner character and compassion over material wealth.

In a similar study, Agyekum (2021) examines the use of proverbs in Akan highlife lyrics, focusing on Alex Konadu's songs to highlight their pragmatic, didactic, and politeness functions. The study reveals that proverbs serve as tools of politeness and indirection, enabling composers to address sensitive issues tactfully. Employing linguistic politeness theory and various analyses, it demonstrates that proverbs are essential to Akan oratory and contribute to communicative competence. The research notes Konadu's skillful integration of proverbs, enriching his lyrics and preserving cultural knowledge. It also warns of the decline in proverb use in modern Ghanaian highlife, which is being increasingly replaced by vulgar language, and suggests ways to restore their cultural and literary significance.

Symbolism

Symbolism is a literary device in which a writer uses one thing, usually a physical object or phenomenon, to represent something more abstract. A potent symbol usually shares a set of key characteristics with whatever it is meant to symbolize or is related to in some other way. Characters and events can also be symbolic (Litcharts.net). Symbolism adds layers of meaning to the lyrics. By analyzing the symbolic elements, the artist's intentions and emotions, which may not be directly apparent from a literal interpretation, could be revealed. Symbolism can reveal recurring themes and motifs in the lyrics, such as nature imagery, which may represent life's cycles or struggles. By identifying these patterns, insights can be gained into the artist's perspective and the song's overall message. Table 7 presents examples of symbols from the lyrics of Isinay folk songs.

The songs *Anung Birang Kandela* (Like the Light of the Candle) and *Imbestida* (Wedding Song and Dance) share common symbols, specifically the *lamesan marmol* (marble table) and the concept of chastity, pride, and honor *puri on galang* (chastity/pride and honor). The marble table symbolizes purity and virtue, often associated with whiteness and cleanliness, representing the woman's body as a sacred and pure space. The phrase *puri on galang* highlights traditional values regarding women's behavior, emphasizing that a woman's body should be preserved as a sacred space for these virtues. In essence, the lyrics suggest that a woman's waist, likened to a marble table, embodies the ideals of chastity and honor.

Table 7. Examples of Symbolism

Song Title	Symbols	Translation
<i>Anung Bitang Kandela</i> (Like the Light of the candle)	<i>lamesan marmol</i>	marble table
<i>Imbestida</i> (Wedding song and Dance)	<i>puri on galang</i>	chastity and honor
	<i>lamesan marmol</i>	marble table
	<i>puri on galang</i>	pride and honor
	<i>sinalongsong</i>	leaf with nut and lime (this mixture is often called “momma” for upland people chewing beetle nut when it is chewed the saliva becomes red) saliva
<i>Tuwoy Ri Ayuvisaar</i> (Here is My Humble Self)	<i>luppa mar ta</i>	pillows
	<i>pongan</i>	mat
	<i>avo</i>	mat
	<i>espehon di mata</i>	eyeglass

Another symbol of *sinalongsong*, which consists of a leaf, nut, and lime, is referred to as “momma” by upland communities that chew beetle nuts, resulting in red saliva. The accompanying song narrates the act of swallowing this mixture. The leaf represents growth and transformation, aligning with cultural beliefs about renewal and the cyclical nature of life. Nuts symbolize strength, while the lime is associated with purification. The act of placing the mixture in the mouth and swallowing it suggests themes of submission and trust, with saliva also being seen as a purifying element believed to have healing properties in some cultures.

The song "*Tuwoy Ri Ayuvisaar*" (Here is My Humble Self) utilizes the symbols of a *pongan* (pillow), an *avo* (mat), and an *espehon dei mata* (eyeglass) to convey advice to newlyweds. The primary theme revolves around the separation of private and public life, as well as the significance of emotional well-being within a family. The *pongan* and *avo* symbolize comfort and intimacy, representing a private space for couples to address their issues. The *espehon di mata* signifies the husband's responsibility to care for his wife, similar to how one protects delicate eyeglasses. This comparison highlights the importance of safeguarding those who are vulnerable, emphasizing the need for care and responsibility in relationships.

Repetition of Phrases and Lines

The use of structural repetition by some songwriters is not to bore the audience or an indication of the lack of

ideas, but to create effects. Songwriters use repetition to gather momentum to bring a brighter idea in the next stanza, to emphasize a point, or to authenticate a claim (Fagsao, 2019, p. 293).

Table 8. *Examples of Structural Repetitions of Phrases and Lines*

Song Title	Repetitions	Translation	Frequency
<i>Ngangawon Tau</i> (Let Us Reminisce)	<i>Sinserot u lojom si-a</i> <i>Dajas mu payla an simbe</i>	I was flattering you and you acknowledge it	4
<i>O Rosita</i> (Oh Rosita)	<i>Awilian ay di ousuar meong cosar</i>	Console my saddened heart	2
<i>Sabong Pangayjayan</i> (Flower is Joy)	<i>Argayjayar situ pio-ar near lan mangisu mu mebes a pay</i>	The happiness in this world is incomparable when you are good	3
<i>Si Nanung Yu An Tumadoh</i> (Before you Stood Up)	<i>Ya nambalin di pusu yuwar</i>	Your heart's throbbed intensely	2
<i>Pinablen Rosing</i> (Beloved Rosing)	<i>Di pan-sin-arur tar</i>	Our love for each other	2
<i>Tiyu Amin Bavayi</i> (We Are Three Women)	<i>Tiyu amin bavayi</i>	We are three women	2
	<i>Amoy awit payawar</i>	We are going to the rice fields	2
	<i>Salinon mir tulinar</i>	We are going to drive away the rice birds	2
<i>Kukuyappon</i> (Butterfly)	<i>Kukuyappon an Maserot</i>	Butterfly so beautiful	4

Structural repetition is a crucial element in the formal analysis of folk song lyrics because it plays a significant role in shaping the song's meaning, structure, and overall aesthetics. By repeating specific phrases, lines, or ideas, the songwriter reinforces the song's central message, making it more effective in conveying ideas. In the study of folk song lyrics, repetition is often employed to facilitate the spread of songs through oral tradition. By repeating specific phrases and lines, the songwriter makes it easier for the listeners to remember and pass on the song. The structural repetition in folk songs can take many forms. However, this study on Isinay folk songs only includes the repetition of sections or verses, not the musical aspect of structural repetition. Examples of structural repetitions are listed in Table 8, along with their frequency of occurrence in the songs.

This study also explored how repetition is employed in Bontok song lyrics, which significantly contributes to the discussion and enhances the present study. Fagsao (2019) illustrates that some singers employ numerous lexical or structural repetitions, not to bore the audience or as an indication of a lack of new ideas, but to create effects. Singers use repetition to gather momentum to bring a brighter idea in the next stanza, to emphasize a point, or to authenticate a claim. Through repetition, singers stir the emotions of the audience. In Bontok's culture, a panegyric of the dead is always sung when performing at a funeral ceremony. Fagsao (2019) added that the performing artist traces the deceased through his ancestors, enumerates their good deeds and achievements, and links them to those of the deceased. Structural repetitions are the most featured in the texts subjected to analysis. One can distinguish between two kinds of repetitions: complete repetition (repeating the whole segment) and partial repetition (repeating a part of the segment).

4.0 Conclusion

The study of folk songs, particularly within the context of Isinay culture, reveals a rich tapestry of artistic expression that serves to preserve and convey the collective identity and values of the Isinay community. By examining the complex connections between folk songs and poetry, this study uncovered structural elements and a resonant language that bridges the past and present. This exploration not only highlights the importance of folk songs as vessels of cultural heritage but also invites a deeper appreciation of their role in fostering a sense of community and continuity amid changing societal landscapes. Through a thematic analysis of lyrics, we gain invaluable insights into the historical and cultural contexts in which these songs were created, emphasizing their significance as both artistic expressions and reflections of universal human experiences. Ultimately, recognizing the profound connections between folk songs and poetry enriches our understanding of these art forms and underscores the necessity of preserving and innovating within these cultural treasures for future generations. This ongoing dialogue with our traditions not only honors the creativity of the past but also reinforces the relevance of these expressions in today's world.

The analysis of the Isinay folk song lyrics demonstrated the importance of folklore in preserving cultural identity and transmitting values from one generation to the next. The use of literary devices, such as personification, simile, metaphor, imagery, and hyperbole, creates a powerful and evocative language that engages the listener and conveys complex emotions and ideas. The inclusion of proverbs and symbolism added a layer of depth and meaning to the song's narrative, highlighting the significance of traditional wisdom and the cultural heritage of the Isinay people. The repetition of phrases and lines throughout the song reinforces the importance of tradition and community, emphasizing the shared values and experiences that unite the Isinay people. Overall, this analysis highlighted the significance of folk songs in preserving cultural heritage and transmitting values from one generation to the next. The use of literary devices, folklore elements, and repetition techniques created a rich and engaging language that reflects the culture, traditions, and values of the Isinay people.

5.0 Contribution of Authors

During the development of this manuscript, the adviser made significant contributions to the conception and design of the study, providing expert guidance and ensuring that the research objectives were clearly defined. The advisee was responsible for conducting the data collection, performing the literary analysis, and drafting the initial manuscript. Both authors collaboratively participated in the revision process, with the adviser offering critical feedback and suggestions for improvement, which ultimately led to the final version of the paper.

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7.0 Conflict of Interest

The researchers hereby declare that there are no financial or personal interests that could potentially influence the outcome of this study, particularly in the formal analysis of Isinay folk songs. This research is purely academic and aims to contribute to the understanding of Isinay cultural heritage, free from external influences.

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9.0 References

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