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Uncovering the Unsung Hero of Sulu: Panglima Sayyadi's Character Archetypes in Kissa

Nelson S. Dino, Mary Joyce Z. Guinto-Sali, Al-Haniff Lee Matolo, Asmiaty Amat, & Sajed S. Ingilan

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Abstract

This study explores Panglima Sayyadi, the Tau Sug hero of Tapul Island, Sulu, Philippines, whose account was obtained from a kissa, an oral narrative passed down through generations in an unstructured form. It analyzes the character archetypes of the Tau Sug Hero to investigate his disposition as the commanding leader of the Sulu Forces against the colonizers' imposition, as depicted by the old Tau Sug folks who recall his history. To reveal his characteristics, an archetypal literary criticism is employed in this study, which examines three classified character archetypes: The Ego Types, The Self Types, and The Soul Types. The results indicate that Panglima Sayyadi's character was an amalgamation of the three motifs, being the Warrior and the Traditionalist of the Ego Type, the Leader and the Thinker of the Self Type, and the Revolutionary and the Visionary of the Soul Type, which implies his courage to defend and loyalty to his belief system. It can also be concluded that these archetypes are innate to his individuality as a Tau Sug.

Author Information:

¹Nelson S. Dino

Coordinator for Culture and Heritage
nelson.s.dino@gmail.com
orcid.org/0009-0002-9546-4213

¹Mary Joyce Z. Guinto-Sali

Chancellor
chancellor.tcto@msu.edu.ph

¹Al-Haniff Lee Matolo

Social Sciences Department Chair
chancellor.tcto@msu.edu.ph
orcid.org/0000-0001-7302-1353

²Asmiaty Amat

Associate Professor
asmiaty@ums.edu.my
orcid.org/0000-0002-8577-515X

³Sajed S. Ingilan

Associate Professor of Language
ingilan.sajed@usep.edu.ph
orcid.org/0000-0002-4466-2028

¹Mindanao State University Tawi-Tawi
College of Technology and Oceanography,
Tawi-Tawi, Philippines

²Centre for the Promotion of Knowledge
and Language Learning,
Universiti Malaysia Sabah
Sabah, Malaysia

³University of Southeastern Philippines
Davao City, Philippines

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Panglima Sayyadi was a Tau Sug hero from the archipelago of Sulu in the Philippines. Characterized as fearless and dangerous Muslim fighters, his cultural group Tau Sug was known as the most unconquerable people in history, having taken an inviolable oath to fight to the death (Ingilan & Abdurajak, 2021, p.98). The Spanish even labeled them as *los juramentados*, or people who had taken an oath to fight, as they did not back down from battle (Ingilan, 2016 in Yu, Manidoc, & Tsuji, 2022).

The portrayal of Panglima Sayyadi's bravery against the colonizers earns him popularity among old Tau Sug folks. In Buhangin village in Balimbing Island, he was even depicted as *ilmuan* (intelligently knowledgeable) and *maisug* (courageous), known for his skill in using *piyutu* (cassava) as *punglu'* (ammo) for his *pajati* (a local cannon).

As 'Panglima' translates to 'commander', Sayyadi held a militaristic demeanor. On that account, he was the Chief of Tapul Island who fought alongside his men for two days against Spanish assertions, earning him the title 'Tapul Hero' (Saleeby, 1908). During this conflict, he led the Sulu Forces under the Sulu Sultanate system and forged ahead to drive the enemies away.

The report of his heroism is mainly sourced from *kissa*, an oral narrative archived from a cassette tape (Majam & Sahira, 2009). However, the narrator and the year of the recording remained unknown, making further attempts to trace the history less successful. Despite this limitation, this study advances to explore the character of Panglima Sayyadi from a literary point of view because his character's motives are an integral part of his whole account (Fatubun, 2021). Thus, Panglima Sayyadi's prominence in his ventures is attributed to the character he manifested.

This paper primarily aims to unfold the character of Panglima Sayyadi according to Carl Jung's Theory of Archetypes (1968). Since there is not much literature on his history, the nature of this unsung hero may otherwise remain obscure if his literature is not uncovered.

Being Tau Sug

The Tau Sug are found in the Sulu Archipelago of the Sulu-Celebes Sea, bounded by three modern nation-states of Malaysia in north-eastern Borneo, Indonesia in North Kalimantan, and the Philippines in its south. Their former state with a sultanate system was known as Sulu Sultanate, established on 24th Jumadil Awal 808 H, equivalent to 17th of November 1405 (Primer Sulu Assertion of Independence, 2010; Abinales & Amoroso, 2005; Marshall Cavendish Corporation, 2007); although other record states that the establishment of Sulu Sultanate occurred on 1450 (Tan, 2008). Furthermore, they are known in the archipelago as either *Sulug*, *Suluk*, *Sulus*, *Suluges*, *Sooloos*, *Solok*, *Solot*, and many other toponymic identities based on local tongues, books, and scholars' choices (Dino, 2018).

The phrase 'Tau Sug' comes from the local autonym referring to the people of the Sulu Archipelago. This identity is rooted in the word 'Sulug', the ancient local term and sea-based in nature to mean 'living sea current'. However, the local pronunciation silenced the sound /l/ of the word to flow in between two letters, 'u', and merged with them to produce a long /u/ sound with the /ū/ symbol and became 'Sūg'. Simply, it becomes 'Sulu' when the sound /g/ is silenced and becomes 'Suluk' when the sound /g/ sounds like /k/ when pronounced in a Malay tongue. Coincidentally, because the Tau Sug practice 'Tarikat Sufi' or 'Tasawuf', commonly called 'Suluk', the Tau Sug became known as 'Ahlus Suluk' or 'member of the *tarikat*'. In Dino (2015), he claimed that the practitioner of the *tarikat* is called *Salik* or *Salikin*.

Being 'tau', or the 'people' that come from home-island called 'sūg', or the 'sea current', their

indigenous ethnicity became known as the 'people of the current'. Moreover, 'süg' became their toponymic identity, and their homeland became known as the 'land of the current' or Lupa' Sug. In addition, being 'ahlus suluk' only coincided when the Arabic word became known to them after the spread of Islamic teaching to the archipelago. It became a growing knowledge, combined with local culture, on purifying actions and improving morals so their lives would make sense (Dino, 2018).

Essentially, the Tau Sug's ethnic and toponymic identities come from the ancient indigenous word 'Sulug', but not from Arabic's 'Suluk'. Historical facts proved that before the spread of Islam to the archipelago, they had their own names, leadership, and governance in their homeland under the *kadatuan* system, and later the *karajaan* system before the *kasultanan* centralized system, the Islamic one, came into use. Although, as early as the 7th to 9th centuries, Muslims were reportedly trading to the archipelago via Champa and Banjarmasin; Islam was, nonetheless, not yet becoming part of the belief system of the natives in the Sulu Archipelago.

Through examining their natural existence, Tau Sug's belief system was *adat*, although it is called *fitrah* in Islamic theology, while the person who follows this is called *datu*. This comes from the early practice of *adatu*, disciplined with contemplation towards nature by looking beyond what is seen materially. Moreover, the spirituality in being that exists, which concept imbedded in their psyche known as *ginhawa-baran*, a soul-body connection to a Supreme Being known to them as *apu'* or *kaapuan*, their ancestors. This practice was strengthened by the influence of Sri Vijayan culture *dharma*, locally known as *dalma* or *dama* of the Raja and Maharaja. This could be seen among leaders who used the title *paduka*, *batara*, *sari*, and *mahasari* written before their positions and names in the 7th century, such as Paduka Raja, Sari Paduka Raja, Paduka Maharaja, Sari Paduka Batara, Mahasari Raja. Furthermore, the use of *agama* to mean religion and *tuhan* for God, whom they would entrust their fate by using the term *bahala'*, became prominent. This never changed until Islamic belief was practiced in the archipelago, at least before the coming of Tuan Timhar Muqbalu, whose tomb dated 1310AD (710AH) in Bud Datu and still found today, where most of the Sultans have been enthroned. Meanwhile, the usage of the title Dalma Tuan for a knowledgeable man or a religious guru remained.

The General Insights on the Tau Sug Characteristics

There are subgroups of Tau Sug who are adept at various means of living. The Tau Puh are mostly fishermen near the shores and live mainly by toiling in the sea. They are cloth weavers and experts in making mats, baskets, and various articles from native fibers. Moreover, most Tau Higad are traders on the coast, and Tau Gimba make a living by farming in the interior of mainland Jolo, the capital town of Sulu. On the other hand, Tau Laum Banuwa or Tau Tiyanggi acquire a livelihood in the commercial district of the town.

The Tau Sug are also expert workers in iron, such as hand weapons of various designs for war and a working bolo that answers many purposes. The almost infinite combination of superstitions, prejudices, and suspicions blended into their character makes them difficult to handle until fully understood. They are expert sailors and go about in all weather. They will never allow themselves to be so dishonoured.

Their independence is eloquently exemplified by their tenacious resistance to domination, insincere submission, and treacherous rebellion. The character of their independence is most notably embodied by their Datu and Panditas, who are the zealous guardians of their traditions and maintain their social and political status. In the past, they were known for scouring the seas as lords of the seas, they have remained the only constant and tenacious enemies of the Spanish civilization brought to them. Their love for their territory and independence drives their actions and interests.

The first thing in the native character impresses the traveler is their impassive demeanor and imperturbable bearing. They are born stoic, a fatalist by nature. This accounts for their coolness in moments of danger and intrepid daring against overwhelming odds. The features of these characters have often been displayed in racial conflicts with the Europeans in the East Indies. Under competent leadership, the native, though strongly averse to discipline, can be made a splendid soldier. As sailors, too, they cannot be equaled. For lithe, active, and fond of the water, they have shown their inclination for the sea. Their prahus have for centuries infested the bays and inlets of the eastern archipelagos by whom they were feared no less than were the Spanish and English freebooters. However, their outrages and rapacity are taken as indicative of the character any more than are the atrocities of the Caucasian corsair of their race.

On the other hand, the Sulu Islander male dress has far more excellent taste and ascetic originality. They wear breeches of bright colors, as tight as a gymnast's pantaloons, with a large number of buttons up the sides— a kind of waistcoat buttoning up to the throat— a jacket reaching to the hips, with closed sleeves, and a turban. A chief's dress has many adornments of trinkets and is quite elegant. They are robust, of medium height, and often have superb physical development, dusky bronze color, piercing eyes, low forehead, and lank hair, which is dressed as a chignon, and hangs down the back of the neck. The body is agile, the whole movement is rapid, and they have the tremendous power to hold their breath underwater. They are of quick perception, audacious, remarkably sober, vindictive, and highly suspicious of a stranger's intentions. They are long-suffering in adversity, hesitating in attack, and the bravest of the brave in defense. They disdain work as degrading, while warfare is, to their minds, an honorable calling. Every male over 16 years of age has to carry at least one fighting weapon at all times and consider himself enrolled in military service.

They have a certain knowledge of the arts. They manufacture fine *kris* daggers, knives, and lance heads on the anvils. Many of their fighting weapons are inlaid with silver and set in polished hardwood or ivory handles artistically carved. In warfare, they carry shields, and their usual arms on land are the *kampilan*, a kind of short two-handed sword, broad at the tip and narrowing down to the hilt; the *barung*, for close combat; the straight kris, for thrusting and cutting, and the waved serpent-like kris, for thrusting only. They are dextrous in using arms and can most skilfully decapitate a foe at a single stroke. At sea, they use a sort of *assegai*, called *bagsakay* or *simblin*, about half an inch in diameter, with a sharp point. Some can throw as many as four at a time and make them spread in the flight. They use these for boarding vessels. They make many of their domestic metal utensils, coats of mail of metal wire, and buffalo horn, which resist hand weapons but not bullets.

Their local trade is chiefly in pearls, mother-of-pearl shells, and shark fins. They trade great distances in their small craft, for they are expert navigators. Their largest vessels do not exceed seven tons and go as far as Borneo and even down to Singapore on rare occasions. However, they are equipped with arms for a foreign ship. They were, for centuries, among the sea adventurers of history, the most unconquerable. They defied the Spanish sailing men-of-war with their light *prahus* and *vintas* by keeping in the shallow water, where they could not be approached while awaiting the opportunity to cluster around a solitary man-of-war and take it by boarding.

Their cottas or forts are built on the rising ground nearby and protected by reefs that make the approach by water difficult. The stockade is made of trunks of trees. Some of their walls are as much as 24 feet thick and 30 feet high, defended by brass and iron guns. Any attempt to storm these cottas would be responded to by the keepers who mount the ramparts and make a brave defense while firing grapeshots from their cannons. Until the enemy comes near enough, hurl their spears upon them at a surprising

distance and with accurate aim, and manfully fight until they drive off their assailants or die in the attempt. Once they have put their enemies to flight, they fall upon them in a dreadful hand-to-hand conflict in which a quarter is neither asked nor given (Mustafa, 2008).

If the history of the wars with the Spanish were written, it would be of great interest and show much Homeric combat. It must be said of the Spanish soldiers that they met their dreadful foes with equal courage. Sometimes the priests bravely led them against their oppressors amid showers of spears and bullets. In the end, the head of a priest was considered a great prize by their warriors.

The Tau Sug soul and character can only be captured by racial memory, genetic empathy, and, in a sense, by listening to them with ears close to the ground on which they tread. They have always been mystified, and their actions have repeatedly raised the same questions: are they swift to anger and quick to swing the *kris* or draw the gun? Nevertheless, they can also allow *sabar* (patience, resignation) to rule over their passions in many conflict situations.

Are they as death-defying and daring as their *parang sabil* ancestors of myth and legend? Yet their faith commands them to value life, theirs and those of others and obligates them to defend it at all costs. To conveniently encapsulate their character as a natural creation of an aggressive and confrontational environment can be, at the same time, erroneous. They can compose the most romantic love ballads, conceive the most heart-rending tragedies in their folktales and express such poetry as that in a popular *lugu* (chanted song) of a *malul* (a Sampaguita-like flower) on a mountain slope, heartbreakingly pouring out its loneliness. However, they have not heard of literary devices, much less the metaphor.

Physically, they are almost invariably portrayed with the ubiquitous weapon in their hands or by their side: a *kris*, *barung*, or, in contemporary portraits, a gun. Even now, when they don their traditional costume on occasion, they dare not do so without a kris or barung to complete it. This reinforces their image as the warrior class among the Muslims, and the weapon would symbolize their legendary bravery and courage. Historically, as Mustafa (2008) furthered, they look back with unabashed pride at half a millennium of resistance against attempts to subjugate them. Almost self-deprecatingly, they admit they have been “at war for the past five hundred years”.

Before any attempt to understand them and their culture of defense, the particular sense of honor should be examined first to find the initial clues as to what makes them value the gun, above all their worldly possessions, and use it when provoked. Among them, the male is not only the provider, but he is also, more importantly, the protector and defender of the family's honor, the family itself, especially the female members, and the home, which extends to the turf and his other possessions, and, in a broader sense, the clan; in that order.

In many cases, it is said that their only reason for self-preservation is for them to be able to fulfill this obligation. In their idiom, the male is the “post” of the house. When he dies or, for any reason, is absent, the structure is in grave danger of collapse and destruction. Failing in this role is unthinkable and results in condemnation, while the social sanction aptly expressed in the word *dayyus* (approximates the Spanish word *pendejo*), so it is derisive that a Tau Sug male would rather die than be called one.

As social beings, the *kawman* (neighborhood, community) had taught them the power and safety of numbers long before the days of foreign incursions into their homeland. For their survival, they must protect and defend the clan, so that even today, it is a matter of honor for them to lay their lives on the line

for kin, no matter how many times removed, to ensure that when they are in peril, the clan will rally to their defense.

For this reason, they take pains to *sugsug* (trace blood ties) to determine their bonafide relatives. However, this “clannishness” can also be a deterrent to confrontation by outsiders. One can never tell whose relative one should go into trouble. With tongue-in-cheek, they warn troublemakers, and the other party would report to *magdupa-magdangaw*— literally, to measure in arms-length and the length between thumb and the middle finger, but figuratively, it means to trace blood relations as far as possible.

Moreover, for them to be protectors, the male must first have a weapon. For them, the gun is the instrument by which they can reasonably fulfill the role that, almost from the age of puberty, their society has imposed on them. Undeniably, it is an extension of their masculinity, with or without its Freudian undertones, although, in the case of a bladed weapon, the sexual symbolism is forthright. A man refers to his wife, albeit humorously, as his *taguban* (scabbard).

A gun also underscores their capability as a provider, in the same way that the amount of jewelry worn by their wives is a measure of their wealth, for one needs money to purchase guns. The logic is precise: the more guns they have, the more followers they must have, and the more powerful they become (Mustafa, 2018). The gun is, therefore, both an instrument and a symbol of power. It enhances their concept of masculinity, but it also gives them the power to intimidate, trespass, oppress, and grab what they covet and cannot have otherwise.

An almost inborn obligation to protect and defend, a passionate desire to manifest their manhood, and the greed, perhaps familiar to all cultures, for power. From their perspective, these comprise the foundation upon which this so-called culture of defense developed. Furthermore, as contemporary events have shown, it takes little to provoke this cultural mindset. When the day comes that they no longer see their survival as people, as a clan, as a race, prove themselves through the barrel of a gun, or when they have gained the ability to acquire what they desire without one, would be the day that maybe they will no longer be at war with themselves.

The Spanish Military Expedition to Tapul Island

Despite the Spanish being supplied with the more effective means of modern warfare, The Tau Sug proved themselves the bravest and most persistent warriors. Expedition after the other was sent against them, and many treaties were made, yet only to be broken. The Spanish flag was hoisted in several places. Sulu town was shelled by gunboats, captured, and held by the invaders. However, the Sultan continued to send the country's warriors against the Spanish garrisons. Among the many attempts made by the Spanish to conquer, the Tau Sug was inaugurated in 1885.

The Spanish attacks originated when Sultan Alimuddin was held as a prisoner after he visited Manila. Even his entourage was deterred from going out. When the heir to the throne refused the summon of the Spanish authority to go to Manila at his own cost, the throne to head sultanate offered it to another chief. Consequently, the chief, Datu Harun, accepted and swore allegiance to Spanish authority. Spanish also gave him the rank of Lieutenant-General. He was enthroned in a very imposing ceremony. As the ‘sultan-elect’, he was dressed in European costume, with Turkish fez and heavy tassels of black silk. His secretary and chaplain appeared in long black tunics, white trousers, light shoes, and turbans. On his return to his country, he was opposed by the ‘national party’ leader, who repudiated dependence upon Spain and was determined to throw off the Spanish yoke.

They openly took up arms against this nominee of Spain to the sultanate. The uprising spread to all the islands in the sultanate, and it became critical that the Spanish had to organize another expedition in 1886 against the natives. It resulted in great bloodshed and was made temporarily effectual only by the presence of their gunboats, without which the Spanish could not have maintained possession of their headquarters at Sulu. These punitive expeditions against the natives were continued under the governor generalship of Juan Arolas, who manifested extraordinary skill and vigor in conflict with his determined enemies.

During his appointment as Governor of Sulu Island, Juan Arolas was meant to be exiled to a distant location with low chances of returning. The town he was sent to had numerous issues, including poor health conditions, insufficient defenses, and a vulnerable garrison. Despite these unfavorable circumstances, Arolas was a highly capable and energetic individual with many resources. The town's population consisted of native troops, Chinese merchants, and deported convicts. Nonetheless, Arolas immediately began working towards improving things in the town (Worcester, 1998).

In 1887, he led an attack against Maimbung with a gunboat and a ground force. The natives put up a fierce defense of their government seat, but they were ultimately defeated in a crushing manner. The sultanate's seat was destroyed, and its defenders were thoroughly defeated. It must be said, however, that this was accomplished by the effective work of the gunboats.

On April 16, 1887, Juan Arolas led a land attack on Maimbung while Datu Harun, who was appointed as sultan by the Spanish authorities, launched a sea attack. The primary target of this attack was the Darul Jambangan, which served as the palace and fortress of the widely acknowledged Sultan, Datu Amirul Kiram. Although the seat of the sultanate was completely destroyed, the settlement was allowed to remain intact since the Spaniards had previously decided to occupy it (Canto, 1985).

He made prisoners of the natives and compelled them to work on strengthening his defenses until they had become impregnable. He improved the sanitation of the town, transforming it from a pesthole to a remarkably healthy place. He built waterworks, constructed a splendid marketplace, established a free school system, and equipped a hospital thoroughly. His town became the wonder of the Spanish Philippines (Worcester, 1898).

Meanwhile, he trained his slovenly native troops to become soldiers. After putting his town in satisfactory condition and teaching his soldiers how to shoot, he requested authority from Manila to attack the native stronghold at Maimbung. It is said that his request was refused three times, and he was warned that his two regiments would be wiped out if he made the attempt.

One evening, he summoned the captain of a gunboat that was anchored in the harbor and ordered him to take up a position before Maimbung and commence firing at daybreak the following morning. The officer initially refused to comply. Juan Arolas then gave him an ultimatum: obey the order (which he had no authority to give) or face a firing squad in the plaza. The officer ultimately decided to proceed to Maimbung, and a strong guard was placed on his vessel to ensure that he did not reconsider his determination.

At 11 o'clock that night, Juan Arolas placed himself at the head of his two regiments, had ammunition passed, and gave the order to march. The men had no idea where they were going, and before daylight, they found themselves hidden in the rear of Maimbung. Meanwhile, the gunboat had arrived, and the natives were busy training their rudimentary artillery on her. Promptly at dawn, she opened fire, and as the natives

replied for the first time, Juan Arolas and his men swarmed over the rear stockade. The natives were taken completely by surprise, and although they fought desperately, they suffered a crushing defeat.

The Sultan, Datu Amirul Kiram, managed to escape, but many important chiefs were killed or captured, their heavy guns were taken, and their fortifications were destroyed. Juan Arolas followed up his advantage, and the attack succeeded until the fanatical natives were cowed as they had never been cowed before. An armed truce followed and continued in force at the time of our visit. Juan Arolas had several times escaped unscathed from deadly peril, and the natives believed that he had a charmed life. They called him "papa," and they were treated with considerable respect when he gave orders. He was strictly just but merciless. Every threat that he made was carried out to the letter. For once, the natives had met their master, and they knew it.

One of the natives, who were very close to Juan Arolas, addressed him as "papa." This native man was considered good by the Americans, and they were, therefore, interested in certain incidents that gave them an insight into Juan Arolas' natural character. After satisfying the native man by observing that the Americans could use their rifles with some effect, the native man made them a rather startling business proposition in the following words:

"You gentlemen shoot quite well with the rifle."

"Yes, we have had some experience."

"You desire to get samples of the clothing and arms of my countrymen for your collection?"

"Yes."

"Papa told you, if you met armed natives outside the town, to order them to lay down their arms and retire?"

"Yes."

"Papa does not understand my people as I do. When we meet them, do not ask them to lay down their arms, for they will come back again and get them and probably attack us. Just shoot as many of them as possible. You can then take their arms and clothing and will cut off their heads, shave their eyebrows, show them to papa, and claim the reward for killing juramentados."

However, the native man never really forgave the Americans for refusing to partner with him on this very liberal basis.

Panglima Sayyadi was against the appointment of Datu Harun as the new Sultan by the Spanish colonial government under the Philippines' Governor-General Emilio Terrero in 1886. With that appointment, he also refused to obey the mandates of Juan Arolas as the Spanish Governor of Sulu. That is where the angry Juan Arolas decreed his chastisement and was compelled to lead his troops for a military expedition to Maimbung, Siasi, and Tapul Island in February 1887. The Spanish faced extreme difficulties in this expedition and tried hard because the country was rough, the forest was thick, and their enemies were fierce (Saleeby, 1908).

At the end of the battle, the fleet landed, and Datu Harun, appointed as Sultan by the Spanish, along with 50 men, proceeded to burn the town and the Chinese quarter and destroy the fort. The expedition returned to Jolo on March 17th. On May 9th, Juan Arolas boarded 800 men on the fleet, disembarked at Parang, and marched on the fort of Panglima Alimanarau, a leader located about four kilometers inland. Upon the approach of the troops, the chief hoisted the Spanish flag and submitted it to Datu Harun, who had joined the expedition.

On May 23rd, 1887, Juan Arolas and Datu Harun sailed for Tapul Island with 800 men. The next morning, the expeditionary forces disembarked, accompanied by 100 men from the fleet, and the gunboats opened fire on the fort while also shelling the surrounding hills. A captain was dispatched with two companies of *disciplinarios* to occupy the settlement of the friendly Datu Baluan, however, he encountered a force of about 300 fighting men in a well-defended position, whom Panglima Sayyadi led in person. Despite fierce resistance by Sayyadi and his men for two days, the Spanish forces ultimately prevailed.

Juan Arolas rushed to the scene, and realizing the danger of defeat, he called for two more companies and four Plasencia guns. A heavy fire was unleashed upon Panglima Sayyadi and his men. Despite being under fire, Panglima Sayyadi calmly appeared from time to time upon the parapet, encouraging his men to resist. The fight lasted for four and a half hours and ended only when the Spanish forces launched a desperate attack led by Juan Arolas himself.

Panglima Sayyadi, the chief leader of Tapul Island, remained hostile to Datu Harun, and the battle ended with Sayyadi falling martyred amid the struggle, along with several of his chiefs. The total number of those who died as martyrs numbered over 90, while the Spanish forces lost 13 soldiers and had 115 wounded. The expedition returned to Jolo the following day.

As a result of these fights, many Datu submitted to Datu Harun, including Datu Amilhusin of Siasi and Datu Janjari of Lati. Datu Amirul Kiram and his mother took refuge at Talipao, while Datu Aliuddin requested a conference. However, Panglima Sakilan, who governed the northwestern part of the Island of Pata situated south of Jolo, remained in a state of open hostility. After examining the coasts of Pata in June, Juan Arolas decided to lead an expedition to that island.

For this purpose, considerable reinforcements, including artillery and engineers, were sent to Jolo in early September to form the expedition. It numbered 1500 men and had a battery of four Plasencia guns. The troops embarked on the gunboats on September 19th and arrived off the cotta of Panglima Sakilan on the morning of September 20th. The forces disembarked and advanced against the fort, which was bombarded by the fleet and finally taken by assault between two and three o'clock in the afternoon. Another encounter took place the following day, resulting in the flight of the natives. The Spanish losses were 21 wounded. Juan Arolas was promoted to Brigadier General from the colonel and continued to command at Jolo.

The story of the fierce struggle between Muslims in Sulu and Spanish Catholics is exceedingly interesting and, in kind, is not unlike the more celebrated conflict between Muslims and Christians in the time of Ferdinand and Isabella. It is a record of mutual advance and defeat but not reconciliation and conversion.

Kissa About Panglima Sayyadi

The narration starts with the story told by Tuan Imam Jayla about the people of Tapul Island who were martyred alongside their leader, Panglima Sayyadi. He was a fashionable, eloquent, and strong man who encountered trouble as the village chief. He used to pray to God to strengthen his faith so he would not be led astray. As a man of strong faith, no one could beat him in his belief in God. Before the start of the fight, his men were ready to fight, and he reminded them to constantly practice their worship of God through fasting and prayers as a remedy for their sins. At least if judged, they would have an easy life hereafter. A Datu to the people, he led them beyond compare, and he was so brave that he would never let Tapul Island fall into the hands of the enemies.

Before the fighting with the Spanish broke out, Panglima Sayyadi and his relative, Panglima Baluan, had a misunderstanding about the judgment of a case. The misunderstanding started when Atang was accused of abducting a woman named Irak. Then, Panglima Sayyadi judged Atang to be sentenced to death and commanded his men to execute Atang near the shore so that it would become a lesson for others. Panglima Baluan reacted to what Panglima Sayyadi had done towards Atang and reported the incident to a Spanish captain. Atang should have only been jailed, not executed, although he was found guilty of abducting a woman. However, the captain did not mind because he was a friend of Panglima Sayyadi, like Panglima Baluan. The captain, called Captain Panuhi, refused to attack Panglima Sayyadi because he treated him as his brother.

Fed up about the report, the captain visited Panglima Sayyadi on Tapul Island and praised him for his courage but brought a flag. Panglima Sayyadi was not at home, and only his sister was there. His sister welcomed the captain and told him to wait because his intent to meet was essential. Instead, the captain handed the flag to his sister and left, asking her to raise the flag. After Panglima Sayyadi got home, his sister told him about the flag that was asked to be raised by the captain. Panglima Sayyadi was angered about the flag. He refused to raise the flag and did not want to be with the enemy. He told his sister that he was rather prepared to die than follow the colonizer's order.

The Sultan intervened in the case of Atang, as witnesses saw Adjik and Hada execute him. If no settlement can be reached, the Sultan wants the judge to issue a warrant of arrest against Adjik and Hada. The captain then lined up the troops and sailed directly to Tapul Island with the warrant. However, the captain felt uneasy because the ship was not sailing properly. The ship was guided by Panglima Baluan and Hadjiula and was docked near the tip of the cape to meet Panglima Sayyadi's forces.

The Spanish troops faced the *lantaka*¹ which Unga manned near the river, and Ubpi, who was manning the *pajat*². Before the ship could dock, Panglima Sayyadi and his forces were already waiting in the sea, but he showed no signs of fear. Panglima Sayyadi's forces were ready to capture the ship. The captain used the telescope from afar to see the cotta of Panglima Sayyadi and commanded his men to target it with their cannon. The Spanish forces began firing their cannon, but Panglima Sayyadi and his forces did not fear them. The captain was afraid because he realized they could not beat the bravery of Panglima Sayyadi and his skilled forces. Even after being informed by Panglima Baluan about their numbers, the Spanish continued firing.

The firing of the cannon from the seven big Spanish ships to the cotta of Panglima Sayyadi made Tapul Island seem cursed. Panglima Sayyadi directed their *ispi*³, causing two ships to sink. The Spanish forces went ashore and faced over a thousand of Panglima Sayyadi's forces. Many Spanish soldiers became widows, and after reaching seven o'clock, the Spanish forces marched towards the cotta where Panglima Sayyadi was waiting with his forces at the front. A heavy exchange of fire followed, resulting in many smashed bodies that looked like logs. The dead bodies were lined up and decaying, making the streets stink of death. The captain became even angrier and requested to speak with Panglima Baluan.

Panglima Sayyadi was accompanied by Imam Abantas, who never left his side as they moved away from the bay. They encountered Abud, who lured the Spanish forces to come closer and fired his gun called *palungtud*. In the ensuing chaos, Panglima Baluan was hit and carried away on the shoulders of his

¹ An indigenous brass cannon. Tausug-English Dictionary: Kabtangan Iban Maana.

² A larger indigenous cannon.

³ An indigenous cannon larger than *lantaka*. Tausug-English Dictionary: Kabtangan Iban Maana.

companions to safety in the river. Panglima Baluan remained resilient despite being injured, and his skin was impenetrable to the bullets. He was brought to the cotta in Kawmpang, where the stench of the dead Spanish forces was overwhelming.

A wise Panglima Sayyadi when shot is never moved but instead waits patiently for his fate. Meanwhile, the ship outside the cotta continued firing, and Panglima Sayyadi was hit in the chest, causing his shoulder to break. Despite the injury, he remained calm and said *Illallah*⁴ with a smile. Arut screamed as they were surrounded by the Spanish forces and engaged in hand-to-hand combat. Ibla joined the fray and fought bravely, killing many Spanish forces. Adun joined the fight, and when a cannon hit him, he smiled instead of showing fear. He did not take cover from the bullets that rained down on him.

Julam also joined the fight upon learning of the Spanish attack. Before going to battle, he bathed and informed his brother of his intentions. He said he could not let Panglima Sayyadi fight alone, for he knew that Panglima Sayyadi would never surrender. Instead, he would choose to die rather than be with the infidels. As a precaution, he did not raise the flag and only beseeched God to partner with the angels. He left his last will to his sister, instructing her not to cry when he dies but to take care of his body and dress him with some *bagaybay*⁵ on it so that his intentions may reach God. He hoped that future generations would follow his untraceable trace.

During the fighting, Ilmi and Ahamad fought alongside him and strongly tied their intentions to die fighting the enemy with Haral. They went to the cotta to take their position alongside Ibin and Muhajil. Unfortunately, Undan and Udday died in the cotta with hopeful intent to walk in heaven. The Spanish forces continued to fire at them relentlessly, and Aduri and Najuli were hit by the bullets, which were as fast as lightning, even in daylight.

Ali, Abi, and Bakkal rushed to hack the enemies, and the Spanish forces near the cotta became like coconut residue. The captain was chased and separated from his forces, and the Spanish forces became tangled and messed up. Sayin hacked one of them but was later martyred, leaving his son an orphan and his wife a widow. Sangu reinforced the cotta while Samma and his father were martyred. Uddin was there, intending to be martyred and stay in heaven, while Istul was hit by the bullet but remained invulnerable. The captain was disturbed, and the Spanish forces were angered, but the captain's pistol bullet only bumped Abdul's skin.

When Samu was alive, he killed many Spanish forces with his clean sword in the open space and chased those who hid. His skin was invulnerable, and he was hard to kill. He even hacked the captain in hand. At the end of the fighting, Tahu hacked any Spanish forces that came into his sight, not minding the bayonet. When it hit his skin, the tip fell off. Even bullets only left marks on his skin. The fighting continued until the blood became like mud. The next martyred were Abdul, Abil, Hussin, and Usman, followed by Aidil, Asad, Juhang, and Julang.

The captain was lifted with bamboo, and seven ships were loaded with the dead, scattered with heavy stinks. Other bodies were not recovered, while some were only covered with sand in the cotta. Until the new generation, their traces remain there. The captain was heavily wounded and hauled directly to Zamboanga.

⁴ From *Illallah Muhammadurusulullah* (There is no God, but Allah, and Muhammad is His Messenger).

⁵ Young inflorescence of palm trees. Often used as a decoration for special occasions, like *mawlud* and *bulan tayti* (month of cleaning graves). Tausug-English Dictionary: Kabtangan Iban Maana.

Panglima Sayyadi is an authority and fought the war between nations. The people were worried, but they left it to God's power. He is a good-looking man and a symbol of manhood. In Tapul Island, he is followed and has become an ancestral Datu. If he is showered with shots, the cotta will quake. He upholds his words and willingly faces the fire. As strong as he is, a fighter of Tapul Island, he is willing to be burnt and refuses to lose. The end of this story, for the people of Tapul Island, is to be told and heard, making people melt.

Panglima Sayyadi's Characters Description in Kissa

As a native chief, described as *nagdatu* on the Tapul Island, the Panglima was prepared to fight. As a warrior, he is described as *bubulangan*, and his name is Sayyadi. The term *Sayyadi* is derived from *Sayyidi*, a masculine honorific with a connection to the local terms *Syarif* or *Salip*, which refer to the lineage of the Prophet Muhammad. Panglima Sayyadi, being recognized as a *Salip* within his family circle, lends credence to the notion that he descended from either Sheikh Karim al-Makhdum Abdurahman or Syarif Alawi Balpaki, as held by the Kasalipan in Tapul Island.

A very stylish *sarang in lali* as a fair skin man, in *pais usug puti*, and tall, he commanded everything. Described *nagmandangan*, a tough, and *kawasa*, an authority, who commanded the warriors to do fasting to cure sins. A big man he is, he cannot be underestimated, described as *wayi pasang*, a beyond compare who practices ritual for courage as *nagaammal bulansang*, applying the law to be followed as a guide of learning.

His authority was highly praised, as he was known as *kawasa piyudji*, an immensely brave, *maisug*, firm heart, truthful and furious, he refused to obey their enemies. His courage was legendary, and his physical appearance was that of a handsome and robust man whose presence was difficult to trace. No one can ever beat him until the next generation. He is *lagayan*, shining, skillful, and knowledgeable. Indeed, the story about him would always be good.

In leading the fight against their enemies, he exhibits great courage and entrusts his life to the will of God. With his *pangkat pagkausugan*, a group of virile warriors resembling fighting cocks, he is willing to be burnt and refuses to surrender or raise their flag until the end. He is quick and never takes rest; even when he is shot, he remains standing.

As the leader of many warriors, he persists in defending their nation and becomes a war hero. He is martyred in the end, but the shot does not move him, and he never takes cover. His corpse bears no wounds, not even from a thigh-sized cannonball, and his laughter echoes louder than ever. His soul remains unwounded, and the world praises him. His heart is unbeatable, and he finds a partner in a *biraddali* from *Tandil*, an angelic woman.

Materials and Methods

This qualitative research employed archetypal literary analysis in uncovering the characteristics of Panglima Sayyadi as depicted in the various characters, symbols, and themes presented in the *kissa*, a type of epic poetry often sung to the accompaniment of native instruments such as the *gabbang* (a bamboo xylophone) and *biyula* (a native violin). The recording of the *Kissa kan Panglima Sayyadi* (Story of Panglima Sayyadi) was made on a cassette tape owned by Dayang Nannung Sahira. It was later converted into a compact disc format by an elementary teacher named Hatta Sawabi. However, the identity of the narrator and the year of the recording were unknown. To check the veracity of the recording, the researchers communicated with the people who were knowledgeable on the subject of the *kissa* through face-to-face

and online means. The recording, which lasted for more than 30 minutes, was used as the source of this research. The researchers listened to the recording a couple of times in order to transcribe and translate the 218-stanza *kissa* from Bahasa Sug into English.

To achieve the aim of this study, the researchers used the archetypal literary analysis popularized by Jung (1968). Archetypes are universal, inborn models of people, behaviors, or personalities that influence human behavior. It is argued that cultural and psychological myths shape the meaning of a literary text. Archetypal literary criticism is based on Jung's theory that humankind has a "collective unconscious" psyche, a kind of universal psyche manifested in dreams and myths containing themes and images all humans inherit. Therefore, literature does not imitate the world but rather the "total dream of humankind". Walker (2002) also asserted that Jung referred to mythology as the "textbook of the archetypes". In analyzing the *Kissa kan Panglima Sayyadi*, the researchers utilized their knowledge of Tau Sug history and language.

Results and Discussion

Archetypes in literature have existed since the earliest human stories, with familiar character models recurring across cultures and periods. Carl Jung, the Swiss psychiatrist, and psychoanalyst who first distinguished archetypes in his 1968 book *Archetypes of the Collective Unconscious*, defined them as universally understood characters that prompt core human desires, drives, fears, and motivations. Archetypes are personified symbols that help the mind identify with subconscious desires, meanings, and truths (Bishop & Pantaleon, 2017). This study focuses on three categories of common character archetypes: The Ego Types, The Self Types, and The Soul Types.

In the *kissa* under analysis, Panglima Sayyad's characteristics are identified as two Ego Types (The Warrior and The Traditionalist), two Self Types (The Leader and The Thinker), and two Soul Types (The Revolutionary and The Visionary). These archetypes represent different stages of human development. The Ego represents the container for our lives, the Soul connects us to the transpersonal, and the Self signifies the achievement of a sense of genuine identity.

People first develop the Ego, then encounter the Soul, and finally give birth to a unique sense of Self. The Ego creates a boundary between people and everything else and mediates their relationship with the world. It also helps people learn to fit into the world as they know it and to act to change that world to better meet their needs. The Soul, which Jungians equate with the unconscious or the psyche, connects people with the transpersonal. The Soul is also the repository of all the potential of the human species, the potential that lies within each of them, like seeds germinating and ready to sprout if external conditions are propitious (analogous to enough sun, water, and fertile soil). For people who believe in an afterlife, the Soul is part of them that lives on after the body dies. The Self signifies the achievement of a sense of genuine identity. When the Self is born, people know who they are, the disjointed parts of their psyche come together, and they experience wholeness and integrity. Their task then becomes to find adequate ways to express themselves in the world and, in so doing, make the contributions they alone can make to bring joy to their own lives and help the wasteland bloom (Pearson, 1991).

The Warrior

As a known hero to the Tau Sug old folks, Panglima Sayyadi embodies the archetype of the ‘Warrior’ as described in stanzas 59, 61, 77-78, 87, 89, 91, 106-108, 118, 123, 152, and 186-188. When most people think of a hero, they imagine a warrior. Such heroes have courage, uphold high ideals, and are willing to risk their lives to defend their kingdoms, honor, or protect the weak from harm. Warriors live by their principles or values and are willing to fight for them even when doing so is economically or socially costly.

The Warrior-Ego Type

(59) <i>In Panglima nagmungkil Miyasu' in pamikil Bang magad ha kapil Inda' subay magsabil.</i>	The Commander repudiated Got angry If to follow the infidel Dear, I need to fight.	(89) <i>In sundalu simulad Pa kuta' ha babag In Panglima sarang abag Ba iban tindug timagad.</i>	The soldiers ascended To the cotta in Babag ⁶ The Commander was stanch With the forces waiting.
(106) <i>Sayyadi pandikil Ba Panglima usug sabal Timbakun di' maghibal Nagtatagad sin kadal.</i>	Sayyadi was a warrior A patient Commander When shot he didn't move Was waiting for his fate.	(91) <i>Panglima wayi pasang Ba nanimbakna kimansang Sundalu namarihang Nasa'bit sali' batang.</i>	The Commander had no pair Rapidly firing The soldiers all died Crossed-mound like logs.
(61) <i>Limandu' in subali Hi Panglima Sayyadi Bang Bisaya in mari Ba magsabil aku agi.</i>	Greatly pledged Commander Sayyadi If the enemy comes “I will fight” he said.	(107) <i>In timbak sali' sapal piyaguwa' timampal Nakanyun dayng ha kappal Ba kiyugdan siya ha daghal.</i>	The shots like coconut residue Gone out to face Cannoned from the ship Hit in the chest.
(77) <i>Tagna' piyanda'-panda' Ba nanimbak in ha kuta' In Kaptin namayta' In Panglima di' muga.</i>	At the start of spying From the cotta they fired The Captain said The Commander was unafraid.	(108) <i>Nalubu in agaba Wala' inu-inuha Gam mayan kiyatawa Ba iban lalal Illallah.</i>	His shoulder collapsed But he didn't mind He was laughing even more With the words of willingness.
(78) <i>In agi sin Kapitan Kita kiyasigpitan In Panglima nagsaytan Isug di' karangatan.</i>	The Captain said We are struggling The Commander went wild His valour couldn't be countered.	(118) <i>Panglima wayi angkil Di' magad sumurindil Mangakuna masabil Ba pa bisaya kapil.</i>	The Commander had no alike He refused to surrender He was willing to die To fight the infidels.
(87) <i>In patay bukan ganta' Pa maas pa bata In Panglima dagapa Ba di' maurul in limpa'.</i>	The dead couldn't be counted From the old to the young The Commander was tough His trace couldn't be followed.	(123) <i>In Panglima dagapa Ba di' maurul in limpa' Sampay pa hulingbata' Marayaw in bayta'.</i>	The Commander was tough His trace couldn't be followed Until to the last generation The story is still good.
(186) <i>Panglima bubulangan Hi Sayyadi in ngan Ha Tapul in lungan Ha bunu' nagmandangan.</i>	The Commander was a fighter His name was Sayyadi From the community of Tapul In the war, he was legendary.	(152) <i>Bang in timbak hibusug Pulakpalik in lungsud Patay sabil mataud Ba Panglima in tagtindug.</i>	When the shots are fired The billet is muddled The dead martyr are many They are the Commander's force.
(187) <i>Sayyadi lingkatan Ba isug di' karangatan Pagkita' ha Kapitan Iyapas piyalagutan.</i>	Sayyadi was attractive The courage couldn't be countered When he saw the Captain He chased to hack.	(188) <i>In Panglima makumpas Ba bang timbakun matatas In Kapitan naluppas In kalagut nauppas.</i>	The Commander was wise When fired, he was unwavering The Captain was wasted When hack was discarded.

⁶ Babag means 'horizontal' but refers to place's proper name in this context.

The Traditionalist

Panglima Sayyadi is also considered a Traditionalist, also known as the Innocent archetype, characterized as the part of a person who trusts in life, oneself, and others as reflected in the stanzas 12-16, 120, and 122. It is the part that maintains faith and hope, even when things appear impossible on the surface. The Innocent allows individuals to trust others enough to learn from them, which is essential for acquiring basic life and work skills. People begin in innocence, believing what those in authority teach them, regardless of whether those authorities have their best interests in mind. The Innocent in people trusts even when it is not warranted.

The Traditionalist-Ego Type			
(12) <i>Ba ammal ayaw hamanun Sambayahang hinangun In sukur bang hukumun Ha surga pasanannangun.</i>	Don't neglect the practice Do the prayer At least when judged In the heaven you will be placed.	(14) <i>In Panglima kawasa Ha tindug timinusa Hinang kamu puasa Ba ubat katan dusa.</i>	The Commander in power Stood with his force: "Please do your fasting it's the cure of all sins."
(13) <i>In ammal sambahayang Surga bayang-bayang Kalu kita humayang Sumudda humiyang.</i>	The prayer is a practice The shadow of heaven Hopefully we will be free And become lucky to enter.	(15) <i>Ubus mayan namiat Piyabuntul in niyat Tuhan miyaaripat Di' makawa masasat.</i>	After instructing He made clear with his intention He contemplated with God He could not be disturbed.
(120) <i>Ubus ampa nag-agi Ha taymanghud babai Junjungunta sabuli Tandilta biraddali.</i>	And then he said To his sister We will uphold if we can We are partnered by angels.	(122) <i>Kadtuanmu bagaybay Bat in niyat sumampay In sundalu nalantay Miyahu'na in patay.</i>	Put some <i>bagaybay</i> So the intent would reach The soldiers died Dead bodies stank.
(16) <i>Ubus naghakikat Ba atay nagtarikat Ha Tapul di' umukat.</i>	After actualizing His heart followed the path From the Tapul he won't move.		

The Leader

Many stories, fairy tales, and legends end with the discovery that the main character—seemingly a commoner who has struggled through many obstacles and adventures—is the long-lost son or daughter of the King. Classical heroes were often orphaned in some way and brought up by commoners. This experience of living like the lowest people in the land was critical to their development of the humility, empathy, and knowledge of the challenges of ordinary life necessary for truly great leadership. The Leader, also known as The Ruler, creates a peaceful and harmonious kingdom by becoming peaceful and harmonious inside. The belief system—that inner and outer worlds mirror one another—that informs alchemy is also encoded in the grail myths, especially with regard to the King's relationship to the kingdom. Panglima Sayyadi for being The Leader is described in the stanzas 8-10, 18, 29-30, 58, 80, 184-185, 195, and 202:

The Leader-Self Type			
(8) <i>Panglima nagtagama Ha Tapul nagbanuwa Nasara-adum piyasawa.</i>	The Commander got ready Leading Tapul The chaos was cleared.	(29) <i>Hi Sayyadi mandangan Panglima bubulangan Ha Tapul in lungan Hukuman pamintangan.</i>	Sayyadi was a strongman The fighting Commander Of the community of Tapul His judgment served as a lesson.
(184) <i>Panglima marasang Ba tindug kimaruk kansang In kasabil kan Julang Kakampungan ini kiyuyang.</i>	The commander was quick He had many warriors When Julang was martyred The relatives perturbed .	(30) <i>Hi Panglima Sayyadi Amu nagkumaagi Hi Atang di' manjari Ba hipabuni' kaagi.</i>	Commander Sayyadi One who commanded Atang is not good Should be sentenced to death.
(9) <i>Hi Panglima Sayyadi Usug sarang in lali Kampung usugbabai Ba siya in magaagi.</i>	Commander Sayyadi The man of fashion The male and female relatives He who commanded.	(58) <i>Panglima nagmulka' Sin panji wa' kimawa Makasipugna inda' Bang magad pa Bisaya.</i>	The Commander got angry He didn't take the flag It's shameful dear To join the enemy.

<i>(185) In katan sin sabil yarina limahil Panglima wayi anggil In kabantugan muskil.</i>	All of the martyrs Were all here The commander had no alike The admiration was unparalleled.	<i>(80) In taud bukun kuyan Ba kuta' di' paguyan Sayyadi lagayan Jukup in kapandayan.</i>	The underdetermined number From the cotta they didn't flee Sayyadi shone Full of skills.
<i>(10) In Panglima mandangan Ha Tapul in lungan Pag-ubus nagkabtangan Ba ha manga kakampungan Ammal di' pa kulangan Waktu di' sin bala' datungan Sukur awun gunggungan.</i>	The Commander was a strongman In Tapul community After talking To the relatives Don't reduce the practice So that the misfortune will not come At least there is something to hold unto.	<i>(195) Sayyadi durugan Ba pangkat pagkausugan Ha Tapul pangagaran Nagdatu ha liuran.</i>	Sayyadi was handsome The lineage of manhood In Tapul he was followed The chief among his people.
<i>(18) In Panglima dakula' Di'ta mapula'-pula' Tuhanna in nagbayta Tindug nahilu-hala'.</i>	The Commander was enormous Could not be underestimated God has told His force uproars.	<i>(202) In Panglima kawasa Imatu bunu' bangsa, Kakampungan nasusa, Tuhanna in kawasa.</i>	The Commander was the authority He fought for the nation The relatives were worried To Allah they trust.

The Thinker

The Thinker or the Sage has little or no need to control or change the world; they want to understand it. The Sage's path is the journey to discover the truth—about ourselves, our world, and the universe. At its highest levels, it is not simply about finding knowledge but about becoming wise. The Sage within resonates with the adage, “That ye shall know the truth, and the truth shall set you free”. Panglima Sayyadi, as The Thinker, thinks and discusses his moves as mirrored in stanzas 26 and 147.

The Thinker-Self Type	
<i>(26) Pag-ingat sin Panglima Hi Atang iyumapa In tindug sama-sama Nagpanaw nagtagama.</i>	When the Commander knew Atang was discussed The forces were together Moving to get ready.
<i>(147) In Panglima matingkas Maisugda makumpas In Kapitan naapas Dayng ha tindug nabutas.</i>	The Commander was agile He was brave to think The Captain was chased From his force he was separated

The Revolutionary

The Revolutionary is often an Orphan and acts as a Rebel who fights for justice and stands in solidarity with all other oppressed, wounded, or suffering people. They do this not because of universal truth but in response to an inner calling. The Rebel recognizes no absolute, objective truths and instead affirms relativistic, subjective ones. According to this view, there is no meaning except for the meaning we create through our care for one another. The gift of this approach is freedom from dependence, a form of interdependent self-reliance. The Rebel no longer relies on external authority figures but learns to help themselves and each other. Panglima Sayyadi, as a revolutionary, resisted the soldiers even though they outnumbered him, fighting for the independence of his home island as revealed in stanza 83.

The Revolutionary-Soul Type	
<i>(83) Tagna' nila nanaug Sundalu biya' inug Panglima sarang durug Lantaka binibud.</i>	When they first went down The soldiers were like mirage The commander was attractive The cannon was shifted

The Visionary

The power of the Ruler is to create and maintain a prosperous and peaceful kingdom. The power of the Magician or The Visionary is to transform reality by changing consciousness. Good rulers take responsibility for their symbiotic relationship with the kingdom, knowing that the state of their lives reflects and affects the state of their souls, but they generally cannot heal themselves. Without the Magician, who heals the wounded Ruler, the kingdom cannot be transformed. When the Magician is dominant in our consciousness, we often experience foreshadowing of future events in our lives—in dreams, in fantasies, and in moments of intuitive insight (Pearson, 1991). Panglima Sayyadi embodies The Visionary archetype, as he is vigilant about what may happen in the future. He did not surrender by raising their flag, instructed his sister not to wail or cry if he died, and remained firm in his execution of the law as manifested in stanzas 27, 119, and 121.

The Visionary-Soul Type	
<p>119) <i>Hi Panglima Sayyadi</i> <i>In isug nakalabi</i> <i>Wa' sintaka in panji</i> <i>Ba mahalli' ha mahuli.</i></p>	<p>Commander Sayyadi His bravery exceeded Didn't raise the flag For he was careful</p>
<p>(121) <i>Inda' bang aku matay</i> <i>Ba aykaw tuud magmatay</i> <i>Paruliha in bangkay</i> <i>Sanguni sin pamakay.</i></p>	<p>Dear if I die Please don't wail Take care of the corpse Enshroud me in a white cloth.</p>
<p>(27) <i>Panglima wayi pasang</i> <i>Ba nagaammal bulansang</i> <i>Piyapanaw hi Atang</i> <i>In sara' biyantang.</i></p>	<p>The Commander had no alike Practiced ritual of courage Demanded to seek for Atang And made the law clear.</p>

Conclusion

Panglima Sayyadi, the Datu of Tapul and a Tau Sug, wanted to uphold the law prescribed by their beliefs in the Quran to punish offenders. When the colonizers tried interfering with their local affairs, he resisted and fought to defend their independence. His character is described as The Warrior, The Traditionalist, The Leader, The Thinker, The Revolutionary, and The Visionary, which combines his ego, soul, and self and is an inborn trait of a man and a Tau Sug. Mustafa (2008) describes this character as an almost inborn obligation to protect and defend, a passionate desire to manifest their manhood. Perhaps, when they no longer saw their survival as a people, clan, or race in peril, and they no longer needed to prove themselves through the barrel of a gun, they would no longer be at war with themselves.

As a native chief, he was prepared to fight as a warrior. Even against his people, if the law prescribed by the Quran was hampered to be executed by outsiders like the Spanish colonial rule, especially if the 'leader' like Datu Harun colluded with the colonizer, which is disrespectful to the Sultanate's tradition. As the Datu and Panglima, he had his domain, as the Sultanate was but an umbrella or the centralized government of the whole archipelago, described by Sutherland (2004) as a highly segmented state with dominant patron-client ties. Panglima Sayyadi, a tough guy and an authority who commanded the warriors, cannot be underestimated and is beyond compare in his practice of rituals for courage in applying the law to be followed as a guide for learning.

His authority was praised as he was immensely brave, had a firm heart, was truthful, furious, and refused to obey enemies. His enduring courage was evident when he was shot, yet unshaken, instead

waited for his fate, becoming a shining armor full of skills and knowledge. In leading the fight against their enemies, his courage was high, and he entrusted and willingly followed the way of God with his virile standing likened to that of a fighting cock, willing to be burnt and refusing to lose. Surrendering was not an option, even if they had to raise their flag until the end. He was quick and never rested; even though his body could be wounded, his soul and ego remained firm until he fell as a martyr in the eyes of the Tau Sug. His fiendish courage became the mark of his trace that no one could ever beat, and the story about him as a hero would always be preserved until the next generation. He would become an icon for the future of the home island to be free from the clutch of colonialism.

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