Pagtuki sa Binalaybay: A Stylistic Analysis of Sebuano Figurative Language in Iligan National Writers Workshop's Sebuano Poems

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Abstract

The place of poetry in Sebuano culture is central. Yet, no adequate compendium of poetry in Sebuano exists despite the abundant number of figurative expressions present in Sebuano, an Austronesian language spoken as a native language by a majority of the people in the Philippines. This study intends to discover which expressions in Sebuano poems are figurative through markers that indicate a non-literal interpretation, and which traditionally-introduced categories are most commonly used among these expressions found in Sebuano poetry. The corpus of this paper are Sebuano poems found in the Poetry section of Volumes 1 to 20 (1994 to 2013) proceedings of the Iligan National Writers Workshop, a pioneering literary development in Mindanao after the two leading workshops in the country, namely that of University of the Philippines and Silliman.

The data was analyzed in terms of (a) Levin's linguistic deviation (b) McArthur and Perrine's markers of figurativeness and (c) categorization and characterization of figurative language. The study found that while there are those expressions that fall under the categories namely: metaphor, personification, simile, hyperbole, onomatopoeia, and synecdoche; there are, however, recurring patterns of Sebuano figurative expressions that defy categorization and are referred to by the researchers as 'Emerging Sebuano Figurative Language Categories.' This paper explores the depths and complexities of Sebuano figurative language and presents these findings as a preliminary description of Sebuano figurative language.

Key Words: *Sebuano, linguistic deviation, markers of figurativeness, tone, figurative language*

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INTRODUCTION

We, Filipinos, are lovers of beauty - both the physical and the inner. In appreciation, we try to encapsulate situations and emotions through resourcefully using our words, thus composing some of the most eloquent and unpredictable lines there are. We turn to figurative language simply because has its different styles and forms that help artistically and inventively emphasize our certain experiences through language.

Figurative language does not only occur in English but in other languages as well. Indonesian linguist, Muliono (1989), introduces the equivalent for English language figures of speech in Indonesia termed as *majas* or *gaya bahasa,* Maggay (2002) *Pahiwatig: Kagawiang Pangkomunikasyon ng Filipino,* refers to the Filipino figures of speech as *tayutay* and for idioms as *idyoma* or *bulaklak ng dila.* Just like the English language, Filipino language also has figurative language categories, namely: *pagtutulad* for simile, *pagwawangis* for metaphor, *pagsasatao* for personification, *pagmamalabis* for hyperbole, *pagpapalit-saklaw* for synecdoche, and *paghihimig* for onomatopoeia. Although researches on figurative language in Filipino contexts have been done, not much research on the structure and form of Sebuano has been conducted. It is for this reason that the researchers found interest in dissecting the encoding, characterization and categorization of figurative language particularly present in the poetry of Sebuano -- which is rich in the use of figures of speech and reflect day to day discourses of a majority of people in Visayas and Mindanao.

Based on the phenomenon, it is interesting to identify the markers of figurativeness, and linguistic trends per category which Sebuano figurative language share; and, aside from the traditionally-introduced categories of figurative language, present a novel material of the encoding, characterization, and classification of Sebuano figurative language in Sebuano poems.

The study is aimed to produce material that primarily focuses on Sebuano figurative language. Based on the background, the following questions were answered through this study: (1) Which Sebuano expressions in the poems from the proceedings of the Iligan National Writers Workshops are figurative? (2) What

traditionally-introduced figurative language categories are most commonly used among the figurative Sebuano expressions found in Sebuano poetry? (3) What are the markers of figurativeness that indicate a non-literal interpretation? (4) What are the emerging Sebuano figurative language categories?

The study aims to present a preliminary description of Sebuano figurative language and present emerging categories specifically available for Sebuano poetry's figurative expressions. (2) Further, it aims to be useful for the creation of a new material that focuses on figurative language expressed in Sebuano literature particularly in poetry.

To add more clarity to the flow of this study, the schematic diagram that follows, shows that Sebuano literature specifically poetry, contains expressions which particularly use figurative language. Non-literal expressions were recognized through the figurative language theory, Linguistic Deviation by Levin (1969). All expressions with markers of figurativeness—referred to as lexical, semantic and syntactic markers were analyzed as to how they were encoded and categorized (McArthur & Perrine, 1982 & 1992). This categorization also led to the identification of which traditionally-introduced categories the Sebuano expressions fall into. The researchers, further identified the emergence of Sebuano figurative language categories for those that do not fall under the traditionally-introduced categories.

Figure 1. Schematic Diagram of the Conceptual Framework
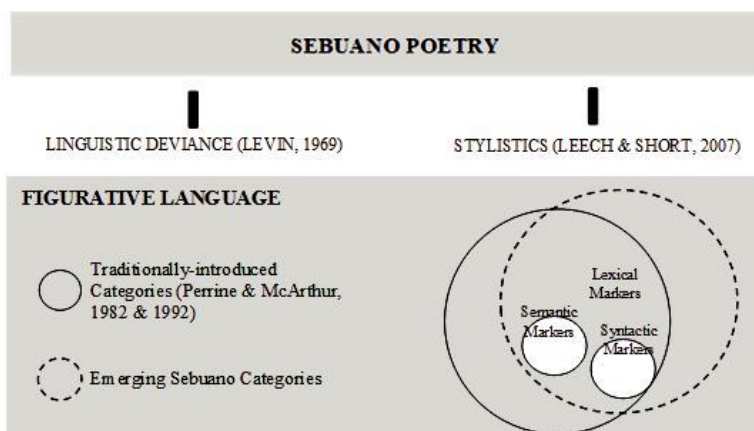
METHODOLOGY

This study basically followed exploratory research design and a systematic stylistic analysis of the figurative language in a Sebuano poem through linguistic description. As such, the researchers followed a 4-phase analysis: beginning with the (1) recognition of figurative language in selected Sebuano poems through (a) linguistic deviance (Levin, 1969), (b) sentence patterns of Philippine languages (Constantino, 2007), and (c) syntactic, semantic, phonological, orthographical, and lexical markers (McArthur, 1992); followed by the (2) isolation of lines which show figurativeness and then these were subjected to the analysis of the presence of figurative markers and categorized; (3) linguistic trends were then further analyzed by category; finally, (4) the lines that defied categorization were labeled Sebuano Figurative language and were again thematically analyzed based on characterization and classification.

Corpus of the Study. The corpus of the study is focused on figurative language exclusively found in Sebuano literature. The preliminary data used were proceedings of the Iligan National Writers' Workshop (INWW), from Volumes 1 to 20 published from 1994 to 2013. Iligan National Writers Workshop (INWW) came after the two leading workshops in the entire country, namely, the University of the Philippines' National Summer Writers Workshop and Silliman Writers Workshop (Lumbera, 1994).

RESULTS AND DISCUSSIONS

Markers of Figurativeness. Each figurative expression was classified and analyzed by the researchers through markers of figurativeness. As discussed by McArthur (1992), the figures, or referred to as 'markers' by the researchers, that displayed prevalence among the Sebuano poems of INWW are the following: (1) syntactic, (2) lexical, and (3) phonological.

Images. (a) **Anatomical images (A)** are employed in expressions that make use of body parts in order to put forward an action or a description that is not usually collocated with that body part; (b) **Conceptual images (C)** give an implication that there is a need to make use of intangible objects to be able to have a better grasp of

an experience. These conceptual images are heavily influenced with and by culture; (c) **Celestial images (CS)** often symbolize things and persons in their poems that are distant, or entities that give fascination to anybody who looks at them from below; (d) **Geographical images (G)** give a specificity of locale and in order to understand why they are employed in the expression, the reader must be able to contextualize with the period of time when this specific place is relevant; (e) **Meteorological images (M)** often enable the reader to relate to the differences in the occurrences in the atmosphere and weather; (f) **Natural images (N)** as the Philippines, being rich in natural resources, have afforded the writers to make use of different elements of nature; (g) **Objects (O)** which rely on the common realities of a people that turn a seemingly unimportant thing into a symbol that evokes a certain feeling; and (h) **Temporal images (T)** help the readers depict the setting they see themselves in as they experience the poetry. These images give an impression of how the users of the language have a certain consciousness of time.

The table below shows the percentage of images employed in the figurative expressions of the Sebuano poems used in this study.

Table 1. Percentage of Images employed per Figurative Language Category

Figurative Language Category	(A)	(C)	(CS)	(G)	(M)	(N)	(O)	(T)
Metaphor	23.08%	35.90%	6.41%	1.28%	2.56%	8.97%	16.67%	5.13%
Personification	16.67%	31.94%	13.89%	2.78%	-------	16.67%	9.72%	8.33%
Simile	18.87%	20.75%	3.77%	1.89%	1.89%	28.30%	22.64%	1.89%
Hyperbole	26.67%	40.00%	13.33%	6.67%	6.67%	---------	---------	6.67%
Synecdoche	50.00%	---------	---------	---------	--------	---------	50.00%	--------
Onomatopoeia	35.71%	35.71%	---------	---------	--------	---------	28.57%	--------
Emerging Sebuano FLC	17.39%	36.96%	17.39%	---------	6.52%	10.87%	6.52%	10.87%

SEBUANO METAPHOR. Metaphor is a figure of speech in which a comparison is made between two things, which are essentially different. It is made literally either by a verb, or less obviously, by a combination of adjective and noun, noun and verb, etc. In any case, similarity is not pointed out by using words such as "as," "like," or "than" (Nofal, 2011).

Sebuano Metaphor Structure. Sebuano metaphors generally mark the figurativeness of expressions through stating one entity in terms of another or through modifying an entity's form, shape, size, taste, or state-of-being. The analysis of this study reveals that there are two forms of Sebuano Metaphor— (a) clausal and (b) phrasal metaphors.

*(a) **Clausal Sebuano Metaphors.*** Metaphors under this classification usually achieve figurativeness by turning an entity into an unexpected figure. Human and human body parts are turned into conceptual images or celestial images. Further analysis of this study reveals that clausal metaphors, are determined by its recurring patterns linguistically. Clausal metaphor expressions are usually non-verbal sentences and nominal; typically, the head of the predicate is a noun. In such instances, the expressions are composed of two constituents—two noun phrases which yield the figurative expression equational.

As shown in the first example, Palapar's *Lalaki ug Babaye* (10th INWW-v10-2003), the lines

> '***Ikaw*** *ang **tingog** nga madunggan sa tanan. **Ako** ang*
> ***tingog** sulod sa imong ulo. **Ako** imong **kalag**. **Ikaw** akong*
> ***kadasig**. **Kitang duha** ang **tanom** ug ang **yuta***'

show an evident comparison moving back and forth from a man to a woman as voice, as soul, as perseverance, and as plant and soil. The poem suggests the mutual need of one another— for someone to speak and someone to persevere, and so on. For without the woman or the man's presence, they will remain like plants uprooted and will not be of use until placed back in its ground where they could have essentially grown.

In the second example, Munez' *Mubong Higayon* (18th INWW-v18-2011), the line:

> '*Niadtong gabhiona, ang iyang **lawas bituon** sa akong mga*
> *mata*'

achieves figurativeness by looking at an anatomical image as a celestial image. Such intimate sexual gratification enables the persona to compare the anatomical bodies

with celestial bodies, specifically stars, which he views as equally striking and is remarkable to his experience. Likewise, his experience with the woman's body that lasted only for a short time, as the title *Mubong Higayon* suggests, may be represented stars in his view for that moment and only in his memory forever.

Table 2. Metaphor expressions (Clausal)

(1) Ikaw[1] ang tingog[2] nga madunggan[3] sa tanan[4]. Ako ang tingog sulod sa imong ulo[5]. Ako imong kalag[6], Ikaw akong kadasig[7], Kitang duha ang tanom[8] ug ang yuta[9]. *(Lalaki ug Babaye, Haidee Emmie K. Palapar, 10th INWW-v10-2003)*			
ANALYSIS			
NOUN PHRASE	DETERMINER	NOUN	TRANSLATION
Ikaw *Ako* *Ikaw* *Kita*	*Ang* *ang* *akong* *duha*	*tingog nga madunggan sa tanan* *tingog sulod sa imong ulo* *kadasig* *tanom ug yuta*	*[1]You [2]Voice [3]from RW dungog—hear [4]All [5]Head [6]Soul [7]Perseverance [8]Plant [9]Soil, ground*
(2) Niadtong gabhiona, ang iyang **lawas[1] bituon[2] sa** akong **mga mata[3]** *(Mubong Higayon, Glenn Tek-ing Munez, 18th INWW-v18-2011)*			
Iyang lawas	*sa akong mata*	*Bituon*	*[1]Body [2]Star [3]Eye*

(b) ***Phrasal Sebuano Metaphors.*** Metaphors under this classification usually achieve figurativeness by using an entity's form or state-of-being to modify another, or using a certain entity to become a unit of another entity. Phrasal metaphors are not usually used in traditionally-introduced metaphors but are of prevalence in Sebuano metaphors.

(b.1) Adjectival Phrase. Phrasal metaphor expressions are depicted through the use of attributive adjectives (adj.) in relation to an entity's form, shape, size, taste, or state-of-being to modify the meaning of the noun (n.) or the

other entity which precedes or follows it. In many cases, nouns are morphed into adjectives with the addition of a ligative particle *–g or –ng*.

In the first example shown in the table that follows, Durado's *Pansit* (3rd INWW-v3-1996), *'Gipuga sa atong bintana ang nalimonsitong buwan,'* shows that the figurativeness is achieved by using two distinct entities, *limonsito* and *buwan* and turning these two entities into a phrasal metaphor. As also mentioned in the commentaries section of the 3rd INWW proceedings, the wife, is symbolized as the *moon* who is filled with mysteries. With the aid of the attributive adjective, *nalimonsito* from the word *limonsito,* the wife becomes like one who is flavored *,* or tastes sour, squeezed by a window, which symbolizes her husband, because of the experiences she has with him every night as he is already sick of her cooking of the dish, *pansit.*

Table 3. Metaphor expressions (Adjectival Phrases)

NOUN PHRASE		TRANSLATION
(1)Samtang sa nagkamantika^1 Nimong danguynguy^2 Gipuga^3 sa atong bintana^4 ang **nalimonsitong^5 buwan^6.** *(Pansit, Adonis Gesta Durado, 3rd INWW-v3-1996)*		
ATTRIBUTIVE ADJECTIVE	NOUN	
Nalimonsitong -from limonsito (n. used as adj.) -form or taste modifies the n. it follows	*Buwan*	^{1}*from RW mantika – cooking oil* ^{2}*Weep* ^{3}*Squeeze* ^{4}*Window* ^{5}*from RW lemonsito—Lemon* ^{6}*Moon*
(2) Putlon$_1$ pa gyud kanang bag-ong^2 **dahong^3 ambisyon^4** sa haruhay$_5$ nga kinabuhing$_6$ mingsalingsing^7 pag-inanay$_8$ *(Unsaon Pagbonsai ang mga Damgo, Orlando Cajegas, 6th INWW-v6-1999)*		
Dahong -from dahon (n. used as adj.) -form modifies the n. it follows	*Ambisyon*	^{1}*from RW putol—cut* ^{2}*New* ^{3}*Leaf* ^{4}*Ambition* ^{5}*Comfortable* ^{6}*Life* ^{7}*Outgrowth* ^{8}*Gradual*

In the second example*,* Cajegas' *Unsaon Pagbonsai ang mga Damgo* (6th INWW-v6-1999) inthe lines, *'Putlon pa gyud kanang bag-ong **dahong ambisyon**,'* illustrates that the writer metaphorically relates two distinct entities —*dahon* and *ambisyon* and uses these two as a phrasal metaphor. The persona of the poemsees the

ambitions of a person as leaves that need to be cut when it outgrows gradually from its pot. In here, the leaves' form that uncontrollably grows without trimming is seen by the speaker as a dream that needs to be reduced so as not to be ambitious in order for it to become achievable.

   (b.2) Noun Phrase (Noun plus Prepositional Phrase). Some phrasal metaphors exhibit internal complexity. This is seen in metaphors that use Noun Phrases (NP) containing Nouns (N) and Prepositional Phrases (PP), such as the examples below:

N	PP	N	PP
salisi	[sa akong pagtagad]	tapsing	[sa atong paghinigalaay]
taligsik	[sa atong pagbati]	minteryu	[sa kalimot]
lawod	[sa kasakit]	dahon	[sa paglaom]

   A noun phrase is usually made up of a noun combined with a complement, which is a prepositional phrase—linguistically deviant from the usual combination of metaphors, which, according to Nofal (2011), is usually achieved through adjective and noun, noun and verb, etc. The prepositional phrase is particularly a conceptual image or intangible entity. In such case, when one entity is associated with a conceptual image, the former (n.) becomes a unit of the latter (complement), and the comparison is achieved.

   The table on the next page shows the images in this type of metaphor which are employed through noun phrases.

Table 4. Metaphor expressions (Noun Phrases)

(1) Wala kay kahadlok[1] moguwa sa imong Gipasilongan[2] kay pagtuo[3] Nimo dili ka mabasa[4] Sa gagmayng[5] **taligsik[6] sa akongPagbati[7] kanimo**. *(Alindahaw, Haidee Emmie K. Palapar, 10th INWW-v10-2003)*			
ANALYSIS			TRANSLATION
NOUN PHRASE	PREPOSITIONAL PHRASE		
	PREP	CONCEPTUAL IMAGE	
Taligsik	*sa*	*Pagbati*	*[1]Fear [2]Shelter [3]Belief [4]from RW basa – wet [5]Small [6]Mist [7]Feelings*
(2) masulob-ong[1] paglubong[2] sa balak[3] sa kanhi[4] hinigugma[5] didto sa **minteryu[6] sa kalimot[7]**. *(Gozos sa mga Buhi, Orlanda Cajegas, 5th INWW-v5-1998)*			
Minteryu	*sa*	*Kalimot*	*[1]Downhearted [2]from RW lubong – bury [3]Poem [4]Former [5]from RW gugma – love [6]Cemetery [7]Forgetfulness*

In the first example, the lines from Palapar's *Alindahaw* (10th INWW-v10-2003), *'Kay pagtuo nimo dili ka mabasa sa gagmayng **taligsik sa akong pagbati** kanimo'*, convey the writer's idea of a drizzle as a unit of a larger body of affection (in this case, a rain of affection) he has towards another. The idea is that his affection is understated and cannot be simply distinguished by the one he loves. This brings us a more vivid picture of affection stated in an unexpected manner.

In the second example, the lines from Cajegas' *Gozos sa mga Buhi* (5th INWW-v5-1998), *'Paglubong sa balak sa kanhi hinigugma didto sa **minteryu sa kalimot'**,* depicts how the writer conveys a certain place, *minteryu,* as a unit of a larger body or avenue of forgetfulness which he tries to place his love for his former lover.

SEBUANO PERSONIFICATION. Personification is an "anthropomorphic" figure of speech where the poet describes an abstraction, a thing, or a non-human form as if it were a person (Nofal, 2011).

Sebuano Personification Structure. Sebuano personification expressions generally mark the figurativeness of expressions in poetry as non-human/inanimate entities are assigned with human attributes or anatomical images. Additionally, included in this category are those non-human/inanimate entities that take on human actions. The analysis of this study also reveals that in Sebuano personification, there are instances when non-human/inanimate entities are personified simply through human actions directed towards these entities. This is achieved through strategies of employment of contextual images associated with a playful use of human attributes and actions and with different linguistic encodings. The analysis of this study reveals that there are two forms of Sebuano Personification— traditional and non-traditional.

(a) ***Traditional Personification Expressions.*** Traditionally, personification occurs when an abstraction, thing or non-human is represented as a person. The two different strategies employed on how this representation is made possible are as follows:

(a.1) Non-human Entities with Human Attributes and Anatomical Images. Included in the traditional form of personification are those that employ non-human/inanimate entities in noun phrases combined with adjectives attributed and exclusive to human beings. In the first example which are lines from Acaylar's *Babaye* (3rd INWW-v3-1996), *'Hinaag, wala pangayo -a ning **kalibotan** nga **makalibog, uyamot'**,* the figurativeness is achieved by assigning human attributes, exclusive to humans, to the entity *kalibotan.* The persona tries to convey his thoughts that the world is poor and confusing; when in fact, the world is just an inanimate entity without the people and other living entities on it. This may also reveal that what the writer is trying to convey is the relationship of the world as the entirety of human beings present on it, who themselves, are confusing and poor.

Table 5. Personification expressions (Human attributes assigned to inanimate entities)

(1) Hinaag[1], wala pangayo-a[2] Ni'ng **kalibotan**[3] nga **makalibog**[4] **uyamot**[5]. *(Babaye, Rachel Acaylar, 3rd INWW-v3-1996)*		
ANALYSIS		TRANSLATION
NOUN PHRASE	ADJECTIVES	
Ning kalibotan *-inanimate entity*	*Makalibog, uyamot* *-human attributes*	[1]*Stray* [2]*Ask for* [3]*World* [4]*from RW libog—confuse* [5]*Poor*

Another interesting use of anatomical images is their assignment to mostly natural and celestial images which yields personification of the images being described. Such instances are shown in the following lines in Table 6 on the next page.

Table 6. Personification expressions (Anatomical images assigned to inanimate entities)

(1) Lawom[1] ang kagabhion[2] tugkaron[3] kay dinhi kita manukad[4]**sa abaga**[5] **ning bukid**[6]. *(Mountain Top, Noel D. Rama, 4th INWW-v4-1997)*			
ANALYSIS			
ANATOMICAL IMAGE	DET	NOUN	TRANSLATION
Abaga *-human body part assigned to inanimate entity (n.)*	*Ning*	*bukid*	[1]*Deep* [2]*Night* [3]*Touch the bottom* [4]*Set out* [5]*Shoulder* [6]*Mountain*
(2) Kay ang mga isda[2] ga iyahay[3] Sa **lapa lapa**[4] **sa lawud**[5]gataguanay[6]. *(Ginamos ug ang Kinabuhing Daplig-Dagat, Cheryll Dirige Fiel, 9th INWW-v9-2002)*			
Lapa lapa *-human body part assigned to inanimate entity (n.)*	*Sa*	*lawud*	[1]*Father* [2]*Fish* [3]*from RW iya--denotes ownership* [4]*Sole* [5]*Ocean* [6]*from RW tago—hide*

In the first and second examples above, anatomical images such as *abaga* and *lapa lapa,* are assigned to natural images *bukid* and *lawud. Abaga,* for example,

may denote a high peak when associated with *bukid. Lapa lapa,* in the same way, may denote the bottom part of the ocean like that of the soles of our feet. With the presence of these anatomical images assigned to non-human/inanimate entities, the images are personified, and the overall figurativeness of the expressions is achieved.

(a.2) Predicative Construction. Linguistic deviations from Philippine language patterns are evident in verbal sentences and predicative constructions of Personification expressions—consisting of simple clauses having two immediate constituents, one of which is the subject, the other as predicate, in any order. The noun is the sentence head, where the actor subject (act subj.) does the verb which is a human action. The deviation lies on the actor subject being non-human/inanimate taking human actions. Further, noun markers for humans such as *nila, sila, imong, ni, si* are employed as if the non-human/inanimate entities are persons.

Table 7. Personification expressions (Predicative construction)

(1) Nag-abot[1] ang unang[2] tuktugaok[3] sa talisayon[4] ug ulahing[5] lupad[6] sa kabog[7]. Lagmit, **nakigkita [8] ang kadlawon [9] sa buntag[10].** *(Tigulang nga Nagkugos og Puya, Gratian Paul R. Tidor, 17th INWW-v17-2010)*			
Nakigkita..sa buntag *-human action*	*Ang*	*Kadlawon* *-act subj.* *-non-human*	*[1]Meet [2]First [3]Cock-a-doodle-doo [4]Rooster [5]Last [6]Flight [7]Fruitbat [8]from RW kita—see [9]Dawn [10]Morning*
(2) Naniid[1] lang ko nimo dinhi sa suok[2] samtang[3] gaugom[4] sa mga **giuhaw[5] nakong mga pangutana[6].** *(Pagkatagak, Glenn Tek-ing Munez, 18th INWW-v18-2011)*			
Giuhaw *-human action*	*Nakong*	*mga pangutana* *-act subj.* *-non-human*	*[1]Observe [2]Corner [3]While [4]Hoard in mouth [5]from RW uhaw – thirst [6]Question*
(3) sa dihang **mamakak[1] na ang imong panumdoman[2]** ug mupapas[3] na ang atong mga pahiyom[4] *(Piktyur, Ma. Carmie Flor I. Ortego, 20th INWW- v20-2013)*			

In the first example, the lines from Tidor's *Tigulang Nga Nagkugos og Puya* (17th INWW-v17-2010), *'Lagmit, **nakigkita** ang **kadlawon** sa **buntag**',* personification is interestingly employed by the writer to convey the picture of a sunrise. The meeting of the dawn and the morning— like two human beings who meet, result to an image

of another day that is about to begin for the old man to take care of the little child left to him by the child's parents, and the cycle continues everyday.

In the second example, lines from Ortego's *Piktyur* (20th INWW-v20-2013), *'Ug sa dihang **mamakak** na ang imong **panumdoman** ug mupapas na ang atong mga pahiyom',* depict a volitional human action of an entity, *panumdoman,* or memory, as though it lies when actually, memories cannot perform such action because this entity is conceptual. The writer conveys this image as to a person or a loved one who no longer allows the establishment of the truth, particularly, of the once blissful memory they used to have.

(b) Non-traditional Personification Expressions. The analysis of this study reveals that aside from these traditional forms of Personification expressions, there is a non-traditional form which occurs when human actions are done towards conceptual images but these images are not capable of doing the actions. This is depicted through predicative constructions; however, the predicate becomes the sentence head and animates the entity of which the predicate is directed. The conceptual image, then receives the attribute of the predicate; thus, becomes personified. In this case, there is no necessary need for a non-human entity to be assigned with human attributes or actions; but, the presence of a human action done towards a certain entity yields the overall expression personified.

Table 8. Personification expressions (Non-traditional)

(1) buot[1] **gakson**[2] **ang matag**[3] **takna**[4]ug kon mahimo[5] pa lang tukod[6] ang gaway[7] sa orasan[8] kon buot nimong molingiw[9] (*buot, Jessrel E. Gilbuena, 19th INWW-v19-2012*)			
ANALYSIS			TRANSLATION
VERB PHRASE	DET	NOUN PHRASE	
Gakson -human action	*Ang*	*matag takna* -conceptual image	[1]*Want* [2]*from RW gakos— hug* [3]*Every* [4]*Moment* [5]*Do* [6]*Brace* [7]*Hand* [8]*Clock* [9]*from RW lingiw— look away*

Table 8. (Cont'd.)

(2) Dali, Pinangga [1], agaka[2] akong pangandoy[3] kay gakson[4] ko'ng Imong tinguha[5] (*Unsay Pulos, Pinangga?!, Amelia C. Bojo, 20th INWW-v20-2013*)			
Agaka *-human action* *Gakson* *-human action*	*Akong* *Kong*	*Pangandoy* *-conceptual image* *imong tinguha* *-conceptual image*	[1]*Dear* [2]*Guide* [3]*Aspiration* [4]*from RW gakos—hug* [5]*Aims*

In the first example, Gilbuena's *Buot* (19th INWW-v19-2012) the line, ***Buot gakson** ang matag **takna'**,* depicts a volitional human action done towards the conceptual image, *takna* or moment. This does not necessarily mean that the entity *takna* is personified but with a volitional action *gakos* or hug done towards this entity, the overall expression achieves figurativeness, still through the concept of personification. In this poem, the persona conveys his desire to savor every moment he has with the person whom he does not want to be apart from him.

The lines *'**Agaka** akong **pangandoy** kay **gakson**kong imong **tinguha**'* from *Bojo's* Unsay Pulos Pinangga?! (20th INWW-v20-2013) captivatingly employs human actions directed towards conceptual entities. The persona in this poem asks another to guide his aspirations while he embraces the aims of that person. Aspirations and aims, in this case, are not necessarily personified; but the human actions, to guide and to embrace, directed towards these entities reveal personification, in a different strategic manner by the writer.

SEBUANO SIMILE. Simile is a figure of speech in which a comparison expressed by the specific use of word or a phrase such as *like, as, than, seem* or *as if* (Nofal, 2011).

Sebuano Simile Structure. Sebuano similes are the most obvious type of figurative expression as these employ lexical markers that signal the comparison being made with the entities, or referred to as lexical marker for comparison (LMOC) in this study. They generally mark the figurativeness of expressions in poetry through one image descriptively described and then likened to another image through several Sebuano terms such as *'sama,'* equivalent to English 'as;' *'daw'* to 'seems;' *'mura'*

to 'like;' *'pareho'* to 'the same;' and *'halos wala'y kalainan* or *'wala'y kalainan,'* equivalent to 'almost no difference' or 'no difference' respectively. The overall figurativeness of expressions under this category is achieved through strategies of employment of images used as comparison to another entity - sometimes unexpected to have any relation to the former entity.

LMOC may occur as clause initial, medial, and final without losing the identity of both entities. The analysis of this study reveals that Sebuano similes occur in two forms—simple or complex sentences. It is noteworthy to mention that unlike metaphors where comparisons may be drawn even in phrasal categories, in all instances of Sebuano similes, there are no phrasal categories but are exclusively of clausal categories.

(a) **Simple Sentences.** Similes in simple sentences employ images where comparison is adequately achieved without any further addition of dependent clauses. These are often expressed with LMOC placed either clause initially or medially. Comparison of state-of-being occurs with two simple, dependent clauses— one of which may be a verbal phrase, combined with a verbal phrase; or an adjectival phrase combined with an adjectival phrase; or a verbal phrase combined with an adjectival phrase, each of which is explained in the table below.

Table 9. Simile expressions (Simple Sentences)

(1) Ug sama kaguba[1] Sa karaan[2] natong banggira[3] Ang balikas[4] ni Papa: "Litse! Yawa! Wala ka bay laing ipakaon nako, Kung dili permi na lang pansit[5]?" *(Pansit, Adonis Gesta Durado, 3rd INWW-v3-1996)*			
ANALYSIS			TRANSLATION
LMOC	CLAUSE₁	CLAUSE₂	
Sama *-clause initial* *-'as'*	*sa karaan natong banggira* *-adjectival phrase* *-form compared*	*Kaguba..ang balikas ni Papa* *-adjectival phrase* *-postponement*	*[1]from RW guba- destroyed or wrecked [2]old [3]kitchen counter [4]cussing expression [5]kind of dish*

Table 9. (Cont'd.)

(2) Nabilin[1] kong nag-inusara[2]. **Ang gibulhot[3] nakong aso sa sigarilyo[4] karon walay kalainan niadtong mubong[5] higayon[6].** *(Mubong Higayon, Glenn Tek-ing Munez, 18th INWW-v18-2011)*			
Walay kalainan *-clause medial* *-'no difference'*	*Ang gibulhot nakong aso sa sigarilyo karon* *-verbal phrase* *-state-of-being compared*	*mubong higayon* *-adjectival phrase*	[1]*left behind* [2]*alone* [3]*huffing* [4]*cigarette* [5]*short* [6]*chance to do something*
(3) Halos[1] walay kalainan[2] sa pagsulat[3] ug balak[4] ang pagabog[5] ug Tikling[6]. Anus-a[7] maplastar[8] ang papel[9] ug lapis[10], naa ra sila sa palibot[11]. *(Mga Pistehang Tikling, Mark Anthony Daposala, 18th INWW-v18-2011)*			
Halos walay kalainan *-clause initial* *-'almost no difference'*	*sa pagsulat ug balak* *-verbal phrase* *-state-of-being compared*	*ang pagabog ug tikling* *-verbal phrase*	[1]*almost* [2]*difference* [3]*writing* [4]*Sebuano poem* [5]*drive away* [6]*Bird* [7]*determiner for 'when'* [8]*placed* [9]*paper* [10]*pencil* [11]*surroundings*

In the first example, the line from Durado's *Pansit* (3rd INWW-v3-1996), *'Samasa kaguba sa karaan natong banggira ang balikas ni Papa'* two images are compared by the writer through two adjectival phrases with their images and descriptions. In this case, description of *banggira,* or kitchen counter is given by the persona as old. In the same way, another adjectival phrase is compared to this entity, an image of *balikas* described by the persona as *destroyed* or *wrecked.* The simile is signaled by the lexical marker of comparison, *'sama'* placed clause initially. The persona conveys the extent of the curses coming out from the mouth of his father every night towards his mother because of the only dish she is capable of serving to to her family, *pansit.* To the persona, it seems, these curses are like that of an old kitchen counter, messed up, dirty, wrecked and useless.

The second example, the lines from Munez's *Mubong Higayon* (18th INWW-v18-2011), *'Ang gibulhot nakong aso sa sigarilyo karon, **wala'y kalainan** niadtong mubong higayon'*

two images are compared by the writer through a verbal phrase and an adjectival phrase. The simile is signaled by the lexical marker of comparison, *'wala'y kalainan,'* or 'no difference,' placed clause medially. In this case, the verbal phrase includes the action the persona does towards the entity, cigarette, puffing smoke from it; which, in the same way is an image comparable to an adjectival phrase, *mubong higayon* or the brief chance, in this poem, with the prostitute he had sex with. Like smoke that eventually diminishes in seconds, there is no difference at all with that brief chance that he shared with someone who once satisfied his sexual needs.

In the third example, the line from Daposala's *Mga Pistehang Tikling* (18th INWW-v18-2011), **'Halos walay kalainan** *sa pagsulat sa balak ang pagabog ug tikling'* show two images are compared by the writer through two verbal phrases. The simile is signaled by the lexical marker of comparison, *'halos wala'y kalainan,'* or 'almost no difference,' placed clause initially. In this case, the first constituent is a verbal phrase which includes the action *pagsulat ug balak* or writing of an ode or poem, which, in the same way is likened to the second verbal phrase, the act of driving away birds. Whenever the paper and pencil is ready to be used for writing, words, like the birds, are just in the surroundings, ready to be employed in writing.

(b) ***Complex Sentences.*** Unlike simile in simple clauses, similes in complex sentences often yield more specific images and detailed descriptions of entities for comparison. The LMOC is often placed clause medially or finally. Comparison of state-of-being or form occurs with one independent clause and one dependent clause, one of which may be a verbal sentence combined with verbal phrase or an adjectival sentence with an adjectival phrase.

Table 10. Simile expressions (Complex Sentences)

(1) Gaksa[1] ko paghugot[2]Sama sa lastikong[3]Mipungpong[4] sa imong buhok[5]. *(Balaki Ko 'Day Samtang Gasakay Tag Habalhabal, Adonis Gesta Durado, 3rd INWW-v3-1996)*			
ANALYSIS			TRANSLATION
LMOC	IC	DC	
Sama sa *-clause medial*	*Gaksa ko paghugot* *-independent clause* *-verbal sentence* *-state-of-being compared*	*Sa lastikong mipungpong sa imong buhok* *-dependent clause* *-verbal phrase*	[1]*embrace* [2]*tightly* [3]*rubber band* [4]*clustering of hair for the purpose of holding it together* [5]*hair*
(2) Dili 'sab ko makatulon[1] Sa akong laway[2] nga mitadlihay[3], Nagtubod[4], nagdagayday[5] Sa akong tutunlan[6]. Daw susama[7] sa dakong suba[8] nga Nagalikos[9] sa taliwala[10] sa kapatagan[11] sa awa-aw[12] *(Dili ko Katulon, Hermenigildo M. Dico, 17th INWW-v17-2010)*			
Daw + susama *-clause medial*	***Sa akong laway nga mitadlihay, nagtubod, nagdagayday sa akong tutunlan*** *-independent clause* *-verbal sentence* *-state-of-being compared*	***sa dakong suba nga Nagalikos sa taliwala sa kapatagan sa awa-aw*** **-***independent clause* *-verbal sentence*	[1]*the act of ingesting* [2]*saliva* [3]*no available translation* [4]*oozing* [5]*streaming* [6]*throat* [7]*alike* [8]*river* [9]*encircle* [10]*midst* [11]*plains* [12]*wilderness*

As shown in the first example, Durado's *Balaki Ko 'Day Samtang Gasakay Tag Habalhabal* (3rd INWW-v3-1996), the line *'Gaksa ko paghugot **sama** sa lastikong mipungpong sa imong buhok,'* depicts comparison drawn from a verbal sentence and an adjectival phrase. The simile is signaled by the LMOC, *'sama,'* placed clause medially, which is equivalent to English *'as.'* The verbal sentence includes the action to be done towards the persona, which is *gakos,* or hug and its adverb, *paghugot* or tightly. This is likened to the image of a rubber band or *lastiko* which the persona describes as something that holds the woman's hair together. Like the hair held

tightly together, the persona asks for a tight embrace from behind by the woman who is riding his *habalhabal.*

In the second example are lines from Dico's *Dili ko Katulon* (17th INWW-v17-2010),

> *'Dili 'sab ko makatulon sa akong laway nga mitadlihay, nagtubod, nagdagayday sa akong tutunlan.* **Daw susama** *sa dakong suba nga nagalikos sa taliwala sa kapatagan sa awa-aw.'*

The simile is achieved through a comparison drawn by an adjectival sentence combined with an adjectival phrase. The simile is signaled by the LMOC, *'daw susama,'* which denotes a combination of *'as'* and *'seems.'* The first constituent is an adjectival sentence which descriptively describes *laway* or saliva, oozing and streaming through a person's throat. This image is likened to an adjectival phrase—that of a *suba,* or wide river, that is described to encircle plains in the midst of wilderness. This inability to ingest symbolizes the difficulty he has in conveying his messages like they are encircling in the wilderness and cannot find their way out, just like his own saliva streaming in his throat.

The comparisons of entities do not largely differ when depicted through simple or complex sentences, only that the latter is more specific. In terms of use of LMOC, varieties such as *sama,daw sama, daw susama as* or simply *daw; mura* with several varieties such as *mora, murag, morag* or *mora'g;* or the aiding of lexical markers *pareho or wala'y kalainan,* all these varieties are based on spelling conventions to a writer's choice and do not fundamentally exhibit differences in the similes based on its use.

SEBUANO HYPERBOLE. Hyperbolic expressions display outrageous exaggeration that emphasizes a point. These expressions add color and depth to an entity being described.

Sebuano Hyperbole Structure. Sebuano hyperbolic expressions, generally mark the figurativeness of expressions in poetry through expressions that yield little or no

possibility of occurrence. This is achieved from strategies of linguistic encoding of images in interesting manners. The analysis of this study reveals that Sebuano hyperbolic expressions occur in two forms—verbal and non-verbal sentences, particularly adjectival, and most often determined by lexical markers of improbability and exaggeration.

(a) ***Verbal Sentences.*** The deviance from the linguistic code is prevalent in hyperbolic expressions displayed through verbal sentences. In this type of sentence, the head of predicate is a verb and is aided by a complement, usually a locative marker. The exaggeration lies on the notion that the image employed in the locative marker or the image when combined with a verb yields the overall expression little or of improbable occurrence.

Table 11. Sebuano Hyperbolic expressions (Verbal sentences)

(1) Sa dihang namitoon[1] ang atong mga mata[2]**Milinog[3] ang akong dughan[4].** *(Eros-Thanatos-Paltos, Greg Fernandez, 13th INWW-v13-2006)*		
ANALYSIS		TRANSLATION
VERB	COMPLEMENT	
Milinog *- verb is meteorological phenomena*	*Ang akong dughan* *-locative marker* *-denotes little or improbable occurrence with locative marker and pertains to a high intensity directed towards the heart* *-state of the heart is intensified*	*[1]from RW bitoon-star* *[2]Eye [3]from RW linog-earthquake, seismic*

Table 11. (Cont'd.)

(2) Wala koy nabati[1] Kundi ang pagban-id[2] Sa imong sanina[3] **sa nag aso-aso[4]** kong **panit[5]**. *(Kilometro Beinte Sais, Mary Louise Dumas, 14th INWW-v14-2007)*		
Nag aso-aso *-verb is non-usual occurrence to locative marker*	*Kong panit* *-locative marker* *-denotes little or improbable occurrence with locative marker and pertains that skin is steaming because the heat of the sun is to a high extent*	*[1]Feel [2]from RW ban-id-ban-aid [3]Clothing [4]from RW aso-steam, smoke [5]Skin*

In the first example, Fernandez's *Eros-Thanatos-Paltos* (13th INWW-v13-2006), the line *'Sa dihang namitoon ang atong mata, milinog ang akong dughan'* yields a hyperbolic expression such that the verb *nilinog,* occurs with the complement locative marker, the image *dughan,* or heart, which is an unlikely occurrence. This denotes the extent of the emotions of the persona which is too high, a natural phenomenon, *linog* or earthquake, is already appropriate to describe it. In this poem, the lover seeks the attention of the person he loves that the moment their eyes meet, his emotions is no longer easy to contain inside him.

(b) ***Non-verbal Sentences.***Unlike verbal sentences which occur with verbs and complement locative markers, non-verbal sentences in this form of hyperbolic expressions are most often expressed in adjectival sentences— where the head of the predicate is an adjective to describe the image being employed. In such cases, there is an aiding of quantitative determiners like adjectival pronouns or specific numerical determiners to exaggerate or intensify a certain entity that will yield little or no possibility of occurrence.

Table 12. Sebuano Hyperbolic expressions (Non-verbal Sentences)

(1) Palihug ayaw nako isnaba[1] **Ang tanan[2] na bitawng metaphor Sa langit[3] imoha[4].** *Always, Don.* *(Once Upon a Time sa Kinabuhi ni Adonis, Adonis Gesta Durado, 3rd INWW-v3-1996)*		
ANALYSIS		
PREDICATE	NOUN PHRASE	TRANSLATION
Ang **tanan** *na bitawng metaphor sa langit* -*lexical* -*quantitative determiner* -*adjectival pronoun* -*superlative quantity* -*denotes little or improbable occurrence because of the encompassing of all that there is of the entity being described (metaphor)* -*no longer measurable due to large extent*	*Imoha*	[1] *Ignore* [2]*All* [3]*Heaven* [4]*Yours*
(2) Nidupa[1] ug nagdumili[2] ang gialimongawan[3] sa alimokon[4] nga kamatuoran[5] nga gihinay[6] og hubo[7] sa **liboan[8] ka mga mata[9]** *(Ang Giyagyag sa Pasundayag, Eric E. Tuban, 18th INWW-v18-2011)*		
Liboan *ka mga mata* -*lexical* -*specific quantitative determiner* -*adjective* -*superlative quantity* -*flexible term for thousands and more (being libo as thousand)* -*difficult to measure due to large extent*		[1] *Outstretch* [2] *Refrained* [3]*Absentminded* [4]*Dove* [5] *Truth* [6]*Slowly* [7] *Undress, Unravel* [8] *from RW libo- thousand,* [9] *Eye*

In the first example, Durado's *Once Upon a Time sa Kinabuhi ni Adonis* (3rd INWW-v3-1996) in the line *'Ang tanan na bitawng metaphor sa langit imoha'* shows that the adjectival phrase employs the adjectival pronoun or lexical marker *tanan*, encompassing all that there is, of the image, *metaphor*. In this poem, the persona conveys that all the metaphors of the heavens have already belong to the person he loves; and for which, he asks the person he loves to not ignore him.

The second example, Tuban's *Ang Giyagyag sa Pasundayag* (18th INWW-v18-2011), the lines

> *'Nidupaug nagdumili ang gialimongawan*
> *sa alimokon nga kamatuoran nga*
> *gihinayog hubo sa liboanka mgamata,'*

exhibits that the adjectival phrase employs the adjectival pronoun, *liboan* , which is a specific numerical value used as a lexical marker. This denotes a large extent of a number that is difficult to measure. The persona in the poem conveys the notion of the truth being unraveled by a high number of spectators that it can no longer be denied.

Although in Sebuano poetry, hyperbole is not usually employed, the examples above present the interesting linguistic strategies employed by the writer for images to yield exaggeration or little possibility of occurrences that allow readers to even explore the complexities of the poems.

SEBUANO ONOMATOPOEIA. Onomatopoeic words are words that are (1) formed from natural sounds and (2) are used and sometimes adapted, including visually, to suggest a sound (McArthur, 1992).

Sebuano Onomatopoeia Structure. The lines reveal that the onomatopoeia expression is achieved through lexical deviation or the invention of new words where the poet exceeds the normal resources of the language (Nofal, 2011). The analysis of this study reveals that in Sebuano Onomatopoeia, new word forms are created— either through the adaptation of the natural sounds produced by the image, or often with repetition of a morpheme to verbalize occurrences in reference to the image the writer tries to portray. These are encoded as verb and head of the predicate in verbal sentences while some may also be used as an exclamation and stand alone.

Table 13. Sebuano Onomatopoeia

(1) Magsuwat[1] ko, ug sa di madugay[2] ang mga tinta[3] manglupad[4]. Kini **modasdas** padulong[5] sa panganod[6], *(Labyog, Cindy Arranguez Velasquez, 16th INWW-v16-2009)*	
ANALYSIS	TRANSLATION
Modasdas *-repetition of morpheme das* *-lexical deviation* *-new word form that refers to the motion of the kite as it flies in the sky against the wind*	*[1]Write [2]Long [3]Ink [4]Fly [5]Into [6]Clouds*
(2) Kalit[1] kong katingala[2] sa alingag-ngag[3] pa lamang sa akong **pag-am-am[4]** kaniya: ang iyang agulo[5] di masipra[6] *(Mubong Higayon, Glenn Tek-ing Munez, 18th INWW-v18-2011)*	
Pag-am-am *-repetition of morpheme am* *-lexical deviation* *-adapted from natural sound* *-new word form that verbalizes the masticating of something; the sound made when the lower and upper lip make contact with each other.*	*[1]suddenly [2]wondered [3]palate [4]appease [5]groan [6]label*
(3) Nagbarag[1] ang mga botilya[2]. Nagbulabula[3] akong tina-i[4]. Usa lang ka tunob[5] tu'a ko, **Splak**! Naghaloka[6] sa pita[7]. *(El Hombre, Mark Anthony Lapuz Daposala , 18th INWW-v18-2011)*	
Splak *-adapted from natural sound* *-lexical deviation* *-new word form that verbalizes an impact from a falling motion*	*[1]stagger [2]bottles [3]bubbling [4]intestine [5]step [6]came in contact with [7]mud*

In the first example, the line, *'Kini **modasdas** padulong   sa panganod',* in Velasquez' *Labyog* (16th INWW-v16-2009) employs a new word form, *modasdas* which emphasizes the motion of the image kite as it flies in the sky against the wind. Although there is no available meaning in the Sebuano language, the word becomes intelligible as it collocates with the other images and thus yield the overall expression figurative.

In the second example, the line, *'Usa lang ka tunob tua ko,* **Splak!** *Naghaloka sa pita'* in Daposala's *El Hombre* verbalizes the impact of the fall of the persona towards the mud or *pita. 'Splak,'* is a new word form such that there is no available meaning of it in the Sebuano language. This word also stands on its own and is used as an exclamation. However, it only becomes intelligible when understood in context because the writer tries to verbalize the motion of his fall as he is already intoxicated from drinking too many liquors.

The analysis of this study in total, reveals that the figurative expressions under the category onomatopoeia displays the writer's creativity as new word forms spring from the desire to verbalize an important action or event. Even the adaptation from the natural sounds may also bring an emphasis and yield the expressions figurative.

SEBUANO SYNECDOCHE. Synecdoche expressions display a comparison to which a word, meaning a part of something, stands for a whole of that thing being described. It can also be used vice versa where a whole stands for just a part.

Sebuano Synecdoche Structure. The analysis of this study reveals that Sebuano synecdoche generally mark the figurativeness of expressions in poetry through objects, anatomical and conceptual images encoded in such a manner that a certain image is detached from a bigger body but may stand for a whole. It is interesting how an expression yields figurativeness only even through one or two images which are already capable in capturing vivid representations. In many instances, a figurative expression under this category is depicted through the use of anatomical images or of eponyms, as noun phrases or complements, in verbal sentences.

Table 14. Sebuano Synecdoche (Anatomical Images)

(1) Kurata[1] ang mga **kalimutaw** [2] sa **mananan-aw**[3] (*Sirkiro, Cindy Velasquez, 16th INWW-v16-2009*)		TRANSLATION
ANALYSIS		
PREDICATE	NOUN PHRASE	
Kurata	*Ang **kalimutaw** sa manan-aw* *-complement* *-eyeball cannot be detached from the body in this sense since eyeball alone cannot be startled* *-detached from a bigger whole and represents the entire person's focus*	*[1]from RW kurat- startle [2]Eyeball [3]Spectators*
(2) nakit-an[1] ko sa akto[2] ang duha[3] ka yagpis[4] nga **anino**[5] nagbinayloay[6] sa laway[7] singot[8] ug uban pang likido[9]. (*Ang Sala sa Bintana, Eric Tuban, 18th INWW-v18-2011*)		
Nagbinayloay	***Anino** nagbinayloay sa laway, singot ug uban pang likido* *-complement, anino is conceptual image* *-shadow cannot be detached from the body in this sense since a shadow alone is not capable of exchanging anatomical liquids* *-detached from a bigger whole and represents an entire person*	*[1]from RW kita— see [2]act [3]two [4]slender [5]shadow [6]from RW baylo—exchange [7]saliva [8]sweat [9]liquids*

In the second example, the lines

> *'Nakit-an nako sa akto ang duha ka yagpis nga*
> ***anino** nagbinayloay sa laway, singot, ug uban pang likido'*

are from Tuban's *Ang Sala sa Bintana* (18th INWW-v18-2011). This poem talks about betrayal of the persona's partner to him; he witnesses by the window his partner having an intimate sexual experience with another person. The writer conveys this picture through the use of a conceptual image, *anino* or shadows, as complement to the verbal sentence, wherein he indirectly says two individuals are exchanging human liquids such as sweat, saliva, and others. The deviation lies on the idea that two shadows are used as complements of this action; yet, they are detached from the bigger whole which is the human body, itself. Thus, the overall expression yields figurativeness.

Table 15. Sebuano Synecdoche (Eponyms)

(3) Dinhi nato tawgon1 sila si Merkuryo2, San Miguel3, og ang mga red horses4 aron maoy ikaduwa5 ta sa atong pagkabata6. (Mountain Top, Noel D. Rama, 4th INWW-v4-1997)		
ANALYSIS		TRANSLATION
PREDICATE	NOUN PHRASE	
Tawgon	***si Merkuryo,*** *San Miguel*, *og ang mga* ***red horses*** *-complements* *-* ***Merkuryo,*** *San Miguel*, *og ang mga* ***red horses*** *are eponyms for famous beer brands and beer content* *-represents Philippine beverages* *-detached from a bigger whole*	*[1]from RW tawag- call [2]Mercury present in high-fructose corn syrup (HFCS) also found in beverage products [3]San Miguel Brewery, largest producer of beer in the Philippines [4]Red Horse beer, famous beer brand under San Miguel Brewery [5]from RW duwa-play [6]Youth*

It is also worth mentioning that there are instances when the writer employs images through eponyms, or for whom or which something is believed to be named after.

The synecdoche expression in the third example, *'Dinhi nato tawgon sila si* ***Merkuryo, San Miguel*** *og ang mga* ***Red Horses'*** from Rama's *Mountain Top* (4th INWW-v4-1997), uses proper nouns such as *Merkuryo, San Miguel* and *Red Horses* as complements to the verb *tawgon*. Here, the writer uses these images to represent the bigger body, which are beverages as the persona and the people with him want to be befuddled and reminisce their childhood while they stay at the mountain top. *Merkuryo* comes from the ingredient *Mercury* which is present in high-fructose corn syrup (HFCS) and in beverage products. *San Miguel* comes from the largest producer of beer in the Philippines, *San Miguel Brewery* while *Red Horse* comes from another beer brand under *San Miguel Brewery*. The creative reference to such images detached from their bigger whole yields an interesting overall figurativeness of the expressions.

Emerging Sebuano Figurative Language Categories. The analysis of this study reveals that although there are many figurative expressions present in the Sebuano poetry section of the proceedings of INWW, Volumes 1 to 20 that fall under the traditionally-introduced categories, there are, however, expressions that defy categorization by the mentioned categories. In the following discussions, the researchers presents these categories first based on the images used, then the linguistic structure of how these images are encoded and yield figurativeness.

Emerging Sebuano Figurative Language Categories' Structure. The analysis of this study reveals that images employed in the expressions under the Sebuano Figurative Language Category are encoded and collocate differently in terms of linguistic structures. The researchers believe that these defy categorization by the mentioned categories such that the use of images as well as their linguistic structures simply do not fall in any manner of those in Metaphor, Personification, Simile, Hyperbole, Synecdoche and Onomatopoeia.

First, there is a good number of expressions where images change in terms of animation signaled by the animate verb assigned to these images or by the animate characteristic assigned to these entities (e.g. *Magsuwat ko ug sa di magdugay ang mga tinta manglupad*). Second, some of the expressions in the category employ images that change in state based on how they collocate with the verb in the expression assigned to them (e.g. *Kahilom ug katawa nga miawas sa atong mga baba)*. The researchers classify these expressions accordingly: Animation and Change-in-State, respectively. In the following discussions, each observation is described and supported with tables for easier comprehension.

(a) **Animation.** There is a prevalent use of inanimate entities where an image's animation is signaled by the animate verb assigned to it. These usually occurs with a noun phrase and a verb which together, yield verbal sentences. These verbal sentences are either passive or active dependent on the presence of an actor subject. Unlike personification which describes a non-human form, thing or abstraction as if it were a person, in this category, images, usually temporal and conceptual, are assigned actions that are not exclusively human. Such are the following:

Table 16. Sebuano Figurative Language Category (Animation)

(1) Magsuwat[1] ko, ug sa di madugay[2] ang **mga tinta[3] manglupad[4]**. (*Labyog, Cindy Velasquez, 16th INWW-v16-2009*)			
ANALYSIS			TRANSLATION
NOUN PHRASE	VERB	ANIMATION	
Tinta -n. as act. subj.	*Manglupad -v. compatible to animate entities but not to humans -aided by adv. di madugay*	*tinta—lupad -object assigned animate action*	[1]*Write* [2]*Long* [3]*Ink* [4]*Fly*
(2) Unya ang ngilo[1] nga agi[2] sa **zipper** sa imong maleta[3]**nidagit[4]sa atong[5] mga kahilom[6].** (*pagkatagak, Glenn Tek-ing Munez, 18th INWW-v18-2011*)			
ANALYSIS			TRANSLATION
NOUN PHRASE	VERB	ANIMATION	
ngilo sa zipper -n. as act. subj.	*Nidagit -v. compatible to animate entities but not to humans*	*ngilo sa zipper-- nidagit -object assigned animate action*	[1]*The sensation excited in the teeth by grating sounds* [2]*Track* [3]*Suitcase* [4]*Snatch* [5]*Our* [6]*Silence*

In the second example, the lines

> *'Unya ang **ngilo ngaagi** sa zipper sa imong*
> *maleta**nidagit**sa atong mga kahilom'*

from Munez' *Pagkatagak* (18th INWW-v18-2011) uses the conceptual image, *ngilo sa zipper,* or the sensation excited in the teeth by grating sounds from the suitcase's zipper, as an entity responsible for the loss of silence among the persona and his loved one in the poem. The actor subject is *ngilo;* despite that this is a conceptual image, it is animated through the action it does which is to grab silence like a prey. In the poem, the writer relates the lack of courage the persona has to ask his lover of his questions that remained unanswered. Even with the separation that is about to happen between the two of them, this lack of courage is palpable. But, at the end of this

painful event, the sensation created by the suitcase's zipper grabs this silence away from them and it is only distance between them that he is assured of. This action assigned to an inanimate entity animates the overall expression and yields this expression figurative.

(b) Change-of-State

(b.1) Full Change-of-State. Full change-of-state in the images is another prevalence in the figurative expressions under Sebuano figurative language. Sebuano figurative expressions under this category are usually verbal sentences which comprise a noun and a predicate, having the verb as the sentence head. The verb usually employed in the predicate signals the full change-of -state of these images such that these verbs are most often associated to fluids or any entity that flows freely (e.g. *tugkaron, nagtulo, giluwa, humod*).The focus is moved towards the images when an entity either is the receiver of the action or the doer of the action. The expressions then appear as though the image employed is of a state that has been changed fully. It is worth mentioning that many of the images belonging to the noun or adjectival phrases of this category are conceptual images. For instance:

Table 17. Sebuano Figurative Language Category (Partial change-of-state)

(1) **Lawom[1] ang kagabhion[2] tugkaron[3]**kay dinhi kita manukad[4] sa abaga[5] ning bukid[6]. *(Mountain Top, Noel D. Rama, 4th INWW-v4-1997)*			
ANALYSIS			TRANSLATION
ADJ PHRASE/ NOUN PHRASE	VERB	CHANGE-OF-STATE	
Lawom ang kagabhion	*tugkaron* -v. compatible and exclusive to bodies of water	*Kagabhion* -conceptual image to fluid -full change-of-state -receiver of action -imitates the state of the ocean or any body of water - is deep and fluid since its bottom is yet to be touched	*[1]Deep [2]Night [3]Touch the bottom [4]Set out [5]Shoulder [6]Mountain*

Table 17. (Cont'd.)

(2) Dinhi mas lanog[1] ang hunghong[2] sa mga botelya[3] kaysa **kahilom**[4] **ug katawa**[5] **nga miawas**[6] **sa atong mga baba**[7]. *(Mountain Top, Noel D. Rama, 4th INWW-v4-1997)*			
Kahilom ug katawa	miawas -v. compatible and exclusive to entities that flow	kahilom ug katawa -conceptual image to fluid -full change-of-state -doer of the action -imitates the state of saliva or other fluid coming from the mouth -is fluid since it flows	[1]Resonant [2]Whisper [3]Bottle [4]Silence [5]Laughter [6]from RW awas—flow [7]Mouth
(3) Ug nagtulo[1] na gyud ang kaulaw[2] sa akong agtang[3] *(Pakang, Errol A. Merquita, 7th INWW-v7-2000)*			
Kaulaw	*Nagtulo* -v. compatible to entities that are in liquid form	*Kaulaw* -full -conceptual image to fluid -doer of action -imitates the state of sweat that drips from the forehead	*[1]Drip [2]Shame* *[3]Forehead*

In the first example, the line, *'Lawom ang **kagabhion**, tugkaron'* from Rama's Mountain Top (4th INWW-v4-1997) denotes the image of the night as though it is a body of water that receives the action, *tugkaron.* In the poem, the writer uses the image, *kagabhion* or night with the verb, *tugkaron,* as though the night is very deep and will last for a long time which will allow the persona and his other companions to relish the night even more.

In the second example, the line *'Mas lanog ang hunghong sa mga botelya kaysa **kahilom** ug katawa nga **miawas** sa atong mga baba,'* from the same poem and author relates the idea of two conceptual images, *kahilom ug katawa,* or silence and laughter as more resonant than the whispers of the bottles (included in personification). These nouns become the doer of the action, *miawas,* or flow. The idea of having these

conceptual images collocating with the verb which is compatible to entities that are of fluid state makes the nouns fully change in state.

In the third example, Merquita's *Pakang* (7th INWW-v7-2000), the line, *' Ug nagtulo na gyud ang kaulaw sa akong agtang'* reveals the experience of the persona as he is constantly verbally bullied by the kids around their community because he is uncircumcised. The noun, which is the conceptual image, *kaulaw* or shame, becomes the doer of the action, *nagtulo,* a verb compatible to entities that are again, fluid. This collocation fully changes the noun's state.

The above expressions employ images that seem to imitate characteristics of fluids when they occur with actions. These actions are usually compatible with entities in the state of liquid. There is no evident differences as to the figurativeness conveyed whether these images are treated as doer or receiver of the action. These expressions reveal a very creative and artistic use of images by the writer through defying the conventional ways of describing the actions it take or the actions taken upon it; hence, the overall figurativeness is achieved.

(a.2) Partial Change-of-State. Partial change -of-state, in addition to images that change in state fully, include Sebuano figurative expressions wherein an image maintains its state or form but collocate with verbs not usually associated with it. Like those under the first category mentioned, figurative expressions under this category occur in verbal sentences which comprise a noun and a predicate, having the verb as the sentence head. However, the deviance lies on the notion that the receiver or doer of the actions employed are conceptual and anatomical.The expressions then appear as though the image employed is of a state that has been changed partially only because of the action done towards it. In addition, it is again worth mentioning that many of the images belonging to the noun or adjectival phrases belong to the conceptual images category.

Table 18. Sebuano Figurative Language Category (Partial change-of-state)

(1) ug ang pagbaton[1] nato'g kaugalingong[2] pamilyang[3] bitbitbitbiton[4] *(Unsaon Pagbonsai ang mga Damgo, Orlando Cajegas, 6th INWW-v6-1999)*			
ANALYSIS			TRANSLATION
ADJ PHRASE/ NOUN PHRASE	VERB	CHANGE-OF-STATE	
Kaugalingong pamilyang	*Bitbitbitbiton* *-v. compatible to entities that may be carried by the hand*	*Pamilya* *-conceptual image to an entity that may be carried by hand (unspecified); yet the attributes of this entity is maintained* *-partial change-of-state* *-receiver of action*	*[1]Possess [2]Ownself* *[3]Family [4]from RW bitbit—handcarry*
(2) wa ko damhang[1] dinhi sa pinakasuok[2] nga kabanikanhon[3] matugotan[4]**nang motul-id[5] ang kasingkasing[6] kong dugay[7] nang nanggahi[8] sa pagkatikuko[9]**. *(Kilometro Beinte Sais, Mary Louise Dumas, 14th INWW-v14-2007)*			
Kasingkasing	*motul-id; nanggahi sa pagkatikuko* *-v. compatible to entities that is visible to the eye*	*Kasingkasing* *-conceptual image to an entity that may be straightened* *-partial change-of-state* *-doer of the action*	*[1]Expect [2]Cornermost* *[3]Dry field [4]Permit* *[5]Straighten [6]Heart* *[7]For long [8]Harden* *[9]Curl up*

In the first example, Cajegas' *Unsaon Pagbonsai ang mga Damgo* (6th INWW-v6-1999), the phrase, *'kaugalingong**pamilyang bitbitbitbiton'*,* conveys the idea of family as though the conceptual image, *pamilya,* may be carried by hand. In this case, the image is the receiver of the action, of which does not usually collocate with it. The state of the entity, *pamilya,* is partially changed through the action it receives; although, this entity's attribute is maintained. In the poem, the writer talks about the difficulty of raising a family of whom you will be responsible of like a thing held constantly by hand.

In the second example, the lines from Dumas' *Kilometro Beinte Sais* (14th INWW-v14-2007),

*'Wa ko damhang dinhi sa pinakasuok nga kabanikanhon matugotan nang **motul-id** ang **kasingkasing** kong dugay nang nanggahi sa **pagkatikuko**'*

relates a persona's unexpected experience of learning to love someone again after a long time of putting barriers to his feelings. He portrays this event through an anatomical image, *kasingkasing,* which he describes to take the action of being straightened after years of being curled up. In this case, the state of the entity, *kasingkasing* is partially changed through the action it does; although, the entity's attribute is maintained, or its state of being a heart is maintained.

The aforementioned Sebuano figurative expressions under the category Sebuano Figurative Language employs images which are interestingly portrayed in different strategies through the use of verbs that are not usually compatible to conceptual or anatomical images. This results either to a state of animation of inanimate entities or to a change of state of inanimate entities. These cannot be simply assumed to fall under any of the categories because this occurrence is of prevalence where there is figurativeness, without attributing it as a person, or taking it in comparison to another entity, or conveying it an exaggerated manner, or using it to represent a whole, and others.

CONCLUSION AND RECOMMENDATIONS

The researchers take the position that these figurative expressions, in accordance to how images are encoded lexically, semantically and syntactically, truly lead readers to think in synthesizing ways. These figurative expressions allow the readers to draw new experiences. Through the combination and recognition of experiences the poems have allowed the readers to feel, observe or imagine the world in a new perspective. More than just making non-human images human; more than comparisons and exaggerations, adaptation of natural sounds, and others, any writer who endeavors in turning his collected experiences to poems, further explores the encoding of images that is of relevance and would artistically and inventively draw relationships among them.

This study emboldens anyone who would like to create similar research and contribute to the body of criticism of Sebuano literature, particularly, of Sebuano poetry. To enhance and further develop this study, the researcher recommends that a further exploration on the intersectionality of an expression displaying two or more figurative language categories. For instance the line, *'Ang baba sa **yuta** muabli daw **halas kini nga gutom** (Pahiluna, Crisanto Canon, 9th INWW- v9-2002)* displays both a personification expression and a simile expression such that the an anatomical image *baba* is assigned to a non-human entity, *yuta,* while that image is being compared to that of a snake's mouth ready to devour a prey. This intersectionality of figurative language categories may also be further explored as it will add to the literature of Sebuano poetry's figurative language; Also, a further exploration on the Emerging Sebuano Figurative Language Categories through other Sebuano poetry materials or further Sebuano poems present in the succeeding proceedings of the Iligan National Writers Workshop.

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