

Langkit

THE OFFICIAL JOURNAL OF COLLEGE OF ARTS AND SOCIAL SCIENCES

Vol. 06

ISSN 2094-4640

2015 -2016



MINDANAO STATE UNIVERSITY
ILIGAN INSTITUTE OF TECHNOLOGY
Andres Bonifacio Avenue, Tibanga
9200 Iligan City, Philippines

Credits

Layout, Cover Design and Production: Boyle A. Sarcina

Distribution: CASS Dean's Office

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Langkit is the official journal of the College of Arts and Social Sciences (CASS), MSU-Iligan Institute of Technology, Iligan City. Published annually, it follows the peer review process in evaluating submitted articles. CASS faculty members and other researchers here and abroad are invited to submit papers of their researches or papers read in seminars or conferences, book and movie reviews, and any creative work to the *Langkit* Editorial Board,

c/o Prof. Nelia G. Balgoa, DHS
of the Department of English, CASS.

Langkit is a Maranao word meaning a strip of multi-colored fabric, woven or embroidered to decorate or enhance the design or style of the *malong*, a multi-purpose long, skirt-like or barrel-form Maranao garment with open ends, both the top and the bottom. Used as a verb, *Langkit* means to embroider or to decorate with lace.

- from Lexicon of Classical Literary Maranao Words and Phrases
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The Official Journal of the College of Arts and Social Sciences
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ISSN 2094-4640

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PREFACE

This volume of *Langkit* is intended to show the different researches that were conducted in the different fields of social sciences and humanities specifically in linguistics, literature, language, and political science.

Calimbo's article, entitled *Deconstructing Myths via Humor: A Semiotic Analysis of Philippine Political Internet Memes*, for example, analyzes the role of political memes in exposing political ideological constructs which are naturalized or normalized in the Philippine society. Taking memes which focus on the "Daang Matuwid" (Straight Path) governance of the Aquino presidency as corpus of the study, and semiotics as tool for analysis, it claims that humor is basically aggressive and is effective in unmasking the dissatisfaction and resentment of the people towards the government. Semiotics, and its reading of signs within a system, is an effective analytical tool in reading the binary oppositions and contrasts of the "Daang Matuwid" concept with that of moral violations committed by the government. In a nutshell, the strength of the paper lies in its attempt to combine politics, ideology, popular culture and an emerging genre in media to convey a certain political message.

Quilab's article entitled *Libog Mo, Libog Ko: Ang Kalibugan at ang mga Pagnanasa sa mga Akda ni Eros Atalia* redefines and contextualizes the word "libog" which can mean "desire" in Tagalog, and "confusion" in Sebuano. Using the works of Eros Atalia, a Filipino contemporary writer as corpus of the study, and analyzing these from the psychoanalytic perspective, Quilab claims that although the first layer of meaning of the word is desire, as manifested in the erotic, sexual, and sensual scenes in Atalia's work, it may also pertain to the political and social issues that are confronted by the characters which then lead to confusion. In the process, "libog" takes both meanings of desire and confusion. Quilab was able to draw out the subtlety and indirectness from the texts in order to capture the ambivalence of the meanings of the term. In the process, there is not only the merging of meanings, but of languages as well.

Pantaleta's paper attempts to translate five poems by the Romantic poet John Keats into Chabacano, a Spanish creole found in the Philippines and mostly spoken in the Zamboanga Peninsula. Pantaleta's paper *El Poesia Romantico: The Challenges of Translating John Keats to Chabacano* probes into the process of translating English poetry into the creole and discusses three stages: Pre-Translation, During Translation, Post Translation. The researcher plunges into a discussion about form and meaning and how these fundamental variables are transformed, transferred, and distorted in the process of translation.

Pantaleta discovers that the experimentation done in her study does not yield very successful results in terms of the transfer of meaning between two texts from different cultures. There are many roadblocks such as Keats' literary lexicon constructing images that a translator such as Pantaleta cannot come to understand because she possesses only a limited understanding of the cultural idioms. This study, while probing into form to discuss the creation and transfer of meaning, opens up discussion about language revitalization of the mother tongues in the country.

Alejandrino's paper is an attempt to put the Sebuano language and the Iligan National Writer's Workshop (INWW), the only writer's workshop in Mindanao, and which aims to develop regional literatures of the country, in focus. The corpus of the paper are Sebuano poems found in the Poetry section of Volumes 1 to 20 (1994 to 2013) of the INNW proceedings. It is a preliminary study on the description of Sebuano figurative language and present emerging categories specifically available for Sebuano poetry's figurative expressions which can be utilized to create a new material that focuses on figurative language expressed in Sebuano literature particularly in poetry. Using the Linguistic Deviation theory by Levin (1969) which enables to draw out the figurative expressions embedded in the poems, the study puts forward new categories of figures of speech distinct to the Sebuano language allows the readers to imagine, observe, and feel experiences in new perspectives.

Binti Alias' paper looks into the language that is generated when people of the older generation interact with technology with reference to standard American English as used in Malaysia. The research looks into what happens to language when it is utilized through the medium of technology, especially text messaging by a specific group of people: those from the older demographic the researcher calls "senior generation." Binti Alias studies the difficulties the respondents encounter in language use and how they cope with these challenges in order to construct meaning they would like to convey. One of the mechanisms she discusses in her paper is the use of abbreviations. She also looks into the morphing of standardized language to fit into and goes through the communication channels we use today. The paper paints the nuances for language into the formal and informal registers and tries to find text messaging's place in it.

The last paper by Enrique Batara is a descriptive analysis of two barangays' risk reduction strategies against dengue, an infectious disease transmitted by mosquitoes. These barangays, namely Barangay Kansungka and Barangay Gacat, Baybay, located in Leyte, an island in the Visayas region, have high incidences of dengue and therefore needs to be studied and analyzed. The paper primarily aims to 1) determine the informants' access and exposure to information on dengue, 2) to ascertain informants' understanding of dengue, 3) to find out the strategies the informants currently use to reduce risks of dengue, and 4) to determine the

informants' risk reduction strategies for dengue based on seasonal climate forecasts. Using focus group discussion as methodology for data gathering, the paper's contribution to the growing literatures on strategies on disease outbreaks and risk reduction management is the necessity and significance of the recognition of the relationship between climate such as rainfall patterns and dengue outbreak. The local officials must be equipped with this ability.

The six articles in this volume speak of the richness of the scholarly endeavors and the vibrancy of the fields of the social sciences and how they yield different perspectives on how we look at concepts and ideas that are usually assumed to be given but actually reveal the complexity of the society where we thrive and live in.

Nelia G. Balgoa, DHS
Editor-in-Chief

Deconstructing Myths Via Humor: A Semiotic Analysis of Philippine Political Internet Memes

Alma Cita Calimbo¹

Abstract

The study is a qualitative-descriptive analysis of 12 randomly selected Philippine political internet memes. Utilizing Berger's (2004) Semiotic Theory of Humor and Barthes's (1991) concept of myth, the study examined how the humorous signifiers in the political internet memes deconstruct dominant political ideologies of modern (Philippine) society which appear natural and normal. Findings revealed that contrasts and binary oppositions in both images and captions portraying code violations are the humorous signifiers in the memes. Humor in the memes is basically aggressive, as it ridicules and satirizes representatives of power, the political elite, for their undesirable qualities and practices which are in stark contrast with (or violations of) the righteous and moralistic slogan of the present administration, that is, 'Daang Matuwid.' Through the internet memes, the belief that a new administration can be a 'messiah' who can save the masses from their present sorry condition is deconstructed. As the analysis shows, humor in the internet memes exposes some political ideological constructs which are naturalized or normalized in the Philippine society. Through humor, such ideologies are unmasked and the public is brought to awareness of what is really behind seemingly normal or natural events in the Philippine political arena. This means that Filipino humor, apart from being a mere expression of fun and entertainment, has the potential to express dissent especially against some ills in the society. Recommendations for future research are included.

Key Words: *internet memes, political humor, qualitative research, semiotic analysis*

¹ The author is a faculty of Central Mindanao University, Bukidnon and is currently taking up her PhD in Language Studies in MSU-Iligan Institute of Technology.

INTRODUCTION

In this digital age, modes and mediums of communication change; new “languages” emerge. Among the recent mediums used by people in expressing thoughts and ideas are internet memes. In his essay, *The Language of Internet Memes*, Davison (2012) defines an internet meme as “a piece of culture, typically a joke, which gains influence through online transmission” (p.122).// Due to their “nonserious” nature, memes, despite their viral spread, were not given serious attention specifically in the academic setting. Recently however, some scholars have acknowledged the value of memes in political expression. Dr. Rintel, who has written on memes observes, “Memes represent a new kind of ‘comment culture’ on the internet.” Dr. Frances Shaw who is conducting research on internet memes also acknowledges the role of internet memes in contemporary political expression (Korff, 2014). Internet memes may highlight a societal issue and their viral presence contributes a lot in developing social consciousness on the internet users. Making memes enable the creators to express their receptions and reactions to pressing social issues.

According to Knobel and Lankshire (2007 as cited in Varona, n.d.) successful internet memes are characterized by the presence of the element of humor which can be ‘quirky,’ satiric, and sarcastic. Another element is intertextuality, which refers to ‘cross-references to everyday and popular culture events, icons or phenomena.’ Anomalous or peculiar combinations of images and other elements are likewise observable. ‘Incongruous elements’ incorporating reality and fantasy are also common in digital humor (Kuipers, 2002 as cited in Varona, n.d; Shifman, 2007 as cited in Varona, n.d).

As internet memes are produced by the masses, they represent popular culture products. Popular culture is related to Gramsci’s concept of hegemony. Hegemonic power works to “convince individuals and social classes to subscribe to the social values and norms of an inherently exploitative system” (Stoddart, 2007). For example, in his study *Meme World Syndrome: A Critical Discourse Analysis of the First World Problems and Third World Success Internet Memes*, Chandler (2013) identified several binary oppositions between the meme series that indicated ideological beliefs about the nature of wealth disparity and inequality. He then

suggested how the internet memes can be used “to challenge existing power relations and better represent disenfranchised and dominated groups.” Similarly, in her study, *The Role of Internet Memes in Public Discourse on the 2013 Pork Barrel Case in the Philippines*, Varona (n.d.) stresses that through the memes, the people (“whether producers, re-mixers, ‘likers,’ ‘forwarders,’ or ‘commenters’”) could freely criticize the rich and powerful” allowing crowded or muted voices of the masses to be heard enabling them to participate in ‘public conversation.’

Although these studies focus on the role of internet memes in challenging ideological concepts, analysis does not focus on humor which is an important component of internet memes which make them different from the present study. Stressing the social function of Superiority Theory, Hobbes postulates that humor is a force for resistance by subordinate elements in society (Berger, 1993). Such humor then can be subversive used as “weapons of the weak” in showing hostility against those in power. Goldstein’s provocative study, for instance, was conducted on the subject of laughter of poor women in a Brazilian shanty town. Findings revealed that ‘while the humor of the poor may not necessarily lead directly to rebellions and political revolutions, it does open up a discursive space within which it becomes possible to speak about matters that are otherwise naturalized, unquestioned, or silenced’ (in Kuipers, 2008). Pearce’s (n.d.) study, *No Laughing Matter Humor as a Means of Dissent in the Digital Era: The Case of Authoritarian Azerbaijan*, resembles the present study as it deals with the role of humor in internet memes in expressing political aggression. The researcher stresses the capacity of digital humor to threaten the authoritarian Azerbaijan because of its viral nature. She cited Bernal claiming, “The power of humor under dictatorship... lies in the fact that humor is one of the few spheres of expression that officials do not dominate’ in Azerbaijan.”

In his book, *The New Media, Society & Politics in the Philippines*, Raul Pertierra (2012) provides a distressing portrait of contemporary politics in the country. He quotes Archbishop Oscar Cruz, “...if most of the Filipino politicians do not really command the respect, much less the trust of most of the people ... the reason is not a deep secret. Philippine politics is usually understood ... as a means to gain power and to accumulate wealth... (p. 7). Pertierra (2012) stresses that exasperated and dismayed of unfulfilled promises and hypocrisy of elected public officials and “in the absence of rational explanations for the paradoxes of politics,”

netizens resort to humor as a tool in coping political adversities and in facilitating the culture of dissent (Lynch, 2002). Conducting this study will also give insights on Filipino humor and its potential in challenging ideological practices in the Philippine political setting.

This paper sought to analyze Philippine political internet memes and argued that humor in the political memes serve to challenge dominant ideologies. Specifically, the study aims to: a) identify the humorous signifiers in the political memes; b) infer the connotative meanings of the humorous signifiers; and c) discuss the ideological functions of humor in the political memes.

A sign can be a word, a sound, or a visual image, which stands for something else. According to Ferdinand de Saussure, a European linguist, a sign has two components: the *signifier* (the word, the sound, or image) and the *signified* (the meaning or the concept the signifier represents). Whereas any text can represent something as what semioticians claim, internet memes are among the texts that are packed with signs (both visual and linguistic) making them excellent objects for semiotic analysis. According to Davison (2012) an internet meme has three components: the manifestation which is the physical observable object (image, skill, audio, etc.) that is created; behavior which is the act of creating or performing the meme, and the ideal which is the “concept or ideas conveyed.” Two of these components resemble the two basic parts of de Saussure’s sign system, the signifier and the signified (a detailed discussion is given in the next section). Manifestation resembles Saussure’s signifier and ideal resembles the signified. The process of performing the meme taking a picture of a person or thing and adding a caption to it (Korff, 2014).

In his article, *Signs of Humor: On the Structure of Laughter*, Berger (n.d.) states that humor involves a code violation making it the semiotic variation of the concept of incongruity. Incongruity theory, which is probably the most widely accepted theory of humor holds that “all humor involves some kind of a difference between what one expects and what one gets” (Berger, 1993). Something can be found funny if it is irrational, paradoxical, illogical, incoherent, fallacious, or inappropriate. As the American comedian Groucho Marx says, “Humor is reasoning

gone mad” (cited in Lynch, 2002).) “A humorous event has to deviate from the norm, i.e. to contradict what is expected or normal in given circumstances.

Berger (2004) stresses that semioticians consider both syntagmatic and paradigmatic analysis of texts. While syntagmatic analysis focuses on the narrative structure of the text or how it proceeds from one event to another, paradigmatic analysis involves examining texts in terms of the pattern of oppositions in the text that reveals its true (and hidden) meaning. Paradigmatic analysis then is based on Saussure’s notion that concepts are defined differentially, e.g. the concept of a cat is determined because it is different from a dog (Chandler, 2005). In Hilaire Belloc’s joke *On a Politician* (Here, richly, with ridiculous display, the politician’s corpse was laid away. While all of his acquaintance sneered and slanged, I wept: for I had longed to see him hanged.), for instance, the ending which is the punch line is incongruous and brings surprise and shock because it is unexpected: the speaker is not weeping because of the politician’s death but because he does not deserve a natural death; he deserves hanging (Berger, 2004).

Barthes (1991), in his *Mythologies*, expands Saussure’s semiological system by proposing two orders of signification, making Saussure’s sign system as the first order, and the mythological system as the second order. Barthes used the term *denotation* for the first order of signification which refers to the literal or obvious meaning and *connotation* for the second order of connotation which refers to the additional cultural meanings (in Berger, 2004).

Myth, according to Barthes, is a representation of the dominant ideologies of our time. Barthes attempts to unravel the layers of meaning that lie behind seemingly innocuous everyday texts. His definition of "text" was one of the early formulations that expanded this notion to include any aspect of daily life with the potential to signify meaning (in the same way as a conventional linguistic sign). In his classic example, Barthes shows a picture of a young Black soldier giving the French salute. This image is at once a complete sign (*Black soldier gives French salute*) and the form or signifier of the second-order system: the myth (*France is a great empire supported by all, regardless of color or creed*). Barthes, in this example, posits that bourgeois ideology perpetuates forms without meanings (e.g., the meaning of

imperialism that might be conveyed by the saluting black man is removed) making them innocent, natural, and a statement of fact (in Chandler, 2005).

As myths transmit hidden ideological functions, this implies that contrary to Saussure’s concept of the sign, myths are never arbitrary; instead, they are motivated. As what Robinson (2011) stresses, “Barthes’s main objection to myth is that it removes history from language. It makes particular signs appear *natural, eternal, absolute, or frozen*” [emphasis by the researcher]. To the consumer of myths (the readers), the signified of connotative myths is ‘hidden’ making the myth a command or a statement of fact which demands no explanation at all. Making a myth appear as ‘the way it is’ is the aim of the producer of myths. It is then the role of semioticians to unveil such hidden meanings. For this, semiotic analysis can be considered as a political act “establishing the freedom of language from the present system and unveiling the constructedness of social realities. The contingent, historical, socially constructed capitalist system comes to seem as ‘life’, ‘the world’, ‘the way it is’” (Robinson, 2011).

Conceptual Framework

Figure 1: Schematic Diagram of the Conceptual Framework of the Study

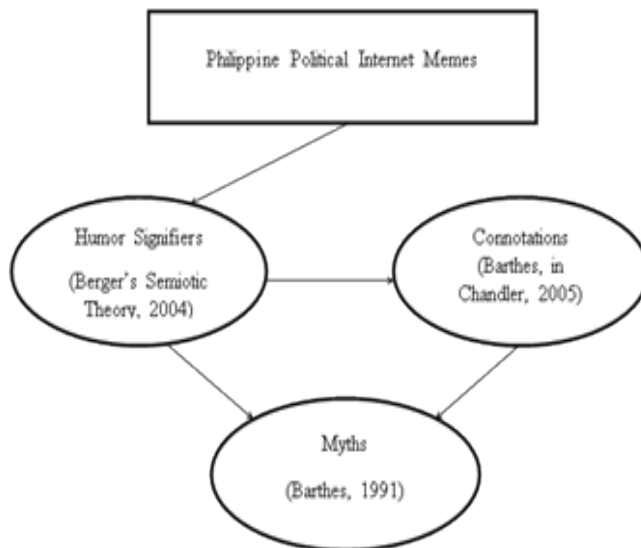


Figure 1 shows the flow of the analysis of the selected internet memes. Using Berger's (2004) Semiotic Theory of humor and Barthes's (1991) connotative and mythological meanings of the sign, the role of the humor in deconstructing dominant ideologies was discussed.

METHODOLOGY

The study is a qualitative research employing humor analysis. The corpus of the study was 12 Philippine political memes randomly selected from Google and Yahoo search engines. Majority of the internet memes were taken from Facebook. The memes were selected according to their appropriateness to the study. Utilizing Berger's (2004) notion of humor as code violations, the semiotic variation of the Incongruity Theory of Humor and Barthes's (1991) connotative (in Chandler, 2005) and mythological meaning of the sign, the study examined the meanings of the humorous signifiers in the political memes and analyzed how they deconstructed dominant ideologies of modern (Philippine) society which appear natural and normal.

RESULTS AND DISCUSSION

Much humor in the political memes is elicited by recognition of paradigmatic relations of the key signifiers in the political memes. According to Chandler (2005) 'paradigmatic relations' are the oppositions and contrasts between signifiers that belong to the same set from (which) those used in the text that were drawn. Interpretation of such contrasts which are incongruous elicits humor. In figure 1, for instance, contrasting signifiers are apparent that contribute to the humorous effect of the meme, such as *rich/ poor or money/ nonmoney* and *proper/improper or ethical/nonethical* which are highlighted by both the image and the caption text. The image shows politicians and celebrities wearing their expensive gowns ramp(ing) on a red carpet, (with) as the(ir) smile(ing) (faces) facing the audience and the photographers. This signifies an event (basically a joyous one like that of a celebration) hosted by a rich person whose guests is also well-off. However, the background which is a slum area heightens the contradiction in the image. The stark contrast between the subject and the background of the image becomes the key humor signifier in this political meme. Incongruity theory holds that "all humor involves some kind of a difference between what one expects and what one gets" (Berger, 1993).

Fig. 1: SONA Fashion Meme



Source: www.facebook.com

The incongruous signifiers (in Figure 1) have serious connotations. From the semiotic perspective, humor is considered as a violation of a code. Although delegates of a formal gathering like that of the SONA are expected to observe proper decorum, the caption text describes it as a “thoughtless extravagance” treating the SONA as an “OSCAR night in Hollywood, with a red carpet.” Violation of decorum of these people is much more put to the surface by the background, which shows a slum area which is a (portrait) scene of poverty the country is facing. It is then, so incongruous, illogical, and inappropriate for these people to show off during a serious event (the SONA), which affects the whole country and amidst the tremendous problems the country is facing like that of poverty. Connotatively, whereas the slum area in the background symbolizes poverty, the subject of the image (the politicians and the celebrities) symbolizes the government’s selfishness and apathy for allowing such luxurious display despite the suffering of the masses.

According to Barthes (1991), myth is a representation of the dominant ideologies of our time, which becomes ‘natural’ with history. One may rationalize that there is nothing wrong with dressing appropriately in a formal occasion or with being photographed during a memorable event, it is just ‘natural’ and there is no question about it. But the meme deconstructs such myth. Whereas a rich person may rationalize that there is nothing wrong with his/her expensive lifestyle because he/she works for it, it is different for those people in the government service. The meme suggests that it is shameful, thus unnatural, for those authorities who must be after of

the welfare of the majority to act or live luxuriously amidst the sad and pitiful condition of their subjects. To quote Confucius, “In a country well governed, poverty is something to be ashamed of. In a country badly governed, wealth is something to be ashamed of” (Yohannan, n.d.).

Fig. 2: Noynoy gago meme



Source: www.facebook.com

Fig. 3: Noynoy bugok meme



Source: pulpolitika.wordpress.com

In figures 2, there is nothing incongruous or deviant in the images as they depict facial expressions which are congruent also to the emotions implied in the caption texts, thus making these iconic signs (Pierce, in Chandler, 2005). The caption text with the President’s statement, “I challenge the Supreme Court” and the senator’s retort, “Ang galing mo naman. Lawyer ka?” which spells out the binary opposition between *wise/stupid* is the key humorous signifier in the figure. However, understanding the humor element in both memes is maximized by considering the external features of the texts. Although Saussure’s sign system stresses the relationship of signs to each other, such structuralist semiotics is focused exclusively on internal structures of the text; hence, it is limited and cannot make a comprehensive analysis of texts, which as in this meme, refer to other texts (Chandler, 2005). The humor in this meme is basically attributed to parody and intertextuality as it makes reference to another text. According to Norrick (in Berger, n.d.), “intertextuality occurs any time one text suggests or requires reference to some other identifiable text or stretch of discourse, spoken or written.” In addition, Chandler (2005) emphasizes that “each text exists in relation to others.”

The caption texts in Figure 2 have an intertextual reference to the argument on the constitutionality of Disbursement Acceleration Program (DAP). The decision of the Supreme Court (SC) on the unconstitutionality of DAP “provoked President Benigno Aquino III to address the public and the Supreme Court to insist on its constitutional basis” (Diola, 2015). With this background, the President’s statement, “I challenge the Supreme Court,” makes sense. Such statement of the President is basically incongruous, thus funny. For one, as Santiago stressed, he is not a lawyer to question the Supreme Court as it is the high court comprising those people who are experts of the law. Assuming that he knows better than the Supreme Court is a violation of a code, the semiotic variation of the concept of incongruity in humor.

Figures 2 and 3 have two connotations. First, the President’s statement connotes abuse of his authority as he seeks to challenge the Supreme Court which is in the right position to settle the case. Doing so signifies that he has the power to manipulate decision in certain agencies in matters which threatens his administration. Second, the meme signifies the ignorance of those holding government positions regarding their responsibilities and functions. This is specifically true to those elected officials who were celebrities or relatives of other prominent government officials who had no training and experience in the government service but just capitalized on their popularity and wealth. The ignorance of these officials is signified by the quote in the text enclosed in the parentheses, “Gago ka” and “BUGOK.” The term “gago” is a Filipino slang for stupid or being an asshole (Urban Dictionary, 2004), while “gago” is a vernacular (Bisaya) term for a stupid person. These terms contribute to the unexpected or surprising element in the meme. To call the highest official in a country “gago” or “bugo” (stupid) is beyond expectation. Incongruity theory works in the form of a shock. Friedman (in Mwetulundila, 2014)) says that shocking the audience is a way of getting attention. Shock can take many forms; it can be violent, funny, or unexpected. Calling the President “gago” and “bugok” is indeed violent, funny, and unexpected.

Manipulation entails ignorance on the part of the victims. However, through humor such ‘natural’ phenomenon is ridiculed in the meme revealing its anomalous nature, thus implying that the masses are not ignorant at all. Whereas those in power make it appear that what they are doing are part of their functions or “discretion,” thus natural, the memes show that the netizens are aware enough of what is going on.

Through the memes, the masses are able to show that it is not they who are stupid, but they are those who are up there occupying lofty seats in the government.

Fig. 4: Daang Matuwid Meme



Fig.5: Kultong Dilaw Meme



Source: www.facebook.com

The oppositions between *straight/crooked* and *righteous/corrupt* are highlighted in the memes. The caption text, “*Matuwid?*” (righteous) in Figure 4 is in stark contrast with *corrupt* implied in the caption text, “Noynoy had pork of P700 B in 2012 DAP.” Incongruity is heightened by the caption text “Noynoy’s P100M ‘pork’ went to bogus NGOs, too” which is unexpected. Similarly, “ideretso na din sa garbage” is in contrast to “daang matuwid.” The memes have an intertextual reference to President Aquino’s commitment to his fight against corruption and to institute good governance which is the essence of his motto of treading “daang matuwid” or straight path (Magno, 2015). Humor is then elicited by these binary contrasts which are reinforced by the image of Sen.Santiago which is iconic sign of sarcasm and cynicism and her statement, “Where is ‘daang matuwid’? Even the GPS can’t locate it” and the images and captions highlighting the unsolved problems during Aquino’s administration which promotes “daang matuwid” or good governance and the gigantic allocations lawmakers receive from government funds.

The humorous signifiers in the memes have serious connotations. With the incongruity between the program’s self-righteous and moralistic worldview and what is really happening, the humor in the memes signifies “Daang Matuwid” as a hypocritical slogan (Tiglaio, 2015). During Aquino’s administration, the PDAF releases from 2010-2013 totaled P6.5 billion. With the addition of DAP which totaled P157 billion, Aquino’s pork barrel totaled P220 billion during his first three years. Yet such “suspicious siphoning off of public funds” was not given attention by the Commission on Audit (Tiglaio, 2014) which taints Aquino’s projected image as a fighter of corruption.

The myth that “Daang Matuwid” or Aquino’s administration can save the country from the pangs of the social cancer, corruption, which the Filipino public believed and resulted to the undisputed election of Noynoy Aquino to presidency is deconstructed. Or the notion that a new governance (with its new “messianic” slogan) is better than the previous one (Tiglaio, 2015) is negated in the political memes. As what Tiglaio (2015) boldly states, “President Aquino’s Daang Matuwid will go down in our history as the most wacko and hypocritical slogan—and non-program of government—of any administration.” Whereas the supporters of Aquino believe that the President is really serious in his “Daang Matuwid” Program, the memes help the general public to see that it is not ‘the way it is.’

Fig.6: “Noynoying” Meme



Fig. 7: Noynoy Buwiset Meme



Fig. 8: Noynoy Present/Absent Meme



Source: www.google.com

Binary contrasts such as *serious/nonserious* and *present/absent* can be easily gleaned in both caption texts and images in the figures above. The smile of the President, his relaxed position while texting during the dangerous operation done by the Special Action Force (SAF) commandos in contrast to Obama's vigilance during a high-value target operation, his presence in the interview with Vice Ganda and in the Dongyan wedding which can be nonserious gatherings and his absence in the Arrival Honors for SAF heroes which is really a serious event are illogical and incongruous making these as the humor signifiers in these memes.

The humorous signifiers connote the President's disinterest and lack of enthusiasm in considering more important things that need his urgent attention. The President's response and reaction to the queries why it took so long for the soldiers to be given reinforcement which resulted to heinous massacre of 44 Special Action Force (SAF) commandos angered the netizens. The *Tribune* reported, "In his obsession to obtain the peace agreement with the Moro Islamic Liberation Front (MILF) as a political trophy, President Aquino deliberately ignored the pleas from the Philippine National Police-Special Action Force (PNP-SAF) for additional reinforcement to rescue trapped operatives from their dire position" (Manalo, 2015). Adding insult to the injury, the President was not around in the arrival honor ceremony for the fallen SAF men for he preferred instead to attend an opening program of a car factory in Sta. Rosa. Such cold-hearted and disrespectful gesture makes him a despicable (signified by the word "buwiset") leader. His presence in the ceremony could have assuaged the grief of the bereaved families (Manalo, 2015).

The myth that a new administration can augment the condition of the masses is again debunked in these memes. In addition, the myth that tragic events are beyond control and that "accidents" are natural and inevitable is negated here. For one, as the figure in the left shows, the President is in contact with someone (this is referring to Presidential Adviser on Peace Process, Teresita Deles) during the operation which means he could have asked for reinforcement for the policemen. As the *Tribune* reported, "If the President could make a call so early in the morning to Deles so she could in turn call on the monitoring teams to call for a ceasefire, why can't he make a call to ask the Armed Forces to send reinforcement for the beleaguered SAF personnel?" the source asked. 'Because he was advised by Deles not to do so. They were so obsessed with the peace agreement, they want to save the Bangsamoro Basic

Law as they believe it was the last piece for Aquino to earn the Nobel Peace Prize,’ said the source” (Manalo, 2015). Hence, whereas the government says that what happened are accidental cases of “misencounter” and “misinformation,” the truth is bared that the government is just “washing hands” on the matter which is a manifestation of his weak leadership.

Fig. 9: Epal Meme

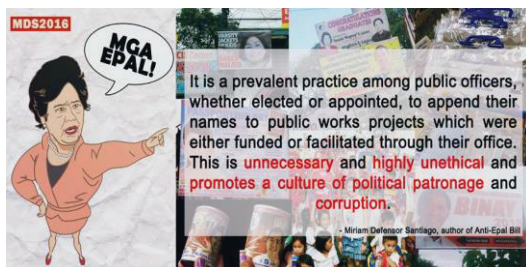


Fig. 10: No Epal Meme



Source: www.google.com

The words “unnecessary” and “unethical” highlighted in red in the caption text spell out the incongruity and code violation in Figures 9 and 10. *Unnecessary* contradicts *necessary* as *unethical* contradicts *ethical*. These contradictions expose the illogical, thus incongruous behavior of – as the caption reads – “public officers, whether elected or appointed, to append their names to public works projects which were either funded or facilitated through their office.”

The image of Senator Santiago (Figure 9) who seemed to be photographed downwards and pointing to her target upwards is connotative of the gap between her and her targets. Studying the direction of her fingers pointing upwards, one can infer that she is addressing somebody who occupies an elevated position. The images which are the posters of projects named after public officials superimposed by the caption text illuminate the identity of her targets; these are the public officials who append their names on the projects. Their elevated position symbolizes their power and authority and the image of the senator in an abased position symbolizes the powerless masses or petitioners.

Despite the abased position of Senator Santiago in the image, the caption text “MGA EPAL” serves ideological function. “Epal” has an intertextual reference to House Bill 4929 which seeks to ban naming government projects after government officials. Such bill is also similar to “Anti-epal Bill which Sen. Santiago filed before. The caption text then deconstructs the myth that it is just natural for government officials to publicize their names for projects they facilitated. According to the Senator, it is unnecessary and highly unethical (hence unnatural) as it “promotes the culture of political patronage and corruption.

In congruence with the caption text “EPAL” in both memes, Kabataan Party-list Rep. Terry Ridon observes, "In truth, this system of political advertising is a manifestation of our nation's deeply troubling patronage politics and the proliferation of political dynasties in the country. Playing with the concepts of mass communications, these traditional politicians take advantage of the power and funds under their discretion to boost name recall and face recognition, two key factors important during elections" (Viray, 2014). As the caption text on the left shows, such practice of naming government projects after government officials is “prevalent” which makes it appear as normal or natural. But as the memes show, such is not natural; instead, it is “epal” as Santiago calls it and unethical as suggested by the caption text on the right, “NO NIGGA. NO EPAL.” After all, as these projects are funded by the government, it follows that the people (through their taxes) fund such projects. Hence, naming these projects after public officials is indeed unethical and a violation of a code.

Fig. 11: Hell Meme



Fig. 12: Anyare Meme



Source:
www. facebook.com

One is shocked to read the words “*Congratulations*” and “*HELL*” (Figure 11) making these incongruous, thus funny. Such humor is a form of sarcasm as represented also by the sarcastic smile of Sen. Santiago in the image. Similarly, “ANYARE?!?” signals that something illogical is happening. Whereas Risa Hontiveros is more qualified to hold a government position than Nancy Binay, Hontiveros lagged behind in the SWS survey.

Such humorous and incongruous signifiers connote the distorted portrait of Philippine politics. As what Pertierra (2012) observes, “The political elite rules uninterruptedly, winning elections repeatedly.” President Benigno Aquino III is a former President’s son as President Gloria Macapagal Arroyo is also a former President’s daughter. And here comes Nancy Binay, the daughter of Vice-President Jejomar Binay, who was elected Senator despite her lack of training and experience in the government service.

Throughout the history of Philippine politics, this is the trend. It would appear then that if one has relatives in the government service, it would seem normal too that he or she can also hold a position in the government. Or if a candidate is rich, he or she can be a good leader. But as the word “ANYARE?!?” suggests, such belief is wrong. The double question marks and the exclamation point are loaded with emotions. It would seem that the creator of the meme tells the readers, “You are not in the right track of thinking!” This is the reason why voters can also be blamed for the problems in the country.

In her speech at the Far Eastern University Central Student Organization lecture series on 22 November 2012, Sen. Miriam Santiago stresses that vote-buying among rich candidates is the worst problem in Philippine elections. Uneducated masses sell their votes and rich candidates gain popularity as they can afford expensive campaigns at an earlier time. She stressed that “our Constitution provides as a state policy that: ‘The State shall guarantee equal access to opportunity for public service.’” However, the Senator continues, “Is there equal access to public service for the rich and the poor? Don’t make me laugh.” It follows then that as long as the country remains stricken with poverty, the myth that the rich and the political elite are the most qualified to hold government positions will always be a myth.

CONCLUSION AND RECOMMENDATIONS

Contrasts and binary oppositions in both images and captions in the political internet memes portraying code violations are the humorous signifiers in the memes which are in accordance to the Incongruity Theory of Humor. This is also in accordance to what Saussure (in Chandler, 2005) postulates on the differential relationships between signs. He claims that meanings of signs can be decoded as they are differentiated from other signs. Binary oppositions signify undesirable qualities of politicians such as being selfish, apathetic, disrespectful, dishonest, hypocritical, and corrupt which are in stark contrast with (or a violation of) the righteous and moralistic slogan of the present administration, that is, Daang Matuwid. Humor in the memes is basically aggressive or subversive as it ridicules and satirizes representatives of power, the political elite. As seen, humor is basically elicited by the creators' attack of the target's (politicians) actions or behaviors which the people consider as illogical, abnormal, or incongruous. Thus, through the internet memes, the belief that a new administration can be a "messiah" who can save the masses from their present sorry condition is deconstructed. This is in accordance with what Barthes (1991) believes that popular culture (such as the new media) is a potent tool to "naturalize" or 'normalize" bourgeoisie ideology.

The findings also corroborate with the results of the previous studies (Chandler, 2013; Varona, n.d.; Pearce, n.d.) regarding the role of internet memes in transmitting ideological constructs and in challenging such dominant ideologies through humor. Due to their viral nature, internet memes indeed can be threatening to the political elite as they reveal the embarrassing and humiliating political realities which are masked by naturalized beliefs brought about by hypocritical political slogans of the government and deceiving politics of patronage that is prevalent in the Philippine setting. As what Luis Teodoro, a prominent commentator writes: "This is the Philippines, a stage where idiots pretending to be geniuses, murderers posing as beneficiaries of humanity, victimizers acting like victims, and villains being held up as heroes are daily spectacles that make finding out who's really what behind the masks the effort of a lifetime" (in Pertierra, 2012, p. 12).

As the analysis shows, humor in the internet memes exposes some political ideological constructs which are naturalized or normalized in the Philippine society. Through humor, such ideologies are unmasked and the public are brought to awareness of what is really behind seemingly normal or natural events in the Philippine political arena. This means that Filipino humor, apart from being a mere expression of fun and entertainment, has the potential to express dissent especially against some ills in the society. Filipino humor, then, serves serious functions, thus deserving of serious attention.

As the study focused only on the analysis of images and captions in the political memes, another study can be conducted on the effect of the political memes on the perception of the public of the government to confirm the ideological functions of the internet memes. Another study can also be conducted on the motivations of the meme creators in creating the memes. Such study can further illumine the relationship between popular culture and ideology. In connection, a similar study can be conducted on internet memes using different analytical approaches, e.g., functionalist approach to unravel “serious” motivations behind the humorous internet memes. Furthermore, as the present study explored Philippine political issues which are intertextually referred to in the selected memes, a more detailed study on the role of internet memes on specific political issues can be conducted. Such study can shed light on how the public responds to such political issues. Finally, as Filipinos are known for their sense of humor, a more comprehensive study on other Philippine humorous texts can be helpful in analyzing the role of humor in identity construction. As Berger (1993) puts it, “Rarely do social researchers analyze humor or try to determine what makes it such a dominating force in our lives. The types of jokes a person enjoys contribute significantly to the definition of that person as well as to the character of a given society.”

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Libog mo, Libog ko: Ang Kalibugan at ang mga Pagnanasa sa mga Akda ni Eros Atalia

*Marina G. Quilab*²

Abstrak

Nilayon ng papel na ito na maipakita sa mga akda ni Eros Atalia ang kahulugan ng “libog”. Magkaiba ang kahulugan ng salitang ito sa wikang Filipino kung ikumpara sa pagpapakahulugan ng wikang Bisaya. Ganunpaman, pinaniniwalaang *magkaugnay* lamang ang konsepto sa dalawang nabanggit na wika kaya ito ang hinanap at sinuri sa mga akda ni Atalia. Gamit ang saykoanalitik na lapit sa pagsusuri ay sinuri ang limang akda ni Atalia. Isa-isang sinuyod ang paglalarawan ng “libog” at *desire* o pagnanasa upang maipakita ang larawan nito na higit pa sa sekswal na kahulugan. Inilahad din sa pagsusuri ang iba-ibang pagnanasa ng awtor na nagpapalutang sa kahulugan ng “libog” upang mailantad sa mambabasa ang mga pangyayaring may kinalaman sa personalidad ng tao sa pamamagitan ng mga masalimuot na kaganapan sa lipunang Pilipino. Natuklasang ang mga akda ni Atalia ay nagpapakita ng iba’t ibang anyo ng pagnanasa na tumutukoy sa mga panlipunang isyu at mga pamumunang panlipunan. Politikang at kritikal ang pinagmulan ng mga pagnanasa na inilarawan sa mga akda ni Atalia. May kaugnayan ito sa samu’t saring tunggalian ng buhay at ng lipunan kahit pa larawang sekswal ang madalas namamalas sa kanyang mga likha. Sa estilo at pangkalahatang layunin ng awtor nakitang ang kalibugan at pagnanasa sa loob ng kanyang akda ay naglalayong tumisod sa kamalayan ng mambabasa na unawain ang mga nakakubling kahulugan ng kanyang akda at salaminin ang iba pang kalagayang hindi lantad na ipinakita. Sa gayong kalagayan, napatunayan na ang konsepto ng libog bilang mahalay, sekswal, bastos bulgar, erotik at taboo ay nagkaroon ng bagong kahulugan bilang nakalilitong tagpo, nakalilitong larawan at pag-unawa sa kamalayan,. Tinugunan nito ang kahulugan ng “libog” para sa mga Bisaya na kalituhan o pagkalito. Naiugnay rito ang konsepto ng “libog” sa wikang Filipino at Bisaya.

Susing salita: *libog, sekswal na pagnanasa, saykoanalitikal na pagbasa, Eros Atalia, politikal na pagnanasa*

² The author is a faculty member of the Filipino Department of MSU-Iligan Institute of Technology and is currently taking her PhD in Filipino in University of the Philippines-Diliman.

INTRODUKSYON

Ang Libog

Ang “libog”o kalibugan ay nangangahulugang *lust* sa Ingles at *uwag/ulag/biga* sa wikang Bisaya at sa wikang Filipino naman tumutukoy ito sa kaugnay na kahulugan ng pagiging mahalay. Tumutukoy ito sa seks, libido, utog at iba pang kaugnay na salita ng pagtatalik o *sexual intercourse*. Itinuturing na *taboo* ang salitang ito dahil erotik, bulgar, o bastos. Ganunpaman, mahalaga ang pagkilala sa salitang “libog” na paksa ng papel na ito. Nabigyan ito ng bagong perspektiba sa lipunang inilarawan sa mga akda ni Eros Atalia. Kakitaan agad ng larawan ng kalibugan ang mga akda ni Atalia batay sa mga salita, pahayag at sa mga tagpo sa loob ng kanyang akda. Sa lipunang Pilipino, *taboo* usapin na may kinalaman sa “libog” o pagnanasa. Ito ang argumento ni Reuel Aguila (2005:3) sa kanyang pag-aaral na pinamamagatang Mandaragat ng Pag-ibig at Iba pang Tula ng Pagnanasa: Poetika sa Kalipunan ng mga Orihinal na Tulang Erotiko, aniya, “anong kademonyohan mayroon ang salitang ito, [*erotika o libog*] na naiiskandalo ang mga Pilipino. Hindi lang mga salita ang mga ito. Repleksyon ang mga salitang ito ng kaugalian, pagtingin, takot at kamangmangan hinggil sa malalalim na damdamin ng tao.” Batay sa kanyang pahayag, masasabing may himig mang kalaswaan o kahalayan ang salitang “libog o kalibugan” subalit maaring may higit pa itong ipinakahulugan sa kamalayan ng indibidwal o ng mga Pilipino.

Kaugnay nito, isa sa mahalagang tampok sa papel na ito ang pagtalakay sa mga pagnanasa ng tao at ang naging epekto nito sa kanya at sa lipunang kanyang ginagalawan. Nais patunayan mula sa pagpresenta ni Eros Atalia sa “libog” sa kanyang mga akda ay humahantong ito sa larawang may kaugnayan sa mga pagnanasang politikal at sosyal na kaakibat sa bawat pagkilos ng tao at sa kanyang paniniwala o pilosopiya.

Magkagayunman, naging mas kapana-panabik ang salitang “libog” na pagtuunan ng pansin sapagkat mayroon itong ibang literal na kahulugan sa wikang Bisaya. Ang “libog” sa wikang Bisaya ay nangangahulugang pagkalito, lito, o *confused*. Kung taluntunin ang kaugnayan ng mga pagnanasa ng tao pisikal man o

politikal, gayundin ang epekto nito sa kanya o sa kanyang lipunan, masasabing humahantong ang lahat sa kalituhan. Ang pagkakaroon ng maraming pagnanasa at ang pagtugon sa mga pagnanasa ng tao ay maaaring masalimuot at nakalilito. May pagkakaiba man sa kahulugan ang salitang ito mula sa dalawang wika subalit masasabing may kaugnayan pa rin sa isa't isa dahilan para taluntunin ang konsepto ng "libog" sa mga akda ni Eros Atalia.

Si Eros Atalia na isa sa mga manunulat ng kasalukuyang panahon ay mahilig sumubok at mag-eksperimento ng kwento at salaysay. Dahil dito, kapana-panabik ang pagsuyod sa mga akda ni Atalia kung paano niya ipinakita ang kalibugan sa kanyang mga akda gayundin ano ang nakapaloob na *desire* o pagnanasa. Iniugnay ang libog sa pagnanasa o *desire* dahil may magkaugnay itong katangian.

Ang saykoanalisis o saykoanalitik na lapit ay tumitingin o nagtitimbang-timbang sa mga ikinikilos ng mga tauhan sa loob ng akda, kung paanong naging ganoon na lamang ang desisyon ng mga karakter, o bakit ganoon na lamang ang kanilang ikinikilos o pag-uugali. Sa libro nina Santiago et al. (1989: 278), sinasabing "ang panunuring ito ay nagdidiin sa pagtatalo ng kaisipan ng pangunahing tauhan at ng iba pang tauhan sa akda. Kung makatarungan ba o hindi ang kanilang mga naging kapasyahan." Kaugnay sa usapin ng *desire* o pagnanasa masasabing ang *desire* ay faktor o dahilan upang mangyari ang isang kaganapan na nagbubunsod ng isang kapasyahan. Samakatwid, ang sikolohikal na pananaw ay may kaugnayan sa mga pagnanasa. Ayon sa paliwanag ni Dylan Evans (1996:37) isang anyo ito ng kristisismo na gumagamit ng mga teknik sa pag-aanalisa o pagbibigay kahulugan gamit ang kabatirang sikolohikal o ang paggamot at pag-unawa sa isip at ugali ng tao.

Naging tanyag ang saykoanalisis mula sa konsepto ni Sigmund Freud - sa kanyang id, ego at super-ego. Ang id ay bunga ng *unconscious* o di-malay na bahagi ng pag-iisip ng tao. Ang *unconscious* ay tumutukoy sa labas o yaong hindi alam o hindi pansin na mga pangangailangan o bagay. Samantala, ang *pre-conscious* ay tumutukoy sa mga kaalamang hindi alam o hindi malay subalit maaring naaalala muli; at ang *conscious* o malay ay ang kasalukuyang kamalayan o kaalaman. Mula sa tatlong kamalayan ay lumalabas naman ang tatlong bahagi ng personalidad na siyang nakakaapekto sa ugali ng tao. Ito ang id na tumutukoy sa bayolohikal na

komponent ng personalidad ng tao. Ito ang likas na pagkahilig na matatagpuan sa ating *unconscious* kung saan ito ang pagkagusto ng tao na nangangailangan ng agarang pagtugon. Tumutukoy naman ang *super-ego* sa mga pamantayang itinakda ng/sa lipunan. Samantala, ang *ego* ang siyang nagpapatakbo sa *pre-conscious* at *conscious* na bahagi.

Kaugnay nito, ipinapakuhulugan na may likas na hilig ang tao na bahagi na ng kanyang nararamdaman. Isa na rito ang tungkol sa seks o libog. Pinipigilan ito ng tao na maipalabas, maipakita o gawin dahil sa mga konsiderasyon sa palibot na nagtatakda ng maganda o mabuti.³

Isa si Jacques Lacan sa nagiging tampok na proponent para sa pagdebelop ng saykoanalisis. Sa mga aklat nina Sarup (1992), Zizek (1991), at Evans (1996), inilahad ang konsepto ni Lacan na nagpakita ng debelopment ng saykoanalisis na nagbigay ng higit na malawak na konsepto hinggil sa *desire* at saykoanalisis. Bagaman hindi maikala na nag-ugat ito sa konsepto at teorya ni Freud, lumalabas na ang *desire* ayon kay Lacan ay pagnanasa at paghahanap ng tao ng parehong pagmamahal at pagkilala ng kanyang pinagnanasaan. Ang pagnanasang ito ay nakatali sa komplikadong emosyon ng indibidwal na naghahangad na maging katulad din siya sa kanyang pinagnanasaan.

Mula sa paliwanag ni Zizek (1991:4), pinapatingkad ng saykoanalisis ang kaibahan ng pangangailangan (need) at kakulangan (lack) na hindi natatamo sa ugnayan ng *subject* sa *object-cause*. Ibig sabihin nagaganap ang isang pangyayari dahil may pangangailangan at may kakulangan ang isang indibidwal na naghahangad na matugunan. Kaugnay nito, may parehong pag-unawa din si Sarup (1992: 68) at sinabing niyang, “*need is satisfiable and desire is insatiable*”. Maaaring matugunan ang pangangailangan, ngunit ang *desire* ay walang katapusang paghahangad. Matatagpuan ito sa pamamagitan ng ekspresyon ng fantasya at *fetishism*. Sa kanilang

³ Ang mga talata na nagpapaliwanag sa saykoanalisis ay halaw mula sa paliwanag ni Barry. Para sa karagdagang pag-unawa at elaborasyon hinggil sa teoryang saykoanalisis, mababasa sa Peter Barry. *Beginning Theory An Introduction to Literary and cultural Theory*. Second Ed., (USA: Manchester University Press, 2002.), 96-100.

mga pagpapaliwanag, batay sa punto ni Lacan, mahalaga ang pagkilala sa pagnanasa para sa pagbasa sa mga nakaraan upang maunawaan ang nasa kasalukuyan. Inungkat sa saykoanalisis ang posibleng mga faktor na nakakaapekto kung paanong naisulat ang isang akda, kung paanong kumikilos ang mga tauhan, kung paano uunawain ang teksto, gayundin kung paanong binabasa ito ng mambabasa at paano minanipula ng awtor ang akda na marahil ay batay sa kanyang sariling perspektiba. Lumabas na ang apat na venyu ng lapit saykoanalisis ay nasa karakter, sa awtor, sa teksto at sa mambabasa.

Kaugnay nito, masasabing ang saykoanalisis at ang panitikan ay konsern sa mga naratibo. Yaong mga salaysay na nakapaloob o bumabalot sa isang akda. Sa panitikan, ang mambabasa ay tulad ng isang sikolohikal na *analyst*, ang mga pangyayari ay binibigyang kahulugan sa nakikita sa loob ng kwento. Kailangan ng mambabasa na maghanap ng dahilan at koneksyon upang makabuo ng kahulugan. Sa pananaw ng saykoanalisis, naging kasangkapan ang panitikan upang dito ipalabas ang mga ikinukubling pahayag na bunga ng pagnanasa. Upang makita ito ay nangangailangan nang masinsinang pag-unawa sa pamamagitan ng mga salita, pahayag, metapor, analogi, o mga figuratibong salita, simbolo, salaysay na ginamit ng awtor.

Sa kabuuan, sinasabing hindi lamang tungkol sa sekswal na katangian ang kahulugan ng *desire* o pagnanasa, bagkus tumutukoy ito sa iba't ibang kalagayang panlipunan - politikal, sosyal, ekonomik, kultural, at maging personal na kalagayan. Sa gayong katuturan, lumalabas na ang pagtugon sa *desire* na nagpupuno sa *lack* at *need* ng isang indibidwal ay hindi lamang nagbibigay ng luwalhati at tagumpay bagkus maari ring dahilan ito ng pagkabigo o kahinaan. Marahil dahil nagkakaroon ng komplikasyon ang mga pagnanasa ng tao na nakakaapekto sa kanyang mga desisyon at iba pang kaugnay na pangangailangan.

PARAAN NG PAGSUSURI

Pangkalahatang layunin ng papel na ito ang tuklasin kung paano ipinakita at ginamit ni Eros Atalia ang konsepto ng “libog” sa kanyang mga akda. Ang “libog” na

tinutukoy rito ay iniangkla sa kahulugan sa wikang Bisaya na nangangahulugang “lito” o “kalituhan at pagkalito” at sa wikang Filipino na ibig sabihin ay “pagnanasa”.

Ang paraan ng pagtalakay ng “libog” ay sa konseptong nakapaloob nito. Ang ibig sabihin ay binigyan muna ng kaukulang kahulugan ang “libog” mula sa pagpapakahulugan ng wikang Filipino saka pinag-ugnay sa kahulugan ng wikang Bisaya na may literal na kahulugang “pagkalito o kalituhan”. Sa pamamagitan nito, magkaroon ng ibang kulay at kahulugan ang nasabing salita mula sa mga pangyayaring isiniwalat ng may-akda.

Gamit ang deskriptibong-analitikal na pamamaraan ay sinuri ang limang akda ni Atalia. Ito ang sumususunod, *Taguan Pung (kalipunan ng mga akdang di pambata) at Manwal ng mga Napapagal (kopiteybol dedbol buk, Peksman (mamatay ka man) Nagsisinungaling Ako, (at iba pang kuwentong kasinungalingan na di pa dapat paniwalaan), Ligo na U, Lapit na Me, Wag Lang di Makaraos: 100 dagli (mga Kuwentong pasaway, paaway at pamatay, at Its not that complicated: bakit di pa sasakupin ng mga alien ang daigdig sa 2012 at ang Tatlong Gabi Tatlong Araw. Batay sa pamantayan ng saykoanalitikal na lapit partikular ang psychoanalysis of desire ni Jacques Lacan ay isa-isang hinugot sa akda ang mga paglalarawan ng awtor hinggil sa pagnanasa at sa iba pang kabatirang nais niyang ipaabot. Pagkatapos maipakita ang iba-ibang anyo ng pagnanasa na siyang kaugnay na kahulugan ng salitang “libog” ay tiningnan ang kaugnayan nito sa libog ng wikang Bisaya bilang nakalilito o *confusing*.*

DISKUSIYON

Sina Intoy, Jen at Tina sa Mundo ng Kalibugan

Isa ang nobelang *It's not That Complicated: Bakit hindi pa sasakupin ng mga alien ang daigdig sa 2012*, (2012) ang kapansin-pansing naglalandad ng makamundong pagnanasa, libog o uwag. Halimbawa, lihim na pinagmamasdan ni

Karl [Intoy]⁴ ang alindog ni Tina. Habang nagmamaneho ang dalaga, napansin nitong sa kanyang maputing hita nakatitig ang binata.

Si Tina, nakalugay ang buhok. Puting damit na malaki sa sanda pero maliit sa blouse. Manipis. Kita ang kulay ng bra na itim. Bitin ang damit. Litaw pusod. Naka-pekpek maong shorts. Tsinelas na kulay beige.

Lalong umiksi ang kanyang shorts nang umupo sa driver's seat. Malago ngunit manipis ang balahibo sa hita. May tattoo pababa sa kanang hita.

“Buti na lang hindi ikaw ang nag-drive?” nakatuon ang mata ni Tina sa daanan habang nagmamaneho.

“Ha?” para akong niyugyog sa mahabang pagkakatulog.
“Kung ikaw ang driver, kanina pa tayo patay. Yung mata mo, wala sa kalsada.” (2012: 36)

Kaugnay sa siping binanggit, ipinapakitang may pagnanasa si Karl kay Tina. Sa sumunod pang paglalarawan at pagsasalaysay ng mga kwento, hayagang pinagpapantasyahan ni Karl si Tina lalo na't naging madalas ang kanilang pagsasama dahil itong huli ay nagpapasama sa kanya sa isinasagawang pananaliksik. Dahil boss niya ito ay wala siyang tutol na sumama kahit hindi na ito bahagi ng kanyang trabaho. Habang lalo silang pinaglapit ng pagkakataon ay lalong nag-uumigting ang libog ni Karl kay Tina. Bagaman sa kabuuan ng kwento ay magpag-ugnay-ugnay ang mga dahilan at nakaraan ni Intoy – ang karanasang sekswal, ang masarap niyang karanasan sa piling ni Jen, gayundin ang mapait na alaala nang biglang maglaho si Jen sa buhay niya.

Ang nobelang ito ay may sekwel ng naunang kwento ng buhay nina Intoy at Jen na *Ligo na U, Lapit na me* (2009). Sentro ng kwento ang ugnayang namagitan sa dalawa. Kakaiba ang pagkakaibigan ng dalawa, na sinasabi nga nilang “friends with benefits and perks” (p. 41). Hindi lamang ordinaryong pagkakaibigan bagkus may ugnayang sekswal. Lumalabas sila at pumupunta sa mga ‘biglang liko’ upang palayain ang kanilang pagnanasa, iraos ang kanilang mga libog. Bagaman sa ibang

⁴Sa nobelang *Its not that Complicated Bakit Hindi pa sasakupin ng alien ang daigdig sa 2012*, Karl ang tawag ni Tina kay Intoy.

bahagi ng kwento may ilang mga tagpo na nagsasabing ang pakikiramay ni Intoy sa mga drama ni Jen ang ilang dahilan kung paanong sila ay lalong naging malapit sa isa't isa. Samantala, pareho nilang pinagkasunduan na walang pagmamahal na ugnayan. Wala silang palitan ng 'mahal kita' o walang komitment sa isa't isa. Basta't sa tawag ng pangangailangan ay okay sila. Sa katapusan ng kwento, naglaho si Jen at naiwang bitin si Intoy. Ang sana'y kasukdulan ng kanyang nararamdaman upang ipaabot kay Jen na mahal na niya ito ay nawakasang bigla. Ang sana'y kakalasan ng kanyang pagkaalaskador sa harap ni Jen ay naputol bigla. Ang sana'y pag-amin upang makaraos sa umuusbong na pag-ibig ay natigil bigla. At nabitin siya. Di na nagpakita si Jen. Pinagpatuloy na lamang niya ang kanyang buhay sa paghahanap niya ng trabaho sa kabila ng katotohanang hanap-hanap niya ang dating kaulayaw.

Ang pagkawala ni Jen, ang paghahanap ni Intoy kay Jen at ang panghihinayang niya kay Jen, gayundin ang panghihinayang niya sa sarili kung bakit di nasabi ang kanyang pagmamahal sa dalaga ang siyang nagpapainog sa sumunod pang mga pangyayari, mga paglalarawan at pagsasalaysay sa loob ng nobela. Hanggang sa dumating na si Tina sa eksena ng kanilang kwento. Si Tina na may misteryoso ring pagkakakilanlan.

Libog na Libog: Pagnanasang Mapagpaligaya, Pagnanasang Mapagparusa

May mga dahilan at kaukulang aksyon na kaakibat ang pagnanasa ng isang indibidwal. Ipinaliwanag ito ni G.F. Schueler (1995: 9-10) na "maaring ang matinding pagnanasa o pagkagusto ng tao ay bunga ng kakulangan o kaya ng pangangailangan – *lack and need*." Maaring ito ay bunga ng "biological need or drive" at isa na rito ang pagnanasang sekswal bukod pa sa mga pangangailangang likas na sa tao; ang pagkauhaw, pagkagutom o pagtanggap ng dumi ng katawan. Sinabi niya na "ang mga pagnanasa ay *ubiquitous* o karaniwan, at ang mga ito ay may sariling katangian". Marahil nakabatay ito sa kakulangan o pangangailangan. Dagdag ni Scheuler, may iba't ibang sikolohikal na lohika ang bumubuo sa pagnanasa, maaari itong tungkol sa kung ano ang mayroon o wala, kung ano ang nakikita ng tao sa iba o sa paligid na maaring wala siya o kulang siya. Ang kaukulang aksyon sa mga pagnanasa ng tao ay umaayon din sa kung papaanong paraan niya ito pagtatagumpayan.

Samakatwid, kung mapagtagumpayan ng tao ang kanyang pagnanasa sa kanyang pinagnanasaan ay inaasahang “mapapaligaya” niya ang kanyang sarili at magiging payapa ang kanyang kalooban. Subalit sa ilan pang mga pagpapaliwanag ng pagnanasa ay idinidiin na kakambal ng kaluguran ‘pleasure’ ang ‘pain.’ Ibig sabihin, maaring hindi lahat ng pagtamo sa pagnanasa ay nagbibigay ng saya, maaring ito ay nagpapalungkot pa. Halimbawa, habang sinubukan ni Intoy na ihanap ng sagot ang pangangailangan ng kanyang katawan - libog, ang kanyang naramdamang kakulangan – pagnanasa dahil sa pagkawala ni Jen ay nagbigay kay Intoy ng panibagong alalahanin. Naging komplikado ang lahat kay Intoy lalo na nang matagpuan niya si Tina. Si Tina na may sopistikadang byuti at alindog ang nakabighani sa kanya at inaakalang ito ang sagot sa kakulangang nararamdaman niya. Habang iniisip ang dalaga, sabay niyang pinakawalan ang libog na nararamdaman.

Himas-himas ang tiyan. Kambyo-kambyo. Disgrasya, nag-start ang makina ng imahinasyon ko. Kanina’y nasa neutral ang kambyo, eto’t nasa primera na. Umuugong ang imahinasyon, nagrerebolusyon ang dibdib. Ang hita ni Tina, kinis at puti ng braso, ang balahibong pusa. Ang nakalugay na buhok.

May sariling buhay ngayon ang kambyo. Parang sa pampasaherong jeep, habang nangangatal ang makina, pumipintig-pintig mag-isa ang kambyo. ...

At si Tina ay hindi na ngayon naghihingalong ambulansya na magsasagip sana ng naghihingalo. Naging karo ng patay. *Si Tina sa agad kong pagdilal ay naging si Jen.* (akin ang diin) (*Its Not that Complicated...*, 2012: 38-39)

Sinasabi na ang pagnanasa ay nagbibigay dahilan upang gawin ng indibidwal ang isang bagay. Ang kalooban sa paggawa ay bunga ng pananasa. Gaya kay Karl lalong nabighani siya sa alindog ni Tina dahil sa nararamdamang kulang at pangangailangan. Ang kakulangang ito ay dahil sa pangugungulila niya kay Jen. Si Jen na inaasam-asam niyang makasama tulad ng dati. Sa puntong ito, bagaman nairaos ang sarili, napaligaya ang sarili subalit nakakabit ang pait dahil sa hindi maalis-alis na alaala ni Jen sa kanya.

Larawan ng pagnanasang sekswal ang nakapaloob sa mga ugnayan nina Jen, Intoy, Tina. Halimbawa, si Jen ay inilarawan bilang babaeng naghahanap ng aliw sa kanyang sarili, sa katawan. Sa salaysay ni Intoy ay hindi lamang siya ang naging lalaki sa buhay ng dalaga. Bagaman hindi naman produkto ng isang masamang karanasan si Jen para maging hayok sa seks. Ipinakita ito sa siping sumunod:

Isang simpleng nene na naging curious sa kanyang katawan at pagkababae. Nagsimula sa patingin-tingin, pagkanti-kanti, pagsaling-saling hanggang mauwi sa pagpaling-paling ng mukha sa kaliwa't kanan sa tuwing ginagalugad at pinagyayaman ang bagong tuklas na bukal ng ligaya. Nang tumuntong ng kolehiyo, doon nya natuklasan na mas okay pala kapag may ibang gagawa noon sa kanya. At hindi ito nangangahulugan na sa lalake lang pwedeng maranasan. Napahinga ang kanyang mga kamay. Pero dumalas ang pagpaling ng kanyang mukha. (*Ligo na U, Lapit na Me*, 2009: 42)

Kaugnay nito, ang mga sumunod pang pagsasalaysay sa pagitan nina Intoy at Jen ay naglalarawan ng kanilang mas makamundo pang pagnanasa, hanggang isang araw ay ipinaalam ng dalaga na buntis siya at hindi si Intoy ang ama. Nabigla man at nasaktan si Intoy sa narinig subalit wala na siyang nagawa. Gayong nais na sana niyang aminin na minahal nga niyang totoo ang dalaga. Naglaho na si Jen.

Mas naging masidhi naman ang paglalarawan ng seks at pagseseks sa pagitan nina Tina, Intoy at Jen, at ng isa pang babae sa tinuluyan nilang resort sa Boracay. Mas naging bulgar at tiyakan ang mga tagpo ng paglalarawan ng pagtatalik. Ang matagal nang pagnanasa ni Intoy kay Tina ay nairaos din. Napaligaya niya ang sarili niya. Samantalang nanatiling misteryo sa kanya si Tina. *Alien* si Tina dahil hindi niya maunawaan sapagkat habang naghahalikan o nagpi-petting sila ay umiiyak ito sa di malamang dahilan. “Nakaraos ang kaibigan ko, hindi ako. Mas dumami ang tanong” ani ni Intoy⁵. Hanggang isang rebelasyon ang nangyari. Ang babaeng katalik niya na akalang magpapaligaya at magpaparaos sa libog na nararamdaman ay sanhi pala ng kanyang mga nakaposas na alaala. Natuklasan niyang sina Jen at Tina pala ay matagal nang may relasyon. At totooong nabuntis si Jen at siya ang ama, lamang nalaglag ito. Masalimuot ang sitwasyon nila subalit sa paliwanag ni Jen hindi nga

⁵ *Its not that complicated*, 2012: 140

komplikado kundi may mga dahilan. Dahil mahal ni Tina si Jen na nais magkaanak kay Intoy, at mahal ni Intoy si Jen, may pagnanasa si Intoy kay Tina at kahit labag sa kanyang kalooban na gamitin siya nina Tina at Jen ay nagpaubaya pa rin siya sa mga plano ng dalawa. Umabot sa puntong hindi na niya alintana ang lahat, silang tatlo na ang nagpaparaos sa isa't isa, nag-threesome sila. Unti-unti na ring kumalas ang pagkaalaskador at pagiging matigas ni Intoy, sa kabila ng galit niya na pinaglalaruan siya ni Tina o ni Jen, nagpaubaya siya. Binigay niya ang gusto ng dalawa. Bagaman hindi maalis-alis ang pait na naramdaman sa sarili. "Pero bakit kailangang maging malungkot ako, para lang sumaya kayo?" si Intoy kay Tina (*Its Not that Complicated*, 2012: 187).

Mahalagang masabi o maipahayag ang pagnanasa sa kritisismong saykoanalisis upang maipakita ang mga katotohanang nakabalot nito. Ganunpaman, mula kay Fink (1995: 91) maari ring hindi lahat ng katotohanan sa pagnanasa ay maipaliliwanag. Marahil ang katotohanang ito ay hindi ang makapagpalaya o makapagpaligaya bagkus makapagpapahina o kaya magsasadlak sa dusa. Mapapansin ito sa katauhan ni Intoy, kung gaano siya kaastig ay siya namang kahinaan niya, at ang kahinaan niyang ito na tumutukoy sa seks o pagnanasang sekswal ang isa sa mga alalahanin niya. Halimbawa, sa kabila ng katotohanang natuklasan niya na kaya pala siya tinutukso ni Tina ay may lihim na plano ito sa kanya ay nagpaubaya pa rin siya, hanggang kahit sa di kilalang mga babae ay nakikipagseks na rin siya at mas binigyan niya ng pansin ang tawag ng kangyang laman.

Ang usapin ng pagnanasang sekswal ay hindi rin nawawala sa kwento nina Lumen at Mong sa bayan ng Magapok mula sa nobelang *Tatlong Gabi, Tatlong Araw* (2013). Bagaman nasa kakaibang paglalarawan ang mga tagpo sa nobelang ito, dahil nabalot ito ng mga nakatatakot na eksena at pangyayari ay mababanaagan pa rin ng mga sekswal na larawan. Halimbawa, ang kababata ni Mong na si Lumen na kahit noong mga bata pa sila ay may lihim na siyang pagnanasa sa dalagita. Sa katunayan, ito ang isa sa naghalina sa kanya upang bumalik sa Magapok bukod sa utos ng kanyang nanay. Sa kasalukuyang tagpo ng kwento, nais halikan ni Mong ang dalaga at muling magkalapit sila sa isa't isa. Subalit sa huli hindi rin nagtagumpay ang

relasyon ng dalawa lalo na nang maglaho ang bayan ng Magapok at ang mga tao ay nilamon ng lupa.

Sa bahaging ito, ang pagnanasa ng tao lalo na ang sekswal na pagnanasa ay totoong hindi lamang nakapagpapalaya o nakapagpaparaos bagkus madalas ito ang sanhi ng mga komplikasyon sa buhay. Tulad ni Intoy, bunga ng kanyang mga pagnanasa ay naragdagan pa ang kanyang mga alalahanin sa buhay.

Larawang Sekswal sa Lipunang Politikal: Mga Pagnanasa ng Pagbabago

Ang akda ni Atalia ay pinakilos at nagkabuhay sa pamamagitan ni Intoy. Lumalabas na ang mga akda ni Atalia ay *political by appearing apolitical*. Sa mga blurb at ilang pagkilala ng mga kilalang manunulat, inintrodyus si Atalia bilang mapanuligsa, nangongonsyensya, mapag-obserba, may patama sa kabila ng pagiging mapagpatawa higit sa lahat subersibo. Ang tema at sosyal na komentaryo ay subersibo gayundin ang anyo ng panulat ay lantarang sumasalungat sa mga nakasanayan nang anyo at estilo. Sa introduksyon ni Jun Cruz Reyes, (2006: xvi) ipinakilala niyang ang akda ni Atalia ay “lumalabas sa kahon ng kanon. Mas dapat siguro sabihing mga kwentong postmodernismo. Nagwawala ang mga kwento rito.”

Sa pamamagitan ni Intoy ipinakita ng awtor ang pagpuna ng/sa mga kamalian sa lipunan. Tulad ng mga kaayusan o sistemang sinusunod ng lipunan na kung tutuusin ay nalilihis sa tunay na pangangailangan ng tao. Madalas ang kaayusang ito ay nagdidiin sa mga tunggaliang politikal, ekonomikal, sosyo-kultural na kalagayan, pananampalataya at iba pang kaugnay na konsern. Lumalabas na ang pagnanasang ito ay naglalayong sana ay may magbago o mabago at mabigyan ng tinig ang mga dating walang tinig. Mabigyan ng pansin ang dati nang binalewala at matugunan ang mga tunay na pangangailangan ng tao. Mas masidhi ang mga pagnanasa ng awtor sa pamamagitan ng makulit na pamumuna ng pangunahing tauhang si Intoy sa lipunan. Kahit simpleng mga larawan o sitwasyon ay napupuna ni Intoy, nakikita niya ang mali at nakikita niya ang epekto nito. Laging idiniin niya ang pagkakaroon ng di pantay na pamamalakad. Halimbawa, sa loob ng kanyang mga dagli na pinamamagatang *Peksman mamatay ka man Nagsisinungaling ako,*

(2007: 27) binigyang-pansin ang pagkasalungat ng katayuan ng tao sa kanyang ginagalawang lipunan, “I’m engineer gawa-giba, attorney abla-pera, doktor, reseta-kuwarta, major sahod-saludo.” Nagpapahiwatig ito na may hindi pagkakapantay-pantay ng kalagayan ang bawat indibidwal sa sistemang itinatakda ng lipunan. Sa aklat na ito nakapaloob ang paglalahad ng mga eksena at pangyayari na nakatatawa at senswal. Higit dito, nagpapahiwatig pa rin ito ng pagnanasang naglalayon na may mabago o magbago, may makita at mapuna, at may makwestyon o may sasagot sa mga pangyayaring tila lihis sa tunay na pangangailangan (need) at kakulangan (lack) ng tao sa kanyang kasalukuyang kalagayan.

Inilantad sa kanyang *Taguan Pung (kalipunan ng mga akdang di pambata) at Manwal ng mga Napapagal (kopiteybol dedbol buk)*, (2006) ang kakaibang paraan sa pagbuo ng kanyang akda sa pamamagitan ng mga sari-saring salaysay at paglalarawan na hango sa iba-ibang tagpo ng panahon at karanasan sa buhay. Ipinakita ito sa mga kwentong walang banghay o tinatawag na dagli. Naglalatag ito ng halos may kaisahang larawan kundi man ay magkaugnay na layunin.

Kaugnay sa usaping sekswal at pagnanasa, unang mapansin ito sa mga dagling nakapaloob sa aklat na ito na pinamagatang “Marka-Niño”, “Manananggal”, “Brown Out” at iba pa. Sa dagling “Marka-Niño” halimbawa, mahihinuhang ang batang babae na tauhan sa nasabing dagli ay pinagsamantalahan ng sarili nitong ama. Bagaman hindi lantad na binanggit sa akda ang panghahalay ng ama sa anak subalit ang mga paglalarawan sa piping katauhan ng bata habang wala siyang magawa, sa ginagawa ng kanyang ama ay nagpapahiwatig na mayroong masamang ginawa ito sa kanya. Halimbawa, tuwing gabi habang ang kanyang nanay ay tulog na tulog ay di pansing akay-akay na pala siya ng itay niya. Ang kanyang itay na nakainom ng tinatawag na marka-demonyo.

Ang usaping sekswal ay karaniwang nang may dalawang kasangkot upang maisagawa ito. Anang iba pagtatalik o intercourse. Sa pagnanasang ipinakita sa loob ng akda ni Atalia naroon ang intercourse ng dalawang malakas na pwera ng panlipunang tunggalian, ang politika at ekonomiya. Lumilitaw na paimbabaw lamang ang larawang sekswal o senswal sa paglalandad ni Eros ng mga kaganapang panlipunan. Lumalabas na mas malalim ang diin o impact ng politika at ekonomiya.

Halimbawa, di alintana ng nanay ang pagód na anak, ang pait na nararamdaman ng anak sa tuwing madami ang pumunta sa pag-aalay at hihingi ng kung ano-anong himala sa kanya. Mas hinahabol ng ina ang pera mula sa alay ng mga nagsipunta sa kanyang anak.

Madalas ding napupuna ni Intoy ang ginagawa ng mga institusyon sa lipunan tulad ng simbahan at akademya bilang mga institusyong malalakas at may mahigpit na pagtatakda sa mga nararapat at hindi nararapat ikilos ng tao. Sa mga pahayag ni Jun Cruz Reyes (2006: xvii), “ipinamamalas ni Eros ang kanyang pag-uurirat sa katotohanan ng buhay, ang rutinaryong bahay-trabaho sa esensya ng buhay, rutinaryong buhay-kamatayan sa pilosopiya ng buhay. Gayundin ang pyudal na uri ng lipunan tulad ng mga eskwelahan at iba pang institusyon.”

Isinalaysay naman sa dagling “Manananggal” ang nakakikiliting paglarawan ng awtor sa pagkabuntis ng dalawang manananggal dahil pinagsamantalahan ng kapitbahay nilang sinto-sinto habang naiwan ang kaputol na katawan. Ang unang kapatid na manananggal ay nabuntis ng aso dahil may malaking Doberman sa bahay ni Kapitan nang makapasok siya rito. Samantalang ang isa ay nabuntis ng aso dahil may malaking Doberman sa bahay ni Kapitan nang makapasok siya rito. Ang pagkabuntis ng magkapatid na manananggal ay naglalarawan ng pagnanasang sekswal. Ipinapakiang kahit mga manananggal ay may pangangailangang sekswal o may libog. Ganunpaman, mahihinuhang higit pa sa usaping sekswal ang tinutukoy sa tagpong ito. Naglalarawan ito ng kapangyarihan at pagsasamantala. Halimbawa, ang manananggal ay bahagi ng katutubong kwento o salaysaying bayan ng mga Pilipino. Samantalang ang Doberman ay larawan ng kalakasan at karangyaan. Sa lipunang Pilipino, madalas ang may kaya lamang sa buhay ang madaling makakapag-alaga ng ganitong lahi ng aso – at sila iyon si Kapitan. Ang lakas ng kapangyarihan ng mga manananggal ay nilupig ng makapangyarihang aso, at maaaring sabihin sa konteksto ng Pilipinas saan galing ang mga asong ito? Imported, orihinal na mula sa Alemanya. Samantala, ang pagsasamantala ay masasabi ring hindi lamang mula sa mga banyagang makapangyarihan, maari rin namang sa parehong kapwa at sa tagpong ito, ang tinutukoy ay ang sinto-sinto.

Sinabi ni Efren Abueg (2007: xxiii) sa introduksyon na ang mga katha ni Eros ay waring nagtatawa o nangungutya sa mga katotohanang nakapalibot sa atin at ang pagkilala nito ay nararapat batay sa sarili rin natin at hindi dahil itinakda ng mga makapangyarihan sa atin. Aniya, “huwag palinlang sa tudyo o pilantik ng kanyang salita” na nangangahulugang maaaring may nakakubling kahulugan, larawan at katotohanan ang nais ipaabot ng awtor. Ang mga katotohanang ito ay matagal na nating alam o di kaya’y minsan na nating kinuwestyon subalit di rin natin alam ang sagot o kaya nagpaubaya tayo sa nagdikta sa atin. Kaya kung anong mga pangyayari sa kasalukuyan lalo na sa suliraning panlipunan ay isinisisi sa mga nauna sa atin. Isa sa kapuna-punang mga atake ni Eros sa paghahanay ng kanyang salaysay ayon kay Reyes, (2006: xi), “napansin ko ang common formula ni Atalia- ang kawalan ng equation sa pamilya at lipunan na pinatingkad ng kanyang double-edged na pamagat.” Lumalabas, na bagaman walang banghay, di halos magkakaugnay na pangyayari at masalimuot na tema ng kanyang mga dagli ay nakabubuo pa rin ito ng iba pang larawan na naglalantad ng pangkalahatang isyu at tunggalian.

Ang dagling “Brown Out” halimbawa ay nagsalaysay ng *sexual affair* sa pagitan ng ninong at ina ng bata. Nagawa ito ng ina ng bata dahil ang ama ay nasa malayo at malamang isang OFW batay sa sinabing, “sa December pa ang uwi nito” (2006: 27) [sa konteksto ng lipunang Pilipino madalas umuuwi ang mga OFW sa panahon ng pasko]. Ang imahe ng ina at anak at amang marahil nagtrabaho sa ibang bansa para sa ikabuhay ng mag-ina ay larawan ng kasalukuyang pamilyang Pilipino subalit sila ay ninakawan ng karapatan ni Ninong. Sa konteksto ng lipunang Pilipino madalas naging biktima ng pagnanakaw ng karapatan ang mga manggagawa, sila ang lalong nadidiin samantalang patuloy na umaangat ang mga nasa mataas na uri.

Ang mga larawang sekswal at layuning politikal ay higit ring ipinapakita sa kwento nina Intoy at Tina na mababasa sa magkasekwel na nobelang “Ligo na U, Lapit na Me” at “It’s not That Complicated”. Ang pagnanasa na magkaroon ng kaayusan sa lipunan pa rin ang nangibabaw sa mga nabanggit na akda. Halimbawa, habang pinagpantasyahan (nagsalsal)⁶ ni Intoy si Tina makikitang ang paraan ng pagkalarawan ay nag-uugnay pa rin sa mga sitwasyon sa lipunang kinalakhan ni

⁶*Its Not that Complicated...*, 2012: 38-39

Intoy. Ang lipunan ng isang magulong Lungsod, mahirap na pamayanan. Ang aktwal na nagaganap sa kanyang imahinasyon ay inilarawan niya kaugnay sa isang pampasaherong jeep, sa lubak na daan, ambulansyang naghihingalo ay paglalarawan din sa mga kalagayang nangangailangan ng tunay na pag-aayos. Nagpapahiwatig na may pagkukulang ang estado upang matugunan ang pagnanasa ng tao na magkaroon ng maayos na transportasyon, kalsada at mga maayos na pasilidad na ligtas na magagamit sa panahon ng pangangailangan. Hindi tulad ng isang ‘naghihingalong ambulansya’ na sa halip na makasagip ng buhay ay siya pa ang unang dapat sagipin o ayusin.

Sa kabilang banda, malaki ang kaugnayan ng politika sa mga pagnanasa ng tao. Ayon kay Zaleznik (1970), bunga ng komplikasyon sa mga pagnanasa ay nabubuo umusbong ang politika. Tumutukoy ito sa panlipunang relasyon na sangkot ang usapin ng kapangyarihan o lakas. Naglalarawan ito ng dalawang estado o katayuan, isang nasa itaas at isang nasa ibaba. Ang kakulangan at kompetisyon ang isa sa pinakaugat o kondisyon ng politika. Nangyayari raw ito kung ang dalawang tao ay nag-unahan o nag-agawan sa kapangyarihan. Higit sa lahat kung ang kompetisyon ay parehong nasa konteksto ng kakulangan (lack), partikular sa ekonomiya. Dahil dito, kailangang makisangkot ang tao sa pagbuo ng desisyon kung paano maibahagi ang kapangyarihan sa isang partikular na kaayusan o istruktura. Sa aklat nina Burns, Peltason at Cronin (1990: 3) tinalakay nila “kung paanong ang politika ay nakakaapekto sa mga mamamayan ng isang lipunan at sila ay nahahati batay sa sosyo-ekonomikong batayan. Kung saan ang impluwensyang politikal ay naging instrumento sa sosyo-ekonomik na istruktura ng lipunan.”

Nakailang ulit na akong nakipagtawaran, tawanan at sabungan sa mga *babaeng hamog sa Quezon Ave, bakal girls sa mga mall* (akin ang diin) at “Kuya, overtime or short-time?” sa Sta. Cruz, nakaraos pero hindi masaya. Mas nalulungkot ako kapag natapos na. (2012: 44).

Kaugnay sa sipi sa itaas, hindi maalis-alis ang larawang sekswal sa mga pagsasalaysay ni Intoy at sa parehong pagkakataon ay hindi rin naiwawaglit ang kaugnayan ni Jen. Subalit sa sipi idinidiin ang mga panlipunang kalakaran na naglalahad ng mga tunggaliang may kinalaman sa hanapbuhay at buhay ng mga karaniwang tao sa isang malaking lungsod lalo na sa mga kababaihan. Ang lipunan

ng prostitusyon. Muli, ang ganitong karanasan ng lipunan ay epekto ng isang kaayusang malinaw na may nalilihis. At ang pagkalihis na ito ay bunga ng politika at ekonomikong tunggalian.

Isa sa mga madalas napupuna ni Intoy sa mga kalagayang panlipunan ay ang paraan ng paghatid-pagtanggap ng doktrina ng mga institusyong tulad ng simbahan, ng akademya at ng gobyerno. Sa mga puna ni Intoy na siyang naging kahinaan din ng awtor sa kanyang mga akda dahil sa paulit-ulit na mga salaysay, puna, kritik sa maraming “anik-anik” (salita ni Intoy) sa lipunan na madalas ay napapalayo ka na sa tunay na daloy ng kwento dahil sa mas naging marami ang pamumuna o mga *rant* niya kung ihambing sa mga nais abangan sa kanyang kwento⁷. Ganunpaman, ang mga *rant* ni Intoy ay masasabing may mga kaugnay na dahilan upang mas mapansin pa ng tao ang mga kalagayang pinagnanasaan ng awtor na makita at madama ng mambabasa. Kung pagnanasa ng mambabasa na makarating agad sa *climax* o kasukdulan ng kasabikan na alamin ang kwento nina Jen, Intoy Tina, Mong at Lumen at iba pang mga karakter sa loob ng kanyang mga kwento, marahil pagnanasa rin ng awtor na idaan muna ito sa *foreplay* o sadyang pagpapasikot-sikot o paglalakbay sa iba’t ibang bahagi ng lipunan upang ang mambabasa mismo ang makapaglilinging mabuti sa marami pang suliranin sa lipunan. Ang paraang ito ay nakapanghamon sa kritikal na pagkilala kung ano pa ang nais ipakita ng awtor sa kanyang mga napuna sa lipunan. Gaya ni Intoy nakakapagod ding makita ang mga kaganapang ito, lalo na’t walang ginawa ang tao at basta na lamang itong tinanggap o sinunod. Ang mga paulit-ulit na *rant* ni Intoy ay nag-iwan ng hamon sa mambabasa upang punahin at kilatisin pa ang mga kaugnay na aksyon at epekto ng ating pagnanasa. Mga pagnanasang nais makaraos.

Mga Nakakubling Pagnanasa sa Pabirong mga Pahayag

Isa sa kapansin-pansing paraan ng paglalahad ng awtor sa kanyang akda ay ang paglalatag nito sa paraang hindi seryoso at mapagbiro. Ganunpaman mahihinuhang nagpapakita ito ng seryosong mga kalagayan na naglalahad ng mga

⁷Mula sa isang blog ni Jee Y. Geronimo noong Jan. 20, 2011 hinggil sa kanyang rebyu sa nobelang *Ligo na U, lapit na me*. Kuha mula sa: <https://jeegeronimo.wordpress.com/2011/01/20/this-is-not-a-bob-ong-book-review/> noong: 6 November 2015

pagnanasang may kaugnayan sa politikal at panlipunang mga aspeto. Mapapansin din na ang katangiang mapagbiro at mapanuligsa ay komon o karaniwan sa halos lahat ng kanyang mga akda. Ganito ang diwa na makikita sa isa pa niyang akda, *Peksman (mamatay ka man) Nagsisinungaling ako* (2007). Marami sa mga salaysay sa loob ng akdang ito ay may himig pabiro subalit may patama. Kung tutuusin ang pamagat pa lamang ay larawan na ng hindi seryosong katangian ngunit muli masasabing may nakakubli itong layunin at pagnanasa sa pagpuna sa mga usaping panlipunan. Ganoon din sa kanyang *Manwal ng pagpapatiwakal* na matatagpuan din sa kwento nina Jen at Intoy. Ito ay nagpapaliwanag sa siyam na suhestyon kung paano magpakamatay at kung bakit huwag na lamang magpakamatay. Nakakatuwang isipin subalit batay sa kanyang paliwanag nagkaroon ito ng katuturan lalo na isang katotohanan na malaking gastos ang igugugol kung may namatayan o magpapalibing ng tao. Kahit ang kanyang mga nakabitin na kwento, mga kwentong may kababalaghan ay masasabing hindi seryoso ngunit malinaw pa rin na nakaangkla ito sa mga totoong karanasan ng paligid na naghahantad na may mali sa sistemang sinusunod ng tao. Ang mga sistemang ito ay nalilihis sa tunay na pagnanasa ng tao batay sa kanyang kakulangan (lack) at pangangailangan (need). Nasabi ni Efren Abueg (2012:xxi), “sa mga babasa kay Eros suspindihin na lamang ninyo ang di paniniwala sa kanya. Isiping ibig yata niyang higit na gawing exciting ang pagpapakilala (sa iba-ibang mukha ng tao sa paligid, tulad ng doktor, engineer, abogado at iba pang nasa posisyon).” Sang-ayon kay Abueg, totoo ngang hindi nagsisinungaling ang awtor batay sa pagsasalaysay at paglalarawan ni Intoy sa lipunang kanyang ginagalawan, sapagkat totoo ang larawan at kalagayan sa isang malaking lungsod, magulong lungsod isang urban na sentro ng komersyo at gobyerno, sentro ng iba-ibang kalakaran. Idinaan ng awtor sa pagpapatawa, pang-aalaska ang pamumuna sa mga tunggaliang lantarang nakikita sa lipunang kanyang inilalarawan. Ang pagpuna o pag-unawa sa mga dahilan maging solusyon sa mga tunggaliang ito, sabi nga ni Intoy, ay “self-actualization.”

Samantala, inilalahad sa nobelang *Tatlong Gabi Tatlong Araw* (2013) ang nakakatakot na kwento sa bayan ng Magapok, gaya ng pagkawala ng mga tao sa di malamang dahilan. Ang mysteryosong “malakat” na kinatatakutan ng mga tagabaryo. Gayundin ang paglubog ng lupa at iba pang di maipaliwanag na kababalaghan. Umiinog ang kwento sa buhay-baryo na may simpleng pamumuhay sa kabila ng

kalayuan nito sa sentro at pagiging malayo nito sa uri ng sibilisasyong tinatamasa ng Syudad. Halimbawa, ang elektrisidad ay hindi sapat (patingi-tinging koryente) sariling inobasyon na lamang ng Kapitan sa barangay ang sustinihin ito. Gayundin ang walang pag-unlad sa kanilang mga daan at kawalang aksyon o paghahanda na ginagawa ang kinauukulan lalo na sa panahon ng kalamidad, bagyo at baha ay larawan ng political na kapabayaang. Larawan ng masaya, mapayapa, at nagtutulungang komunidad ang Magapok, nadisturbo lamang ito lalo na nang dumating ang mga iligal na nagtrotroso, nagmimina gayundin ang pagpasok ng mga rebelde.

Kung ang pag-aaral ay para sa karunungan, karunungan para magkaroon ng maayos na buhay...sa Brgy. Magapok, ang pagiging marunong sa paghahanapbuhay ay titiyak sa maayos na buhay.

Mahirap ang Brgy. Magapok sa mata ng tagalabas. Pero para sa mga taga-Magapok, ang mga nasa labas ang mga mahihirap. (*Tatlong Gabi...*,2013: 43-44)

Ang daloy ng kwento sa nobelang ito ay may himig kababalaghan na maaaring tingnan na hindi totoo. Subalit ang kababalaghang tinutukoy sa loob ng akda ay hindi lamang ang literal na kwento ng “malakat” yaong nangunguha ng tao kundi ang kababalaghang ginagawa ng mga namamahala sa kanilang bayan. Ito marahil ang paliwanag ni Chuckberry Pascual, (2013: x) sa kanyang introduksyon sa nobela ni Atalia. Idinidiin niyang tulad sa pagtingin ng saykoanalisis hindi sapat na tingnan ang akda bilang salamin lamang ng lipunan. Sa katunayan, maaaring nagsisinungaling din ang salamin. Gaano man magtangkang maging “makatotohanan”, ang panitikan, mananatili itong salamin na likha ng manunulat sang-ayon sa kanyang espisipikong perspektibo. At birtud ng mga nobela ni Eros ang ang kakayahang maging salamin, na maaaring totoo o nagkukubli ng totoo. Ganunpaman, taglay ng akdang ito ang sari-saring repleksyong ibinibigay sa mambabasa at ang repleksyong ito ay nakakatakot.” Bagaman, masasabing ang direksyon sa daloy ng kwento ay nasa manipulasyon ng awtor, subalit naging mas kapani-paniwala ito dahil sa pahiwatig, mga imahe at kaganapan na halos katulad o kaugnay rin sa realistikong pangyayari sa lipunan. Higit sa lahat, hindi makakailang may dahilan ang matakot sa ganitong panahon. Sa pamamagitan nito’y mahihinuhang isang bahagi ng pagnanasa ng awtor ang ipakita sa kamalayan ng mambabasa ang

pagtukoy sa tunay at totoo. Sa gayong paraan ay nagsusupling ito ng isang abstrakto o higit pang pag-unawa at pagsusuri.

Sa pangkalahatan, ang mga di kapani-paniwalang pangyayari at kalagayan ay masasabing bahagi ng pagnanasa ng awtor na may mabago at magbago, may makita at masilip at may dapat itanong, may dapat maisagot, may matuklasan at may dapat mailantad. At dahil sa sistema ng lipunang ating ginagalawan, ang lahat ng magiging sagot ay hindi na rin kapani-paniwala.

Si Eros, si Intoy sa mga Tekstong Nakalilibog: Pagnanasang Ilantad ang Pagnanasang Ganap sa Akdang *Its Complicated*

Ayon sa introduksyon ni Roland Tolentino (2011: ix), “kapag binabasa, tila walang kabuuan; ang kabuuan ay nasa pagbabasa; magaan, halo-halong kalamay, bastos, kundi man nambabastos o bulgar, may patawa, may patama, may sinasabi, may sinasabi sa hindi sinasabi.” Ito ang talinghaga at yunik na paraan ng awtor sa kanyang mga akda. Madalas ang mga pahayag ay may mga pagsingit ng bulgar na salitang tungkol sa seks. Kahit pa minsan seryoso ang paksang nais niyang ipaabot (may sinasabi sa hindi sinasabi). Seks at pagseseks o may kaugnayan sa seks ang nakapaloob sa kanyang mga dagli. Tulad sa ilang mga pahayag sa loob akdang *Wag Lang di makaraos*, (2011), “Kapag maiksi ang kumot, matutong mamaluktot” na nagsalaysay sa isang binatilyong nahuli ng nanay na nagsasalsal. Seks din ang isinalaysay sa “Senior Moment” tungkol sa dalawang matanda na naglalampungan subalit hindi na makaya ng katawan. Mga pahayag o ekspresyong tungkol sa libog din ang matutunghayan sa iba pang akda. Halimbawa, sa nobelang *Ligo na U, Lapit na me*, (2009) “magtagal na sa suso, wag lang sa baso” pahayag ito sa isang tagpo na isinalaysay ni Intoy na kanyang napupuna sa mga manginginom ng kanilang lugar. Pansinin na kahit simpleng paglarawan ito ng mga manginginom ay laging nakasingit ang pahiwatig, o bulgar na pagbanggit ng mga paglalarawang may kaugnayan sa seks o katawan ng tao. Ang ibig sabihin sa paglalantad na ito kahit pa sa kabila na seryosong mga pahayag o simpleng palitan ng usapan o dalisay na pagsasalaysay lamang ng isang tagpo laging nakasingit ang mga salita, pahayag na kaugnay ng seks. Bagaman ang ibang bahagi ng paglalarawang ito ay himig pampatawa lamang o pang-aalaska bukod sa malalim pang ipaabot nito sa kamalayan ng mambabasa.

Samantala, kapansin-pansin din ang mga deskripsyon ng awtor o ang paglalait sa sarili mismo. Sa katauhan ni Intoy, sinasabi na kaya depensa sa sarili ang pagkaalaskador dahil siya ang tipo na lalaki “a face that only a mother could love (or accept at least). Kaya siya ang natsa-challenge. Siya ang nagpapansin” (*Ligo na U...*, p. 44). Sa katunayan, ang sabi ni Intoy, pang-apat na siyang nanligaw subalit limang beses na siyang binasted. Humble effect, kung baga. Ganunpaman, marahil may sinasabi ito sa kamalayan ng mambabasa. Isa ito sa napansin ng isang mambabasang si Lone Viardo (2010), “a picture of a woman with nothing but a towel on, giving a not so attractive guy a pedicure in public for a cover. That should stir some curiosity in you, right?”⁸ Kaugnay nito, si Intoy mismo ay may pareho ding paglarawan sa kanyang sarili na ipinaliwanag niya, “Di ko lang masabi sa kanya na defense mechanism ko yung pang-aalaska sa sarili. Kapag naalaska ko na kasi ang sarili ko wala nang iba pang pwedeng mang-alaska sa akin. Kapag napagtawanan ko na ang sarili ko, sino pa ang pwedeng magtawa sa akin?” (*Ligo na U*, 43). Lumalabas na inuukray ni Intoy ang sarili, inaapi niya ang kanyang sarili upang ipakita na bagaman nang-aalaska siya o mahilig siyang mang-alaska ay hindi magiging masyadong mapangmataas ang tono ng kanyang mga patama, pangonsyensya, panuligsa ng awtor. Dahil dito, higit na nagkakaroon ng dating ang kanyang likha sa kanyang mambabasa. Ito ang mas malalim pang layunin niya sa paglalahad ng kanyang naiisip, nadarama, napupuna at nakikita sa lipunan at sa sistema ng lipunan. Ang mga ito ay may kaugnayan sa mga pilosopiya niya sa buhay at sa kabila ng kaastigan, madrama ay masenti pa rin at nagsusupling ito ng bagong kaisipan ng pagnanasa o hangarin.

Kapansin-pansin din ang paglalaro niya ng mga salita, sa pahayag ni Efren Abueg, “may indikasyong magtatabas din siya ng mga damo’t baging sa gamit niya ng wika bilang kontribusyon niya sa linggwistik ng masa” (*Ligo na U*, 2009: iii). Bilang isang nagsusulat sa tabloid⁹ hindi maiwasang matagpuan din ito sa kanyang

⁸ Mula sa isang mambabasa na nagbigay ng rebyu sa nobelang *Ligo na U, Lapit na me*, sa <http://marloneviardo.blogspot.com/2011/10/review-ligo-na-u-lapit-na-me.html>. Noong: 6 Novemeber 2015

⁹Una siyang naging manunulat sa mga tabloid bago naging manunulat sa kasalukuyang genre ng kanyang larangan.

panulat. Sa katunayang, aniya’y “Kung may typo error, typo error iyon, pero sinasadya kong iyon ang maging hitsura at anyo ng aking mga sinusulat. Hindi ko pinakikialaman ang grammar ng pahayag”.¹⁰ Gayundin kapansin-pansin ang mga pangyayari na halos paulit-ulit pabalik-balik na matatagpuan sa kanyang mga akda. Lalo na ang tungkol sa mga sosyal na komentaryo, nakikita niya ang kahit simpleng mga pangyayari sa lipunan lalo na ang buhay ng isang magulong lungsod, mga balita ng kung sino-sino at kung ano-ano, na ipinapaabot niya sa pamamagitan ng katauhan ni Intoy. “Marami siyang rant” ang pansin ng ilang mga nagbigay ng rebyu sa kanya. Subalit gaya ng sinasabi sa sikolohiya ay mayroon itong sinasabi, sa puntong ito malaki ang kaugnayan sa buhay mismo ng awtor. At ito ay kaugnay sa kanyang pagsusulat sa tabloid. Bilang manunulat sa larangang ito, hindi bago o lalong higit na kailangan ang pagiging mapag-obsesba kundi man makwentong katangian. Higit sa lahat aniya, “para sa akin, ang pagsusulat ay pakikipag-usap. At para marami akong makausap, mas maraming dapat makaintindi sa akin” (Atalia, 2009: xvi) at ito ay nagagawa sa pamamagitan ng magaan at simpleng salita at pahayag gayundin ang mga pangyayaring lantad na sa lipunan at hindi nalalayo sa karanasan ng kanyang mga inilalarawang tao.

Nababatid din ang maligoy na paraan ng awtor sa paglalahad ng mga pangyayari sa loob ng akda. Dinadala ka sa kung saan-saang bahagi at mga pangyayari subalit mahihinuhang laging tumatama pa rin sa iisang layunin. Ibig sabihin mauunawaang ang bawat pangyayari sa lipunan lalo na sa pag-ibig ay may kabiguan. Hindi lahat ng bagay o pangangailangan ay napagtatagumpayan. Gaya ng ang konsepto ng pagnanasa ay may kaakibat na ‘pleasure’ at ‘pain’. At ang hindi pag-amin ng tao sa kanyang pagnanasa, at sa pagkakaroon ng maraming pagnanasa ay nagdudulot ito ng komplikasyon hindi lamang sa damdamin bagkus sa isip at pagkilos ng tao.

Sa pangkalahatang mga paglalarawan, lumalabas na romantiko at sarkastiko ang paraan ng pagkalahad o pagsalaysay sa mga akda. Laging may relasyon na hindi naitutuloy, may ugnayang magtatapos sa pait at laging may magpaparaya. Hindi

¹⁰ Eros Atalia, Interview ni Marina Quilab. Rm. 121, Faculty Arts and Letters. University of Sto. Tomas, 14 November 2015. 6.00 n.h.

lamang niya ito ipinakita batay sa anyo ng kanyang panulat, mga dagli na walang malinaw na banghay, bagkus lalo na sa kwento nina Jen at Intoy, kay Tina na sentro ng mga kwento. Ang kwento nina Nana Etang at Mang Berong sa bayan ng Magapok ay larawan din ng tema ng pagkabigo ng pag-ibig. Samantala sina Lumen at Mong ay nabigyan sana ng katuparan ang pagiging buo nila subalit nagwakas din agad dahil ang bayang kinaroroonan nila ay gumuho, kinain ng lupa, nilamon sila ng kawalan. Kaugnay nito, sa mga akdang tinalakay, mapapansin ang mga pangyayaring tumutukoy sa kabiguan ng tao bunga ng maraming pagnanasa. Sa kabila ng matinding pagnanasa ng tao, personal man na pangangailangan o panlipunan ay nagpapaubaya na lamang at nagpaparaya.

Ang Paghahanap kay Jen ay Paglantad ni Intoy: It's not that Complicated

Sino si Jen? Sino si Intoy? Sino Tina? Bakit hinahanap pa si Jen? Ilan ito sa mga tanong na mabubuo sa pagtalunton sa kwento ng mga pangunahing tauhan sa ilan sa mga akda ni Atalia. Patuloy pa rin ang paghahanap ni Intoy kay Jen kahit pa marahil natugunan na ang ilan sa kanyang pangangailangan, tulad ng seks. Napadpad na siya kung saan-saan at nagpapaling-paling na siya sa maraming babae, subalit may hinahanap pa rin siya. Iba ang kabusugang hanap niya. Kaya kahit si Tina ang kaharap niya at nagpaligaya sa kanyang kasalukuyang kalagayan si Jen pa rin ang hanap niya. Tunghayan ang sumusunod na sipi mula sa akdang *Its not that Complicated*:

Kung magpapatikim sa akin si Tina, hmmn, bakit hindi? Laman-tiyan din. Pero iba yung pagkaing komportableng kainin. Kahit araw-araw. Hindi nakakasawa. Kapag nawala, hahanap-hanapin. Titikim ka ng iba pero iba pa rin ang hanap ng panlasa. Parang si Jen.

Pukang ama! Jen na naman? (p.22).

Basta't ako sesentro sa kanyang sentro. Go for Tina, goodbye forever, Jen.

May sumikong kirot sa dibdib ko. (p. 66)

Sa mga siping nasa itaas, mahihinuhang labis-labis ang pagnanasa ni Intoy na makita si Jen at makapiling muli. Kahit pa nakakakita siya ng ibang kahawig ni Jen subalit hindi iyon sapat sa kanya, laging may kulang, laging hanap ay si Jen. Si Jen ang sentro ng lahat. Nagtangka man siyang palitan si Jen, subalit bumabalik pa rin siya sa alaala ni Jen.

Kaugnay sa mga pagnanasa ni Intoy, tumugma ito sa paliwanag ng saykonalisis na nagsasaad na sa pagitan ng pangangailangan (need) at pagnanasa (desire), laging may kulang o walang kabusugan ang *desire*. Ang konseptong ito ay kaugnay sa nararamdaman ni Intoy, pagnanasang makita si Jen at muling makaulayaw at kung maaari ay maipahayag na niya ang totoo niyang nararamdaman nang walang takot o kaya pag-alinlangan.

Kung tutuusin sino ba si Jen?

Matangkad si Jen kung ikukumpara sa karaniwang Pinay. Halos magkasinlaki kami. E, alam ko, 5'7 na ako. Hindi masyadong maputi pero litaw ang kutis na hindi sanay sa hirap. Malaman at mabibilog ang mga binti't braso ni Jen. Yun bang kahit lamugin ay hindi mahahalata. Maganda kahit walang make up (saulado ko na ang itsura nya, may make up man o wala). Parang barbie doll ang kilay, hindi bastusin pero masarap siilin ang mga labi. *Pero madalas siyang nakamake-up pakiramdam daw niya, nakahubad sya kapag walang make up.*(akin ang diin) (*Ligo na U...*p. 43)

Sa deskripsyon ni Intoy, mahihinuhang mayroong nakatago sa pagkatao ni Jen, ang pahiwatig ay maaring titingnan sa linyang nagsasabing, *pakiramdam niya nakahubad siya kung walang make up*. Hanggang sa matuklasan niya ang totoo, na sina Tina at Jen pala ay may relasyon at tanging ginamit lamang siya ng dalawa upang matugunan ang pangangailangan nila sa katawan at ang personal na layuning magkaroon ng anak mula kay Intoy. Ganunpaman, nagpaubaya si Intoy sa ganitong kasunduan. Ang kabiguan niyang maangkin si Jen nang buo ay pinagaan niya (ni-romanticize). Mas pinili niyang maging manhid na lamang. Aniya (ni Intoy) wala akong sariling problema. Kaya naghahanap ako ng proproblemahin. Subalit siya na rin ang nagsasabing may nakakatawa at sabi niya mas nakatatawa ang kanyang sarili.

Samantala, pagkatapos humupa ang init ng kanilang mga nararamdaman sa tawag ng laman at pangangailangang sekswal, pagkatapos sa naganap sa kanila sa Boracay (Jen, Intoy, Tina) ay unti- unti na ring napunta sa kakalasan nang makilala ni Intoy ang kanyang sarili. Ang pag-amin ni Intoy na siya mismo ay may hinahanap na hindi si Jen bagkus ang kanyang sarili. Hindi katulad ni Jen kundi ang pagkilala niya sa kanyang sarili.

Dito sa kakapiraso kong kwarto, ang pinakakomportable kong mundo. Alam ko, may mas malaki pang mundo na naghihintay kong magalugad, madaanan, matapakan o masulyapan man lang. Papunta rin ako dyan. Hinay-hinay lang. Dayuhan pa ako sa sarili kong mundo. Parang alien.

Siguro, kaya hindi pa sasakupin ng mga alien sa 2012 ang daigdig, o kung kelan pa man, ay dahil alam ng mga alien na ang mga tao sa mundo, hindi pa lubusang nakilala ang daigdig. (*Its not that complicated...*, 228).

Ayon kay Barry (2002: 98) sa saykoanalisis, ang tao ay may mga hindi inaamin sa sarili (madalas mga negatibong katangian) or madalas inuugnay niya ito sa iba. Ang kanyang totoong mga pagnanasa ay sinasalungat niya o kaya itinatakwil. Ang mga ito ay paraan ng pagtatanggol sa sarili upang iwasan ang masasakit na pag-amin o pagkilala at pagtanggap. Sa bahaging ito, si Intoy ay naging larawan na ng pag-amin at pagtanggap sa katotohanang sa kanyang sarili lamang mismo ito matutuklasan at mapagtatagumpayan.

Sa puntong ito, ang pagkilala ni Intoy sa kanyang sarili, sa kanyang sariling pagnanasa at paghahanap ay siyang pagtanggap niya na kalimutan si Jen. Lumalabas na ang paglimot kay Jen ay ang paglantad ni Intoy. Ito ang pagkatuklas ni Intoy sa tunay niyang pagnanasa at pagtanggap sa kanyang kahapon bilang bahagi ng karanasan. Ang kanyang pagtanggap nang buo sa mga pangyayari sa buhay ay nagiging hudyat upang maging masaya at malaya sa kanyang mga dating pagnanasa. Bagaman nanatiling walang kasiguruhan ang buhay sa daigdig na kahit alien ay hindi pa kaya itong sakupin, ngunit mahalaga sa lahat ang mabuhay sa kasalukuyang panahon. Hindi sayangin ang buhay sa nakaraan gayundin huwag mabahala sa hinaharap. Sa pamamagitan ng bago niyang tuklas ay nakabuo na rin siya. At nabuntis, si Tina. Siya ang ama. Samakatwid, ang paghahanap kay Jen, ang

pagkawala ni Jen ay siyang paglantad ni Intoy, ang pagkahanap rin ni Intoy sa kanyang sarili ay ang paglimot kay Jen.

Sa kabuuan, si Eros at ang kanyang mga akda ay binuhay ni Intoy. Si Intoy ang instrumento ng pagpapakita ng pagnanasa sa iba't ibang anyo at paraan. Si Intoy rin ang naglahad ng mga bagay-bagay, ng mga panlipunang isyu, mga pamumunang pilosopikal, politikal at kritikal sa samu't saring tunggalian ng buhay at sa lipunan. Si Intoy rin ang naging kasangkapan upang matisod ang kamalayan ng mambabasa at maunawaan kahit papaano ang mga nakabalot o binalot na psyche ng tao, mga taong ipinakikila ni Eros sa kanyang mga akda.

KONKLUSIYON

Libog mo, Libog ko: Ang Kakalasan ng mga Kwento ng Pagnanasa

Sa pangkalahatan, batay sa mga tagpo ng mga akda ni Atalia, ang konsepto ng “libog” bilang bastos, erotik, uwag o sekswal at taboo ay nagkaroon ng bago at kaugnay na kahulugan bilang nakalilitong tagpo, larawan at pag-unawa sa kamalayan. Gayundin ang konsepto ng saykoanalisis na una nang naglalahad na ito ay nag-ugat o may malaking ugnay sa mga seskwal na pangangailangan ng tao hanggang sa pagdebelop nito para sa iba pang aspeto ng pangangailangan ng indibidwal ay nakalilito rin. Ang pagkilala o paglalahad sa proseso at aplikasyon ng nasabing konsepto ay nakalilito rin, sa paraang ang pag-unawa sa mga mensahe ay hindi lamang inuunawa sa mga lantarang nakikita o ipinapakita ng teksto bagkus sa mga nakakubling kahulugan at pahiwatig. At ang pagnanasa o matinding pagnanasa ng tao para sa mga bagay na nais niyang gampanan o gusto niyang angkinin ay nagdadala sa kanya tungo sa masalimuot na sitwasyon.

Dahil dito angkop gamitin ang salitang “libog” ng mga Bisaya na literal na ngangahulugang pagkalito o kalituhan. Ang pagkalito ay bunga ng iba-iba o maraming pagnanasa ng tao. Kung saan, ang mga pagnanasa ng tao ay nagsusupling ng iba-ibang isyu, personal man na damdamin o kamalayan o kaya batay sa mga kalakaran sa lipunan. Kaya ang libog mo, at libog ko (bilang isang Bisaya) ay nag-ugat at umiinog sa mga pagnanasa.

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***El Poesia Romantico: The Challeges of Translating
John Keats to Chabacano***

¹¹*Floraime O. Pantaleta*

Abstract

The paper seeks to identify challenges which arise before, during, and after the translation process undergone by the researcher herself in translating five poems by English poet John Keats into Chabacano, a creole widely spoken in the Zamboanga Peninsula in the Philippines. This paper categorizes challenges that arise as constraints on: (a) Language, (b) Form, and (c) Context. It seeks to explain the choices made by the translator and in the process, foreground the problems that arose in the translation process. In discussing problems such as constraints on voice, meter, or the transfer of experience, the paper appeals to Jakobson's concepts of linguistic and cultural untranslatability and Nida's translation theory on equivalence. The paper aims to provide a basis for further studies of the same nature and to propose a case for distortion of language via translation to serve purposes of its revitalization.

Key Words: *Translation, Language, Literary Translation, Creative Transposition, Chabacano, English, John Keats, Untranslatability, Poetry*

¹¹ The author finished her Bachelor of Arts in English from MSU-Iligan Institute of Technology.

INTRODUCTION

Translation Studies emerged only recently as a field of study but Translation has existed since a few decades after the dawn of humankind. Think about the Epic of Gilgamesh and how it had been recovered from its earliest form and how it has been preserved until today. Think about Greek and Roman Mythology stories that have been translated to reach us in our Mythology classes today. Think about the novels of Haruki Murakami, which are originally written in Japanese, that we can read, understand, and appreciate now because we can buy their translated counterparts.

In the advent of Mother Tongue-Based Multilingual (MTB-MLE) education in the Philippines, it is relevant to examine local languages spoken in this country in the Southeast Asian region to discover and uncover the possibilities of these Philippine languages. This is so we may be able to produce comprehensive and relevant educational materials to be used in schools to fulfill the goals of the MTB-MLE education.

Moreover, one of the defining traits of Philippine Literature is that its canon is composed of literary works in different Philippine languages. To do a study on literary translation is to deepen what we know about our local languages and to further promote these languages—to talk about these languages and to let people know that there is still much to be done for the enrichment of these languages and that they can take part in this enrichment. All these can be done, first and foremost, through translating literary works in English into local languages. This paper aims to answer the question “Can the meanings expressed in John Keats’ poems also be expressed in Chabacano when his works are translated?”

The first step towards an examination of the process of translation must be to accept that although translation has a central core of linguistic activity, it belongs most properly to semiotics, the science that studies sign systems or structures, sign processes and sign functions (Hawkes, London, 1977).

Roman Jakobson claims there is can be no perfect translation as “there is ordinarily no full equivalence between code-units.” These code-units being not merely words but idioms. For Jakobson, “translation involves two equivalent messages in two different codes.” For the message to be ‘equivalent’ in the Source Text (ST) and the Target Text (TT), the code-units will be different since they belong to two different sign systems (languages) which partition reality differently (Munday, 2001).

Jeremy Munday, in his book “Introducing Translation Studies: Theories and Applications” talks about Eugene Nida, a linguist who developed the dynamic-equivalence Bible-translation theory: “Central to Nida’s work is the move away from the old idea that an orthographic word has a fixed meaning and towards a functional definition of meaning in which a word ‘acquires’ meaning through its context and can produce varying responses according to culture.” This means that Eugene Nida believes that words differ in their meanings depending on the contexts they come from and are used in. This implies that words and their meanings are heavily tied with context. They are codes that mean different things in different contexts.

Edward Sapir, an American anthropologist and linguist, supports this by saying “Language is a guide to social reality.” For Sapir, human experience is largely dependent on language and what he calls “language habits”. To him, because language represents social reality, the worlds of communities with different languages are different as well. He calls these worlds “distinct” and “not merely similar worlds with different labels attached.”

Moreover, Yuri Lotman, a prominent literary scholar, semiotician, and cultural historian, says that “No language can exist unless it is stepped in the context of culture; and no culture can exist which does not have at its center, the structure of natural language.”

Furthermore, according to Rainer Schulte, Literary Translation “bridges the delicate emotional connection between culture and languages and furthers the understanding of human beings across national borders.” To him, Literary Translation exposes the soul of a nations’ culture. The literary translator recreates the

messages in the source language from one culture to another equivalent message in the target language to another culture. In Schulte's words, "the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language."

John Keats is one of the later poets in the Romantic Period of British Literature. He is English and is known to have accomplished a lot in his brief life (He died at the age of 25). Some of the poems he had written are Ode to a Nightingale, Ode on a Grecian Urn, and Ode on Melancholy, and the proverbial narrative poem about the Femme Fatale, La Belle Dame Sans Merci. Other poets from the Romantic Age are Percy Bysshe Shelley, Lord Byron, Samuel Taylor Coleridge, and William Wordsworth. Keats continues to be one of the prominent figures of Romanticism in British Literature today.

Chabacano, on the other hand, is one of the major languages spoken in the Zamboanga Peninsula region of Western Mindanao in the Philippines. Variations include Chavacano and Zamboanga Chabacano. It is a Spanish-based creole and combines vocabulary from Spanish, Tausug, Tagalog and Binisaya.

Chabacano, being a Spanish-based creole, might be examined vis-à-vis the poet's Romanticism to discover whether or not the language is characteristically romantic as Spanish, where it is based, is called a "romance language". Being mostly formalistic in nature, the paper does this by attempting to find equivalent codes between two cultures—that of the English culture (from where John Keats writes) and the Chabacano culture.

Creative Transposition

Roman Jakobson asserts "all poetic art is technically untranslatable." Concepts like the Heresy of Paraphrase and Intentional fallacy from Literary Criticism come to mind with Jakobson's statement. If we build up from this proposition, I then raise the question: Is this why a work of translation is considered new work?

Heresy of Paraphrase in Literary Criticism, according to Encyclopedia Britannica, is “that of assuming that the meaning of a work of art (particularly of poetry) can be paraphrased.” On the other hand, Intentional Fallacy is defined in Encyclopedia Britannica as “the term used to describe the problem inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it.”

In translating poetry, one will discover that one has to find individual word-to-word correspondences and to proceed to finding sense-to-sense correspondences if word-to-word equivalents are not found. However, this is not always the case for poetry because poetry does not use language only in its literal sense and does not require only literal comprehension from its readers. Translating poetry entails more than these.

For Gregory Rabassa, literary translators “often consider that their work is intuitive and that they must listen to their ‘ear’.” For Margaret Sayers Peden, what one should listen to when doing literary translation is the voice of the source text which she defines as “the way something is communicated: the way the tale is told; the way the poem is sung, and it determines ‘all choices of cadence and tone and lexicon and syntax’”. Munday mentions in his section on Literary Translators’ Account of their work about John Felstiner, “who translated Pablo Neruda’s classic poem about Macchu Picchu, went as far as to listen to Neruda reading his poems so as to see the stresses and the emphases.”

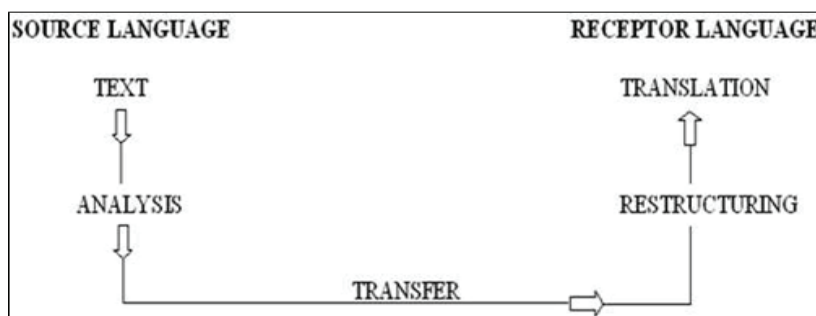
If Poetry cannot be technically translated and if there is so much more to it than just word-to-word or sense-to-sense equivalence, what then should be done? Is it impossible to translate Poetry? How about John Keats’ poems? Can they be translated to Chabacano?

Only poetry—where form expresses sense, where ‘phonemic similarity is sensed as semantic relationship’—is considered ‘untranslatable’ by Jakobson (Munday, 2001).

Frameworks and Processes

The translation process followed Eugene Nida's three-stage system of translation.

Figure 1. Eugene Nida's three-stage system of translation

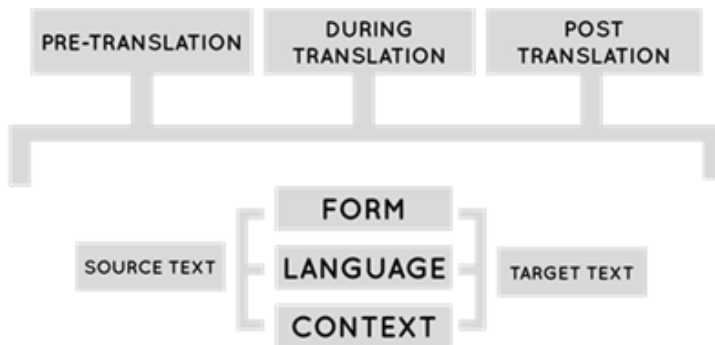


There is a Source Language (SL) from where the Source Text (ST) emerges. The ST is analyzed and then the transfer or translation takes place from the SL to the Target Language (TL) also called the Receptor Language. After the transfer, restructuring takes place to achieve the final translation as the Target Text (TT) in the TL.

When is a translation considered successful? There are three criteria to be considered in examining whether or not a translation is a successful one: (1) general efficiency of the communication process, (2) comprehension of intent, and (3) equivalence of response. General efficiency of the communication process refers to the whether or not the TT will be easily understood by the speakers of the TL. Comprehension of intent refers to whether or not the meaning of the SL message is represented in the TT. This also refers to "accuracy," "fidelity," and "correctness." Lastly, equivalence of response is "oriented toward either the source culture (in which case the receptor must understand the basis of the original response) or the receptor culture (in which case the receptor makes a corresponding response within a different cultural context)." (Leiden: Brill, 1964).

The foregrounding and identification of the challenges are done Pre-translation, During Translation, and Post Translation. The challenges are categorized as (a) constraints on Language, (b) constraints on Form, and (c) constraints on Context. The whole process is summarized in framework below.

Figure 2. Framework for Analysis



RESULTS AND DISCUSSION

Pre-Translation. In translation, one has to deal with the language. To deal with a language means to deal with texts. In the Pre-Translation period, we consider the following: the Source Language (SL), which is English; the Source Text (ST), which are five poems by John Keats; the Target Language (TL), which is Chabacano; and, the Target Text (TT), which are the five translated poems of John Keats.

For Form, especially that we are trying to translate Poetry, we consider that John Keats' works are Sonnets with 14 Lines that follow the Iambic Pentameter. The poems possess a pattern where the problem is presented in the first lines of the sonnet with the resolution of that problem coming later in poem. One has to think about rhyme, repetition and other things that have to do with the form of the ST to be able to pay attention to these things while doing the translation if one wants to achieve "accuracy", "fidelity", and "correctness".

Lastly, when we talk about context, we talk about culture. We look at John Keats who lived from October 31, 1795 to February 23, 1821 in London, in England.

He was a writer in the age of Romanticism where there was more emphasis on feeling than rationality, where the artist was revered, and where nature was venerated. A connection between John Keats' language and culture and Chabacano from the Zamboanga Peninsula in Philippines is explored.

The inquiry of this paper runs its course via these questions following the translator's train of thought in the pre-translation process: Is Chabacano sufficient and efficient in expressing the meanings in John Keats' poems? What are the codes that can be conveyed from this culture to the other? How should the forms be dealt with in the translation process? What do we learn about poetry when examined via translation? What differences in the languages English and Chabacano does the process of translation foreground? Can idioms be translated?

During Translation. During Translation, as has been anticipated, constraints in Form, Language, and Context arose. For example, in John Keats' Bright Star:

BRIGHT star! would I were steadfast as thou art—
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like Nature's patient sleepless Eremite,
The moving waters at their priestlike task
Of pure ablution round earth's human shores,
Or gazing on the new soft fallen mask
Of snow upon the mountains and the moors—
No—yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast,
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

Its Chabacano translation is:

Lucero!

Lucero! Si io firme como tu
Hende na solo esplendor suspendido na noche,
Y mirando, con ojos abierto de siempre

Dol media ambiente pasencioso y no hay conversada,
 El quieto movida del agua
 De labada na apaya de tierra
 O mirando con el blando maskara
 de celaje na monte y el terreno
 No—Firme siempre, hende ta cambia
 Acustao na mi pecho que ta ama
 Para cinti hasta para cuando el blando cajida y inchada
 Dispierto para siempre na dulce desorden
 Calma, calma para oi su quieto resuello
 y entonces bibi para siempre –o cantar hasta muerte

One constraint in translating the poem is found on this line: “*de celaje na monte y el terreno*” The line in the ST is “Of snow upon the mountains and the moors—”. The constraint we face in this is a cultural one, which is also a constraint in language and therefore a constraint in form. (All these constraints cannot really be separated because a constraint in culture is also a constraint in language, a constraint in language is also a constraint in form, a constraint in form is also a constraint in culture, etc.) The literal translation of the TT is “of clouds on mountains and terrains”. As you see, “snow” is not the same as “clouds”. “*Na monte*”, however, has been successfully translated from the ST “on mountains” because “na” is equal to “on”, and “monte” is equal to “mountain” and follows a word-to-word correspondence.

As translator, one must explain ones choices. I used the word “*celaje*” because I thought, in the Philippines, we do not have snow and we have never actually seen our mountains covered in a blanket of snow. Whenever we look and think of our mountains, we see them not covered with snow but crowned with clouds. This is why I chose the word “*celaje*”. This is referential to how every child would know from their History classes how the Mayon volcano in Albay looked like and would remember that it is crowned with this ring of clouds surrounding its mouth.

This might have been permissible or acceptable but the next problem I will present is one that is difficult to solve or might be an impasse in itself. From the same ST and TT, we find the word “moor”, a chiefly British word that pertains to an expanse of open rolling infertile land. There is no word for “moor” in Chabacano. I have chosen the word “terreno” but this word is neutral. The linguistic meanings of

these words from different languages are certainly not the same or are certainly not equivalents.

In the next poem by John Keats entitled “To a Friend Who Sent Me Some Roses”, we find this line: “My sense with their deliciousness was spell’d:” The word “spell’d” shows us a spelling convention that we do not have in Chabacano. Additionally, this spelling convention has added to the challenges I had to face in trying to understand and to decipher the ST. I had to make sense of the whole line in relation to the lines that came before and after it. Eventually, my understanding of it brought me to this translation: “*Mi sentido con diila rico savor yan encanto:*”

A Chabacano expression, “*yan encanto*” is used in place of the literal meaning of “was spell’d” to give the same meaning which is “the scent put me under a spell.” However, the Chabacano expression connotes that there was a fairy and it was a fairy that had actually put the persona under a spell and not the roses which the ST originally says.

More over, from the same ST and TT, we find “*Ya puede yo mira con vien dulce flores*” as translation of “I saw the sweetest flower wild nature yields,” The ST talks about “wild nature” but this is difficult to translate into Chabacano since there is no code to mean “wild nature” in the TL. There is a word for wild, “sovervio” but it is often used to pertain to people, not nature.

Another constraint in form that I have found is when I have literally translated the ST into “*Ya puede yo mira un flores vien dulce*”. This might work to convey what the source text conveys but I have changed it into “*con vien dulce flores*” because of considerations in musicality, ease of utterance, and form. We cannot lose the thought that we are doing translation and creative transposition from one poetic form to another.

In John Keats’ next poem, “A Dedication to Leigh Hunt” we find the first line “GLORY and loveliness have passed away;” translated into “*Ya pasa ya el gloria y hermosura*”. The constraint here is one of form. The decision I made was on the parallelism. In English, we say “Glory and loveliness” or “The glory and the

loveliness” for parallelism. In the Chabacano translation, I chose to render it as “*el gloria y hermosura*”, not “*el gloria y el hermosura*” because of ease of utterance. I wanted it to sound smooth because putting “el” before the word “hermosura” obstructs the flow of music compared to when we let it be “*el gloria y hermosura*”.

In the fifth poem by John Keats, “O Solitude! If I must with thee dwell” we find the following lines “’Mongst boughs pavillion’d, where the deer’s swift leap, Startles the wild bee from the fox-glove bell” translated into “*Hunto na maga rama ta protege, donde el maga pero ta kore, Para manda bula con el maga mariposa na aire*”. The problem lies in the words “pavilion”, “deer”, “wild bee”, and “fox-glove bell” which do not have equivalent literal translations in Chabacano. This is the greater impasse than the ones that came before. There is no code in Chabacano to mean what deer means to the English people, or for the wild bee or for the fox-glove bell. The phrase “’Mongst boughs pavilion’d” has been translated into “*Hunto na maga rama ta protégé*” to mean the same thing—a description of how the persona is amongst tree branches that form a pavilion that protects or shelters him.

“*donde el maga pero ta kore, Para manda bula con el maga mariposa na aire*” is an imagery of a disturbance happening amongst nature as in the ST where the deer’s swift leap startles the wild bee from the fox-glove bell. The dog (“*pero*”) is not an equivalent code for deer. “*Para manda*” does not connote the same nonvolitional action in the original “startle”. “*Mariposa*” does not equal the code of wild bee. “Fox-glove bell” is something I cannot even understand.

These suggest that translation is very much shaped by a translator’s perception of codes across cultures.

Post Translation. Concerns after the structuring stage of translation come in these questions on Form, Language, and Context: How do you tailor the Target Language (TL) to achieve the effect of the Source Text (ST)? Why is equivalent effect important? What is a Chabacano Sonnet? Do we talk about these things in Zamboanga and Basilan? Will the native and nonnative speakers understand these? Will it sound natural?

The first question begs the implication of an interpretation because we are talking about the effect of the ST or the original poem. There still remains a question of whether or not translated works are new works. This question further implies that they are interpretations of the original text since you have to decide on what the effect of the ST is to be able to decide how to translate restructure the TT to achieve equivalent effect especially that this is Poetry. Equivalent effect, in this case as in any other, is important because all works of art aim for a certain effect, a certain resonance, even an after taste, so that a work to be affective and effective. According to Martin Hielscher “The central consideration is whether a literary work provides an experience.”

Furthermore, a sonnet is a sonnet whatever language it is written in. Its standards are set—there should be 14 lines in iambic pentameter and it should present a problem and then the problem’s resolution. The question perhaps is that if there is really a distinct form in the Chabacano language called the Chabacano sonnet because otherwise, we have only a sonnet in Chabacano.

In addition, the Chabacano translations have yet to be disseminated and truly tested. They have been read to only three native speakers plus I, four in total.

CONCLUSION

There is more to be done in this endeavor to translate English poems into Chabacano. For instance, the voice of John Keats as a male writer has not yet been considered in the analysis of the ST and in the translation to the TT. This is a significant aspect since there really is a difference between the male voice and the female voice in Literature as demonstrated in the case whrrn Percy Bysshe Shelley edited and altered his wife’s novel “Frankenstein” to sound more masculine with considerable aggression in the characters of the story compared to when it was in its original form.

More attention should also be given to the form since the meter of the ST was difficult to retain. The syllable count for each line was 10 while in the TT, it was 12. The rise and fall of stresses have to be paid more attention, too.

Translated works lean more on the side of being treated as new works. Jan Mukařovský says that “the literary text has both an autonomous and a communicative character”. Therefore, the literary text cannot be fully translated since it is of and within itself. It can only be interpreted and recreated in another form to try to express similar but not exactly the same meanings.

The gap between the two cultures (English and Chavacano) can be understood through concepts of Linguistic untranslatability and Cultural untranslatability, terms coined and distinctions made by J. C. Catford. There are two types of untranslatability as well according to Anton Popovic: “(a) A situation in which the linguistic elements of the original cannot be replaced adequately in structural, linear, functional or semantic terms in consequence of lack of denotation or connotation. (b) A situation where the relation of expressing the meaning, i.e. the relation between the creative subject and its linguistic expression in the original does not find an adequate linguistic expression in the translation.

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APPENDIX A

POEMS BY JOHN KEATS

John Keats (1795–1821). *The Poetical Works of John Keats*. 1884.

18. To a Friend who sent me some Roses

AS late I rambled in the happy fields,
What time the sky-lark shakes the tremulous dew
From his lush clover covert;—when anew
Adventurous knights take up their dinted shields:
I saw the sweetest flower wild nature yields, 5
A fresh-blown musk-rose; 'twas the first that threw
Its sweets upon the summer: graceful it grew
As is the wand that queen Titania wields.
And, as I feasted on its fragrancy,
I thought the garden-rose it far excell'd: 10
But when, O Wells! thy roses came to me
My sense with their deliciousness was spell'd:
Soft voices had they, that with tender plea
Whisper'd of peace, and truth, and friendliness unquell'd.

John Keats (1795–1821). *The Poetical Works of John Keats*. 1884.

59. Bright star! would I were steadfast as thou art

BRIGHT star! would I were steadfast as thou art—
Not in lone splendour hung aloft the night,
And watching, with eternal lids apart,
Like Nature's patient sleepless Eremite,
The moving waters at their priestlike task 5
Of pure ablution round earth's human shores,
Or gazing on the new soft fallen mask
Of snow upon the mountains and the moors—
No—yet still steadfast, still unchangeable,
Pillow'd upon my fair love's ripening breast, 10
To feel for ever its soft fall and swell,
Awake for ever in a sweet unrest,
Still, still to hear her tender-taken breath,
And so live ever—or else swoon to death.

finis

John Keats (1795–1821). *The Poetical Works of John Keats*. 1884.

54. Asleep! O sleep a little while, white pearl!

ASLEEP! O sleep a little while, white pearl!
And let me kneel, and let me pray to thee,
And let me call Heaven's blessing on thine eyes,
And let me breathe into the happy air,
That doth enfold and touch thee all about, 5
Vows of my slavery, my giving up,
My sudden adoration, my great love!

John Keats (1795–1821). *The Poetical Works of John Keats*. 1884.

1. Dedication. To Leigh Hunt, Esq.

GLORY and loveliness have passed away;
For if we wander out in early morn,
No wreathed incense do we see upborne
Into the east, to meet the smiling day:
No crowd of nymphs soft voic'd and young, and gay, 5
In woven baskets bringing ears of corn,
Roses, and pinks, and violets, to adorn
The shrine of Flora in her early May.
But there are left delights as high as these,
And I shall ever bless my destiny, 10
That in a time, when under pleasant trees
Pan is no longer sought, I feel a free
A leafy luxury, seeing I could please
With these poor offerings, a man like thee.

John Keats (1795–1821). *The Poetical Works of John Keats*. 1884.

20. O Solitude! if I must with thee dwell

O SOLITUDE! if I must with thee dwell,
Let it not be among the jumbled heap
Of murky buildings; climb with me the steep,—
Nature's observatory—whence the dell,
Its flowery slopes, its river's crystal swell, 5
May seem a span; let me thy vigils keep
'Mongst boughs pavillion'd, where the deer's swift leap
Startles the wild bee from the fox-glove bell.
But though I'll gladly trace these scenes with thee,
Yet the sweet converse of an innocent mind, 10

Whose words are images of thoughts refin'd,
 Is my soul's pleasure; and it sure must be
 Almost the highest bliss of human-kind,
 When to thy haunts two kindred spirits flee.

APPENDIX B

TRANSLATED POEMS

| ORIGINAL ENGLISH TEXT | CHABACANO TRANSLATION |
|--|---|
| <p>Asleep! O sleep a little while, white pearl! ASLEEP! O sleep a little while, white pearl! And let me kneel, and let me pray to thee, And let me call Heaven's blessing on thine eyes, And let me breathe into the happy air, That doth enfold and touch thee all about, Vows of my slavery, my giving up, My sudden adoration, my great love!</p> | <p>Dormido! Dormi un rato, blanco perlas! Dormido! O dormi un rato, blanco perlas! Y manda conmigo hinca, y manda conmigo resa con tigo, Y manda conmigo llama con el cielo na di tu vista, Y manda conmigo vivi na aire de alegria Que ta abri y sinti con tigo, Promesos de pagka-muchacho, mi abandonada, Mi brusco adoracion, mi enorme amor!</p> |
| <p>Bright Star! BRIGHT star! would I were steadfast as thou art— Not in lone splendour hung aloft the night, And watching, with eternal lids apart, Like Nature's patient sleepless Eremite, The moving waters at their priestlike task Of pure ablution round earth's human shores, Or gazing on the new soft fallen mask Of snow upon the mountains and the moors— No—yet still steadfast, still unchangeable, Pillow'd upon my fair love's ripening breast, To feel for ever its soft fall and swell, Awake for ever in a sweet unrest, Still, still to hear her tender-taken breath, And so live ever—or else swoon to death.</p> | <p>Lucero! Lucero! Si io firme como tu Hende na solo esplendor suspendido na noche, Y mirando, con ojos abierto de siempre Dol media ambiente pasencioso y no hay conversada, El quieto movida del agua De labada na aplaya de tierra O mirando con el blando maskara de celaje na monte y el terreno No—Firme siempre, hende ta cambia Acustao na mi pecho que ta ama Para cinti hasta para cuando el blando cajida y inchada Dispierto para siempre na dulce desorden Calma, calma para oi su quieto resuello y entonces bibi para siempre –o cantar hasta muerte</p> |
| <p>To a friend who sent me some roses!</p> | <p>Na mi amigo ya imbya conmigo rosas!</p> |

| | |
|---|--|
| <p>AS late I rambled in the happy fields, What time the sky-lark shakes the tremulous dew From his lush clover covert;—when anew Adventurous knights take up their dinted shields: I saw the sweetest flower wild nature yields, A fresh-blown musk-rose; 'twas the first that threw Its sweets upon the summer: graceful it grew As is the wand that queen Titania wields. And, as I feasted on its fragrancly, I thought the garden-rose it far excell'd: But when, O Wells! thy roses came to me My sense with their deliciousness was spell'd: Soft voices had they, that with tender plea Whisper'd of peace, and truth, and friendliness unquell'd.</p> | <p>Na tardada diaton caminada na prado Na hora el pajaro na cielo ya hace pas-pas el temblar de sereno Desde su escondido siembra—si otra vez Maga admirable hombre que ya saka diila proteccion Ya puede yo mira con vien dulce flores Un fresco y oloroso rosas, 'ste el una tiempo ya buta Su dulcer na soles: graciosa crisida Como el majika del reyna Titania Y, cuando ta ole yo su aroma, Ya puede pensar el rosas na hardin muy bien Pero cuando, Wells! Tu maga rosas ya llega comigo Mi sentido con diila rico sabor yan encanto: Blando maga voses, como tiene amoroso pidido Ya habla de paz, y verdad, y el amistad no hay hace calyaw.</p> |
| <p>Dedication, To Leigh Hunt GLORY and loveliness have passed away; For if we wander out in early morn, No wreathed incense do we see upborne Into the east, to meet the smiling day: No crowd of nymphs soft voic'd and young, and gay, In woven baskets bringing ears of corn, Roses, and pinks, and violets, to adorn The shrine of Flora in her early May. But there are left delights as high as these, And I shall ever bless my destiny, That in a time, when under pleasant trees Pan is no longer sought, I feel a free A leafy luxury, seeing I could please With these poor offerings, a man like thee.</p> | <p>Para con Leigh Hunt Ya pasa ya el gloria y hermosura Para si pasya kita temprano na aga Nohay dol corona incenso ay abuya Na este, para recivi con el dia alegre Nohay alegre cantanda de grupo de ninfa, Na maga basketta ta lleva orejas de mais, Rosas, maga rojillo, y maga violeta, para adorna El altar de Flora na Mayo temprano Pero tener poko alegria como estos ya mensiona Y yo bendeci mi suerte Para na un momento, cuando abaho de pono No hay ya cosa ta buska, ta sinti yo libertad Un lujo de naturaleza, mirando puede yo hace alegre De ste maga poco cosas, un hombre como tu</p> |
| <p>O Solitude! If I must with thee dwell O SOLITUDE! if I must with thee dwell, Let it not be among the jumbled heap Of murky buildings; climb with me the steep,—</p> | <p>O Soledad! Si yo para esta con tigo O Soledad! Si yo para esta con tigo, No deha hunto na maga cosas mesklaw De maga edificio oscuro, subi hunto comigo na peligroso, —</p> |

| | |
|---|---|
| <p>Nature's observatory—whence the dell, Its flowery slopes, its river's crystal swell, May seem a span; let me thy vigils keep 'Mongst boughs pavillion'd, where the deer's swift leap Startles the wild bee from the fox-glove bell. But though I'll gladly trace these scenes with thee, Yet the sweet converse of an innocent mind, Whose words are images of thoughts refin'd, Is my soul's pleasure; and it sure must be Almost the highest bliss of human-kind, When to thy haunts two kindred spirits flee.</p> | <p>El maga naturaleza—desde el cascada. El ma-flores bajada, el claridad del rio Masquin dol lehos; deha yo esconde tu maga reso Hunto na maga rama ta protege, donde el maga pero ta kore Para manda bula con el maga mariposa na aire Pero alegre yo no olvida ste maga momento hunto con tigo Y el dulce cuento de inocente pensamiento Que su maga palabra maga imagen de nocion elegante El gusto del mi alma, y debe siguro Cerca na altura na alegria de gente Dos animo hunto caminando para siempre</p> |
|---|---|

APPENDIX C

GEOGRAPHICAL MAP WHERE CHABACANO IS SPOKEN



The **Zamboanga Peninsula**, located in Western Mindanao, is composed of Zamboanga del Norte, Zamboanga del Sur, Zamboanga Sibugay, Zamboanga City, and Isabela City.

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

Kimberly Jhie Alejandrino¹²

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

¹² The author finished her Bachelor of Arts in English from MSU-Iligan Institute of Technology (MSU-IIT) and is currently the Graduate Teaching Assistant of the PhD Language Studies and Culture and Arts programs of the College of Arts and Social Sciences, MSU-IIT.

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 it 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.

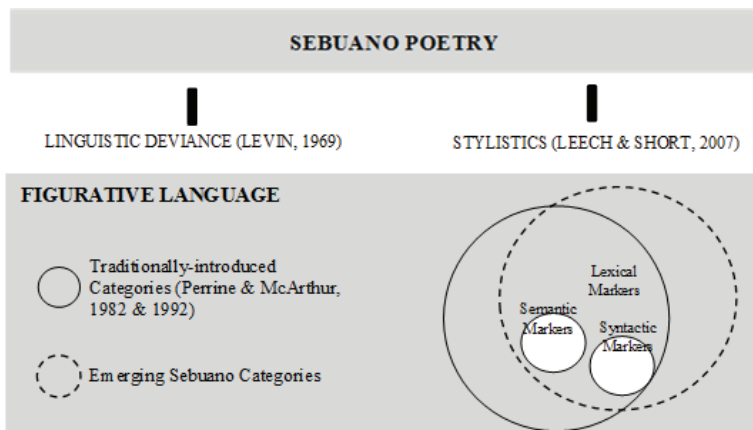
The study is aimed to produce material that primarily focuses on Sebuano figurative language. Based on the background, the following questions were answered through this study: (1) Which Sebuano expressions in the poems from the proceedings of the Iligan National Writers Workshops are figurative? (2) 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) <i>Ikaw</i> ¹ <i>ang tingog</i> ² <i>nga madunggan</i> ³ <i>sa tanan</i> ⁴ . <i>Ako ang tingog sulod sa imong ulo</i> ⁵ . <i>Ako imong kalag</i> ⁶ , <i>Ikaw akong kadasig</i> ⁷ , <i>Kitang duha ang tanom</i> ⁸ <i>ug ang yuta</i> ⁹ . (<i>Lalaki ug Babaye, Haidee Emmie K. Palapar, 10th INWW-v10-2003</i>) | | | |
|--|---|--|--|
| ANALYSIS | | | TRANSLATION |
| NOUN PHRASE | DETERMINER | NOUN | |
| <i>Ikaw</i> <i>Ako</i> <i>Ikaw</i> <i>Kita</i> | <i>Ang</i> <i>ang</i> <i>akong</i> <i>duha</i> | <i>tingog nga madunggan sa tanan</i> <i>tingog sulod sa imong ulo</i> <i>kadasig</i> <i>tanom ug yuta</i> | ¹ You ² Voice ³ from RW <i>dungog—hear</i> ⁴ All ⁵ Head ⁶ Soul ⁷ Perseverance ⁸ Plant ⁹ Soil, <i>ground</i> |
| (2) <i>Niadtong gabhiona, ang iyang lawas</i> ¹ <i>bituon</i> ² <i>sa akong mga mata</i> ³ (<i>Mubong Higayon, Glenn Tek-ing Munez, 18th INWW-v18-2011</i>) | | | |
| <i>Iyang lawas</i> | <i>sa akong mata</i> | <i>Bituon</i> | 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)

| (1)Samtang sa nagkamantika ¹ Nimong dangyunguy ² Gipuga ³ sa atong bintana ⁴ ang nalimonsitong⁵ buwan⁶ . (<i>Pansit, Adonis Gesta Durado, 3rd INWW-v3-1996</i>) | | |
|--|-----------------|---|
| NOUN PHRASE | | TRANSLATION |
| ATTRIBUTIVE ADJECTIVE | NOUN | |
| <i>Nalimonsitong</i> -from <i>limonsito</i> (n. used as adj.) -form or taste modifies the n. it follows | <i>Buwan</i> | 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 dahong³ ambisyon⁴ sa haruhay ⁵ nga kinabuhing ⁶ mingsalingsing ⁷ pag-inanay ⁸ (<i>Unsaon Pagbonsai ang mga Damgo, Orlando Cajegas, 6th INWW-v6-1999</i>) | | |
| <i>Dahong</i> -from <i>dahon</i> (n. used as adj.) -form modifies the n. it follows | <i>Ambisyon</i> | 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) in the 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 poem sees 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 taligsik⁶ sa akongPagbati⁷ kanimo. (Alindahaw, Haidee Emmie K. Palapar, 10 th INWW-v10-2003) | | | |
|---|----------------------|------------------|--|
| ANALYSIS | | | TRANSLATION |
| NOUN PHRASE | PREPOSITIONAL PHRASE | | |
| | PREP | CONCEPTUAL IMAGE | |
| <i>Taligsik</i> | <i>sa</i> | <i>Pagbati</i> | 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 minteryu⁶ sa kalimot⁷. (Gozos sa mga Buhi, Orlanda Cajegas, 5 th INWW-v5-1998) | | | |
| <i>Minteryu</i> | <i>sa</i> | <i>Kalimot</i> | 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 *Babay* (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 . (<i>Babaye, Rachel Acaylar, 3rd INWW-v3-1996</i>) | | |
|---|---|---|
| ANALYSIS | | TRANSLATION |
| NOUN PHRASE | ADJECTIVES | |
| <i>Ning kalibotan</i> -inanimate entity | <i>Makalibog, uyamot</i> -human attributes | ¹ Stray ² Ask for ³ World ⁴ from RW libog— ⁵ 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 . (<i>Mountain Top, Noel D. Rama, 4th INWW-v4-1997</i>) | | | |
|---|-------------|--------------|---|
| ANALYSIS | | | TRANSLATION |
| ANATOMICAL IMAGE | DET | NOUN | |
| <i>Abaga</i> -human body part assigned to inanimate entity (n.) | <i>Ning</i> | <i>bukid</i> | 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 . (<i>Ginamos ug ang Kinabuhing Daplig-Dagat, Cheryll Dirige Fiel, 9th INWW-v9-2002</i>) | | | |
| <i>Lapa lapa</i> -human body part assigned to inanimate entity (n.) | <i>Sa</i> | <i>lawud</i> | 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, nakigkita⁸ ang kadlawon⁹ sa buntag¹⁰ . (Tigulang nga Nagkugos og Puya, Gratian Paul R. Tidor, 17th INWW-v17-2010) | | | |
| <i>Nakigkita...sa buntag</i> -human action | <i>Ang</i> | <i>Kadlawon</i> -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 giuhaw⁵ nakong mga pangutana⁶ . (Pagkatagak, Glenn Tek-ing Munez, 18th INWW-v18-2011) | | | |
| <i>Giuhaw</i> -human action | <i>Nakong</i> | <i>mga pangutana</i> -act subj. -non-human | ¹ Observe ² Corner ³ While ⁴ Hoard in mouth ⁵ from RW uhaw – thirst ⁶ Question |
| (3) sa dihang mamakak¹ na ang imong panumdoman² 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 (<i>buot, Jessrel E. Gilbuena, 19th INWW-v19-2012</i>) | | | |
|---|------------|---|--|
| ANALYSIS | | | TRANSLATION |
| VERB PHRASE | DET | NOUN PHRASE | |
| <i>Gakson</i> -human action | <i>Ang</i> | <i>matag takna</i> -conceptual image | ¹ Want ² from RW <i>gakos</i> — <i>hug</i> ³ Every ⁴ Moment ⁵ Do ⁶ Brace ⁷ Hand ⁸ Clock ⁹ from RW <i>lingiw</i> — 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 gako—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 *gako* 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 gaksonkong imong tinguha*' from *Bojo's Unsay Pulos Pinangga?! (20th INWW-v20-2013)* captivately 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, 3 rd INWW-v3-1996) | | | |
|---|---|---|--|
| ANALYSIS | | | TRANSLATION |
| LMOC | CLAUSE ₁ | CLAUSE ₂ | |
| <i>Sama</i> -clause initial - ‘as’ | <i>sa karaan natong baggira</i> -adjectival phrase -form compared | <i>Kaguba..ang balikas ni Papa</i> -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.)

| | | | |
|---|--|---|---|
| <p>(2) Nabilin¹ kong nag-inusara². Ang gibulhot³ nakong aso sa sigarilyo⁴ karon walay kalainan niadtong mubong⁵ higayon⁶. <i>(Mubong Higayon, Glenn Tek-ing Munez, 18th INWW-v18-2011)</i></p> | | | |
| <p><i>Walay kalainan</i> <i>-clause medial</i> <i>- 'no difference'</i></p> | <p><i>Ang gibulhot nakong</i> <i>aso sa sigarilyo</i> <i>karon</i> <i>-verbal phrase</i> <i>-state-of-being</i> <i>compared</i></p> | <p><i>mubong higayon</i> <i>-adjectival phrase</i></p> | <p>¹<i>left behind</i> ²<i>alone</i> ³<i>huffing</i> ⁴<i>cigarette</i> ⁵<i>short</i> ⁶<i>chance to do something</i></p> |
| <p>(3) Halos¹ walay kalainan² sa pagsulat³ ug balak⁴ ang pagabog⁵ ug Tikling⁶. Anus-a⁷ maplastar⁸ ang papel⁹ ug lapis¹⁰, naa ra sila sa palibot¹¹. <i>(Mga Pistehang Tikling, Mark Anthony Daposala, 18th INWW-v18-2011)</i></p> | | | |
| <p><i>Halos walay</i> <i>kalainan</i> <i>-clause initial</i> <i>- 'almost no difference'</i></p> | <p><i>sa pagsulat ug balak</i> <i>-verbal phrase</i> <i>-state-of-being</i> <i>compared</i></p> | <p><i>ang pagabog ug</i> <i>tikling</i> <i>-verbal phrase</i></p> | <p>¹<i>almost</i> ²<i>difference</i> ³<i>writing</i> ⁴<i>Sebuano poem</i> ⁵<i>drive away</i> ⁶<i>Bird</i> ⁷<i>determiner for 'when'</i> ⁸<i>placed</i> ⁹<i>paper</i> ¹⁰<i>pencil</i> ¹¹<i>surroundings</i></p> |

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, 3 rd INWW-v3-1996) | | | |
|--|--|--|---|
| ANALYSIS | | | TRANSLATION |
| LMOC | IC | DC | |
| <i>Sama sa</i> -clause medial | <i>Gaksa ko paghugot</i> -independent clause -verbal sentence -state-of-being compared | <i>Sa lastikong</i> <i>mipungpong sa imong</i> <i>buhok</i> -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, 17 th INWW-v17-2010) | | | |
| <i>Daw + susama</i> -clause medial | <i>Sa akong laway nga</i> <i>mitadlihay, nagtubod,</i> <i>nagdagayday sa akong</i> <i>tutunlan</i> -independent clause -verbal sentence -state-of-being compared | <i>sa dakong suba nga</i> <i>Nagalikos sa taliwala</i> <i>sa kapatagan sa awa-</i> <i>aw</i> -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 susamasa 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 susamaas* 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 Milinog³ ang akong dughan⁴. (<i>Eros-Thanatos-Paltos, Greg Fernandez, 13th INWW-v13-2006</i>) | | |
|---|--|---|
| ANALYSIS | | TRANSLATION |
| VERB | COMPLEMENT | |
| <i>Milinog</i> - verb is meteorological phenomena | <i>Ang akong dughan</i> -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 tanan² na bitawng metaphor Sa langit³ imoha⁴. Always, Don. (Once Upon a Time sa Kinabuhi ni Adonis, Adonis Gesta Durado, 3 rd INWW-v3-1996) | | |
|--|---------------------|--|
| ANALYSIS | | |
| PREDICATE | NOUN PHRASE | TRANSLATION |
| <p><i>Ang tanan na bitawng metaphor sa langit</i> -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</p> | <p><i>Imoha</i></p> | <p>¹ Ignore ²All ³Heaven ⁴Yours</p> |
| (2) Nidupa ¹ ug nagdumili ² ang gialimongawan ³ sa alimokon ⁴ nga kamatuoran ⁵ nga gihinay ⁶ og hubo ⁷ sa liboan⁸ ka mga mata⁹ (Ang Giyagyag sa Pasundayag, Eric E. Tuban, 18th INWW-v18-2011) | | |
| <p>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</p> | | <p>¹ Outstretch ² Refrained ³Absentminded ⁴Dove ⁵ Truth ⁶Slowly ⁷ Undress, Unravel ⁸from RW libo- thousand, ⁹ Eye</p> |

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

| | |
|---|--|
| <p>(1) Magsuwat¹ ko, ug sa di madugay² ang mga tinta³ manglupad⁴. Kini modasdas padulong⁵ sa panganod⁶, <i>(Labyog, Cindy Arranguez Velasquez, 16th INWW-v16-2009)</i></p> | |
| ANALYSIS | TRANSLATION |
| <p><i>Modasdas</i> -repetition of morpheme <i>das</i> -lexical deviation -new word form that refers to the motion of the kite as it flies in the sky against the wind</p> | <p>¹Write ²Long ³Ink ⁴Fly ⁵Into ⁶Clouds</p> |
| <p>(2) Kalit¹ kong katingala² sa alingag-ngag³ pa lamang sa akong pag-am-am⁴ kaniya: ang iyang agulo⁵ di masipra⁶ <i>(Mubong Higayon, Glenn Tek-ing Munez, 18th INWW-v18-2011)</i></p> | |
| <p><i>Pag-am-am</i> -repetition of morpheme <i>am</i> -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.</p> | <p>¹suddenly ²wondered ³palate ⁴appease ⁵groan ⁶label</p> |
| <p>(3) Nagbarag¹ ang mga botilya². Nagbulabula³ akong tina-i⁴. Usa lang ka tunob⁵ tu'a ko, Splak! Naghaloka⁶ sa pita⁷. <i>(El Hombre, Mark Anthony Lapuz Daposala, 18th INWW-v18-2011)</i></p> | |
| <p><i>Splak</i> -adapted from natural sound -lexical deviation -new word form that verbalizes an impact from a falling motion</p> | <p>¹stagger ²bottles ³bubbling ⁴intestine ⁵step ⁶came in contact with ⁷mud</p> |

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) | | |
|--|--|--|
| ANALYSIS | | TRANSLATION |
| PREDICATE | NOUN PHRASE | |
| <i>Kurata</i> | <i>Ang kalimutaw sa manan-aw</i> -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) | | |
| <i>Nagbinayloay</i> | <i>Anino nagbinayloay sa laway, singot ug uban pang likido</i> -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 tawgon ¹ sila si Merkuryo ² , San Miguel ³ , og ang mga red horses ⁴ aron maoy ikaduwa ⁵ ta sa atong pagkabata ⁶ . (Mountain Top, Noel D. Rama, 4th INWW-v4-1997) | | |
|--|---|--|
| ANALYSIS | | TRANSLATION |
| PREDICATE | NOUN PHRASE | |
| <i>Tawgon</i> | <p><i>si Merkuryo,</i> <i>San Miguel, og ang mga red horses</i> -complements - <i>Merkuryo,</i> <i>San Miguel, og ang mga red horses</i> are eponyms for famous beer brands and beer content -represents Philippine beverages -detached from a bigger whole</p> | <p>¹from RW tawag- call ²Mercury present in high- fructose corn syrup (HFCS) also found in beverage products ³San Miguel Brewery, largest producer of beer in the Philippines ⁴Red Horse beer, famous beer brand under San Miguel Brewery ⁵from RW duwa- play ⁶Youth</p> |

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, 16 th INWW-v16-2009) | | | |
|--|--|---|--|
| ANALYSIS | | | TRANSLATION |
| NOUN PHRASE | VERB | ANIMATION | |
| <i>Tinta</i> -n. as act. subj. | <i>Manglupad</i> -v. compatible to animate entities but not to humans -aided by adv. di madugay | <i>tinta—lupad</i> -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 | |
| <i>ngilo sa zipper</i> -n. as act. subj. | <i>Nidagit</i> -v. compatible to animate entities but not to humans | <i>ngilo sa zipper--nidagit</i> -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 maletanidagitsa 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, giluha, 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) <i>Lawom¹ ang kagabhion² tugkaron³ kay dinhi kita manukad⁴ sa abaga⁵ ning bukid⁶.</i> (<i>Mountain Top, Noel D. Rama, 4th INWW-v4-1997</i>) | | | |
|---|--|--|---|
| ANALYSIS | | | TRANSLATION |
| ADJ PHRASE/ NOUN PHRASE | VERB | CHANGE-OF-STATE | |
| <i>Lawom ang kagabhion</i> | <i>tugkaron</i> -v. compatible and exclusive to bodies of water | <i>Kagabhion</i> -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 kahilom⁴ ug katawa⁵ nga miawas⁶ sa atong mga baba⁷. (<i>Mountain Top, Noel D. Rama, 4th INWW-v4-1997</i>) | | | |
| 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 (<i>Pakang, Errol A. Merquita, 7th INWW-v7-2000</i>) | | | |
| <i>Kaulaw</i> | <i>Nagtulo</i> -v. compatible to entities that are in liquid form | <i>Kaulaw</i> -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 (<i>Unsaon Pagbonsai ang mga Damgo, Orlando Cajegas, 6th INWW-v6-1999</i>) | | | |
|---|---|--|--|
| ANALYSIS | | | TRANSLATION |
| ADJ PHRASE/ NOUN PHRASE | VERB | CHANGE-OF-STATE | |
| <i>Kaugalingong pamilyang</i> | <i>Bitbitbitbiton</i> -v. compatible to entities that may be carried by the hand | <i>Pamilya</i> -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 <i>bitbit—handcarry</i> |
| (2) wa ko damhang ¹ dinhi sa pinakasuo ² nga kabanikanhon ³ matugotan ⁴ nang motul-id ⁵ ang kasingkasing ⁶ kong dugay ⁷ nang nanggahi ⁸ sa pagkatikuko ⁹ . (<i>Kilometro Beinte Sais, Mary Louise Dumas, 14th INWW-v14-2007</i>) | | | |
| <i>Kasingkasing</i> | <i>motul-id; nanggahi sa pagkatikuko</i> -v. compatible to entities that is visible to the eye | <i>Kasingkasing</i> -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, '*kaugalingongpamilyang 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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Text (SMS) Language and Its Effects on Standard of English: A Study of Malaysian Senior Generations Perceptions

Arlini Binti Alias¹³

Abstract

Technological advancements have affected the way people use languages especially in virtual communication. The language of text messaging and electronic communication resembles speech, with simple syntax, incomplete sentences and informal structure (Proysen, 2009). This paper is aimed not only to explore senior generations' language style in their text messages, but also to observe the problems they face in understanding text language. Subsequently, perception of the senior generation users on the effect of text language on Standard English was also gathered. Results displayed the existence of a collateral effect of text language on Standard English among users due to the recurring usage of non-conventional forms of written English as well as short forms and abbreviations leading to the deterioration of (written) language proficiency. 75% of the respondents experienced and showed difficulty in interpreting and understanding text language. Finally, respondents also expressed concerns that the evolvement of SMS (text) language may lead to the endangerment in the standard of a language.

Key words: *SMS (Text) language, abbreviations, comprehension, perception, Standard English*

¹³ The author is a faculty member of UCSI University, Kuala Lumpur, Malaysia.

INTRODUCTION

The emergence of Information and Communication Technology (ICT) has led to the modernization of the methods in which people communicate. Despite the ordinary usage of a mere conversation over the phone, an alternative method of technological advancement in communication is by sending text messages through their mobile communication device, also known as Short Messaging Service or SMS.

SMS, though dominantly used by people of the younger generation (Freudenberg, 2009), has also become prevalent among the senior ones. A research conducted by Tekelec, a mobile messaging company, found that SMS is reaching across all demographics and is now prevalent among senior generations; not just young adults and teenagers (Harnick, 2010). Texting, what was once mainly an activity dictated by the younger generation, has become trendy with adults over 45 years of age. Mobile phones are becoming more integrated into the everyday lives of consumers across continents and age groups.

Proysen (2009) highlighted that in the beginning of the 21st century, television shows that are based on text messages have emerged. These are so-called “chat shows”, where the viewers are able to send text messages to the television station, and the text message are televised on the screen nationwide. These shows typically have one or two hosts who are in the studio to read out loud the text messages that appear on the screen, in relation to what is being discussed on the television show. Occasionally, there are competitions such as contests or prize-givings, where the host then asks a question and the viewer has to text his or her answer. These text messages are charged more expensive than the average text message that one sends to another user, and thus, television companies make profits from chat shows that are typically sent during night time.

In recent time, local newspapers in Malaysia have also provided spaces in their publications for their readers to put across opinions through SMS. The Star newspaper for an instance provides two columns for this, one for the readers to send opinion regarding any general issues and the other specifically on sports.

Consequently, these technological advancements have affected the way people use languages in their online communication. English, which is the most widely used language in the Internet, is affected by these advancements. Proysen (2009) said that the language of text messaging and electronic communication resembles speech, with simple syntax, incomplete sentences and informal structure. The spelling conventions used in the text messages are relatively different from Standard English and the use of abbreviations and phonetic spelling frequently occurs. Proysen (2009) discovered that some high school students maintained the language of text messaging instead of the Standard English written texts in their academic writing. He identifies several non-conventional written forms in the students writing such as lack of punctuations, lack of capitalizations and incorrect spelling usage, which has led to the fluctuation of school grades. In relation, this has shown that the prediction of texting inevitably will erode the younger generation's ability to spell, punctuate and capitalize correctly, and the tendency of transferring these new habits into their academic writing.

Crystal (2008) explains that Textspeak (text language) is characterized by its distinctive graphology. Its chief feature is rebus abbreviation. Words are formed in which letters represent syllabus. The clear ideology behind the usage of such abbreviations is directly related to less consumption of time, energy, as well as space.

As one of the features of SMS language, abbreviation is a shortening, specifically, a letter or group of letters, taken from a word or words, and employed to represent them for the sake of brevity (Proysen, 2009). They are shortened in everyday writing for the reason of saving space, less amount of effort, and convenient. At the same time, it still retains the full meaning of words.

Due to the limited message lengths and minuscule user interface of mobile phones, SMS users commonly make extensive use of abbreviations, particularly the use of numbers for words (an instance: "4" in place of the word "for"), and the omission of vowels, as in the phrase "*txt msg*".

With the truly instantaneous media (SMS, IRC and IM), there is the desire for one to have a conversation almost as fast as the oral equivalent, thus creating an extra pressure to do away with awkward spelling and grammar. Despite the desire for immediacy, the awkwardness of typing a text message on a cell phone due to the

limited characters of the messages (about 126 characters) is combined to produce bizarre results. For instance, a word or phrase such as:

| | | |
|------------------------------|------------|--------------------|
| "Night" | written as | <i>"nite"</i> |
| "later" | written as | <i>"l8r"</i> |
| "see you" | written as | <i>"c u"</i> |
| "talk to you later" | written as | <i>"t tyl",</i> |
| "thank you very much" | written as | <i>"tqvm"</i> |
| "Okay, I will see you there" | written as | <i>"K c u thr"</i> |

Aziz, Shamim, Aziz and Avais (2013) in their study revealed that the profuse use of abbreviation and contraction forms of text language among students is an identified factor to the occurrence of SMS features in their academic writing, which also claimed to cause endangerment to the standard forms of language.

Apart from that, Balakrishnan and Yeow (2008), in their study of mobile phone texting satisfaction, revealed that texting users also tend to apply code-mixing in their text messages.

"Nak see you esok" (Want to see you tomorrow) written as *"nk c u sok"*

"Want to go makan" (Want to have lunch) written as *"wanna makan"*

Above examples mark the tendency of code-switching the two languages (Bahasa Malaysia to English) or vice versa. All these example of non-conventional written forms would not only affect the structure of the standard language and proficiency, but also miscommunications and misinterpretation of the text meaning itself (Tayebnik and Puteh, 2012).

Many researches have been conducted on the emergence and effects of this 'distorted' form of English. However, these researches mainly focused on how English language is used when people send messages, the features of SMS (text) language and the reasons behind their usage. Additionally, previous researches also show that teenager's ownership of mobile phones is close to 100% in most of countries such as Norway, Japan and Taiwan. The result of the survey implies that teenage consider mobile phone as an important necessity in their daily life (PewInternet, 2005). In other words, the focus on mobile phones has been normally

correlated with the younger generations. Here is a gap in research on how the senior generations use English when sending text messages and whether this group of users has difficulties understanding and deciphering the text messages sent by those of the younger generations.

The following questions are dealt by the study:

1. To analyze the English language used by the senior generations' users of mobile phones in their text messages.
2. To identify the abbreviations and/or short forms used in the SMS that are posing problems to the senior generations in understanding text messages.
3. To obtain perception of the senior generation users of mobile phones on the possibility of text language to be part of Standard English in the future.

With the rapid advancement of communication technology, the way people communicate and use languages are also extensively transformed. While some of these changes have been positive in nature, some have negatively impacted their users' ability to effectively send and receive messages (Nelson, 2012). Therefore, this study is important in seeing the effect on understanding text messages between two generations of mobile phone users. Moreover, Freudenberg (2009) proposes that the SMS (text) language is not only unique but also dominated and largely utilized by adolescents. As such it will be interesting to investigate whether the senior generations would have difficulties in understanding the language.

The mobile phone is viewed as an important communication tool and has become an integral part of the Malaysian and global society. A study conducted by Sheeren and Rozumah (2009) concludes that Malaysians preferences of using mobile phones for various purposes in comparison to fixed telephones are widely increased. Texting on mobile phones is one of the mentioned preferences of mobile phone usage.

Texting is referred to the action of constructing short character based messages and exchanging it between mobile phone users. Text messages or also known as SMS (Short Message Service) is an evolution of the mobile phone which has developed to service a number of unanticipated different uses (Lewis 2005). Text

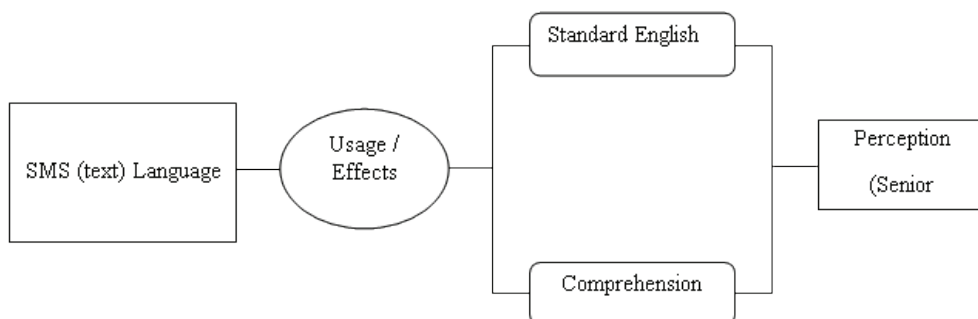
messages were initially a form of communication frequently used by teenagers to reduce cost and an easy way for social communication.

As development occurs through technological advances, people of different ages have different perspective and are taught with different assortments of technology. As Balakrishnan and Yeow (2008) explain that age differences among people reflect their communication styles parallel to the technologies of their period. There are numerous studies related to age factor, such as Bunce and Sisa (2002, Cited in Jiahong, Esa & Kan Zhang, 2010) by examining age differences in the perceived workload related to the performance of a demanding, high event rate, vigilance task.

A number of studies correlating the usage of technology with age show that usage is lessen with age, and to an extent, it is associated with attitudes and perception to particular technologies like the Internet (Pew-Internet, 2005: US Department of Commerce, 2002). Wright *et al.* (2000) concluded on a study that younger generations had a faster text entry on mobile phones in comparison to senior generations. However, they are less accurate at touch-screen keyboards due to their rapidity.

The research study identifies SMS (text) language of the younger generation as the independent variable correlating how it has a substantial effect to senior generation citizens and their usage. The effects and usage of the framework are moderating variables that are constructed on the basis of composing the Standard English and understanding SMS language through the varieties of structures, such as abbreviations, age differences, relationship statuses, and language usage. The fear of the critics of the texting culture is that the more young people use text language, the more their likelihood to forget about syntactic rules, since texting de-emphasizes the importance of correct spelling and grammar (Taiwo, 2010).

Figure 1: Conceptual Framework



METHODOLOGY

This research deploys the data collection used in Proysen (2009) with modifications in the designated instrument. A self-designed questionnaire was distributed to each respondent through emails. The questionnaire contains of four parts:

- Part A: Background Information
- Part B: SMS Language Use
- Part C: Content of SMS Messages
- Part D: Abbreviations

Data collected from items in Part B and C were used to answer research question one. Part B inquired the respondents to notify whether any sort of abbreviations and short forms were applied in their messages to different groups of receivers. In Part C, text messages were collected from the eight respondents. The respondents were requested to record in writing their last five text messages on the questionnaire provided. Additionally, the respondents needed to provide information related to the messages such as to whom the messages were sent to and whether the topic in the messages was formal or informal. Subsequently, the respondents could also forward their messages to the researchers instead of writing them in the questionnaire. Data collected from these two parts were used to support each other during data analysis.

To achieve the answer to research question two, the respondents were asked to answer Part D which was prepared based on Proysen (2009). Basically, they were inquired to make an assumption of the definition of a list of ‘vocabularies’ of SMS language. Lastly, as for research question three, the respondents were inquired to respond to the open-ended question in Part B on their perception of the possibility that the abbreviations used in the text language may be accepted as the Standard English.

Respondents for this research were eight ESL lecturers from a number of selected universities: International Islamic University Malaysia, UCSI University and Tun Hussein Onn University of Malaysia. These individuals were selected based on their background in English education and communicating via text messages in English is a norm among them.

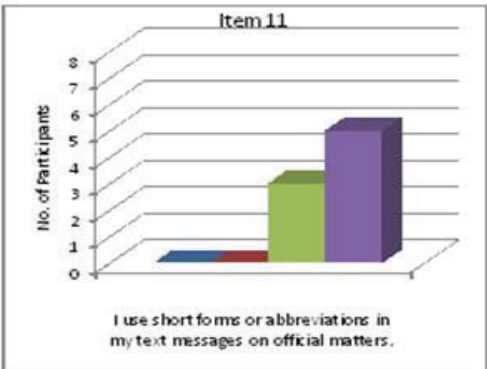
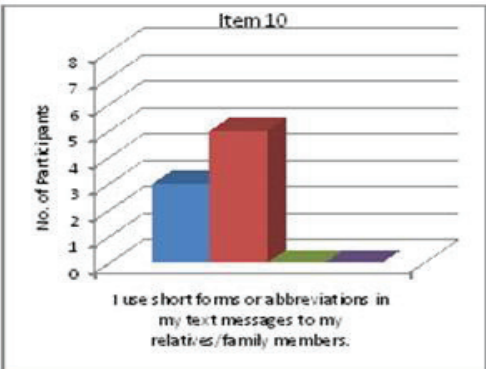
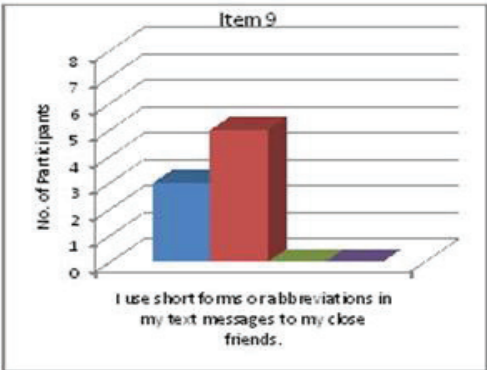
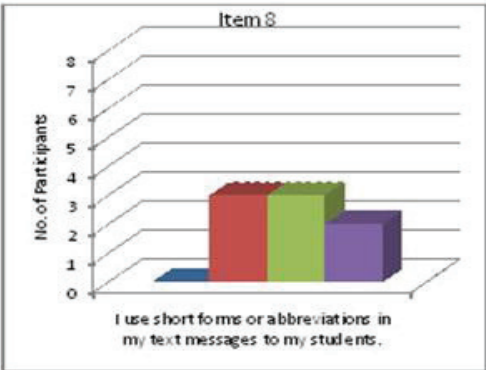
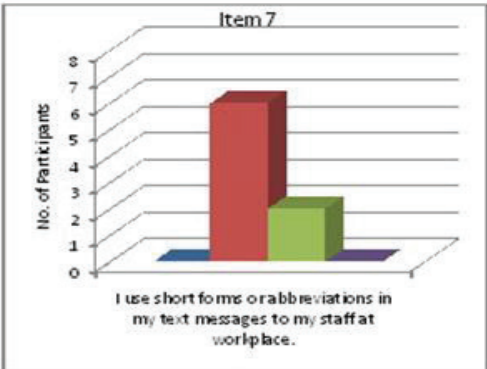
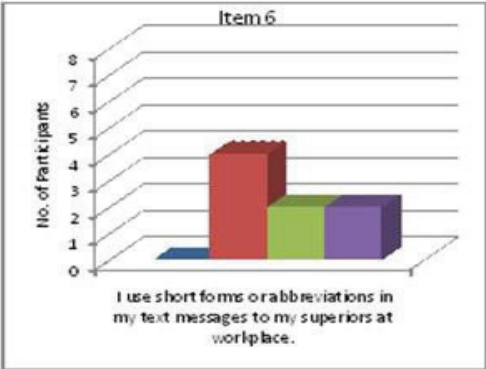
RESULTS and DISCUSSION

Part A and B

The research data was collected from a total of eight senior generation participants; five females and three males. A set of questionnaire consisting of four sections were given to the respondents from a selection of higher learning institutions in Malaysia to examine the use of SMS (text) language among senior generations and their perceptions on the usage of SMS language. Each part requires participants’ response on their experience and understanding of the utilization of SMS language in their communication both in formal and informal settings.

A majority of the participants exhibited that they have experienced with the usage of mobile phones for more than six years. Only two of the participants have less experience in the utilization of SMS with 4-6 years experiences, while the rest of the participants have been exposed to this function of mobile phones for more than 6 years.

Although all participants may be considered as having a significant amount of experience with SMS, two of the eight participants send text messages a few times a week and does not use their mobile phones mainly for messaging purposes in comparison to making phone calls. Nevertheless, the other five senior generation participants used their mobile phones daily, as well as sending messages more than making phone calls.



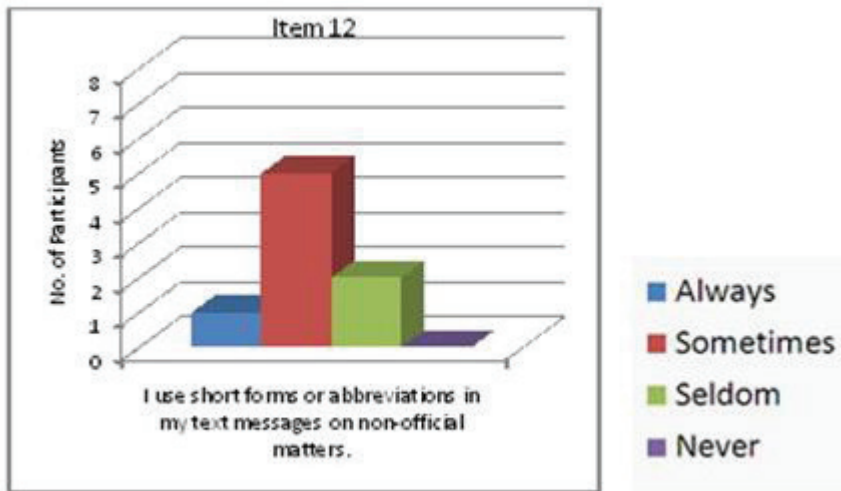


Figure 2: Distributions of Response (Part B)

The above charts display the analysis of differences in the usage of abbreviations in text messages among the eight participants depending on the context or the relationship they have with the receiver of the text message. It is clearly shown that the differences in relationship have various effects to the usage of abbreviations. For example, in item 6, 8, and 11, the level of formality needed is higher compared to other sets of replies, where the usage of short forms or abbreviations are rarely used. Item 7, 9, 10, and 12 reveal that these senior generations were engaged in using abbreviations and/or short forms in the text messages intended to colleagues, close friends, and family members. Hence, it is observed that a less formal interaction is employed due to their intimacy and relationship statuses with the receiver.

Furthermore, there is a constant uncertainty to the issue of whether text messages written in the form of abbreviations or short forms to be a part of the Standard English in the future. Two from the eight respondents believe that this form of writing will have no effect to the Standard English in the future due to its informal setting and how it revolves to the area of a specific community. On the other hand, the other six remaining respondents feel that the younger generations are transferring

the language of text messages and have even shown it in their formally written messages. Thus it is slowly being accepted and causing a setback when group backgrounds are dissimilar and makes interpretation a problem when it is not properly coordinated.

Part C: The Use of SMS Language

Analysis of Part C of the questionnaire showed that text messages sent by the senior generation users of mobile phones contained a combination of the following styles:

- a. Complete sentences written in Standard English
- b. Incomplete English sentences
- c. Abbreviations or short forms
- d. English- Bahasa Malaysia code-switching/mixing

Messages written in full sentence

This is a common style of writing text messages among senior generation users of mobile phone. Clearly shown from samples of text messages collected, many of their messages were written in full sentence. This practice is performed even though when writing messages to close friends.

Hi, how are you? Have you enrolled already? When is the start of the semester?
(R1)

In fact, R1 and R3 responded that they 'Never' used abbreviations and short forms in their messages to their superior and students respectively. Similarly, R2, R4 and R7 responded that they 'seldom' used the features in their messages to their students. The following are 5 samples of text messages sent by R3 to her students:

1. *Good morning. What time are your classes today? I need to see you - it's urgent.*
Dr Elizabeth
2. *It's ok. I won't be available then. Just to inform that i won't be around tomorrow.*
Please check edmodo for further instructions. Ask everyone to log on and complete the given task.

3. *Morning. If you are coming after 8, I will be in the multimedia laboratory 1.*
4. *There will be no meeting on Monday coz I will be away on official matters. Use the time to do independent research & study about brochure and feedback form.*
5. *The meeting will be on Wednesday in BK B3. Please inform everyone!*

When interviewed, R3 claimed that she has never used abbreviations in her messages to her students because she intended to maintain the formal atmosphere between her and the students.

Incomplete/incorrect sentences.

Besides the complete sentences, incomplete and incorrect syntax also appeared in the respondents' text messages intended to close friends and family members.

1. *Morning called u but no one replied.* (R1 to a family member)
2. *Got the maid. Taking amma to BP tomorrow morning.* (R3 to a family member)
3. *Really mad at this fella, nanti I story u.* (R6 to a close friend)

In sample 1, the message was written syntactically unacceptable (fragments). A standard form of sample 1 could be '*I called you in the morning, but no one replied*'. Apart from that, sample 2 appears to abandon 'subject' in the sentence, as well as the misused of verb tense. Moreover, sample 3 indicates the use of code-switch language (English and Malay) with the modification of spelling convention.

The appearances of such sentences in the respondents' messages were perhaps due to the informality of the context. Furthermore, the messages were written to family members and close friends, therefore writing the messages in incomplete or imprecise structure was similar to the structure used in informal conversation, and the idea that those receivers have mutual understanding of the intended communication or meaning. This connotes to the view set forth by Proysen (2009) and Freudenberg (2009) that writing messages in speaking flavor is a feature of SMS language.

Abbreviations and short forms

Just like the younger generation users of mobile phones, the elements of short forms did appear in the senior generations' messages. However, it was not easy to detect the use of abbreviations or short forms in messages written by majority of the respondents. This element was used only occasionally in their SMS messages and was also the common ones, perhaps globally understood by people of all generations.

Morning. FYI, am on MC today - knee injury. (R3)

Morning. Was discharged from Damansara Specialist Hospital last night. Am on MC till Friday. (R3)

Tqvm. Good nite! (R3)

Hv a meeting still, pls come bck 2morrow. (R6)

Sent 2 ur email, FYA. Can u check and revert bck to me latest by 2nite? (R8)

From the above examples, the abbreviations and short forms used by the respondents were well-established ones. *FYI* (For Your Information), *FYA* (For Your Action), *MC* (Medical Certificates) and *Tqvm* (Thank you very much) have been existed since long ago perhaps even before the existence of mobile communication technology. Furthermore, the usage of abbreviations also appears in the writing of proper nouns such as name of places and days. In the examples below, *BA* and *PJ* are acronyms of Batu Arang and Petaling Jaya respectively while *Fri* means Friday.

Change of Easter plan. We are going home. Will drop them in BA and be in PJ. If you wish to join us, try to be here on Thursday, as we will leave on Fri morning.

The respondents also put into consideration the receiver of their SMS when sending the text messages. Based on responses in Part B of the questionnaire, R3 and R7 claimed that they have never used short forms and abbreviations when sending text messages to the students. A crosscheck with R3's messages to her students showed that the messages written were long and in complete form. When interviewed, R3 asserted that she has never used abbreviations in her messages to her students because, as an English educator, it is important to show them the proper way

of writing English sentences.

There will be no meeting on Monday coz I will be away on official matters. Use the time to do independent research & study about brochure and feedback form. The meeting will be on Wednesday in BK B3. Please inform everyone!

A close analysis of the samples however showed that an abbreviation did creep in into one of her messages (*coz* for because). When interviewed, she said that she did not realize using it as she was typing the message in a hurry. In conjunction to this, R7's reply to his students indicates that he as well maintains the standard language when communicating with students.

Please be informed that the deadline of the submission of your final project is on week 12.

Unlike R3 and R7, the other respondents however admitted that they did use of abbreviations or short forms in their messages to both superior and students. The message below illustrated a message sent by R2 and R6 to their students.

Only 1boy's group n 1girl's group had presented last friday. the others have to come to class 2moro including you. (R2)

Yup, u cn still send d assg. nxt wk, dont hv to give d article (R6)

The word *2moro* and *n* in R2's message were respectively used instead of 'tomorrow' and 'and', whereas, a more unusual form of contractions was used in R6's messages such as; *cn* (can), *assg.* (assignment), *nxt wk* (next week) and *hv* (have).

This is perhaps due to their view that such messages were intended for informal communication. As such, both respondents felt it was acceptable to use abbreviations in the messages even to their students.

Short forms and abbreviations are only used in an informal setting, or when writing short messages because people are always on the go and need to think and act fast. In a more formal setting, I think (and hope) people will revert to writing in a more formal and correct way. (R2)

The text language is created specifically to suit the mobile function; hence it is required for one to use this form of written language when communicating through phones. It is the responsibility of the educator to later notify students on the language variation. (R6)

Nevertheless, their respective ‘sometimes’ and ‘seldom’ responses indicated that these senior respondents did not freely use the SMS languages in their messages. Perhaps, they carefully wrote text messages to their superior and students especially when it involved official matters. These responses indicated that their use of SMS language was not due to their deteriorating level of English. In fact, these senior generation people were able to switch to the more formal English when the situation requires. Interestingly, R1 and R7 felt that the use of SMS language among the younger generations showed that there is a high tendency for language deterioration among younger generation.

Young generation of users are too lazy to use the long/formal forms. They even use short forms in formal written language. (R1)

The SMS language has badly influenced student’s writing proficiency. As a consequence, reflecting their academic writing and bringing forth inaccuracy. (R7)

On the other hand, text messages sent by R2, R4 and R8 contained abbreviations which are also quite commonly used by the younger people.

the others have to come to class 2moro including you (R2 to a student)

mr puran. just found nelia’s mark for the spkg test. It’s 19.2 (R2 to a staff/office mate)

just sent 3 msgs. 1 was to my stnt. 1 to my sons and the other one to a colleague. Tnx. (R2 to a staff/office mate)

The above samples show the use of abbreviations in which vowels were left out from the words (spkg- Speaking; msgs- messages; stnt – student; Tnx- thanks). Her use of *2moro* instead of tomorrow is an example of the use of homonym (2 or two) and phonetic-based spelling instead of the Standard English spelling.

Equally, R4 and R8 seemed to be bolder in using abbreviations in their text messages as all their sample text messages were filled with such abbreviations.

R u on leave? (R4 to a staff/office mate)

C u l8r (R4 to a close friend)

Btw wh does sem begin? (R4 to a staff/office mate)

nd to check again wht we hv 2 do, r u cuming? (R8 to a staff/office mate)

Their bold use of the SMS language was probably due to their preference in using mobile phone for making calls rather than sending text messages. As such, both probably felt that sending messages are for matters that they could ask quickly thus explained their uses of the abbreviations. The abbreviations used (*R, C, u l8r*) are also examples of the use of homonym (2 or two) and phonetic-based spelling instead of the Standard English spelling which are very popular among the younger generation of mobile phone users. Furthermore, considering that the respondents are aged 45 and above, they can be considered as senior staff at the work place. Perhaps this also explained their use of abbreviations in messages to their superior who could also be their friends or maybe younger than them.

Code Switching

Another element that can be found in the text messages by the respondents is code switching. In short, code switching refers to the mixing of words of other languages in a sentence of a language. Example can be seen from R3 and R6 messages:

Yeah, indeed. Itu lah pascal (pasal) when Alvin told me dr kat uni hospital trauma unit told I had minor heart attack - I kata impossible! Tapi u know lah bila it came from a dr from the emergency unit semua panic dsb. To prove them I am ok I came here for second opinion. I just need to slow down and rest! (R3)

Really mad at this fella, nanti I story u (R6)

In the above example, several words of Bahasa Malaysia appeared in the messages. *Itulah pasal* (That's the reason why), *kata* (said), *semua* (all) were some words used by R3 in her message to her close friend. The usage of these words was perhaps due to the closeness and familiarity between the respondent with friends of the same native language. There also appeared abbreviated words of Bahasa

Malayssia such as *kat* which actually came from the word *dekat* (at). As such they comfortably switched back and forth between the two languages in their messages.

In conclusion, the text messages sent by the senior generations did include elements of SMS language features such as abbreviations, code-mixing and even slang. However, their usages were more due to informality of the online interactions. Furthermore, the messages were sent while the senders were on the go, in situation where they needed to think and act fast, thus affected the spelling of the English words in their text messages. In a more formal situation however such as when communicating with their superior and students, the senior generations tend to either not apply or minimized the use of abbreviations and short forms of English words.

Part D: Abbreviations

A list of 23 abbreviations adopted from Proysen (2009) was given to the respondents to provide the meaning of the short forms. Analysis showed that the respondents managed to give correct meaning to just a few of the abbreviations.

| Abbreviations | Meaning |
|----------------|--|
| <i>lol</i> | Laughing out loud (R2, R3, R4, R5,R6,R8) |
| <i>bf</i> | boyfriend (R1, R3, R5,R6, R7,R8) best friend (R3) brought forward (R4) before (R2) |
| <i>fe</i> | Friends forever (R3) |
| <i>fyi</i> | For your information (R1, R2, R3, R4, R5,R6,R7,R8) |
| <i>emo</i> | Emotional (R3,R6,R8) |
| <i>roflmao</i> | Rolling on the floor laughing my ass out (R4) |
| <i>brb</i> | - |
| <i>jam</i> | - |
| <i>pc</i> | Personal computer (R1, R3) |
| <i>nagi</i> | - |
| <i>nb</i> | Nota biene (R1), Notebook (R3) |
| <i>ad</i> | Advertisement (R1) |
| <i>kwim</i> | - |
| <i>ps</i> | Post script (R1,R6), Please see (R2), note (R7) |
| <i>bcg</i> | Background (R8) |
| <i>tnx</i> | Thanks (R1, R2, R3, R4, R5,R6,R7,R8) |
| <i>bgn</i> | Begin (R1, R2) |
| <i>sms</i> | Short message system (R1, R2) short message service (R3,R6,R7,R8) |

| | |
|--------------|--|
| <i>ie</i> | That is (R1) Example (R6,R8), Internet Explorer (R3), such as (R7) |
| <i>nkotb</i> | - |
| <i>atm</i> | Automated teller machine (R1,R7), At the moment (R3) |
| <i>vip</i> | Very important person (R1, R3) |
| <i>sys</i> | System (R1, R3, R6) |

All respondents unanimously gave correct meaning to only two abbreviations which were *fyi* (for your information) and *tnx* (thanks) respectively. Majority of the respondents (except R1) provided correct meaning to *lol* (laugh out loud). Other abbreviations that were given correct meaning by one or two respondents and were not answered by other respondents included *emo* (emotion), *roflmao* (rolling on the floor laughing my ass out loud), *pc* (personal computer), *bgn* (begin), *sms* (short message system / short message service) and *vip* (very important person). The respondents were divided in giving the meaning to majority of the abbreviations. Some did not even answer at all. As an example from Proysen (2009), *bf* could either mean ‘boyfriend’, ‘best friend’ or ‘before’. All the respondents have correctly provided the meaning of the abbreviation. One respondent (R4) however, wrongly defined the meaning of *bf* as ‘brought forward’. Apart from that, they were also divided in giving the meaning to *atm*. Only two respondents (R1 and R7) defined the abbreviation correctly which is ‘automated teller machine’ while R3 thought that it means ‘at the moment’. Whereas, other respondents could not figure out the meaning which was rather surprising, considering this abbreviation is considered by Proysen (2009) as a common short form. Other abbreviations which were *fe* and *sys* were incorrectly termed by R1, R3 and R6 and were not answered at all by other respondents. Such discrepancies among the respondents in their correct or incorrect responses as well as non-responses to majority of the abbreviations strongly indicated that many abbreviations were giving problems to the senior generation of mobile phone users in understanding text messages.

CONCLUSION

SMS language has evolved tremendously as people come across innovative constructs of the English language to deliver messages. Since text messages are constantly used and its expertise are of the younger generations, the senior generations seemed to have a difficult time to adapt to various usage of short forms

or abbreviations of words in the English language. However, it is a growing trend that even the senior generations are learning to utilize this form of text messages.

Older generations have clearly shown that the forms used in their text messages depended on situations as well as the receiver of the message. Messages sent to friends or colleagues were less formal compared to those of formal situations such as students or superiors. Even though in some circumstances, there were still some forms of short forms or abbreviation usage, as well as ignoring rules of punctuations in their SMS to all recipients.

Yet a majority of the participants felt that SMS language is deteriorating the English language and responded that they hardly use short forms and abbreviations. Their attempt to manage grammatically structured sentences in their text messages could be seen from some text messages where time and focus was given into typing such messages.

All respondents have sufficient amount of experience with mobile phones as well as short messaging services, however, senior generations do have problems understanding messages from those within the younger generations. The senior generations were not able to respond to a majority of the abbreviations in the list, which contain short forms and abbreviations frequently used by teenagers.

The perception of senior generation users on text messages shows concern toward the evolving language short forms and abbreviations of text messages. Their concern with the how those of different backgrounds will interpret and understand messages differently. Additionally, most of the respondents notice that the younger generations are continuously using informal forms, and have even applied such method into formal writing. Generally, based on the findings, the older generation users do feel that the SMS language will alter the Standard English in future due to the evolution nature of the SMS language. Nevertheless, with hope, they believe that people will revert to formal writing structures in formal situations.

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Climate Information and Dengue Risk Reduction: Strategizing at the Barangay Level in Baybay, Leyte

Enrique Batara¹⁴

Abstract

This study is a descriptive analysis of barangay officials' risk reduction strategies against dengue, an infectious disease transmitted by mosquitoes in their communities. The objectives behind the study are: (1) to determine respondents' access and exposure to information on dengue, (2) to ascertain respondents' understanding of dengue, (3) to find out the strategies respondents currently use to reduce risks of dengue, and (4) to determine respondents' risk reduction strategies for dengue based on seasonal climate forecasts. The study's respondents are officials of Barangay Kansungka and Barangay Gacat, Baybay, Leyte who participated in a focus group discussion to enable the researcher to extract data on the disease, knowledge of the disease, sources of information on the disease, and experiences on the disease. The study is anchored on the constructivist perspective of research, a view that argues that reality is a product of an individual's construction, a product of his/her interaction with the environment, other people, and years of experience. The findings of the study are the following: (1) the respondent's sources of information on the disease is through the media (especially the television and radio), and information drives and lectures by health workers in the city; (2) the officials are knowledgeable about the disease; (3) current strategies include cleanup operations, discarding standing water containers, and burning of garbage; and (4) their strategies based on climate information – normal, dry and wet climate forecast – are very much similar. This study concludes that the respondents do not recognize the relationship between rainfall patterns and risk of dengue. This suggests the need to heighten awareness of the relationship between rainfall patterns and the disease. Moreover, climate information should be disseminated or made available to local officials.

Keywords: dengue, risk reduction, climate information, strategy, local government

¹⁴ The author is a faculty member of the Political Science Department of MSU-Iligan Institute of Technology.

INTRODUCTION

Major documents and scientific gatherings have emphasized the need to develop and implement effective programs to reduce the risks associated with dengue. The reason for this is that morbidity and mortality brought about by this disease is increasing. The Centers for Disease Control and Prevention (CDC, 2014) reported that dengue is now an epidemic in Asia, the Pacific, the Americas, Africa, and the Caribbean, causing 390 million dengue infections in 100 countries annually.

Also known as break-bone fever, dengue is a mosquito-borne tropical disease caused by the dengue virus. The disease is transmitted by several species of mosquito within the genus *Aedes*, principally *A.aegypti* (Normile, 2013).

According to biologists, human activities are a big factor contributing to the increase of the population of dengue-carrying mosquitoes. Kilpatrick and Randolph (2012) indicated that increasing human population, urbanization, and agriculture has put pressure on vector-borne pathogens, including the virus carried by dengue-carrying mosquitoes (*Aedesegypti*), to infect humans and to be transmitted by vectors and hosts that live around humans.

In the Philippines, Capeding (2011) reported dengue as a leading cause of childhood hospitalizations, causing 285 deaths of children between 1 and 9 years old in September 2011 alone.

The implementation of RA 7160 (Local Government Code) stresses the democratic form of government in the Philippines. As such, local leaders are called on to play important roles in community development. Among these roles is addressing issues, including those related to health. Considering the onslaught of dengue, reduction of risk of the disease by way of prevention and control pose a big challenge to the local government units—especially at the barangay level.

This study explored barangay officials' responses to Seasonal Climate Forecast (SCF). Based on the forecast, they were asked to plan activities to prevent dengue in their respective communities. The aim was to capture their decision-making

process and examine their understanding of SCF and mosquito-borne diseases.

Baybay City, a component city in Leyte, is among the areas in the Philippines with high dengue incidence. The city is about 107 km away from the weather station. This situation makes Baybay a good case for a study on local leaders' risk reduction strategies for dengue based on climate information.

In general, this study aimed to find risk reduction strategies against dengue fever/dengue hemorrhagic fever (DF/DHF) based on given climate information (Seasonal Climate Forecast). More specifically, it aimed to:

1. Determine respondents' access and exposure to information on dengue;
2. Ascertain respondents' understanding of dengue;
3. Find out the strategies respondents currently use to reduce risks of dengue; and
4. Determine respondents' risk reduction strategies for dengue based on seasonal climate forecasts.

This study is limited to the risk reduction strategies for dengue by local leaders of Barangay Gacat and Barangay Kansungka in Baybay, Leyte chosen in consultation with the City Health Office of Baybay. Key variables investigated are respondents' understanding of dengue and its relationship with climate, current strategies to reduce health risks associated with dengue, and strategies to prevent dengue based on seasonal climate forecasts (SCF). In presenting the data, responses from the local officials of the two barangays were aggregated.

This study is in line with the United Nations Millennium Development Goal (MDG) No. 6--Combat HIV/AIDS, malaria and other diseases. Results of this study are important for a number of reasons:

a.) Results of this study will provide practical implications to the Philippine Atmospheric, Geophysical, and Astronomical Services Administration (PAGASA) in improving its strategies in disseminating climate information; b.) Data on respondents' understanding of dengue could guide the Department of Health in

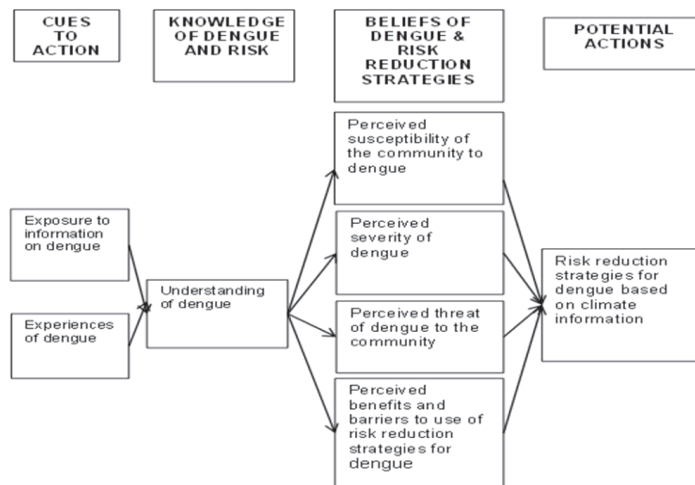
crafting strategies to strengthen its programs to reduce risks associated with dengue; and c.) This study could contribute in building research-based knowledge on this aspect. Moreover, this study could spark other researchers' and students' interest to conduct research on local leaders' strategies to reduce and manage health-related risks.

Analytical Framework

This study is aligned with the constructivist perspective of research which posits that peoples' understanding of this world is socially constructed (Mertens, 2005) through their interaction with the environment, including other people and years of experience. A social inquiry applying the constructivist thinking focuses on meanings or "constructions" rather than on facts. The goal is to understand the phenomenon by analysing the meaning that individuals associate with the phenomena. Thus, in social science research, the information generated is a product of a joint knowledge exploration and interpretation by both the researcher and the people being researched on (Campilan, 1995).

Informed by the constructivist perspective, this study aimed to explore local leaders' risk reduction strategies for dengue based on probabilistic information. While subscribing to the idea that respondents have different interpretations and, therefore, strategies in reducing risks of dengue, this study assumed that the strategies that respondents will formulate are a function of various factors (Fig. 1).

Figure 1. A Diagram Showing the Conceptual Assumptions of the Study



The first set of factors relates to their beliefs about dengue and the risk reduction strategies. These factors include their perceptions of susceptibility of the community to dengue, perceptions of severity of dengue, perceptions of the threat of dengue to the community, and perceptions of the benefit and barriers to use of risk reduction strategies for dengue. This study also assumed that respondents' beliefs about dengue and the risk reduction strategies are influenced by their knowledge of dengue and in turn, their knowledge is influenced by their exposure to information and experiences on dengue, called in this study as cues to action.

METHODOLOGY

This study dealt with local leaders' risk reduction strategies for dengue based on climate information. The depth of data required by the research problem necessitated the use of qualitative research methodology. The research required intensive conversation and observation with the research participants. Thus, a case study design was applied.

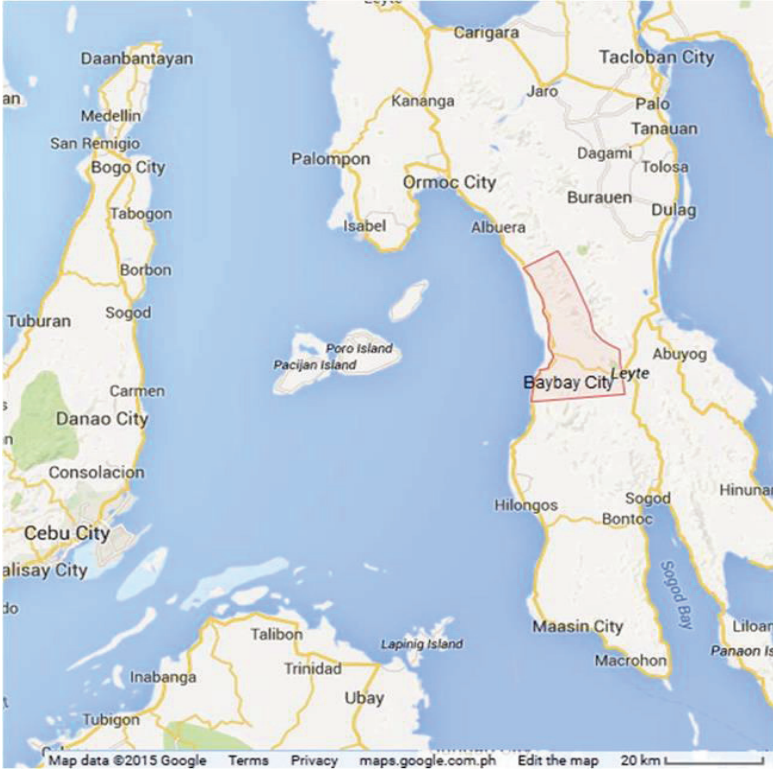
According to Yin (2009), a case study is an explanatory, exploratory, or descriptive analysis of a person, group, or event. Thomas (2011) added that a case study focuses on the analyses of persons, events, decisions, periods, projects, policies, institutions, or other systems that are studied holistically using mixed methods. Methodological triangulation (Mathison, 1988), was used to increase the reliability and validity of the interpretations of the findings. These multiple methods included analysis of the respondents' common decisions to the given forecasts, focus group discussions (FGD), ocular observations in the communities, and decision-making exercise.

Respondents for this study were current barangay officials in two selected barangays in Baybay City, Leyte. The choice of this group of respondents was hinged on the fact that barangay officials play important roles in the initiating development activities including prevention and control of diseases. Barangays Kansungka and Gacat were chosen in coordination with the Rural Health Unit for this study for the following reasons: 1) these communities had dengue infection every year, 2) the

officials were willing to participate in a decision-making workshop and have their responses recorded and analyzed, and 3) the communities were peaceful.

Baybay is an agricultural city located in Leyte. The common sources of livelihood are farming and fishing. It is mountainous from the East and it slopes down West towards the shoreline. The city has a generally wet climate and storms and typhoons regularly occur in the city. Typhoons “Yolanda” (Haiyan), and “Ruby” (Hagupit) are two of the recent super-typhoons that have visited the city causing significant destruction, the former in 2013, and the latter in 2014. Figure 2 shows Baybay in the province of Leyte.

Figure 2. A map showing the location of Baybay City



As of 2010, Baybay has a population of 102, 841. Barangay Gacat has a population of 1, 865. Barangay Kansungka has 837.

The instruments used in this research were focus group discussion (FGD) guide, key informant interview (KII) guide, and decision-making template. To capture the different realities in the two communities, the FGD for each barangay was done separately. Following the FGD, a decision-making workshop was conducted to elicit local leaders' risk reduction strategies for dengue based on the climate forecasts. The sequence of events in this workshop is in Table 1.

Referred to by other authors as “role playing”, decision-making exercise has been extensively used to gather data on decision-making (i.e., Ziervogel, 2004; Borines, Gravoso & Predo, 2009). According to Ziervogel (2004), this method is advantageous because it enables researchers to go beyond taking a snap-shot of how people would react to a certain situation by surfacing a more nuanced understanding of a problem, situation, event or a phenomenon.

In the decision-making exercise, given that all climate forecasts are probabilistic in nature and that the forecasts may or may not occur, participants were asked to consider an assumption within the last three (3) years. More specifically, respondents were asked to assume that according to their experience in the previous year, there was a Low rainfall (Southern Oscillation Index, SOI -5), High rainfall (SOI +5) and, Average rainfall (SOI between -5 and +5). Then, they were presented with the video that forecasts probabilistic information and then asked what they plan to do to prevent or control occurrence of dengue in their community.

Table 1. Flow of activities in the decision-making workshop

| Activity | Brief Description |
|--------------------------|--|
| Orientation | Overview of the workshop activities, introduction of the resource person and facilitators and documenters, discussion of objectives and expectations |
| Decision-Making Exercise | The decision-making exercise formed the heart of the workshop. For this portion, activities followed this sequence below. Questions were entertained by the facilitator. <ul style="list-style-type: none">• Respondents were asked to assume that they had experienced either Low, High or Average rainfall for the past year.• Playing of the video on the climate forecasts produced for this study• Decision-making by the local leaders (participants)• Presentation of decisions by participants• Discussions to clarify things and gather additional data This process was repeated three times because there were three seasonal forecasts (i.e., High, Low and Average rainfall). |
| Wrap Up | Participants were encouraged to ask more questions about SCF use, issues on climate variability and concerns related to reduction of risk dengue for their constituencies. |
| Closing Ceremonies | Acknowledgment for the local of the local leaders' participation, impression by participants and formal ending of the workshop. |

Study Tools. Each climate forecast was presented in video. The choice of this medium was based on the following considerations: 1) A video is effective in presenting realistic information, 2) the respondents, being officials of a local government unit should be highly exposed to video and television (TV), and 3) participants are familiar with weather forecasts on TV. For this study, three video climate forecasts were produced. The video presentations were designed to be similar to the weather forecasts aired on commercial television. Video scripts were subjected to a review by communication specialists and technical experts to determine the appropriateness and understandability of the video presentations and technical accuracy of the videos, respectively.

As a qualitative research, data in this study are presented in narrative form after having been subjected to a thematic analysis. Table 2 presents the data analysis matrix for this study.

Table2. Data analysis matrix

| Objective | Key variables | Data gathering tool | Data analytic tool |
|---|--|----------------------------|-----------------------------------|
| Determine respondents' access and exposure to information on dengue; | Access and exposure to information on dengue and risk reduction strategies | FGD Guide | Thematic analysis; narrative form |
| Ascertain respondents' knowledge of dengue; | Knowledge (mental models) of dengue and risk reduction strategies | FGD Guide | Thematic analysis; narrative form |
| Find out the strategies respondents currently use to reduce risks of dengue; | Risk reduction strategies for dengue currently used | FGD Guide | Thematic analysis; narrative form |
| Determine respondents' risk reduction strategies for dengue based on seasonal climate forecasts | Risk reduction strategies for dengue based on climate information | Decision- Making Template | Thematic analysis; narrative form |

RESULTS AND DISCUSSION

Access and Exposure to Dengue Information

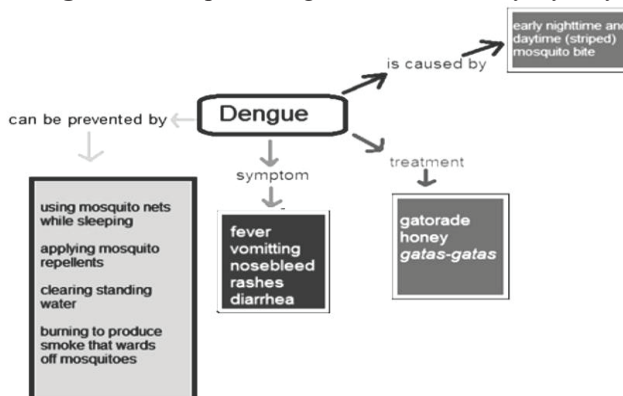
The respondents reported that they received information on dengue through the media, especially the television and the radio. Information on the disease was mainly obtained from news programs in leading TV channels in the country. They also reported that they were taught things about dengue by health workers and local government unit (LGU) personnel who visit their communities and hold lectures about the disease and its prevention. The City Health Office of Baybay conducts extension services to provide information on the disease and on how every citizen in the barangay can take part in prevention and mitigation measures, including maintaining cleanliness and removal of stagnant water, as reported by the respondents. However, respondents said that this information dissemination on dengue needs to be strengthened to make sure that the locals understand this information well. They said that the information drives are done in English, not Cebuano, the local language of the barangays, and that the lecturers just read text from the PowerPoint presentations and do not expand the points.

Respondents' Beliefs and Understanding of Dengue

The respondents believe that dengue is a very dangerous and life-threatening disease. They reported that dengue comes from a bite of a certain mosquito that has white patterns on its body. They reported that such mosquitoes like to lay eggs on dirty stagnant water such as in flower vases, beverage bottles, puddles, banana trees, wet garbage piles, and unclosed barrels. The respondents also enumerated symptoms including recurring fever, rashes, nosebleeds (epistaxis), diarrhea and vomiting. This is why the disease is very dangerous and life-threatening. The respondents are also open to the possibility that patients displaying symptoms of the disease might be a victim of the actions of a supernatural being/s. They reported that the patient might be an object of the supernatural creature's infatuation and this is its way of expressing it, or it may be expressing its anger because of some actions done by the human.

Respondents said that their communities are not susceptible to dengue and the threat of the disease to them is not that high yet. However, they continue to implement the prevention measures they have learned from various sources. These prevention measures include cleaning up their surroundings, removal of stagnant water, and burning of leaves to ward off the mosquitoes. According to them, some residents in their communities use mosquito nets. They reported that once the symptoms occur, one should immediately take the patient to a health care facility in order to be attended to. They have also mentioned that the herb locally known as *gatas-gatas* (*Euphorbiahirta*) is a reliable cure for the disease. According to them, they collect *gatas-gatas*, boil it, and then ask the patient to drink it. Respondents believed that *gatas-gatas* extract improve platelets count.

Figure 2. A map showing the location of Baybay City



Risk Reduction Strategies for Dengue

The respondents reported that their communities are not susceptible to dengue and that the disease is not very severe yet in their communities. For example, participants from Barangay Kansungka reported that cases of dengue in their community are only very few and that in these cases, the disease is often acquired from outside of the barangays. They attribute this to the irregular garbage burning activities which they do to get rid of their solid waste. They also said that the activity wards off the mosquitoes. These strategies however, are not based on climate information. These are the actions they employ to prevent the disease as they have learned from various sources.

In order to prevent the disease, they suggest cleaning operations, information dissemination, and warnings. They reported that it is important to inform every household and warn them of the hazards of the disease. They also suggest lectures on the disease. This is to enlighten people on things that they might be missing when it comes to the disease – for example, they might not know that some parts of their household might be good spots for mosquitoes to lay eggs.

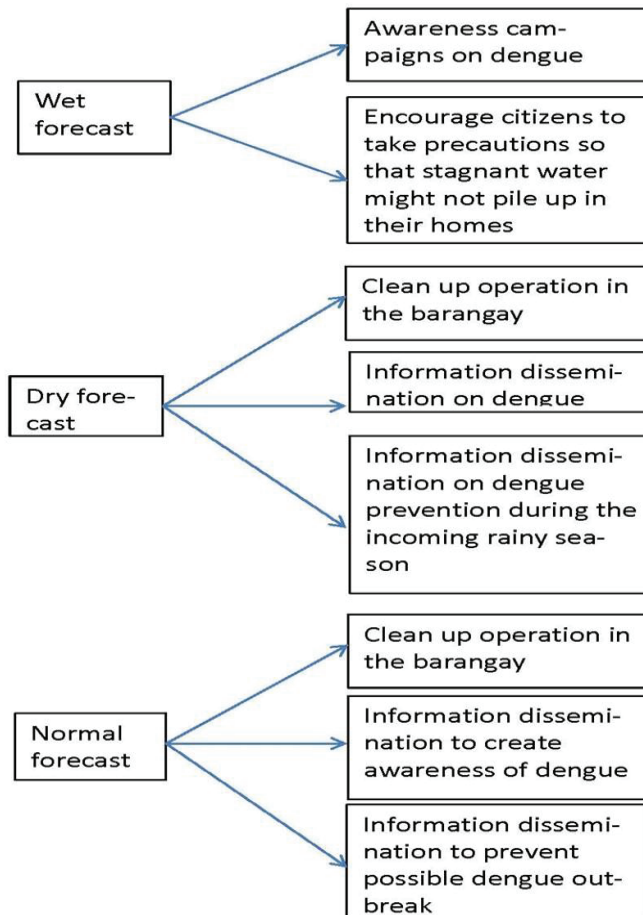
Risk Reduction Strategies against Dengue Based on Climate Information

Wet Climate Forecast. For this situation, the participants of the decision-making workshop were made to assume that in January 2015, the amount of rain fall in Baybay, Leyte will be above normal. The respondents said that they would carry out awareness campaigns, and encourage citizens to take precautions so that stagnant water might not pile up in their homes.

Dry Climate Forecast. For this situation, the participants of the decision-making workshop were made to assume that in the months of February, March, and May 2015, the amount of rain fall in Baybay, Leyte will be below normal. The respondents said that they will initiate cleanup operations (discarding stagnant water, cleaning the surroundings), information dissemination on dengue, and preparations for coming rains in order to avoid favorable situations for dengue mosquitoes to propagate.

Normal Climate Forecast. For this situation, the participants of the decision-making workshop were made to assume that in the month of April 2015, the amount of rainfall to be anticipated will not be below or above normal. The respondents said that similar responses will be followed—they will carry out information drives, awareness campaigns, clean up operations and preparations to avoid future possible emergence of the disease.

Figure 4. *Strategies to reduce risk of dengue based on climate forecasts*



CONCLUSION AND RECOMMENDATIONS

The local officials who participated in this study are highly exposed to information on dengue but have low exposure to climate information. They also have high awareness of the disease and its preventive measures. Currently, respondents apply various strategies to reduce the risk of dengue in the irrespective communities. Regardless of forecast, respondents would implement awareness campaign on dengue and clean up activity in the barangay. There is a similarity of their actions across forecasts (wet, dry, and normal). It can be deduced that respondents have not recognized the relationship between rainfall patterns and dengue outbreak.

Although the respondents' risk reduction strategies for dengue, both current and those based on climate information, may be responsive, there is a need for the Department of Health and other concerned agencies to improve the capability of these local leaders in preventing dengue. The fact is, despite their use of such strategies as awareness raising, burning of garbage, emptying water containers, and clean up, these respondents reported dengue cases in their respective communities. Highlighting their lack of skills to deal with the disease, one respondent confided that the dengue infection of a family member led to a host of health problems.

These results may not only be unique to these local officials. It is, therefore, high time that local leaders be taught on more strategies to deal with dengue. From the literature, the integrated water management (IWM) (Espino, et al., 2012) presents itself to be promising. In the case of these respondents, although they may be implementing some elements of IWM, what remains lacking is the formulation of a concrete policy by way of passing a barangay ordinance for the whole community to combat the risk of dengue. The policy may spell out the specific penalty for residents and guests who will demonstrate behaviours that will promote multiplication of dengue mosquitoes.

Gleaning from the respondents' courses of action based on climate information, it appears that these local officials fail to recognize the relationship between rainfall pattern and dengue outbreak. Given the proven efficacy of climate information as an early warning system for dengue, it is suggested that local leaders be taught on how to capitalize on information as a tool for managing the risks of dengue.

For researchers, respondents reported methods for treating dengue including drinking *gatorade* and drinking of *gatas-gatas* (*Euphorbia hirta*) extracts. It is recommended that studies be conducted to probe into the efficacy and safety of treating dengue patients with *E. hirta* extracts. Research shows that *E. hirta* absorbs heavy metals including lead (Mendoza & Hipe, 2008), a carcinogenic metal.

Moreover, the present study has focused on two barangays only. More studies are needed to verify the findings of the results. Future studies may involve more local leaders and cover more areas.

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Guidelines for Submission

QUALITY. The paper must be timely, relevant and should demonstrate quality academic work contributing new knowledge or innovative critical perspectives on the subject explored.

FORMAT. The paper must be at most 30 pages in length, inclusive of tables, graphs and other figures. It should be word-processed on an A4-sized paper, in double-spaced size 12, Times New Roman font. Main titles and subheadings must be in bold font.

CONTENTS. The paper must contain the following:

Introduction which includes background, brief review of pertinent published literatures on the subject, rationale/establishment of the gap, statement of the problem, specific objectives of the study, theoretical/conceptual framework. All these must be embedded in the heading **INTRODUCTION**.

Methodology which includes research design, locale of the study data gathering procedures and statistical procedures, if necessary.

Results and Discussion which include presentation of the key results with corresponding discussion, analysis or interpretation. Tables and other illustrative materials may be used.

Conclusion and Recommendations

SUBMISSION. The paper must be sent to the Langkit editorial board thru the email address *langkitsecretariat@yahoo.com*.

ABSTRACT. The paper must include an abstract of not more than 200-250 words and five key terms.

DOCUMENTATION and CITATION. Documentations must follow the APA bibliographic format. Footnotes may be used only for substantive comments.

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In APA style, in-text citations are placed within sentences and paragraphs so that it is clear what information is being quoted or paraphrased and whose information is being cited.

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If the name of the author or the date appear as part of the narrative, cite only missing information in parentheses.

Simon (1945) posited that

Works by multiple authors

When a work has two authors, always cite both names every time the reference occurs in the text. In parenthetical material join the names with an ampersand (&).

as has been shown (Leiter & Maslach, 1998)

In the narrative text, join the names with the word "and."

as Leiter and Maslach (1998) demonstrated

When a work has three, four, or five authors, cite all authors the first time the reference occurs.

Kahneman, Knetsch, and Thaler (1991) found

In all subsequent citations per paragraph, include only the surname of the first author followed by "et al." (Latin for "and others") and the year of publication.

Kahneman et al. (1991) found

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(National Institute of Mental Health [NIMH], 2007)

When appropriate, the names of some corporate authors are spelled out in the first reference and abbreviated in all subsequent citations. The general rule for abbreviating in this manner is to supply enough information in the text citation for a reader to locate its source in the Reference List without difficulty.

(NIMH, 2007)

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on climate change ("Climate and Weather," 1997)

Guide to Agricultural Meteorological Practices (1981)

Anonymous authors should be listed as such followed by a comma and the date.

on climate change (Anonymous, 2008)

Specific parts of a source

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(Stigter & Das, 1981, p. 96)

De Waal (1996) overstated the case when he asserted that "we seem to be reaching ... from the hands of philosophers" (p. 218).

If page numbers are not included in electronic sources (such as Web-based journals), provide the paragraph number preceded by the abbreviation "para." or the heading and following paragraph.

(Mönnich & Spiering, 2008, para. 9)

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- **References** is used instead of **BIBLIOGRAPHY** for the list of works cited.

- For space consideration, entries should be typed in single spaced. In between entries however should be typed in double spaced.

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- **Date:** If the work is a finalized version published and dated, as in the case of a journal article, the date within the main body of the citation is enough. However, if the work is not dated and/or is subject to change, as in the case of an online encyclopedia article, include the date that you retrieved the information.

* The APA has special formatting standards for the use of indentation and italics in manuscripts or papers that will be typeset or submitted for official publication.

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Articles in journals, magazines, and newspapers

References to periodical articles must include the following elements: author(s), date of publication, article title, journal title, volume number, issue number (if applicable), and page numbers.

Journal article, one author, accessed online

Ku, G. (2008). Learning to de-escalate: The effects of regret in escalation of commitment. *Organizational Behavior and Human Decision Processes*, 105(2), 221-232. doi:10.1016/j.obhdp.2007.08.002

Journal article, two authors, accessed online

Sanchez, D., & King-Toler, E. (2007). Addressing disparities consultation and outreach strategies for university settings. *Consulting Psychology Journal: Practice and Research*, 59(4), 286-295. doi:10.1037/1065- 9293.59.4.286

Journal article, more than two authors, accessed online

Van Vugt, M., Hogan, R., & Kaiser, R. B. (2008). Leadership, followership, and evolution: Some lessons from the past. *American Psychologist*, 63(3), 182-196. doi:10.1037/0003-066X.63.3.182

Article from an Internet-only journal

Hirtle, P. B. (2008, July-August). Copyright renewal, copyright restoration, and the difficulty of determining copyright status. *D-Lib Magazine*, 14(7/8). doi:10.1045/july2008-hirtle

Journal article from a subscription database (no DOI)

Colvin, G. (2008, July 21). Information worth billions. *Fortune*, 158(2), 73-79. Retrieved from Business Source Complete, EBSCO. Retrieved from <http://search.ebscohost.com>

Magazine article, in print

Kluger, J. (2008, January 28). Why we love. *Time*, 171(4), 54-60.

Newspaper article, no author, in print

As prices surge, Thailand pitches OPEC-style rice cartel. (2008, May 5). *The Wall Street Journal*, p. A9.

Newspaper article, multiple authors, discontinuous pages, in print

Delaney, K. J., Karnitschnig, M., & Guth, R. A. (2008, May 5). Microsoft ends pursuit of Yahoo, reassesses its online options. *The Wall Street Journal*, pp. A1, A12.

Books

References to an entire book must include the following elements: author(s) or editor(s), date of publication, title, place of publication, and the name of the publisher.

No Author or editor, in print

Merriam-Webster's collegiate dictionary (11th ed.). (2003). Springfield, MA: Merriam-Webster.

One author, in print

Kidder, T. (1981). *The soul of a new machine*. Boston, MA: Little, Brown & Company.

Two authors, in print

Frank, R. H., & Bernanke, B. (2007). *Principles of macro-economics* (3rd ed.). Boston, MA: McGraw-Hill/Irwin.

Corporate author, author as publisher, accessed online

Australian Bureau of Statistics. (2000). *Tasmanian year book 2000* (No. 1301.6). Canberra, Australian Capital Territory: Author. Retrieved from [http://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/CA2568710006989...\\$File/13016_2000.pdf](http://www.ausstats.abs.gov.au/ausstats/subscriber.nsf/0/CA2568710006989...$File/13016_2000.pdf)

Edited book

Gibbs, J. T., & Huang, L. N. (Eds.). (2001). *Children of color: Psychological interventions with culturally diverse youth*. San Francisco, CA: Jossey-Bass.

Dissertations

References for dissertations should include the following elements: author, date of publication, title, and institution (if you accessed the manuscript copy from the university collections). If there is a UMI number or a database accession number, include it at the end of the citation.

Dissertation, accessed online

Young, R. F. (2007). *Crossing boundaries in urban ecology: Pathways to sustainable cities* (Doctoral dissertation). Available from ProQuest Dissertations & Theses database. (UMI No. 327681)

Essays or chapters in edited books

References to an essay or chapter in an edited book must include the following elements: essay or chapter authors, date of publication, essay or chapter title, book editor(s), book title, essay or chapter page numbers, place of publication, and the name of the publisher.

One author

Labajo, J. (2003). Body and voice: The construction of gender in flamenco. In T. Magrini (Ed.), *Music and gender: perspectives from the Mediterranean* (pp. 67-86). Chicago, IL: University of Chicago Press.

Two editors

Hammond, K. R., & Adelman, L. (1986). Science, values, and human judgment. In H. R. Arkes & K. R. Hammond (Eds.), *Judgement and decision making: An interdisciplinary reader* (pp. 127-143). Cambridge, England: Cambridge University Press.

Encyclopedias or dictionaries and entries in an encyclopedia

References for encyclopedias must include the following elements: author(s) or editor(s), date of publication, title, place of publication, and the name of the publisher. For sources accessed online, include the retrieval date as the entry may be edited over time.

Encyclopedia set or dictionary

Sadie, S., & Tyrrell, J. (Eds.). (2002). *The new Grove dictionary of music and musicians* (2nd ed., Vols. 1-29). New York, NY: Grove.

Article from an online encyclopedia

Containerization. (2008). In *Encyclopædia Britannica*. Retrieved May 6, 2008, from <http://search.eb.com>

Encyclopedia article

Kinni, T. B. (2004). Disney, Walt (1901-1966): Founder of the Walt Disney Company. In *Encyclopedia of Leadership* (Vol. 1, pp. 345-349). Thousand Oaks, CA: Sage Publications.

Research reports and papers

References to a report must include the following elements: author(s), date of publication, title, place of publication, and name of publisher. If the issuing organization assigned a number (e.g., report number, contract number, or monograph number) to the report, give that number in parentheses immediately after the title. If it was accessed online, include the URL.

Government report, accessed online

U.S. Department of Health and Human Services. (2005). *Medicaid drug price comparisons: Average manufacturer price to published prices* (OIG publication No. OEI-05-05-00240). Washington, DC: Author. Retrieved from <http://www.oig.hhs.gov/oei/reports/oei-05-05-00240.pdf>

Government reports, GPO publisher, accessed online

Congressional Budget Office. (2008). *Effects of gasoline prices on driving behavior and vehicle markets: A CBO study* (CBO Publication No. 2883). Washington, DC: U.S. Government Printing Office. Retrieved from <http://www.cbo.gov/ftpdocs/88xx/doc8893/01-14-GasolinePrices.pdf>

Technical and/or research reports, accessed online

Deming, D., & Dynarski, S. (2008). *The lengthening of childhood* (NBER Working Paper 14124). Cambridge, MA: National Bureau of Economic Research. Retrieved July 21, 2008, from <http://www.nber.org/papers/w14124>

Document available on university program or department site

Victor, N. M. (2008). *Gazprom: Gas giant under strain*. Retrieved from Stanford University, Program on Energy and Sustainable Development Web site: http://pesd.stanford.edu/publications/gazprom_gas_giant_under_strain/

Audio-visual media

References to audio-visual media must include the following elements: name and function of the primary contributors (e.g., producer, director), date, title, the medium in brackets, location or place of production, and name of the distributor. If the medium is indicated as part of the retrieval ID, brackets are not needed.

Videocassette/DVD

Achbar, M. (Director/Producer), Abbott, J. (Director), Bakan, J. (Writer), & Simpson, B. (Producer) (2004). *The corporation* [DVD]. Canada: Big Picture Media Corporation.

Audio recording

Nhat Hanh, T. (Speaker). (1998). *Mindful living: a collection of teachings on love, mindfulness, and meditation* [Cassette Recording]. Boulder, CO: Sounds True Audio.

Motion picture

Gilbert, B. (Producer), & Higgins, C. (Screenwriter/Director). (1980). *Nine to five* [Motion Picture]. United States: Twentieth Century Fox.

Television broadcast

Anderson, R., & Morgan, C. (Producers). (2008, June 20). *60 Minutes* [Television broadcast]. Washington, DC: CBS News.

Television show from a series

Whedon, J. (Director/Writer). (1999, December 14). Hush [Television series episode]. In Whedon, J., Berman, G., Gallin, S., Kuzui, F., & Kuzui, K. (Executive Producers), *Buffy the Vampire Slayer*. Burbank, CA: Warner Bros.

Music recording

Jackson, M. (1982). Beat it. On *Thriller* [CD]. New York, NY: Sony Music.

Undated Web site content, blogs, and data

For content that does not easily fit into categories such as journal papers, books, and reports, keep in mind the goal of a citation is to give the reader a clear path to the source material. For electronic and online materials, include stable URL or database name. Include the author, title, and date published when available. For undated materials, include the date the resource was accessed.

Blog entry

Arrington, M. (2008, August 5). The viral video guy gets \$1 million in funding. Message posted to <http://www.techcrunch.com>

Professional Web site

National Renewable Energy Laboratory. (2008). *Biofuels*. Retrieved May 6, 2008, from http://www.nrel.gov/learning/re_biofuels.html

Data set from a database

Bloomberg L.P. (2008). *Return on capital for Hewitt Packard 12/31/90 to 09/30/08*. Retrieved Dec. 3, 2008, from Bloomberg database.

Central Statistics Office of the Republic of Botswana. (2008). *Gross domestic product per capita 06/01/1994 to 06/01/2008* [statistics]. Available from CEIC Data database.

Entire Web site

When citing an entire Web site (and not a specific document on that site), no Reference List entry is required if the address for the site is cited in the text of your paper.

Witchcraft In Europe and America is a site that presents the full text of many essential works in the literature of witchcraft and demonology (<http://www.witchcraft.psmmedia.com/>).

Source: Cornell University Library. (April 2011). *APA citation style*. Retrieved July 9, 2013, from <http://www.library.cornell.edu/resrch/citmanage/apa>

The Reviewers

Hazel Jean M. Abujuela is the Dean of the College of Arts and Sciences of Bukidnon State University. She holds a PhD in Applied Linguistics degree from De La Salle University and is active in research activities in her University. She has presented in several international conferences and published her research outputs in a number of academic journals.

Pia Arboleda is a poet and creative writer who holds a Doctor of Arts degree in Language and Literature (major in Literature) and a master's degree in Language and Literature (major in Filipino). Prior to joining University of Hawaii in Manoa in 2008, she served as Visiting Professor at Osaka University for four and a half years. Also, she was an Assistant Professor in Filipino at University of the Philippines Baguio, Assistant Professor in Filipino at University of the Philippines Manila and Instructor at De La Salle University. She currently serves as Assistant Professor and coordinator of the Filipino and Philippine Literature Program of the University of Hawaii in Manoa.

Ivie C. Esteban holds a PhD in Malay Studies from the Institute of the Malay World and Civilization, Universiti Kebangsaan Malaysia. She has taught in Norton University, Cambodia and in Mindanao State University, Marawi. She is currently a faculty member at the University College Sedaya International, Kuala Lumpur, Malaysia. Her field of interests include Discourse Analysis, Communication and Media and Cultural Anthropology.

Oliver Belarga is currently an assistant professor at Kansai University, Japan. He has a Doctor in Human Sciences (major in International Cooperation) from Osaka University, Osaka Japan which he obtained under the ONBUKAGAKUSHO (Ministry of Education of Japan) scholarship. His research includes special education policies and inclusive education systems of developing countries and disaster response training practices for people with disabilities. He has presented in several international conferences and published articles in journals. Among them is *Comparing Local Disaster Management Systems Across Levels of Development – the assumptions of the project in Advanced Research Scientific Areas (ARSA) Proceedings*.

Francisco Perlas Dumanig is an Assistant Professor at the English Department, Buraimi University College, Oman. He used to be a Senior Lecturer at the Faculty of Languages and Linguistics, University of Malaya, Kuala Lumpur, Malaysia. He has published and presented a number of research articles in the Philippines, U.S.A, UK, Australia, Japan, Malaysia, Singapore, Indonesia, Oman and Thailand. His research interests are in language teaching (Teaching English as a Second Language - TESL and Teaching Filipino as a Foreign Language - TFFL), cross-cultural communication, world Englishes (Southeast Asian Englishes), and discourse analysis (Language, Migration and Identity).

Linda Alfarero Lumayag is currently a Research Associate at Asia-Europe Institute in University of Malaya, Kuala Lumpur. She holds a PhD in Sociology from Universiti Putra Malaysia. Her research interests are on transnational labour, marriage migration in Southeast Asia, undocumented children in Sabah, coastal communities and comparative regulations of Southeast Asia and Latin America. She has been a recipient of research grants from University of Malaya and the Southeast Asian Research Exchange Program (SEASREP). She has published articles in Asian Studies Review and has written chapters in books.

Emma B. Magracia is a retired professor from the Department of Filipino and Other Languages, Mindanao State University – Iligan Institute of Technology (MSU-IIT). She spearheaded the opening of the academic programs such as AB, MA and PhD Filipino in the same university. She was awarded Second Place in the *Gawad Surian sa Sanaysay- Gantimpalang Collantes* 1994, *Komisyon sa Wikang Filipino*. She is also a researcher and writer of different books in language and literature published by C and E Publishing, Inc. and Mutya Publishing House, Inc.

Teresita P. Semorlan is a retired professor from the Department of Filipino and Other Languages, Mindanao State University – Iligan Institute of Technology (MSU-IIT). She also taught in MSU-Bongao, Tawi-Tawi, Sebastian College and Far Eastern University, Manila. She was also the chairperson of the Department of Filipino, Miriam College, Quezon City. She has written and published various books, and researches.

Maristela G. Binongo – Sy is currently a faculty member of the Mindanao University of Science and Technology (MUST), Cagayan de Oro City and the Coordinator of Arts, Language and Literature Program of the same university. She is also the adviser of the University's school paper. She holds a Doctor of Arts in Literature from Cebu Normal University. Her research interest is Humor in Literature.

Beulah R. Torres is a full professor at the Bukidnon State University (BSU) in Malaybalay City, Bukidnon. She teaches Political Science subjects at the Social Science Department of the same university. She holds a PhD in Instructional design from BSU. Her research interests include gender studies, senior citizenship and civil society issues.

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Published by:

College of Arts and Social Sciences
MSU-Iligan Institute of Technology
Andres Bonifacio Avenue, Tibanga
9200 Iligan City, Philippines
Telephone No: +63-63-221-4068

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Email Address: cass.dean@g.msuiit.edu.ph