



EXPLORING LOCALIZATION IN LITERATURE: A LINGUISTIC AND CULTURAL ANALYSIS OF SELECTED LITERARY WORKS BY AMADOR T. DAGUIO

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APPROVAL SHEET

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BIOGRAPHICAL SKETCH

“Success can never be gained without the presence of failure.”

- Jack Canfield

Once upon a time, a man rose with a dream, a dream to be a successful man, a dream to become a well-known one, a dream that suddenly carried him from nothing to something. And now, starting the success he once dreamed of.

He first took a glimpse of the light on January 19, 1989. Born from a marginal family, son of a jeepney driver, the late Mr. Gerardo O. Titular and a housewife, Mrs. Apolinaria F. Titular. He is second among the four siblings, John Michael, Jessally and Gerlie, who used to trouble together, but at the end of the day, love binds them closer together still.

He was then an ordinary student back in his studying years. He took his days playing and learning in the ground of Santa Lucia North Central School during his elementary days, and later found better best friends in the corners of Santa Lucia Academy, Inc. where he finished his secondary education.

In quest for higher excellence and success in life, he prepared for the real battle of his life when he offered himself in the honing excellence offered by then, University of Northern Philippines (UNP) – Candon City Campus, transformed as North Luzon Philippines State College (NLPSC) and now known



as the Ilocos Sur Polytechnic State College (ISPSC) Main Campus, where he attained his Bachelor's Degree in Education specialized in English subjects.

It is in his stay in the University where he achieved an international writing award on "*Salip ti Panagsuratan iti Salaysay ken Daniw Para Kadagiti Agdadamo a Mannurat*", as 5th place with his poem "**Aglawlaw a Nalasang**", published in the *Timpuyog Journal, Warnakan Dagiti Mannurat iti Iluko* sponsored by *Timpuyog Dagiti Mannurat iti Iluko iti Filipinas Inc. (TMIF Inc.)* on the year 2009, during the *2nd International Convention of TMI Filipinas Global and Nakem Conferences International*. The same award gave him another recognition on Literary Achievement Award during their graduation ceremony, one of the highest awards given to deserving students. All of these were through the help of his college mentors. He spent his three years enjoying being a member of the Gazette, the Official Student Publication of the University branch, where his piece was also published.

Furthermore, with his thirst of knowledge and learning, he decided to pursue graduate studies at the home of excellence, Ilocos Sur Polytechnic state College (ISPSC) – Tagudin Campus, well known with its excellence and prestigious reputation as beacon and cradle of excellence offering Masterate of Science in Education, major in English.



He was once a Paulinian Education as once a teacher in St. Joseph's Institute, Inc., who opened teaching opportunities for him, until he shifted for professional growth when he was hired and designated as Head Teacher of Nicosat Colleges Inc. High School Department, both schools located in Candon City.

After his private schools' journey, he made a new venture of learning environment at Lidlidda National High School, where he was hired as permanent Teacher 2 in the Senior High School Program in the year 2016, where he spent most of his public service days in the Department of Education. He enjoyed the home of the *Tingian-Kankanaey* Tribe and the famous home of "Etag". He maybe an alien of the place, but he wholeheartedly embraced the culture and tradition of Lidlidda where he is enjoying so much.

"A man who motivates people not by inspiring them but by intimidating them. "

He is well known, called Sir Titz in the academe. He is **Mr. NEIL JOSEPH F. TITULAR.**

ABSTRACT

NEIL JOSEPH F. TITULAR (2023). “EXPLORING LOCALIZATION IN LITERATURE: A LINGUISTIC AND CULTURAL ANALYSIS OF SELECTED LITERARY WORKS BY AMADOR T. DAGUIO”. Master of Science in Education Major in English. Ilocos Sur Polytechnic State College, Graduate School, Tagudin, Ilocos Sur.

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The study aimed to explore the Localized Aspects of the Literature in the Linguistic aspects, literary devices, and socio-pragmatic aspect of the language.

Qualitative design was used in the analysis of the literary text which includes textual analysis of the four literary works of Amador T. Dagui.

Textual analysis of the four literary texts of Amador T. Dagui was done to analyze and interpret the status of the language in terms of its linguistic aspects, literary aspects, and socio-pragmatic aspects of the language.

Based on the textual analysis, the following conclusions are drawn: The study revealed that in the localized aspects of the language in terms of lexical and syntactic level, Most Filipino authors depict rich cultural environment in their literary writings. In terms of the literary aspect of the language, the dominant literary device used was “simile” to show the rich and specific culture values, practices, emotions, and other realities of rural Filipino life. In the socio-pragmatic aspects of the language, the most prevailing aspect of ethnography of communication in the selected literary works is “setting or scene” showing the actual place and over all location of the situation happened in the stories as emphasized as to where and how the characters interact or communicate.

The following recommendations were formulated based on the textual analysis and conclusions of the study. Literature teachers should have relevant and sufficient background knowledge to integrate activities in identifying linguistic innovations under lexical and syntactic levels in their lessons and use Iloko literary pieces written in English by Ilocano authors as a springboard in teaching literary devices.

Literature teachers should maximize the use of literary texts written in English by Filipinos in learning Filipino values, practices, emotions, and other facets of rural life for them to appreciate their own culture which enables and enhances their appreciation of Ilocano cultures through reading a particular literary text with a touch of their native and rural language which will eventually help them appreciate their own culture.

Literary text written in English by Iloko writer with a touch of Ilocano theme and setting should be included in teaching literature in schools in order to

understand better the different cultural aspects that were reflected in the different local literary works.

Keywords: *Linguistic aspects of language, literary aspects of language, Socio-pragmatic aspects of Language and SPEAKING Model.*

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My mom, **Mrs. Apolinaria F. Titular**, and my dad in heaven, for the love and care they never failed to give since the very start;

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My niece, **Camilla Margareth** and my nephew, **Kiel Timothy**, for the inspiration.

My circle of friends for always sharing laughter and cheers every time I feel like tired and empty.

- neil

DEDICATION

To my parents...

The reason of why I am standing still today, of what I have become now and who I will be tomorrow. Thanks for the greatest love and support ever on earth.

To my siblings and sister-in-law...

The reason why I strived harder to reach my dreams. Thanks for having you as my family.



To my niece and nephew...

The source of our strength and dreams to achieve the best in life. Thanks for being the best motivation.

To my fiends...

The source of my encouragement and belongingness. Thanks for the company.

To GOD Almighty...

The source of all sources. The source of strength and universal knowledge. The best among anything else in the world. Thanks for the faith.

- neil



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Chapter I

INTRODUCTION

Background of the Study

Literature can be used in different ways in the classroom. The distinct and genuine feature of a literary text is based on the expression of the author and how the author employed techniques and styles to emphasize the distinct feature of literary text. Further, short story as specimen, the author's distinction, imagery, vividness of description and the combination of these elements give a particular work a completely different flavor.

The aesthetic aspect of society is for the people to express their ideas, thoughts, sorrows, happiness, struggles and way of life in every community. This gives significance to every event that happened in the life of a particular person or the people, which has been emphasized in the teaching of literature in the academy. Moreover, literature is the best manifestation of people's culture.

Short stories are regarded as one of the completely developed forms of literature, which they can be read in one sitting. One of the most distinct characteristics of this form of literature is the brevity of words. In addition, epic is nothing or pertaining to a long poetic composition. Usually centered



upon a hero, in which a series of great achievements or events is narrated in elevated style.

Moreover, understanding a particular literary text is unique though, it requires patience and deeper interpretation to give the justice of bringing the meaning of a particular literary text. Thus, to properly understand such is knowing the strategies and styles of the author in writing a particular literary text. In the Philippine setting, understanding these Filipino literary texts is studying the background of the author such as the cultures, traditions, norms and practices the author is affiliated with.

More so, in the Philippine setting where English is a second language (L2), the fluency and accuracy of writing in this language pose a seeming difficulty to writers and an equal difficulty to the readers in matters to comprehend the writers' works. Considering that Filipino authors who use the language is using it into their best advantage. Thus, these authors produced works that could rival those of the native speakers. Among the best subjects for localization are the works of Amador Taguinod Daguio. His mastery of the vernacular and its English fluency is highly evident in his writings which are notable in bringing and infusing Filipino cultures in the core of his works particularly in his native and local place.



In teaching literature, it has been observed that the learners find difficulty in understanding and appreciating foreign forms of literature because of its language complexity, however it is easier for them to understand and appreciate the literary texts if there are touch of local context in teaching. English teachers, teaching literature subjects as stipulated according to DO 46, s. 2005 - Operational Guidelines for the Implementation of DepEd Order No. 51, s. 2004 Prescribing the Enriched Curriculum for Public Schools and Standard Curriculum for Private Schools and DO 20, s. 2014 – Additional Information and Corrigendum to DepEd Order No. 31, s. 2012 (Policy Guidelines on the Implementation of Grades 1 to 10 of the K to 12 Basic Education Curriculum (BEC) Effective School Year 2012-2013), that there is no specified literary text mentioned in the Curriculum guide used by DepEd in teaching 21st Century Literature from the Philippines and the World, the teaching of literary text is depending on the common literary piece present within the locality or community, however in the Schools Division of Ilocos Sur, among the literary texts used in localizing literature subjects is the literary texts of Amador T. Daguio, as subject for localization and indigenization in the schools.

The presence of literary pieces within the locality will give them more pride and honor to appreciate the beauty of locally written literary texts and



engage themselves more in what is familiar with them. This study suits to the objective of the Department of Education (DepEd) in delivering the localized teaching-learning process, because it is the goal of the education sector to teach the learners the way they can easily understand their lessons, through localization of the context of the instruction, i.e. they can easily understand the culture of their particular place wherein literary text that are locally made and are within their own context of understanding, beliefs and cultures. These are the reasons why the focus of this study is the localization of literature and the selected literary texts written by Amador T. Daguio because he is an Iluko writer, and his writings are with the touch of local practices, cultures, and traditions. Moreover, this study investigated how localization was used in the selected literary texts of Amador T. Daguio These are the three short stories, “Wedding Dance”, “The Life of Cardo”, and “The Woman Who Looks Out of the Window”, and the story epic of “Hudhud hi Aliguyon” (a translation of an Ifugao harvest song).

In the classroom setting, teachers use literature for the development of the four language skills as well as for providing knowledge of the world. These days’ three models are used to teach literature in English as Foreign Language (EFL)/English as Secondary Language (ESL) classroom as (1) Cultural model – by which learners learn about several cultural and ideologies other than their

own, (2) Language model – where learners learn to use language and vocabulary, (3) Personal growth model – where learners learn to engage with the text to enjoy reading pleasure (Zaib, 2016).

Framework of the Study

This study is based on the inclusion of different theories and concepts in the field of linguistics, literature, and socio-pragmatic aspects of the language. This study explores a vivid analysis of the written texts and an analysis of the selected literary texts of Amador T. Daguio. Several approaches were utilized in the analysis of each selected literary text, namely linguistic approach, literary approach, and socio-pragmatic approach of the language.

Linguistic theory seeks to characterize the linguistic knowledge that normal human beings acquire while mastering their native language between the ages one and five. It is an internalized formal system.

According to Chomsky (1956), the wide range of human pursuits and abilities as source of insights is based on language, it is the traditional approach in the field of humanities, some are in social sciences, and more so in behavioral and natural sciences. It is somehow seen in an ideal speaker-listener transverse of ideas in a common avenue where the audience are homogenously chosen, who knows its language flawlessly and is natural by



such grammatical irrelevant conditions such as memory limitations, distractions, shifts and attention and interest and errors. Chomsky proposes certain idealizations of the context (homogenous community), of the speaker (perfect, mature, sex-neuter speaker) and of speech processing (idealization from language production and comprehension).

One of the commonly known approaches to linguistic analysis of literature which provides and international forum for research believed that the linguistic methods lead to an in-depth and a farther understanding of the different literary aspects, (Benjamins, 2012). Furthermore, in socio-pragmatic approach, the emphasis passes across the areas of fields such as experimental psychology, psycholinguistics, computational linguistics, cognitive linguistics, stylistics, discourse analysis, sociolinguistics, rhetoric, and philosophy. In addition, the linguistic approach to linguistic and cultural analysis involves studying language as a primary tool to understand and analyze cultural phenomena. It recognizes the interplay between language and culture, and how they shape and influence each other.

This approach emphasizes the role of language in expressing cultural values, beliefs, and practices. It explores how language reflects and constructs cultural identities, social relationships, power dynamics and modes of thought. By examining language use, discourse patterns, and communicative strategies,



researchers can gain insights into cultural norms, social structures, and cultural ideologies (Shashkevich, 2019). Furthermore, this theory relates to the present study since the lexical and syntactic level of discourses in the literary texts are analyzed particularly on localized aspects of language used.

Another theory that supports the study is Sociolinguistic theory, which examines the relationship between language and society, can be used in literary analysis to explore how language reflects and shapes social structures, identities, and power dynamics within a literary work (Agha 2007).

Sociolinguistic theory is often applied in analysis in literary texts which considers how dialects, regional varieties, and language variations are represented in the text. It explores how characters' language use reflects their social backgrounds, geographic origins, or cultural identities. It can shed light on the social and cultural contexts within the narrative. Sociolinguistic analysis examines instances of code-switching or the use of multiple languages within a literary work. It investigates how characters navigate different linguistic codes and the implications of their language choices. It can reflect social dynamics, power relations, or identity negotiation within the text. Moreover, Sociolinguistic analysis explores the relationship between language use and social class within a literary work. It examines how characters' language reflects their social status, education level, or economic background.



It can reveal social hierarchies, power imbalances, or the influence of social class on characters' interactions and identities. Gender and Language: Sociolinguistic analysis considers how gender is represented through language in a literary work. It examines linguistic features associated with gendered speech patterns or gendered language use. It explores how characters' language choices and the ways they are represented reflect and perpetuate gender norms, stereotypes, or power dynamics. In the same view, Sociolinguistic analysis pays attention to the pragmatics of language, including speech acts, politeness, and indirect communication within the text. It explores how characters use language to assert power, negotiate social interactions, or convey meaning beyond the literal level. It considers the social and cultural implications of these speech acts. Language and Identity: Sociolinguistic analysis examines how language contributes to the construction of individual and collective identities within a literary work. It investigates how characters' language use reflects their cultural, ethnic, or social identities. It can reveal tensions, negotiations, or conflicts related to identity within the narrative. Further, Sociolinguistic analysis places the literary work within its sociopolitical context and explores how language reflects or challenges the social norms, ideologies, or power structures of that time. It considers how



language choices, linguistic styles, or discourses within the text engage with broader social, cultural, or political issues.

By applying sociolinguistic theory in literary analysis, researchers can uncover the ways in which language shapes and reflects social realities, identities, and power dynamics within a literary work. It provides a lens to examine the relationship between language and society, contributing to a deeper understanding of the social and cultural dimensions of the text.

Moreover, socio-pragmatic (Leech 2004) is to describe pragmatic meanings reflecting specific “local” conditions on language use, the socio context, that emphasizes social factors that shape the creation and reception of literary texts. It considers the historical, cultural, and political circumstances in which the text was produced, as well as the social identities and ideologies represented within it.

Furthermore, the socio-pragmatic approach to literary analysis bridges the gap between literature and social realities, recognizing the dynamic relationship between texts, authors, readers, and society. It highlights the social dimensions of literary productions and reception, aiming to understand how literature functions as a cultural and social practice that reflects, challenges, and shapes the world.

As shown in the schematic diagram of the study (Fig.1) the study tried to explore the localization in literature of the selected literary texts popularized by Iloco writer Amador T. Daguio in different approaches such as linguistic approach, use of literary devices, and socio-pragmatic aspects of language. The analysis focus on the three short stories: “Wedding Dance”, “The Life of Cardo”, and “The Woman Who Looks Out of the Window”, and the story epic of “Hudhud hi Aliguyon” (a translation of an Ifugao harvest song).

The socio-pragmatic aspect employs the concepts and theories of Communication, particularly the Ethnography of Communication, and Speech Act. The methodology used in this study is content analysis of the selected literary text, and the Hymes’ S-P-E-A-K-I-N-G model.

Hymes developed the SPEAKING model which analyzes speech in its cultural context. It consists of sixteen parts which have been divided into eight categories: (S) Setting and scenes refers to the physical location where the speech takes place; (P) Participants retains to the people who take part in the speech; (E) Ends is the purpose and the outcome of the speech; (A) Act sequence is the speech acts and the sequence in which they are carried out; (K) Key refers to the tone and manner in which the speech is carried out; (I) Instrumentalities pertains to the medium of communication that is used; (N)



Norms of interaction refers to the rules of speech, interaction and interpretation; and (G) Genre is the type of speech and its cultural contexts.

Thus, the model S-P-E-A-K-I-N-G is a framework within the field of ethnography of communication, provides a systematic approach for analyzing and understanding communicative events within a cultural context. It was developed by Dell Hymes (1971) according to Wikipedia, a prominent scholar in the field of sociolinguistics and anthropology. The S-P-E-A-K-I-N-G model identifies key components of communicative events and emphasizes the social and cultural factors that shape communication practices. Each letter in the acronym “S-P-E-A-K-I-N-G” represents a different aspect of communication.

The aim of this study is to present a detailed analysis of the selected literary texts of Amador T. Daguio wherein localization in the form of literature and its underlying connection to linguistic and socio-pragmatic aspect of the language used in the text.

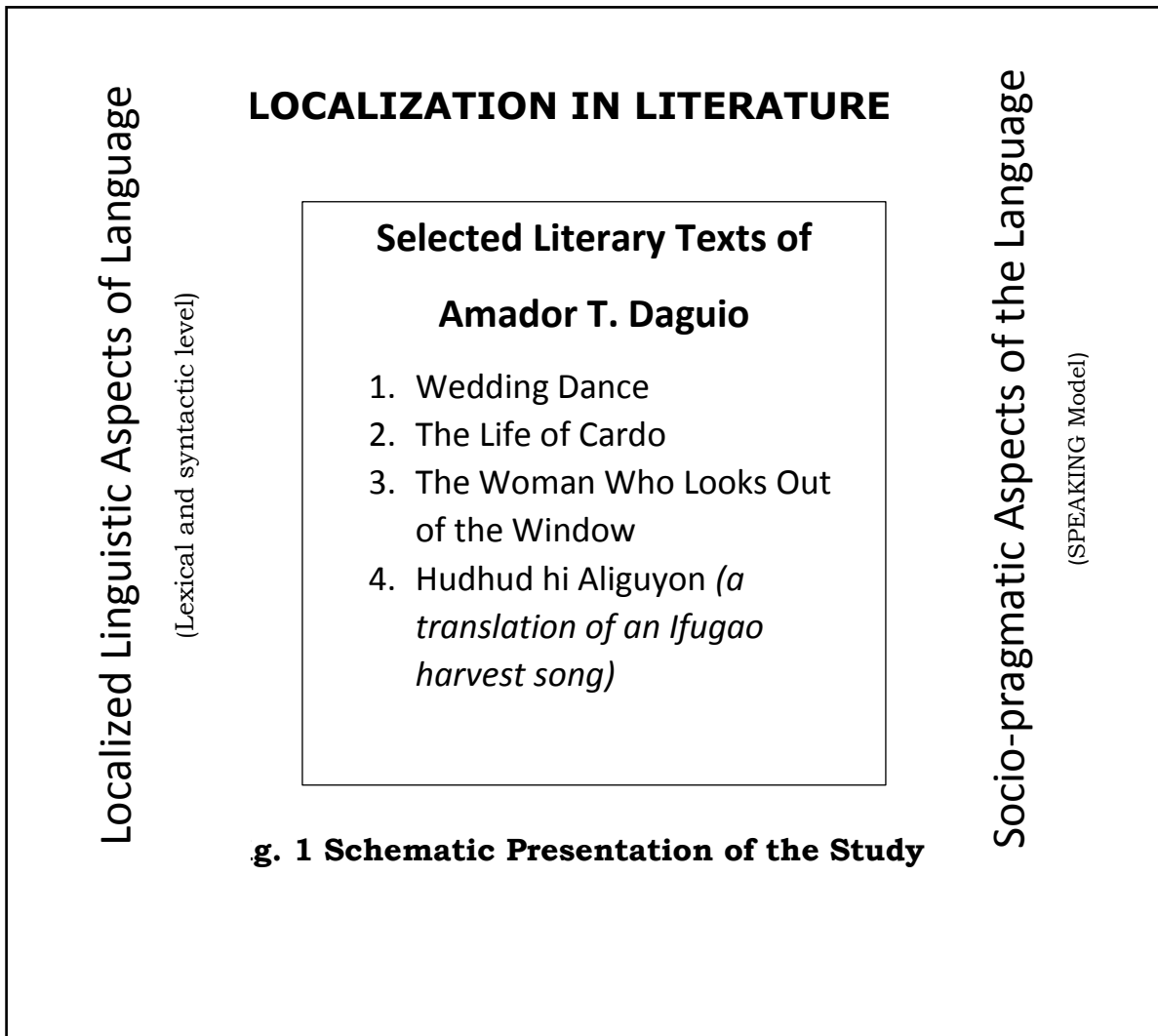
The study investigated the localization in literature of the selected literary texts popularized by Iluko writer Amador T. Daguio. Different approaches such as linguistic aspects of language, the use of literary aspects of language and socio-pragmatic aspects of language were the bases for the analysis. The selected literary texts that were analyzed are the four literary texts written by Amador T. Daguio, particularly the three short stories; “Wedding Dance”, “The



Life of Cardo”, and “The Woman Who Looks Out of the Window”, and the story epic of “Hudhud hi Aliguyon” (a translation of an Ifugao harvest song).

According to Bactad, et.al. (2017) that Linguistic Approach evolves the two “main claims”. It states the language is the medium of literature and that the more one knows about the medium, the more he will know about literature. Guerin (1979) points out that analyzing the language of any literary works may complement other approaches to interpret the work of art beneficially from linguistic perspective.

The inner box represents the selected literary texts written by Amador T. Daguio as the subject of analysis. The outer box represents the frame of analysis anchored with the theory of linguistics, literature, and sociolinguistics, particularly the socio-pragmatic aspects of language.



Statement of the Problem

This study aimed to analyze how localization in literature is applied in the selected literary texts of Amador T. Daguio.

Specifically, it sought to answer the following questions:

1. What are the localized linguistic aspects of language along lexical and syntactic levels in the selected literary texts of Amador T. Daguio?
2. How are the socio-pragmatic aspects of language depicted in the selected literary texts of Amador T. Daguio?

Limitations of the Study

The study is limited to the analysis on how localization in literature by which local colors are integrated in literature used by Amador T. Daguio, a Filipino creative writer, to reflect the distinct tone, quality, and color of the Filipino culture embedded in his literary texts. Further, the focus of the study is to investigate how the socio-pragmatic aspects of language is depicted in the selected literary text of Amador T. Daguio, namely: “Wedding Dance”, “The Life of Cardo”, and “The Woman Who Looks Out of the Window”, and a story epic of “Hudhud hi Aliguyon” (a translation of an Ifugao harvest song).

Importance of the Study

The results of this study are useful to the following:

Learners. They are provided with new knowledge of the work of the Ilocano author whereby they will be able to understand the literary texts because of knowing how local words/phrases are being used.

Literature Teachers. They will be given a new insight on how to make learning literature motivating, engaging and purposeful in relation to teaching the authors' work and literature in general.

Researcher. He will be given opportunity and new insights on how to process the analysis of literary genres for better communication of meaning to his learners.

Future Researchers. They will be provided with techniques on how to analyze literary texts which they can use in their respective classes.

Definition of Terms

The terms are operationally defined for clearer understanding about the study.

Localization of Language. This refers to the language used in the selected literary works which gives local touch to the literary texts.

Lexical Level. It refers to the subcategory of linguistic invention that deals with the words or group of words used in each story by the author.

Syntactical Level. It is a subcategory of linguistic inventions that refers to the translation equivalence of *Filipinisms*, Rhetorical pattering and other distinct vernacular expressions found in the sentences.

Socio-pragmatic aspects of language. It refers to the connection of culture in the development of language and the ability to use language appropriately and politely. It is an aspect of language that proves the language of the short stories in this study in relation to how it is used in social context.

Literature Review

The following are books, journals, online resources, and studies related to current research. The studies are presented thematically.

Linguistic Aspects of the Language

Linguistics is the scientific study of language. Language can be understood as interplay of sound and meaning, according to Cambridge University Press (2012). The study of language meaning is on how language employ logic and real-world references to convey, process, and assign meaning, as well as to manage and resolve ambiguity. This in turn includes the study of semantics (how meaning is inferred from words and concepts) and pragmatics (how meaning is inferred from context), (Lyons in Digest, 1992).



Freeman (2009), the emergence of cognitive linguistics has encouraged the development of new relations between literature and linguistics. Just as literary texts may serve as legitimate data for understanding the principles of language structure and use, linguistic analysis offers new perspective on literary production, interpretation, reception, and evaluation.

Language use, just like every other formal behavior, is interpreted by the actors involved in the realm of social life. As a result of the ‘taken-for-granted’ interpretations of the words and utterances to himself, the ESL learner creates more difficult problems and misunderstandings in his use of second language, (Ekwelibe, 2015)

A language cannot be separated from its culture. There are some aspects of every language which are culture-bound and thus require adequate knowledge learnt and used without the knowledge of its culture.

Linguistic analysis of the literary text is associated with the so-called linguistics of the text, which includes all attainments in understanding the text’s nature. According to Mufwene (2009), indigenization is interpreted as the adaptation of a language to the communicative habits and needs of speakers. Hence forth, that indigenization and localization of materials is very important to really appreciate the in-depth meaning of the texts and the underlying local touches, such as language and structure that will really give a spice for

language interpretation. Indigenization is the same, although the outcomes vary according to the geographical ecology, the nature of *ethno* linguistic contacts, population structure, modes of language “transmission,” and the timing of changes. In linguistic analysis of texts emphasized the traditional distinctions between “native” languages to “indigenized” Englishes terms and “creole” to “non-creole” varieties which simply socio-ideological and can be hand outed with in language evolution studies to further analyze literary texts.

Indigenization is the act of making something more native; transformation of some service, idea, to suit a local culture, especially using more indigenous people in administration and employment. Moreover, the word indigenization is also used in almost the opposite sense, it means: to increase local participation in or ownership of, to indigenize foreign-owned companies, or to adapt (beliefs, customs, etc.) to local ways.

According to Platt, 1990, the concept of indigenized or “New” Englishes is first examined and a comparison is made with pidgins and creoles which mentions differences in the functional range of indigenized varieties of terms in English and among its various countries where English is widely used. These varieties exhibit differences from “native” varieties in syntax, semantics, lexicon, and phonology, they have naturally been considered as products of L1 interference.



Moreover, localization of language refers to the process of adapting a product, service, or content to a specific locale or target audience, considering the linguistic, cultural, and regional variations. It involves translating and adapting content to make it culturally appropriate, linguistically accurate, and relevant to the target market (Brown-Hoekstra, et al, 2017).

Several factors contribute to the localization of language, one of these is language. The primary factor in localization is translating the content into the target language. This includes not only the written text but also audio, video, and other multimedia elements. Translators need to consider linguistic nuances, idiomatic expressions, and cultural references to ensure the content resonates with the target audience.

Another is cultural adaptation wherein localization involves adapting content to the cultural norms, values, and practices of the target market. This may include modifying images, symbols, colors, and references that might be culturally sensitive or inappropriate in the target culture. Adapting dates, time formats, currency, units of measurement, and other cultural-specific elements is also crucial.

Further, regional variations are also a factor for localization wherein regional variations within a language are considered. Different regions may have dialects, vocabulary differences, or specific terminology that needs to be

considered. For example, English spoken in the United States differs from that spoken in the United Kingdom, and both may require specific adaptations.

Socio- pragmatic Aspects of the Language

The study of such cultural discourse and dialects is the domain of sociolinguistics, which looks at the relation between linguistic variation and social structures, as well as that of discourse analysis, which involves the structure of text and conversations.

According to Coulmas (2013), sociolinguistics is greatly concerned in the use of language as a form of interaction in which mostly affects several social factors and leads stereotypical issues in gender, ethnicity, age and social class in general, thus plays a vital role in descriptive studies that deals in the language analysis cultural norms, expectations, and society's effect on language.

Dikilitas (2015) on the other hand, states that sociolinguistic competence plays an integral part in the communicative process where communicative competence is developed that includes learning pragmatic and sociolinguistic knowledge about how to use language in linguistic and social practices.

The concept of socio-pragmatics refers to the use of language. It is the way conditions of language use derive from the social norms and situations. In other words, it involves the study of both the forms and functions of language



in the given social setting. It encapsulates the knowledge of the conventions of communication in a society, the linguistic structures, and sociolinguistic factors that account for the structuring and the abilities that enable the learners to communicate successfully in secondary language.

In textual analysis, the socio-pragmatic aspects of language use refer to the social and contextual factors that influence how language is employed within a literary work. It involves examining how language choices and communication patterns reflect social norms, power dynamics, cultural values, and historical contexts (Trudgill 2011).

Socio-pragmatic aspects analyzes how language use in a literary work reflects the social class and power dynamics of the characters or the society depicted. Consider the vocabulary, dialects, and speech patterns associated with different social groups, and how these linguistic choices contribute to character development or social commentary. It explores how gender influences language use within literary work. Examine the portrayal of male and female characters' speech patterns, linguistic stereotypes, or the use of language to reinforce or challenge gender roles and expectations. Moreover, socio-pragmatic considers the cultural context within which the literary work is situated. Analyze how language choices reflect cultural norms, traditions, and values. Examine the use of idioms, proverbs, or specific linguistic practices that are



unique to a particular culture or community. It further studies the historical period in which the literary work is set or written. Analyze how language use reflects the historical context, including the influence of social, political, or technological changes on communication patterns, linguistic norms, or the representation of different social groups. **Speech Acts and Pragmatics:** Investigate how speech acts and pragmatic elements shape the interactions and relationships between characters. Analyze the use of irony, sarcasm, politeness, or indirect speech to convey meaning, assert power, or navigate social situations within the literary work (Levinson (1983)).

In addition, it considers how the language use within the literary work connects to broader literary or cultural traditions. Analyze intertextual references, allusions, or specific discourse communities that shape the language choices and contribute to the interpretation and meaning of the text. By examining the socio-pragmatic aspects of language use in literary analysis, readers can gain insights into the social, cultural, and historical dimensions of the text. It helps uncover the complexities of human interaction, power dynamics, and social commentary embedded within the language and communication patterns employed by the author.

Ethnography of communication is a framework that examines how communication functions within specific cultural and social contexts. While it



is primarily used in the field of sociolinguistics and anthropology, elements of this framework can be applied to the analysis of literary texts (Schieffelin (2013).

Ethnography of communication can be used as a framework for analyzing literary texts, Ethnography of communication emphasizes studying communication practices within a specific cultural group. When analyzing a literary text, you can explore how characters communicate, their language choices, speech patterns, and interactions. Examine how communication practices reflect social norms, power dynamics, or cultural values portrayed in the text. Ethnography of communication considers speech communities and how language use varies across different groups. In the context of literary analysis, you can examine how characters from different social, cultural, or regional backgrounds use language distinctively. Analyze how language choices contribute to character development, social dynamics, or the representation of specific speech communities.

In addition, ethnography of communication emphasizes the importance of context in understanding communication practices. Apply this framework to literary analysis by examining how the context influences language use within the text. Consider the historical, cultural, and social context depicted in the work and analyze how it shapes the characters' language choices,



communication styles, and meaning making. Ethnography of communication explores how cultural values and ideologies influence communication patterns. When analyzing a literary text, examine how language use reflects cultural values, ideologies, and beliefs portrayed in the work. Consider how characters' language choices align with or challenge dominant cultural norms and ideologies. Performance and Ritual: Ethnography of communication recognizes communication as performative and ritualistic. Apply this framework to literary analysis by examining how language functions as performance or ritual within the text. Analyze ceremonial speeches, dialogues, or monologues that convey symbolic meanings or embody cultural rituals. Ethnography of communication emphasizes the importance of understanding pragmatic aspects of communication, such as implied meanings, in specific contexts. When analyzing a literary text, examine how characters use language pragmatically to convey hidden meanings, engage in indirect communication, or negotiate social interactions (Mesthrie 2011).

By applying the framework of ethnography of communication to literary analysis, you can gain insights into the ways language functions within the social and cultural contexts depicted in the text. It allows you to explore the nuances of communication practices, cultural values, and ideologies embedded



within the language use of the characters, thereby enhancing your understanding of the literary work.

The ethnography of communication is an approach that examines how communication functions within specific cultural and social contexts. It focuses on the study of language use, discourse patterns, communicative practices within a particular community or group. In relation to the socio-pragmatic approach to literary analysis, the ethnography of communication can provide valuable insights into the social and cultural dimensions of literary texts.

By employing the ethnography of communication, researchers can investigate how language and communication patterns reflect and shape social structures, power dynamics, and cultural values. This approach allows for an in-depth exploration of the ways in which literature is embedded in social contexts and how it engages with specific communities.

The aforementioned studies served as a guide in the discussion, analysis, and interpretation of the results of the study.

Chapter II

METHODOLOGY

Research Design

This study aimed to discuss and describe localization as used in the selected literary texts of Amador Taguinod Daguio. In this chapter, the research design, sources of data, data gathering procedure and data analysis were discussed.

Qualitative content analysis research design was utilized in this study, basically because content analysis is a research method that focuses on **recorded human artefacts** such as literary texts, manuscripts, and journals, which investigates **written, spoken, and visual aspects** without explicitly extracting data from participants. According to Denzem and Lincoln (2005), qualitative research is an interpretative naturalistic approach to the world. This means that qualitative researchers study things in their natural settings attempting to make sense of or interpret phenomena in terms of the meanings people bring to them. Specifically, the research method used is textual analysis.

Content analysis is a research method used to identify patterns in recorded communication, it systematically collect data from a set of texts,

which can be written, orally, or visually. It can be both quantitative (focused on counting and measuring) and qualitative (focused on interpreting and understanding). It uses categorize or “code” words, themes, and concepts within the texts and then analyze the results.

In this study, content analysis was used to identify and analyze the localized linguistic aspects and the socio-pragmatic aspects of the in the selected literary texts of Amador T. Daguio.

The analysis of the linguistic content of each story starts with the lexical items to the sentence and paragraph levels. On the lexical levels, the study determines if there are borrowed words from other languages used as single, hybrids. Furthermore, this study tried to find out the syntactic level of innovation in the texts if the stories exhibited examples of language equivalence or *Filipinisms* and promoting the vernacular expressions on the rhetorical patterning.

Also, the cultural frame of the selected literary texts, the traditional rites, rituals, and material cultures were analyzed if they are localized to highlight the cultural environment of the selected literary texts. An explanation of the identified material cultures was included in the cultural frame, also, culture-bound features were listed down by categories and explained. The researchers rely on studies on Philippine culture, beliefs and practices and they utilized a

combination of several approaches for the interpretation of the cultural value of the text.

Sources of Data

The sources of data are the four literary texts of Amador Taguinod Daguio; **“Wedding Dance”**, **“The Life of Cardo”**, and **“The Woman Who Looks Out of the Window”**, and the story epic of **“Hudhud hi Aliguyon”** (a translation of an Ifugao harvest song).

The said selected literary texts were the one of the best pieces of literature to be used in localizing literature because it is written by a local writer who made use of local color or languages and of human expressions with English or Tagalog equivalence to express the situations, concepts, and ideas in each literary text. Thus these stories depicts general themes on sacrificial love, authority, social justice, rule of land, discrimination, simplicity of life, faith to supreme deity in which generally affects human behaviors.

In exploring the localization of literature because it is a part of teaching 21st Century Literature Subject where in a localize approach to teaching is used and for the learners to further appreciate and understand the local cultures and traditional practices of Ilocanos that transpired in these literary texts. Using these literary texts as localized materials in teaching literature among the senior high school learners is indeed very useful most especially in

their appreciation of their own native culture as depicted in the selected literary texts which originated locally in Ilocos Region.

Data Gathering Procedure

To gather accurate data, the data collection procedure of the researcher consisted of an in-depth content analysis of the three short stories written by Amador T. Daguio entitled, “Wedding Dance”, “The Life of Cardo”, and “The Woman Who Looks Out of the Window”, and the story epic of “Hudhud hi Aliguyon” (a translation of an Ifugao harvest song). The researcher was guided by types of linguistic hybrid terms, as hybridization is a phenomenon that can be observed in many cultural domains – not least in language. signifying localization of literature texts, considering lexical and syntactic level and the S-P-E-A-K-I-N-G Model (Hymes, 1971). Moreover, the researcher was guided by the SPEAKING Model in gathering data from the texts to explore the socio-pragmatic aspect of language.

Data Analysis

The selected stories in this study form part of the selections mentioned in the curriculum guide of the Department of Education on the subject 21st Century Literature from the Philippines and the World, which mandates the localization of teaching literature within the contexts of the learners within the locality. Thus, leading to the textual analyzation of the selected literary texts of



Amador T. Daguio, as the subject for analysis of this study in terms of its Linguistic and Socio-pragmatic aspects of the language.

According to Caulfield (2022), textual analysis is a broad term for various research methods used to describe, interpret, and understand texts, thus all information can be sourced out from the texts which explains its literal meaning such as symbolisms, assumptions, and values presented in the texts. Furthermore, the methods used to conduct textual analysis depend on the field and the aims of the research to connect the text to a broader social, political, cultural, or artistic context of communication.

Analysis of the selected literary texts focused on identifying the linguistic aspects of the language particularly the lexical and syntactical innovations which include single-borrowed items, contextualized proper names and hybridized terms used in the literary texts. Furthermore, the syntactic innovations focused on identifying translation equivalence or "*Filipinism*" and the rhetorical patterning of the texts. To further strengthen the presence of these aspects of language in the texts, excerpts from the text were identified and explained. Moreover, the textual analysis of the texts also used the socio-pragmatic aspects of the language using the S-P-E-A-K-I-N-G Model of Dell Hymes to identify the cultural and ethnographical variation of the texts.

Chapter III

RESULTS AND DISCUSSION

This section presents the discussion and analysis of data gathered under borrowing, and contextualized proper name from the four literary texts of Amador T. Daguio in terms of localized linguistic aspects.

This study involved the four selected literary texts of Amador T. Daguio: “Wedding Dance”, “The Life of Cardo”, and “The Woman Who Looks Out of the Window”, and the story epic of “Hudhud hi Aliguyon” (a translation of an Ifugao harvest song) of language focused on localization, literary and socio-pragmatic aspects.

Localized Linguistic Aspects of the Language

Localized Linguistic Aspect of Language refers to the localized system of conventional spoken, manual (signed), or written symbols by means of which human beings, as members of a social group and participants in its culture, express themselves. The linguistic aspects such single item borrowing, hybrids, and other nativized words that fall under borrowing, and contextualized proper names were identified and explained how they used in the story.

The localized aspect of language refers to how language varies and adapts to specific geographical regions or communities. It encompasses the



unique vocabulary, grammar, pronunciation, and cultural references that are specific to a particular locality or dialect. (Gumperz, 1982).

Localized language can also include regional slang, idioms, and expressions that are unique to a specific area. These linguistic features often reflect the cultural and social norms of the community and may be influenced by historical events, local industries, or the presence of immigrant populations.

Furthermore, localized language can extend to code-switching or mixing languages within a conversation. In multilingual communities, people may seamlessly incorporate words or phrases from different languages into their speech, creating a unique blend of linguistic elements (Gumperz, 1982).

Overall, the localized aspect of language highlights the rich diversity and adaptability of human communication. It underscores the importance of understanding and appreciating the unique linguistic characteristics of different regions and communities, fostering cultural exchange and a deeper connection among people.

On the localized linguistic aspect of language, one of its components is the lexical level, wherein single item borrowing, contextualized proper names and hybridized items are considered.

Lexical Level

Following the textual analysis of the study, the use of lexical and syntactical levels are used, wherein lexical level the words used in a specific region, the words of a language, or language of programming and disciplines, along this level is the use of Single Item Borrowing, Contextualized Proper Names and Hybridized Items, where in, single item borrowing denotes the process by which lexical items from one language are replicated in another language, while contextualized proper names are words or expressions (of several words) mainly used in noun phrases that refer to contextually unique individuals (people, places, institutions, events, monuments, etc.), and lastly, the hybridized items are simply a lexical item which is comprised of two or more elements,

Single Item Borrowing. One aspect of syntactic level as to localized language is the single item borrowing. Single Item Borrowing, refers to transfer of lexical items into English as shown in the following statements from the story “Wedding Dance”:

*“The sound of the **gangsas** beat through the walls of the dark house like muffled roars of falling waters.” (p. 165)*

The single borrowed word “**gangsas**”, is a native musical instrument used by tribal communities and indigenous people in the Cordilleran Region for

festivities and other special occasions. Even now a days, tribal groups still use this instrument for different tribal occasions and endeavors.

*“The **gong** of the dancers clamorously called in her care through the walls.” (p. 168)*

The word “**gong**”, originated from Indonesia where it is a metallic disk hanged in the communities in the Philippines before that makes a resonant sound. It is struck as a signal to start a particular occasion or sometimes a signal for danger that is about to happen within the territorial place.

*“The smoke and **soot** went up the ceiling.” (p. 167)*

The word “**soot**”, is a black powdery or flaky substance consisting largely of amorphous carbon, produced by the incomplete burning of organic matter, it is the “*iro*” of most Ilocanos who use to experience sleeping at night with a lampara and waking up with a black smoky fragment in their nose.

*“Lumnay looked down and unconsciously started to pull at the **rattan** that kept the split bamboo flooring in place.” (p. 168)*

The word “**rattan**” comes from Australia, Asia and Africa, it is a handicraft furniture that is weaved into different forms for household use, it is naturally strong material used for quality furniture for houses before.

Contextualized Proper Names. Contextualized proper names refer to the local names which Amador T. Daguio used to nativize the story. These names are usually the native names of the characters, sometimes known to be as “*alyas*” or “*palayaw*”, these are as follows:

*“**Awiyao** reached for the upper horizontal log which served as the edge of the headlight threshold.” (p. 165)*

The name “**Awiyao**”, which means a well-defined being wherein, the characterization depicts a tough and firm person who is an icon of authority and significance in which he follows firmly the traditions and culture of their village to the importance of having a child as used in the story made by Amador T. Daguió, it is a masculine Filipino name with indigenous origin.

*“You know that don’t you? **Lumnay**, you know it, don’t you?” he repeated. (p. 166)*

The name “**Lumnay**”, which stands for endurance and sincerity, as the character endures the grief of losing the love of her life even if it hurts her so much and that she is known for her sincerity that she is willing to sacrifice her love just to make her love ones happy and be fulfilled of their commitment in their village, which is on the contrary or opposite gender name of a feminine Filipino with tribal origin.

*“I have prayed to **Kabunyan** much, I have sacrificed many chickens in my prayers.” (p. 167)*

Another contextualized name is “**Kabunyan**” which is a *Kankanaey* word (It is a South-Central Cordilleran language under the Austronesian family spoken on the island of Luzon in the Philippines primarily by the *Kankanaey* people) pertaining to a superhuman being or spirit worshipped as having power over nature or human fortunes, it is a supreme of the indigenous people which refers to and counter part of our God in the catholic religion.

*“I came to tell you that **Madulimay**, although I am marrying her, can never become as good as you are.” (p. 168)*

The localized name “**Madulimay**”, came from the word “Maduli” which means responsible, disciplined and shy type, whereas in the story, the character was given less of emphasis because it is a passive character and that her responsibility to accept Lumnay to be his second wife even if she knows he is married to Lumnay, but for the sake of their tribal law, she was willing to do so, that shows her discipline, it is in feminine Filipino character, but it portrays and possessed the characteristics of such as used by Amador T. Daguio in his story, Wedding Dance.

Hybridized Items. Hybridized items can manifest in various linguistic aspects, including vocabulary, grammar, syntax, and pronunciation. They often emerge in multilingual or multicultural communities where there is frequent language contact and interaction between different linguistic systems.

There are hybridized items in the story “The Wedding Dance” which were the lexical items have two or more elements at least one from the native language and one from English (Kachru, 1993), used in the story.

*“She tugged at the **rattan flooring**.” (p. 168)*

The phrase “**rattan floor**”, is native way of a Filipino houses during the early times, where the floor is made up of palms, or rattan made floor.

*“The **stove fire** played with strange moving shadows and lights upon her face.” (p. 166)*

The phrase “**stove fire**”, originated from Alsace, France which means the flame that comes up from the fireplace or hearth usually opens fire that can cook dish for the family.

*“Lumnay looked and unconsciously started to pull at the rattan that kept the split **bamboo flooring** in place.” (p. 168)*

The phrase “**bamboo floor**”, is native way of a Filipino houses during the early times, where the floor is made up of palms, or rattan made floor.

*“The beads! He turned back and walked to the farthest corner of their room, to the trunk where they kept their worldly possession – his **battle-axe** and his **spear points**, her **betel nut box**, and her beads.” (p. 173)*

The phrases in the statements like, “**battle-axe**”, is a large broad-bladed axe used in ancient warfare and is a kind of battle equipment used for wars of the tribal people, while the phrase “**spear points**”, are pointed objects normally made from chipped stone that were attached to the end of a spear or an arrow and used as battle equipment and to catch wild boars and lastly the phrase “**betel nut box**”, is the seed of the fruit of the areca palm, it is also known as “*boa*” for the Ilocanos, used on “*mommo*”

*“The white and jade and deep **orange obsidians** shone in the firelight.” (p. 174)*

The phrase “**orange obsidians**”, is a naturally occurring volcanic glass formed when lava extruded from a volcano cool rapidly with minimal crystal growth, weaved together to form an ornamental necklace for the people in high society.

*“She had met him one day as she was on her way to fill her **clay jars** with water.” (p. 176)*

The phrase “**clay jar**” is an ancient artifact during the ancient times where people would transport water in handwoven baskets.

Single Item Borrowing. Furthermore, the following statements reflects the borrowed terms in the story “The Wedding Dance”, these are the following:

*“Then the father came down with a piece of **bamboo** hardened by fire in his hand.” (p. 179)*

The word “**bamboo**” originated in China is among the diverse group of mostly evergreen perennial flowering plants, the largest members of the grass family, it is what we call “*kawayan*” in Iluko, the “*sulo*” is made of a piece of bamboo hardened by fire.

*“It was good the bamboo was not a **bolo**.” (p. 179)*

The word “**bolo**” is a Filipino origin is a large single-edge knife used by the Filipinos which is known for the Ilokanos as “*buneng*”.

*“I recognized him because of his ugly, distorted body like the **balete**.” (p.184)*

The borrowed word “**Balete**” is a Filipino origin is a mythical tree in the Philippine literature which is always attributed to be a dwelling place for ghost, “*kapre*” or other evil spirits.

*“He is still an **enigma**.” (p. 183)*

The word “**enigma**” is originated in Greek Language which means a person or thing that is mysterious, puzzling, or difficult to understand.

*“The evening was falling, and as I walked to the farther end of the **cemetery**, I thought I had heard a low cry, I was a little startled.” (p. 184)*

The word “**cemetery**” is Greek in origin meaning the final dwelling place of the departed ones of the people, openly known as “*campo santo*” of the Ilokanos.

*“But I am interested in **relics** and visited the place several times.” (p. 183)*

The word “**relic**” is from Latin Language meaning an object surviving from an earlier time, especially one of historical or sentimental interest, usually associated in the church for the Roman Catholic.

*“She was slender like the **lily**.” (p. 185)*

The word “**Lily**” is from Latin language meaning a kind of flowering plant which plays significance in some literary text, herbaceous plants growing from bulbs, all with large prominent flowers.

Contextualized Proper Names. Contextualized proper names refer to the local names which Amador T. Daguio used to nativize the story. These names are usually the native names of the characters, sometimes known to be as “*alyas*” or “*palayaw*” used in the following statements or sentences:

*“The people of the town never understood **Cardo**.” (p. 177)*

The name “**Cardo**” is from Spanish origin which signifies a freedom-loving and free-spirited individual, his characterization in the story really

shows how freedom loving he was when he tends to make the babies in the village happy despite the physical abuses he was getting from them but seems no matter for him at all, and a free spirited individual in the sense that even how badly he was treated by people in their village of his looks and distorted characteristics, he still managed to control his emotions and did not bother to return the blow to people instead, he still continued his optimistic traits. he one talked about in the story who is described as five feet tall man with a gnarled, disjointed body like the trunk of a balet tree.

*“I was talking to **Lorenza** before their window when Cardo passed with dragging footsteps, his head bowed.” (p. 177)*

The name “**Lorenza**” is from its origin “*Laurentum*” meaning a symbol of victory, which the character gives light to the life of Cardo as she described Cardo not as a crazy or an ugly individual but a man with a story, someone who has something to share about his life and past in order for people to understand him well, the lady whom the character is talking to in the story, the “*kababata*” of the character.

*“And the baby was smiling like the angels who look down on **Jesus** in the pictures the town priests often gave to the people of the town.” (p. 179)*

The word “**Jesus**”, from Hebrew also called “Joshua” meaning the Lord is salvation, is known for the Catholics as the son of God, as praised by the catholic people in faith.

*“I wanted to know why they called me **Judas** and why they admired what was perfect and beautiful, what was charming. (p. 185)*

The name “**Judas**” is from Greek origin meaning the praised one, is known to be the traitor to Jesus in the Catholic Church and sometimes it is used to mock somebody who is attributed with bad attitude, also called as “*Hudas*”, where in it was the word used when Cardo was teased by during his early age and that because of his looks and physical appearance.

*“Last vacation when I went to visit my relatives in **Pasuquin**, I first saw him.” (p. 177)*

The term “**Pasuquin**” is a 3rd class municipality in the province of Ilocos Norte, Philippines.

Hybridized Items. These lexical items have two or more elements at least one from the native language and one from English (Kachru, 1993), these are the statements/paragraphs below:

*“He was not much over five feet tall with a gnarled, disjointed body like the trunk of a **balete tree**.” (p. 178)*

The phrase “**Balete tree**”, is infamous in Philippine folklore for being the dwelling place of *engkantos* or supernatural creatures and nature spirits such as *dwendes* (dwarves), *kapres* (tree demons), *diwatas* (fairies) and *tikbalangs* (demon horses), with huge trunk that even a man cannot hold and typically attributed to that of a dwelling place for ghost, “*kapre*” or other evil and monstrous being.

*“He always wore a black **camisa de chino**, and his pants, reaching to the knees, were also black.” (p. 178)*

The phrase “**camisa de chino**” a type of dress introduced by the Chinese people in the Philippines which is used as a gregarious type of garment during the early times, it is usually a long-sleeved wardrobe for men.

*“The people said he lived in a small **cogon hut** near the river.” (p. 180)*

The phrase “**cogon hut**” it is a small and simply built house during the early times made up of nipa grasses weaved together to make a house to dwell during storms, the “*kubo*” as we know it.

*“He looked like the devil indeed like a twisted **balete trunk**, except always that smile.” (p. 182)*

The phrase “**Balete trunk**” a part of the balete tree cavity where lizards, bats and many insects have made it their home.

*“My father was once a **cabeza de barangay**.” (p. 182)*

The phrase “**cabeza de barangay**” is usually the chieftain, the leader of the village or barrio during the early times, which has the authority over a certain community, they are what we call now “*punong barangay*”.

Single Item Borrowing. Moreover, the story “The Woman Who Looked Out of the Window”, made use of lexical borrowing. The following were the recorded Single Item Borrowing in the following statements such as:

*“She stood at the edge of the hill on which the town was built, and she is disregarding the fields spread out below her and the farmers at the field followed with her eyes the curving road that vanished into a distant **forest**.” (p. 188)*

The word “**forest**” is an area of land dominated by trees, it is commonly known in Iluko as “*bakir*” or “*kabakiran*”, and in Filipino it is called “*gubat*” or “*kagubatan*”.

*“Many people passed over the road each day, some **afoot**, some on **horseback**, and a few ridings on the backs of slow moving **carabao**.” (p. 188)*

The word “**afoot**”, meaning on foot, or commonly known in Iluko as “*saka-saka*” or in Filipino it is, “*nakapaa*”, while the word “**horseback**”, means back of a horse, in Iluko “*panagsacay ti caballo*” or in Filipino is “*pagsampa sa kabayo*” and the word “**carabao**”, is a domestic swamp-type water buffalo (*Bubalus bubalis*) native to the Philippines, in Iluko it is called, “*nuang*” or in Filipino it is called “*kalabaw*”.

*“Seeing an **eagle** soaring in the sky, she sighed and wished that she, too, had wings and eyes like the birds so she could see as far.” (p. 188)*

The word “**eagle**” is a large, powerfully built birds of prey, with heavy heads and beaks, for the *Ilokanos* and Filipino language it is called “*agila*”.

*“I am going to town to sell some **bananas**; I hope I’ll see you in town before I go.” (p. 188)*

The word “**Banana**” is a common fruit in the Philippines, an elongated, edible fruit – botanically a berry – produced by several kinds of large herbaceous flowering plants in the genus *Musa*, it is generally called “*saba*” in *Iluko* and “*saging*” in Filipino.

*“Surely of those two, the man ahead was he for whom she was waiting, and the other with him, in black and on horseback, was the **priest**.” (p. 189)*

The word “**Priest**” is authorized to perform the sacred rites of a religion especially as a mediatory agent between humans and God, it is usually called by the Ilocanos as “*padí*” or in Filipino it is “*parí*”.

*“It was not long before she ceased to stand on the **hilltop** at the edge of the town, watching the dark-wooded hills before her.” (p. 189)*

The word “**hilltop**” the summit of a hill or the top of a hill, it is called “*tuktok*” or in Filipino it is called “*ibabaw*”.

*“As time sped on, the men at the harvest finished their work and the rice lay gathered in **mounds** all over the plain.” (p. 189)*

The word “**Mounds**” is a small hill or heap of dirt or stones, or in Iluko it is called “*bangkurog*”, “*buntuon*” or “*tambak*”, and in Filipino it is called, “*punso*”.

*“As time sped on, the men at the harvest finished their work and the rice lay gathered in the mounds all over the **plain**.” (p. 189)*

The word “**plain**”, a large area of flat land at low elevation, it is called in Iluko as “*tanap*” or “*taltalon*”, while in Filipino it is called, “*kapatagan*”.

*“And soon the rains came, the water flowing in **rivulets** down the hill.” (p. 190)*

The word “**rivulets**”, it is a very small brook or stream, it is openly called as “*waig*” in Iluko while “*sapa*” in Filipino.

*“Sometimes she filled the **jar** with water and at other times she just carried it back empty.” (p. 191)*

The word “**jar**”, a broad-mouthed container, usually cylindrical and of glass or earthenware, it is called in several ways like “*burnay*”, “*banga*” for Ilocanos and “*tapayan*” or “*tempayan*” in Filipino.

Contextualized Proper Names. Contextualized proper names used by Amador T. Daguio in the story to nativized the story “The Woman Who Looked Out of the Window” are as follows: These names are usually the native names of the characters, sometimes known to be as “*alyas*” or “*palayaw*” which were shown in the following statements:

*“They would run after her, calling “**Marita Marita mia!**” and she would run ahead, laughing all the while.” (p. 191)*

The name “**Marita**” is from Latin word meaning married woman or wife in feminine while *Maritus* is a married man for husband, as the character shows the attribute of being a faithful and loyal wife who have waited for so long for his husband to arrive, the name used by Amador T. Daguio in the story, is the true name of a lady.

Hybridized Items. These lexical items are hybridized which are found in the story.

*“It was then that she began looking out of the window of her **nipa house.**” (p. 190)*

The phrase “**Nipa house**”, or cube house during the American period is a tiny house made up of nipa, in Iluko and Filipino it is commonly known as “*kubo*” or “*bahay kubo*”.

*“Later, when the rainy season was over, and the world was full of blue, soft floating clouds and the fields were emerald green, the people often saw her go with a **big jar** to the stream below the hill and wash it many times with sand.” (p. 191)*

The phrase “**big jar**”, it is usually a wide mouthed container use to hold something for keep safe, it Iluko we call it “*unuonen*”, or in Filipino “*banga*”.

Lexical Item Borrowing. In the other hand for the story, “Hudhud hi Aliguyon”, made use of the lexical level of the language, wherein there were recorded Single Item Borrowing in the epic story, such as the following statements:

*“**Hi** little **rooster**, you who came first,
You were created by darkness, you came from Depths,
Tadona of **Kiangan** reared you.
Then you came to live with us,
Increasing your number in our **Hannanga** Land.”
“And very soon Bugan went to her bath
Pumbakhayon, older than Bugan,
Did what had to be done in **Hannanga**;
He walked through their yard,
Aliguyon invited him, saying,
Come, let us go to eat.” (p. 196)*

The word “**hudhud**” consists of narrative chants traditionally performed by the Ifugao community, which is well known for its rice terraces extending over the highlands of the northern island of the Philippine archipelago while “**hi**” in Ifugao is closely related to the term “*matago-tago*”, “*agbiag*” or “*mabuhay*” in Filipino.

*“Aliguyon, son of Amtalao,
Who resided in **Hannanga**,
One early morning said,
“Where are you, comrades of Aliguyon,
Do what is done in **Hannanga**.”
To pray the rooster prayer of **Hannanga**? (p. 194)*

The word “**Hannanga**” is the place of Aliguyon where he first gathered all the people in their village for a particular purpose at the beginning of the epic story, Hudhud hi Aiguyon.

*“Aliguyon’s top bounded through the yard
Aliguyon’s top spun inside their house,
And hit the **bangibang** of old **Iken**
The **bangibang** sounded like a musical ring.
Aliguyon, Amtalao’s son heard the sound.” (p. 194)*

The words “**bangibang**” is a Cordilleran funeral dance is performed by the Ifugao community when one of their members suffers a violent death, while “**iken**” is the term *associated with* Father or head of the family which is usually dominated by a male figure.

*“Dumulao, irritated, picked up the **bamboo** piece,
And threw it into the compound.
May it be, exclaimed Aliguyon. (p. 195)*

The borrowed term “**bamboo**” refers to the diverse group of mostly evergreen perennial flowering plants making up the subfamily *Bambusoideae* of the grass family *Poaceae*.

*“**Hi** little **rooster**, you who came first,
You were created by darkness, you came from Depths,
Tadona of **Kiangan** reared you. (p. 196)*

The word “**Kiangan**” is the oldest town in the province of Ifugao derived its name from Kiyyangan, an ancient village near the bank of the *Ibulao* River across the *Lagawe* valley.

*“You love to scratch for food
Around the base of our posts;*

*If you see what shall be no match
For the spirits of **Lagud**, the spirit of **Daya**,”
Protect us from our enemies, spare us;
If anyone of us is to die,
Lift up your bill
And start to peck.” (p. 196)*

The words “**lagud**” means the direction in the east, which is also called “*Laud*” for the Ilocanos, and “**daya**” meaning the direction going to west.

*“She sent a shout to them from the **embankment** –
You are of equal strength in the field;
What is the use? Aliguyon looked up,
He looked up at Dangunay, the wife of Pangaiwan,
He saw how motherly Dangunay was.” (p. 197-198)*

The word “**embankment**” is a raised structure (as of earth or gravel) used specially to hold back water or to carry a roadway, it is the common place where water supply usually comes to supply the whole village called “*waig*”.

*“Aliguyon and Pumbakhayon fight one and a half years at **Daligdigan**, during which Daulayan substitutes briefly for Pumbakhayon and is defeated by Aliguyon.” (p. 198)*

The word “**Daligdigan**”, the place of fight that lasted for one and a half years between Aliguyon and Pumbakhayon.

*“He took out the **axes**
From under their house,
And gave them to his comrades;
They got them and crossed the village,
They descended on the **embankments**,
They climbed the forests above the fields;
They searched the place
For the best of trees.” (p. 199)*

The word “**axe**” is a double-edged *weapon*, representing strength and virility of someone who possesses it.

*“Aliguyon, who was leisurely napping
Under their house,
Woke up, arose,*

*And ran where the **waterfall** was.” (p. 200)*

The word “**waterfall**”, it is a body of running water from the top of the mountain pouring down the lower level of water, usually known as “*burayok*”, “*sangbay*”, “*dissuor*” for the Ilocanos.

*“He ran through the yard,
He leaped into their house,
He saw and brought out the brass **gong**;
He jumped into their yard,
He rushed to the water falling;
He placed the **gong**, top up, and said,
This is where Bagan will dry herself.” (p. 200)*

The word “**gong**” is a disk-shaped percussion instrument that produces a resounding tone when struck with a usually padded hammer, which was taken from the word “*Patanor*” which in Iluko term produce, it is also a special - type of Ifugao gong or “**gangsá**” called “*Paliha*”, with small amounts of silver mixed in the alloy to produce a lighter color of metal and more resonant tone. Like the gong, the wooden handle has a softly glowing sheen.

*“With food or with rice wine,
They feasted all of **Ifugao**.” (p. 204)*

The word “**Ifugao**” is a landlocked province of the Philippines in the Cordillera Administrative Region in Luzon.

Contextualized Proper Names. The names found in the story “Hudhud hi Aliguyon” are usually the native names of the characters, sometimes known to be as “*alyas*” or “*palayaw*” as used in the following paragraphs.

*“Aliguyon, son of Amtalao,
Who resided in Hannanga,
One early morning said,
‘Where are you, comrades of Aliguyon’.
Do what is done in Hannanga.” (p. 194)*

The names “**Aliguyon**” which evokes cheeriness, commitment and excitement, is the character son and heir of Amtalao and Dumulao of Hannanga, characterized by a brave warrior of their place who is committed to serve and lead his men to achieve the success of their tribe, in the story *Hudhud hi Aliguyon*, and the name “**Amtalao**” or “Gantalao” meaning ruler, good person and influencer, the father Aliguyon and the village leader of Hannanga Land and the riches among the villagers of Hannanga, he shows the characterization of being a ruler among the villagers.

*“Dumulao, his mother, approached and said,
‘Stop that, my son Aliguyon!
My beloved son, from whom did he learn
To pray the rooster prayer of Hannanga?” (p. 195)*

The name “**Dumulao**” or “Dumlao” is a feminine name from the Filipino (Akeanon) language meaning to be surprised, the mother of Aliguyon and the wife of Amtalao, a typical Ilocano mother strict to her son and been wondering every time the people do something in their land.

*“Hi! little rooster, you who came first,
You were created by darkness, you came from the Depths,
Tadona of Kiangang reared you;
Then you came to live with us,
Increasing your number in our Hannanga land.” (p. 196)*

The name “**Tadona**” is associated with a group of clans located in Kiangang, Ifugao, they are a group of people and soldiers as well.

*“When **Dangunay** and **Pangaiwan** heard about their son,
She set out, her anxiety full within her,
Picked up Bugang her baby
She set her up on her back and tied the blanket fast;
Went out of their house,
Went down the yard, crossed the village
Walked on till she reached the stone wall of the village.” (p. 197)*

The names “**Dangunay**” from the word “danguyngoy” in Bisaya meaning a loud cry of pain or sorrow, is the mother of Pumbakhayon, among the people of Daligidigan who showed a deep love to his son and that she is in pain every time her son went to battle, and “**Pangaiwan**” the leader of Daligidigan; father of Pumbakhayon and enemy of Amtalao, he is an equally brave leader.

*“She looked over the rice fields with searching eyes,
She was Aliguyon and **Pumbakhayon**;
She looked at them and compared them carefully,
Pumbakhayon and Aliguyon –
And concluded, “None is better; they are equal in every respect.” (p. 197)*

The name “**Pumbakhayon**” meaning the fierce son, is known as the son of Pangaiwan and Dangunay of Daligidigan, the greatest warrior of their village, his character shows aggressive leader but a loving and faithful child.

*“Why ask the name of my youngest sister **Bugan**?” replied **Pumbakhayon**.” (p. 198)*

The name “**Bugan**” which means guider, discipline, adventurer, is known as the sister of Pumbakhayon and later became Wife of Aliguyon, the daughter of Pangaiwan and Dangunay, her character is someone who gives a good direction and decision to people as to what they should and will do.

*“**Aliguyon** went up
And opened their house, and said
To **Aginaya**, his young sister,
“Go and call your women companions,
So that you can sing to my brother-in-law **Pumbakhayon**.” (p. 203)*

The name “**Aginaya**” meaning practicality, reliability, discipline, sincerity and experience, the sister of Aliguyon and later became the wife of Pumbakhayon, the daughter of Amtalao and Dumulao of Hannanga Land, her character shows the sincerity and commitment to serve her people and her passion to be as a princess or daughter of a leader.

Hybridized Items. There were also these lexical items with two or more elements at least one from the native language and one from English (as used in the following phrases/statements/paragraphs.

“Hudhud hi Aliguyon.” (p. 194)

The phrase “**hudhud hi**” is the traditional song of festivity of the Ifugao people done during harvest season.

*“Dumulao, irritated, picked up the **bamboo piece**,
And threw it into the compound;
May it be, exclaimed Aliguyon,
That bamboo taken from us
Be not the ill luck of Aliguyon
But that of his mother Dumulao.” (p. 195-198)*

The phrase “**bamboo piece**” is used by the Ilocanos in many ways, such as to craft furniture, materials in building houses like nipa or “*kubo*” and a lot more.

*“Then we will abandon our plan
Against your enemies, spirits of Lagud, spirits of Daya;
But if we are never to be vanquished,
Then keep your body still, for from your act,
Man can learn of death or life – **ino ayo**
He opened the chicken’s body to see
The **bile sac** of the sacrificed rooster;
Aliguyon out it aside
And came out to their compound;
He is as good as I.” (p. 196)*

The phrase “**ino ayo**” refers to a signaling statement after every sequence of the chanting season or festival, it is like a remark of emphasis among the people.

*He saw and brought out the **bass gong**;
He jumped into their yard,
He rushed to the water falling;
He placed the gong, top up, and said,
This is where Bagan will dry herself.” (p. 200)*

The phrase “**bass gong**” is a drum (or simply “*gong*” drum) is a musical instrument in the percussion family. A musical instrument used for festivities and other important occasions.

*“They wen tot the other house,
They brought down the **wine jars**;
They enjoyed drinking the **yellow wine**;
They drank from the same cup.” (p. 202)*

The phrases “**wine jar**” is a clay made container usually can contain large amount of liquid and used for preservation of wines and other liquors for a long period of time, it is also called “*baya*” or “*burnay*” for some, “**yellow wine**” is a rice wine made in the Ifugao province of the Northern Philippines which is made from an indigenous variety of glutinous rice fermented using a native woody herb called “*onwad*” as a yeast agent.

*“He prayed!
Hi! Little rooster, you who came first,
You were created by darkness, you came from the Depths,
Tadona of Kiangang reared you;
Then you came to live with us,
Increasing your number in **Hannanga Land**.” (p. 202)*

The phrase “**Hannanga Land**” is a village in the province of Ifugao where the son of the couple Amtalao and Dumulao was born, he was called then Aliguyon.

*“With food or with **rice wine**,
They feasted all of Ifugao.” (p. 204)*

The phrase “**rice wine**” is a generic name referring to alcoholic beverages made from cereals, mainly rice, in east Asia, specifically in Ifugao province which is called “*tapuy*”, also spelled “*tapuey*” or “*tapey*”.

This study focused on the single borrowed words, contextualized proper names to nativize the names of characters in the story, and hybridized items to nativize the theme and the setting of the story.

The use of lexical inventions in analyzing the literary texts of Amador Daguio is very much helpful in the conducted textual analysis, as a manifestation that according to Llach, M.P.A. (2010), that lexical inventions provide insights into the mental processes that underlie productive vocabulary use. A study on “Lexicography and the description of Philippine English vocabulary” (Bolton and Butler, 2004), emphasized certain considerations in a range of social issues related to the study of Philippine English vocabulary, which includes the importance of dictionaries in the legitimation of the word Englishes, the description of lexical innovations, and the historical development and codification of the Philippine English lexicon. Historical sources show that Filipino words began to be borrowed into the English of the American colonizers at a very early stage in the colonial period. Today, the English used in the Philippines has a distinctive localized vocabulary which finds expression in a range of settings, including government, education, and

the media as well as the personal domain. Yet, however, no comprehensive dictionary of Philippine English has been compiled, and those dictionaries with most authority remain the various editions of Merriam- Webster's, whose inclusion of a Philippine lexicon is largely limited to a colonial inventory of the tribes and products of the Philippine Islands dating from the early twentieth century.

Syntactic Innovations

Following the textual analysis of the language the study used syntactical innovations, wherein it is the role that an element plays within a context, each function refers to the functions of the other elements, it is also divided in categories such as Translation Equivalence (*Filipinisms*) and Rhetorical Patterning, wherein *Filipinisms* refer to words that are loosely translated from common Tagalog expressions and cause confusion when applied in conversations with native English speakers, while rhetorical patterning refers to the ways of organizing information.

Syntactic Innovations includes translation equivalence or "*Filipinism*", rhetorical patterning that approximates vernacular patterns and or distinctive use of combinations of words, and other vernacular expressions found in the text.

Translation Equivalence or *filipinisms*, Moreover, in the story “Wedding Dance”, refers to nativized English words or group of words and that these have similar meanings equivalent to Filipino expressions. The following expressions and words are cited below:

“You should join the dancers, he said, **“as if – as if nothing had happened.”** He looked at the woman huddled in a corner of the room, leaning against the wall. (p. 166)

“As if nothings had happened”, meaning something you are expecting is not happening at all, in the vernacular it is, “awan met ti mapaspasamak” or in Filipino “walang nangyayare”.

“I don’t want any man,” she said sharply. “I don’t want any other man.” **“I don’t want any man”**, means that you do not want to love another man than he, in the vernacular it is like, “awan ti sabali nga ayayatek nu haan lang nga sika” or in Filipino “wala na akong iibigin pang iba”. (p. 165)

“It is not my fault,” he said. You cannot blame me; I have been a good husband to you.” (p. 167)

“It is not my fault”, is a Filipino expression of denying something that you have nothing to do with, in the vernacular it is more said, “awan ammok dita” or “awan basol ko” and in Filipino it is, “wala akong kasalanan”.

“That has not done me any good, has it?” she said. She looked at him lovingly. She almost seemed to smile. (p. 169)

“That has not done me any good”, may pertain to something happened or given to you, yet didn’t do anything good to you, or unbeneficial on your part, in the vernacular it is like, “awan ti maitultulong/ maitulong na kaniak” or in Filipino it is, “walang silbi/ tulong sa akin yan”.

“I have no need for a house,” she said slowly. “I’ll go to my house. My parents are old. They will need help in the planting of the beans, in the pounding of the rice.” (p. 169)

“I have no need for a house” is the Filipino culture which is refusal of something given to you voluntarily specially when ego strike a particular person, in the vernacular it is, *“haan ko nga kasapulan iti balay”* or in Filipino, *“hindi ko kailangan ng bahay.”*

The story “Wedding Dance” presented syntactic innovations used by Amador T. Daguio. There were five expressions used in the story that are somehow associated with the local tradition, culture, and common expression of people.

Rhetorical Patterning. This part of the study presents the rhetorical patterning of the story “Wedding Dance” with its vernacular patterns and or distinctive use of combination of words. One kind of rhetorical patterning used in the short story is the jumping together of phrases and a distinctive use of ellipsis to emphasize expressions and to establish thought and idea.

*“She flung herself upon his knees and clung to them. “Awiyao, Awiyao, my husband,” she cried. **“I did everything to have a child,” she passionately said in a hoarse whisper.** “Look at me, “she cried. “Look at my body. Then it was full of promise. It could dance; it could work fast in fields; it could climb the mountains fast. Even now it is firm, full. But Awiyao, I am useless. I must die.”*
(p. 171)

“I did everything to have a child,” she passionately in a hoarse whisper.” Lumnay, emphasized her being so useless as a wife to Awiyao because she cannot even bear a child for her husband even though she tried

harder to have one, for the Ilocano culture, “*awan serbi nan ga asawa ta haan nga makaanak*” or in Filipino “*wala siyang silbing asawa kase hindi siya makaanak.*”

“Awiyo,” she said, and her eyes seemed to smile in the light. “The beads!” He turned back and walked to the farthest corner of their room, to the trunk where they kept their worthy possession – his battle ax and his spear points, her betel nut box, and her beads. He dug out from the darkness the beads which had been given to him by his grandmother to give to Lumnay on the beads on and tied them in place. The white and jade and deep orange obsidians shone in the firelight. She suddenly clung to him, clung to his neck as if she would never let go.” (p. 173)

“Awiyo,” she said, and her eyes seemed to smile in the light. “The beads!”, this is the moment when Awiyo, gave the beads to Lumnay which he considered a treasure and asked Lumnay to take good care of it, a give from his grandmother which she bought from the Chinese people, in the vernacular the culture of “*patagikwa*” or “*pamana*” in Filipino.

The story “Wedding Dance” presented two rhetorical patterns used by Amador T. Daguio, an expression that establishes thoughts and ideas in the text.

The statements mentioned above are different distinct syntactic innovations which depicts the Filipinized expressions in the story “Wedding Dance” that makes the story understandable by the local readers, it opts to express the simplicity and values embedded within the story, such expressions and statements makes the flow of the story realistic and relevant to the local

readers. Thus, the embedded culture-bound terms in the text make their meanings visible.

In the story “The Life of Cardo” the following are the syntactic innovations used:

*The girl said: “**He is very terrible.**” (p. 178)*

The statement “**He is very terrible.**”, may mean as someone with a very unusual deeds or actions among others, in the vernacular it is, “*nacabutbuteng/nacaal-alinget*” or in Filipino it is “*kakila-kilabot*”.

Then the father came down with a piece of bamboo hardened by fire in his hand.

*“**What is it!**” he said. (p. 179)*

The statement “**What is it!**” may mean something you want to know that you don’t know instead of saying “what is really happening”, in the vernacular it is like, “*ania dayta*” or in Filipino it is “*ano yan*” which is a typical Filipino expression.

*“**I was greatly interested.**” My glance followed Cardo until he disappeared into the woods by the river. He might have been again, the girl told me.” (p. 180)*

The statement “**I was greatly interested**”, may mean something that you really agree to get or to know about, in the vernacular it is, “*magustwak man*” or in Filipino it is, “*gusto ko yan*”.

*I nodded, “from where he is?” “**That adds to the mystery.**” “Does he often come to the town?” (p. 181)*

The statement “**That adds to the mystery**” meaning something you are in confuse for, yet something comes up to adds to your confusion, in the

vernacular it is, “*isu pay man nga panpanunutenen*” or in Filipino is like “*dumagdag ka pa sa iniisip*”.

“Yes.” *Only that ghostly “yes” for an answer.”* (p. 184)

The word “**Yes**”, may mean something you are certain, and you are to agree with, in the vernacular it is “*wun*”, “*wen*” or “*wen ya*” or in Filipino it is “*oo*” or “*tama*”.

*Without getting his meaning, I asked: “**And they are dead?**”* (p. 186)

The statement “**And they are dead?**” is the expression meaning asking about the death of someone or something that you want to confirm the death of, like in vernacular it is like “*natay da ngarud*” or in Filipino it is, “*patay na ba sila*”.

Furthermore, the rhetorical patterns used in the story “The Life of Cardo” were as follow:

*“I stopped the man who was beating him like a dog and made Cardo go on his way. The people respect me. My father was once a cabeza de barangay. And then – well, I must tell you. Perhaps I am the only man who has ever received Cardo’s smile. **The same smile he gave to the little children, full of rose-sweetness and tenderness, full of a mighty unexpressed human hunger and desire.** I trembled when I saw and felt the smile. How could the babies understand his smile?”* (p. 182)

The statement, “**the same smile he gave to the little children, full of rose-sweetness and tenderness, full of a mighty unexpressed human hunger and desire**”, shows humility on a part of a person with a big heart to children, that even how hard he had to suffer, still Cardo managed to be the

best image to children that he should be, it is like the attitude of the Ilocano of being “*manangisem uray kasano mapasparan na*” or “*masyahin sa lahat ng pagkakataon*”.

*“Cardo, I was told, was once handsome. Of course, he had a wife and a child. He did not kill the child; he killed his wife. They said that the child one day got sick. Cardo blamed the wife. He beat his wife to death. And the baby suffered until it was burned to death shortly after when it was alone in the house. This changed Cardo. **He was like a crazy man. And his smile was like the sneering smile he had on his face when he killed his wife.**”* (p. 183)

The statement “**he was like a crazy man. And his smile was like the sneering smile he had on his face when he killed his wife**”, may mean a person who is loss of his mind and not someone who does something different from the usual person when Cardo shows sneering face, or “*suron*” in the vernacular, in Filipino it is “*panunuya*”.

In the story, there were recorded syntactical innovations used in “The Woman Who Looked Out of the Window” these are some of them:

*“An older woman with a basket plodded up the hill to where she stood. **I have seen you for three days at this spot,**” she said.”* (p. 187)

The statement “**I have seen you for three days at this spot**”, is the expression that talks about the times the speaker sees the person he is talking about, in the vernacular it is translated in “*naimatangan kan ti namitlon*” or in Filipino “*nakita n akita ng tatlong beses*”.

*“The younger woman smiled and blushed. **Is it not worth waiting for?**” she asked.”* (p. 188)

The statement “**Is it not worth waiting for?**”, is the Filipino expression of “*ti makauray, makagunod*” or in Filipino, “*ang naghihintay ay napaluluguran*”, instead of saying “*is it worth it*” in common conversation.

*“She had been brave, weak, and pale though she was. But she had continued to look toward the window at the stairs and had said: “**Is he coming now? Is he still far?**” (p. 192)*

The phrase “**Is he coming now? Is he still far?**” is the Filipino expression translated in the vernacular as “*umay ka kadi?*” or in Filipino it is “*malapit ka na o malayo pa?*”

*“And the town talked about him – this stranger. **Was he a ghost?**” (p. 192)*

The statement “**Was he as ghost?**”, is a *Filipinized* expression translated in the vernacular as, “*alalya kadi?*” or in Filipino it is said as, “*multo ka ba?*” which is a usual expression.

*“It is strange that he was singing when he died – died in the middle of the song, a love song! **Who is ever to complete it?**” (p. 193)*

The phrase “**Who is ever to complete it?**”, is an expression of asking who will finish something, in the vernacular it is said as “*asino kadi ti manleppas?*” or in Filipino “*sino ang tatapos?*”.

The study shows that there are syntactic innovations in the story which shows the translation equivalence or *Filipinisms* in the story.

More so, there are rhetorical patterns likewise used in the story, these are the following sample statements or phrases from the story:

*“I am going to town to sell some bananas. I hope I’ll see you in town before I go.”
“I don’t know,” said the younger woman. “**These three days have been very***

long. *I am wondering whether something could have happened.” “Well, I’ll leave you.” Said the other. (p. 188-189)*

The statement, “**these three days have been very long**”, meaning someone have waited for three days long already, it is known in the vernacular as “*atiddog ti aldawen*” or in Filipino, “*mahaba na ang taning*”.

“No! No!” *she said to herself. And she kept on saying “No! No!” and that is because she learned to go out into the rain. (p. 190)*

The statement shows that the “**no! no!**” may mean a strong disagreement to something that is said or talked about, in Iluko it is, “*haan*” or in Filipino it is “*hindi*”.

In this section of the study highlights the localization analysis if the story as it identifies several lexical patterns that allows a simpler understanding of the local symbols and color, and how life is described as simple as it may be, the evidence showed and the syntactic analysis that emphasized the importance of ideas and communicative patterns.

In this section of the study, presents the syntactical innovations used in the story, “Hudhud hi Aliguyon”, which describes the expressions and communicative interventions used in each statements, these are the following examples:

*Saying, “Give us a sign, our rooster,
Give us a sign! I charge you in my prayer,
That you see not Aliguyon’s defeat in war;
Answer our prayer by a sign, rooster”. (p. 195)*

The statement “**give us a sign!**” is transferred from the vernacular expression “*ikkan na kami ti paglasinan*” or in the Filipino culture in general as “*bigyan mo kami ng senyales*”, meaning asking for any assurance of what will happen.

*Dumulao, irritated, picked up the bamboo piece,
And threw it into the compound;
“**May it be,**” exclaimed Aliguyon
“That the bamboo taken from us
Be not the ill luck of Aliguyon
But that of his mother Dumulao.” (p. 196-197)*

Also this statement “**may it be**” is the Filipino expression also known in the vernacular as “*sapay la koma*” or in Filipino is “*siya nawa*” is known for the culture as there is no certainty of things to happen but whatever will happen, will happen.

*Then we will abandon our plan
Against your enemies, spirits of Lagud, spirits of Daya;
But if we are never to be vanquished,
Then keep your body still, for from your act,
“Man can learn of death or life – ino ayo”
He opened the chicken’s body to see
The bile sac of the sacrificed rooster;
Aliguyon out it aside
And came out to their compound;
“**He is as good as I.**” (p. 196-197)*

The statement “**He is as good as I**”, is a strong Filipino culture of being equal in all aspect, in our vernacular it is the expression, “*pada pada bulong ti aba*” or “*awan naidumduma, ta amin tayo pada pada*” or in Filipino it is “*walang nakakalamang, lahat pantay pantay*”.

*She sent a shout to them from the embankment –
“You are of equal strength I the field;
What is the use?” Aliguyon looked up,
He looked up at Dangunay, the wife of Pangaiwan,
He saw how motherly Dangunay was. (p. 197-198)*

The question phrase “**What is the use?**”, is the Filipino expression of asking what can it help us, or what will it give us? In the vernacular it is known in the expression, “*ania usar na?*” or “*ania maitulong na?*”, and in Filipino it is known as “*anong silbi?*”.

*Pumbakhayon said,
“Where is old Amtalao?”
It is good that we go to him
At your second house,
So that we can pray.” (p. 201)*

The question “**Where is old Amtalao?**”, is an expression of the Filipino culture calling the old people by name with adjective “old”, like in vernacular, “*ayan ni lakay Amtalao?*” or in Filipino, “*nasaan ang matandang Amtalao?*”

*The old man approached and said,
“As you will.” (p. 202)*

The statement “**as you will**”, is the expression of the Filipinos like do what pleases you, or it’s up to you, in the vernacular it is like “*makammo ka*” or in Filipino “*bahala ka na*”.

Furthermore, there were rhetorical patterns used in the story, the following statements showed how rhetorical patterns were used:

*Aliguyon, son of Amtalao,
Who resided in Hannanga,
One early morning said,
“Where are you, comrades of Aliguyon.*

Do what is done in Hannanga.” (p. 194)

It happened when all the people in the village is busy preparing for the incoming battle Amtalao, the leader of the village is looking for the soldiers and companions of Aliguyon who are going, the statement “***where are you, comrades of Aliguyon, do what is done in Hannanga***”, meaning in Iluko that “*ayan yo kakadwa ni Aliguyon, aramiden ti makaikeddeng nga aramid toy Hannanga*” or in Filipino, “*nasaan na kayo mga kasama ni Aliguyon, tuparin naten kung ano ang dapat mangyare para sa Hannanga*”.

My comrades, do what is to be done. “We shall pray the rooster prayer, for we are going to battle.” (p. 195)

It is when the moment arrived that the soldiers are heading on to their battle, the statement “***we shall pray the rooster prayer, for we are going to battle***” means in Iluko that, “*luwaluen tayo ti kararag ti taraki, ta intayon makigubat*” or in Filipino, “*dasalin naten ang panalangin ng tandang, sapagkat tayo ay makikidigma*”.

Saying, “***Give us a sign, our rooster, Give us a sign! I charge you in my prayer,***
That you see not Aliguyon’s defeat in war;
Answer our prayer by a sign, rooster.” (p. 195)

From that moment when the soldiers or the village’s army is undergoing their rituals before the battle, they use to chant for prophecies and fortune after the war, the statement “***give us a sign, our rooster, give us a sign! I charge you in my prayer***”, as translated in Iluko is, “*pammatalged inka ipaay kadakami o, kawitan, pammatalged inka ipaay! Daytoy ti dawat ko*” or in

Filipino, “*bigyan mo kami ng kasiguraduhan, o tandang, bigyan kami ng kasiguraduhan, ito ang samo naming sa iyo.*”

And threw it into the compound;
“May it be,” exclaimed Aliguyon,
“***That the bamboo taken from us
Be not the ill luck of Aliguyon
But that of his mother Dumulao.***” (p. 195-196)

The statement “***that the bamboo taken from us, be not the ill luck of Aliguyon, but that of his mother Dumulao***”, may mean that this is a sign that may bring bad luck to the soldiers of Hannanga led by Aliguyon a bad omen perhaps, in Iluko and Filipino it is the tradition of being “*malas*”.

*She looked at them and compared them carefully,
Pumbakhayon and Aliguyon –
And concluded, “None is better; they are equal in every aspect.”*
(p. 197)

The statement, “***none is better; they are equal in every aspect***”, may mean no one is greater, even powerful or higher than the other, instead there is equality in between, there is fairness among, in Iluko culture it is the sense of being “*agpapada, awan maidumduma*” or “*magkakapantay ang lahat*”.

This shows that there are rhetorical patterns presented in the epic story “Hudhud hi Aliguyon” such as the use of participial clauses, which connects ideas from one another like in the example “***none is better; they are equal in every aspect***”.

In this section of the study, gives the thorough analysis of the textual analysis of the story epic “Hudhud hi Aliguyon” which dictates the several

scenes and situations happened in the story, such as the sense of authority among the people, as leaders are given of respect among tribal groups in some regions in the Philippines, also its syntactic analysis in the story that elaborates expressions and distinct situations that dictates the life a tribal group is.

Socio-pragmatic Aspects of the Language

This section is devoted to the interpretation of the cultural underpinnings of the four literary texts of Amador T. Daguio.

Speakers of the language varies themselves in the different situations and environment of the communicative process based on its culture, traditions, customs, practices, thoughts, and ideas where the language context is present in terms of distance, solidarity, power, and relation. These ethnographical aspects were reflected from the texts based on the communicative discourses as stipulated on the following statements or conversations in the following statements in each symbol and categories.

It includes the cultural components of the short stories under Education and Traditions, Family Life ad Value System, and Courtship and Symbolisms common in each society as manifested in the stories.

In the story the “Wedding Dance”, presented categories which led to the themes used in this story helps us to understand better the different aspect of socio-pragmatic aspects of the different literary pieces of Amador T. Daguio, which focused on the analysis of ethnographic importance of these literary texts in our community.

Education and Traditions. As to education, most rural folks send their children to school in the city to obtain a degree. They regard education as a tool of improving their way of living and for the fact that few and even no universities and colleges are found in remote places. Tradition. The transmission of customs or beliefs from generation to generation, or the fact of being passed on in this way.

“I will give you the field that I dug out of the mountains during the first year of our marriage, he said.” “You know I did it for you. You helped me to make it for the two of us.” (p. 169)

The paragraph talks about the culture of the Filipinos, specially the Ilocanos of being a family oriented one, “*nadek ket nga pamilya*” or “*madikit na pamilya*”, where in despite of the separation as a couple of the characters, the man still honors her former lady through giving her rights and privileges most especially on inheritance, it is a show of love and respect of the man to the woman, though they were separated already, they still; tends and manages to be friends for the sake of their loved ones.

“She thought of the seven harvests that had passed, the high hopes they had in the beginning of their life, the day he took her away from her parents across the roaring river, on the other side of the mountain, the trip up the trail which they had to climb, the sleep canyon which they had to cross.” (p. 170)

The paragraph talks about the tradition of the Philippines, especially in remote places in the country, their practice on the seven-harvest season in the Philippines, which is the typically from April – May which is usually three harvests in every month and if their harvest goes with seven seasons in just two months, it is indeed a lucky year for crops and planting.

Family Life and Value System. Filipino hospitality, courtesy and humility are also featured in the four literary texts.

“No, you have been very good to me. You have been a good wife. I have nothing to say against you.” He set some of the burning wood in place. It’s only that a man must have a child. Seven harvest is just a long to wait. Yes, we have waited too long. We should have another chance before it is too late for both of us.” (p. 167)

The paragraph talks about the importance of marital union among couple, that in as much as possible, couple sticks together and that they firm despite the odds that are happening within the marriage, that the couple is trying their best not to destroy their marriage for the sake of love and for the sake of Holy marriage, the Filipinos are deep believers in the Christian faith and in as much as possible they adhere and obey what the church is teaching, because being a Christian have the obligation to maintain the, “*panagkallaysa*” or “*pagpapakasal*” to be always sacred.

“I came home,” he said. “Because I did not find you among the dancers. Of course, I am not forcing you to come if you don’t want to join my wedding ceremony. I came to tell you that Madulimay, although I am marrying her, can never become as good as you are.” (p. 168)

The paragraph points out true love remains in in spite of difficulties and trials, love wins above all, and that first love will always have a spot in the heart, however, sacrificial love is also evident in a way that being a leader there is a need to sacrifice something, even their own happiness just to give what is due to their constituents, a leader with a heart and soul to his men and to follow what is being dictated by the tribal law, that for tribal people, they have a very strong affirmation of their own law, and they tend to follow rules and regulations of the land even how hard it could be, a king/leader is married not to his wife but to the whole people he is serving to.

Courtships and Symbolisms. Courtship refers to the nativized emotions, feelings, situations, and behavior of local youth as they enter a delicate and serious relationship which would lead to marriage. Courtship and symbolism are manifested in the following script from the story:

KABUNYAN. It invokes agreeableness, willingness, and distinction.

“I have prayed to Kabunyan much, I have sacrificed many chickens in my prayers. (p. 167)

The statement talks about the tradition of the Filipinos of being so devoted to their supreme God, being a catholic and faithful believer, that they tend to make “atang” or “alay” just to grant their wishes.

“Kabunyan does not see fit for us to have a child,” he said.” (p. 167)

The statement talks about a woman who is hopeless to have a child, just because “*Kabunyan*” has not yet giving her what she desires for a long time now, but despite that woman will always be woman, and they would not be a lesser woman without bearing a fruit but for Filipinos. Filipinos have strong faith that God is the best provider of needs, in the right time, which make them resilient in any situations they met.

GANGSA. Is a Balinese gong kebyar styles, there are two types of “*gangsas*” typically used: the smaller, higher pitched “*kantilan*” and the larger “*pemade*”.

“The sound of the gangsas, beat through the walls of the dark house like muffled roars of falling waters.”

The gangsas are playing.”

“Could she not, along among all women, dance like a bird tripping for grains on the ground, beautifully timed to the beat of the gangsas?”

“The man leaped lightly with their gangsas as they circled the dancing women decked in feast garments and beads.”

“Her heartbeat began to sound to her many gangsas.” (p. 176)

For the tribal people “*gangsas*” is part of their life, and that it is used to different activities, festivities, and a lot more. “*Gangsas*” give the people a sense of pride because it symbolizes the history and origin of the tribal people that in years, “*gangsas*” where part of their lives and it has been transferred from one generation to another.

Daguio made use of such swear words and obscene expressions although written in English to capture a particular linguistic behaviors and relationship

of a loving husband to his wife. The action of the Awiyao shows how passionate and dedicated he was to be a good role model of their community in adhering with the rule of the land. While Lumnay on the other hand shows the passion of true love in when she took all sacrifices just to make her loved one be happy and contented in life, she sacrificed her own family and happiness to please her partner of having a child which she cannot give.

Furthermore, in the story “The Life of Cardo”, the categories used helped in understanding better the different aspect of socio-pragmatic aspects of the different literary pieces of Amador T. Daguio, which focused on the analysis of ethnographic importance of these literary texts in our community.

“Oftentimes I think that too. But you see, his ugly, distorted face drives pity and sympathy away. Of course, they are doing an injustice to the poor man – especially as he has never been done any harm. But they are only playing safe with their children. Why does Cardo make the children smile that way? He might throw a charm upon them – parents are naturally afraid.” (p. 181)

The paragraph shows the negative attitude of the Filipinos towards a crazy man or an abandoned or disgraced man, where it we always throw physical, mental, and spiritual hurt to them, people tend to mock on them, laugh at them or even to humiliate them just because they look differently from the normal people, “*aguuyong*”, “*taong grasa*”, “*baliw*”, street dwellers and slum people, which we usually call them to address them all in general.

“Someone told me that Cardo is a poet somewhere. He would talk to many things that were far beyond the understanding of the common people. They admired

him for that. And he was very happy until he lost something – perhaps a woman.” (p. 182)

The paragraph points out the attitude of a crazy man, which were a man of wisdom, those who are disgraced in the community are usually those people full of wisdom and knowledge that everything they say makes sense in our community and that, they usually say the truth about anything around them, they are the frank people wherein, sometimes they are being confronted or being compromised because of their acts. Moreover, they act and they do far from the normal actions of normal people. The behavior they have may mean that, “*nagmauong*” or “*nabaliw*” because they were once in despair, or something had happened to them or maybe their family were killed or died in an accident or incident among other factors that leads them to becoming such.

“...I was a seeker after the meaning of life,” he told me. “I wanted to know if life is dreaming or living and dying. I saw the many beautiful things of the world, like flowers and their perfumes, sunset, mountain, winding streams, beautiful women. I asked myself why I could admire such things when I was distorted and ugly. Ugly face, ugly feet, twisted, gnarled... I look like the devil. In my childhood they named me, screamed at me; “Judas! Judas! I was puzzled at first. Why did they call me Judas? I was not bad. Judas!” (p. 184-185)

The paragraph talks about the values system of people such as giving “*birngas*” or “*alias*” or nicknames to the people whom they consider different, or whose going against anybody, it is like giving them a mark that they can easily recall about them most specially if that someone has something to do with other people.

Family Life and Value System. In real life situation, it is necessary for the rural people to give due respect to each other and to obey with the rule of the land. This bond unites the consanguineal, affinal and ceremonial relatives. Thus, family and value system are based on the patterns of relationship among the rural folks, as reflected in the following statements:

“Then he saw Cardo. The father ran up to Cardo and began to beat him with a bamboo. It was good that the bamboo was not a bolo. But poor Cardo did not return the blows. He could have fought back, Lorenza said, for Cardo was quite strong. But Cardo was dazed, the girl told me. Cardo only looked at the father with surprise and then supplicating eyes. Cardo’s head and breast were bleeding. Cardo tried to protect himself with his arms, then he groaned – swooned, Lorenza thought – and the neighbors intervened.” (p. 179-180)

The statement talks about the initial reaction of people every time they may meet displaced people in the community, wherein they use to shoo them away, or hurt them to whatever they may hold to hit them, or even injure them for so many unreasonable circumstances. People tend to tell them as if they are not belonging to the community and that they must be elsewhere because normally, they have no place in our society, the mindset of being “*nauyong*”, “*malupit*” or “*brutal*” of our society for them.

“Later Cardo rose painfully, still groaning, poor man. Yet he did not say a word; he only looked at the people and the child’s father with something like prayer in his sad, gleaming eyes. He groaned all the while. A beaten dog was better than he. Perhaps he wondered why he was punished for just smiling at the innocent baby. But the baby was so beautiful, and no one had ever seen the child smile before it smiled at Cardo.” (p. 180)

The statements talk about the notion of Filipinos where in, sometimes dogs are better looking than them, or “*napipiya pay la jay aso ta nadalus*” or “*magaling pa yong aso malinis tignan*”.

“Then, I do not know – I learned on a post one day and learned to smile. I smiled at women then I held them spellbound. They begun to look at me with worshipping eyes. Had I turned into a God? They began to smile at me. I smiled at a young girl with bright eyes. She smiled. She was slender like a lily. I wondered what did she find in me who only a freak of God? Had I beauty within the soul of me? I wondered. I wanted to know. I was seeker for the truth of life.”
(p. 186-187)

The paragraph talks more about the Filipino’s strong faith to God, and that in everything people do, God is always asked, and they keep on asking God why, every time they don’t get what they pray for, the attitude of being “*agkararag ka lang, masubadan tu amin*” or “*magdasal ka lang, may awa ang Diyos*”.

Courtship. This is the period of reflection and wooing between the sexes which may eventually lead to marriage. Daguió, created a local color through an impressive description of details of respect, of love and its fulfillment while symbolisms pertain to the characterization of the different elements presented in the story such as:

BALETE. Is infamous in Philippine folklore for being the dwelling place of *engkantos* or supernatural creatures and nature spirits such as *dwendes* (dwarves), *kapres* (tree demons), *diwatas* (fairies) and *tikbalangs* (demon horses).

“He was not much over five feet tall with a gnarled, disjointed body like the trunk of a balete tree.”

“He looked like the devil indeed like a twisted balete trunk, except always that smile.”

“I recognized him because of his ugly, distorted like the balete.” (p. 183-184)

The word “balete” is always associated to something that is unusual, or with ghost or other out of this world elements, this “balete” symbolizes our fondness to honor and that some Filipino honor these elements whether bad or good which were given importance, like when they say “kayo-kayo”, “dayo-dayo” or “tabi-tabi po” to places which they believe something is dwelling in or in dark and creepy places.

CEMETERY. It is associated with inverted torch as a true cemetery symbol, symbolizing life in the next realm or a life extinguished.

“It was at the cemetery at Pasuquin.”

“The cemetery is no longer in used.”

“The evening was failing, and as I walked to the father end of the cemetery, I thought I had heard a low cry, I was a little startled.” (p. 184)

The word cemetery symbolizes, death, sometimes it is also associated with demonic or evil creature, in the Philippines it is the hatest place of the children that every time they pass by the place, it seems that their world will tremble of fear and cowardness. “cemetery” is the place for new life and new beginning of the souls, it is said to be their final salvation for eternal peace and life.

JUDAS. It has been held up by Christians as a symbol of the Jews: their supposed deviousness, their lust for money and other racial vices.

“Why?, I asked myself, I wanted to know why they called me Judas and why they admired what was perfect and beautiful, what was charming and good.” (p. 185)

The word “*Judas*” or “*Hudas*” is sometimes called to people who act brutally, someone who act aggressively. Also, “*Judas*” symbolically mean greediness called “*agum*” or “*matakaw*”, where in it may mean greedy for power, wealth, love and among others, another symbolism is of that being “*mangliliput*” or “*taksi*”, as for Christian when he betrayed Jesus and sell him in exchange of money and power.

The above-mentioned symbols and practices illustrate an ancient Filipino practice of believing to “*encantos*” and other elements that are not seen by normal people but with those extra perception.

This also manifested how religious Filipinos are as they were influenced by their believes and traditional practices as Christians.

The superstitious sensibility of the people reveals that almost every kind of mental and physical action of man, and almost every object that man perceives in this world and the skies above him involves one way or another some superstitious and kindred beliefs.

More so, the story “The Life of Cardo” reflects several socio-cultural aspects such as Education and Traditions which are categorically used in this story to help us better understand the different aspect of socio-pragmatic

aspects of the different literary texts of Amador T. Daguio, such as the following statements:

“Many people passed over the road each day, some afoot, some on horseback, and a few ridings on the backs of slow moving carabaos. There were children coming to school or going home, and women with baskets on their heads with market provisions. Each time a figure came into sight the woman’s heart would jump. Seeing an eagle soaring in the sky, she sighed and wished that she, too, had wings and eyes like the birds so she could see as far.” (p. 188)

The paragraph shows the normal way of people specially in the “barrios” or villages in the Philippines, with people passes by every day, doing their usual habits of shepherding their animals, holding baskets for market and other people like their usual everyday errands, it is like a moment and place where people use to meet and chat with their neighbors, or like going out with friends, some children were playing in the muddy road or fields and among others which a typical Filipino way is, it is really like feeling the ambiance of “biag diay away” or “buhay sa nayon” of the Filipinos.

“But this was long ago. It was not long before she was caused to stand on the hilltop at the edge of the town, watching the dark-wooded hills before her. As time sped on, the men at the harvest finished their work and the rice lay gathered in mounds all over the plain. People continued to pass on the road, more people than before, for it was the selling season not only at the marketplace but at the door of every house. She did not want to be seen on the hill, waiting for the man she was to marry.” (p. 189)

The paragraph emphasizes the culture of the Filipinos most especially during harvest season, wherein every after harvest, all the farmers gather to make “bartekan” or “inuman” which is their way of pleasing themselves after a long wait of harvest season, and the people make festivities, like “piyestaaan” or

“*piyestahan*” which is their way of thanking God their abundance crops and more.

Family Life and Value System. Family life and value system are manifested in the story in the following:

“She could not believe it she continued to listen for a man’s voice which would call tenderly for her, to await the caress of his hands. She knew that man who had gone to the town two days travel away to get the priest was faithful to her.

So, no doubt of him crept into her heart, but there was fear for him. The rain seemed to pound angrily on the roof because she did not doubt him. There came a storm which destroyed some of the houses, but she remained calm in her faith in him.” (p. 190)

The paragraph talks about how passionate Filipinos for love, that even in the modern world there will always be those regarded as “*Maria Clara*” type of lady meaning “*naemma a babae*”, or “*mahinhin na dalaga*”, which they are really waiting for a love to win them in proper time and in proper place, that love is not a rush to chase but rather a time to really wait if it is for you, it will be for you.

“There was this boy, just eighteen, whom the people said was the owner of the house, although he had never lived in it, and they sent him to learn who it was that had come to occupy it. the boy saw the man look out of the window and up into the sky, and the thought came, to him that this must be his father – who had come back. Who had, after all, not been drowned years and years ago as the people had surmised before he had come into the world. But the two only stared at each other with vacant eyes, emptily, almost shamedly. And not long after, the man ... died. It is strange that he was singing when he died – died in the middle of the song, a love song! Who is ever to complete it? (p. 192-193)

It is the value system of the Filipinos that they use to go back to where they used to live in our early days, they use to have our “*bakasyon*” every time

they have time just to meet our family, old friends and acquaintances, that they use to go back to where are memories are, especially during class vacation or even during special occasions, that makes Filipinos known for its family oriented traits.

Courtships and Symbolisms are used to the nativized emotions, feelings, situations, and behavior of local youth as they enter a serious relationship which would lead to marriage and symbolisms to represent something beyond the literal meaning.

WINDOW. Is symbolically, can often represent a portal.

“What I know is that I must confess to a crime, that I have confessed it in this story of a town and of a woman who looked out of the window and who died but who shall live forever in this story.” (p. 193)

The term “*window*”, makes symbolism on the channeling of different happening from the outside to the inside of houses, it is like a portal that brings the truth from the outside to the inside, in looking at the window they see different face, different actions, different interests and different errands of people who pass by and people within the area, in the old Filipino tradition, windows plays a role for love and courtship, it is significant in a way that love before in being offered through a window called “*harana*” when a certain man wants to win the heart of their “*irog*”, they often sing outside the window of the house.

EAGLE. It is attributed to honesty, truth, majesty, strength, courage, wisdom, power, and freedom.

“Seeing an eagle soaring in the sky, she sighed and wished that she, too, had wings and eyes like the birds so she could see as far.” (p. 188)

The word “eagle” or “agila” symbolizes nobility or being high rank in the society, it gives a notion of being superior among others, in the cultural setting of the Philippines, there are those they consider high society or the “alta” or among those “alte de ciudad” where in, these are the elite and high ranking individuals in our society, while they also have the low lies, they call them “marigrigat” or “dukha” or poor people who is always under the reign of this high class citizens, like in Philippine love culture, “ti nabaknang para iti nabangnang laeng” or “ang mayaman ay para sa mayaman lamang”.

NIPA HOUSE. It represents the Filipino value of bayanihan, which refers to a spirit of communal unity or effort to achieve an objective.

“It was then that she began looking out of the window of her nipa house.” (p. 190)

The word “nipa house/hut” always symbolizes lowly or simplicity of life in the “barrio”, it is a place where simple typical family is dwelling in, where happiness and harmony among each member is present, a type of Filipino dwelling which is considered poor in nature but rich in love, it is actually a small place where members of the family sleep together in the “datar” or “sahig”, where they eat together at the same time. “Nipa House” is a result of

love of a “*barrio*” boy to a lady whom he has interest with and in building a tiny house for his wife to be to form their own family. The “*nipa house/hut*” is also the way people express their support and help in the way of “*bayanihan*”.

RAIN. It is attributed with unhappiness, rebirth, foreboding, determination, the breaking of a drought, and a pause for introspection.

“And she kept saying “No! No!” and that is because she learned to go out into the rain.” (p. 190)

The word “*rain*”, is usually associated with the gloomy or sad moment for some, but happiness for many, in a way that before, in the slums of the “*barrios*”, people always ask for rain and they will be very happy if it rains because their crops will be blessed and at the same time be watered, but for some, rain is a nightmare especially those in the street who has nothing to go to when it rains, these are the displaced people in the community who has no shelter and permanent place to stay.

MURDERER. A person who kills another that easy.

“The murderer of this man with the gray hair who died with a song in his lips, is in prison, awaiting trial.” (p. 193)

The word “*murderer*” symbolizes hatred among people, this is associated with someone who is a killer, or someone who use to take away life of other without hesitation, in the Philippine culture, they have this “*mamapatay*” or “*mamamatay tao*”, which even in the present time is very rampant still, especially when people quarrel because of wealth, politics, or even just a petty

fight between individuals, some people kills because of their job as a killer, and sometimes they kill because their ego was upset or been stepped in.

Lastly, in the story “Hudhud hi Aliguyon”, also presented several socio-pragmatic aspects of the language, among its category is Education and Traditions to determine the rural folks which is obliged to send their children to school to learn as part of their holistic development and traditions, a way of life to the Filipinos.

*“Then he sprang to their granary’s stone wall
And cried out: “My comrades, do what is to be done.” (p. 194)*

The paragraph talks about, the traditions of the people specially in the “barrios” like “binnadang” or “bayanihan” system, where people use to work together in their village to accomplish things and task, with equal work and job to accomplish, this is usual happening is there is festivities or fiestas in the village.

*Aliguyon, Amtalao’s son, was undaunted;
He cried out, “May it be that our broken bowl
Be not the bad luck of Aliguyon, son of Amtalao,
But that of his mother Dumulao.”
“May it be, exclaimed Aliguyon,
That the bamboo taken from us
Be not the ill luck of Aliguyon
But that of his mother Dumulao.” (p. 196)*

The paragraphs points out the tradition on, being a believer called people with “pammati” or “paniniwala” which the Filipinos usually give importance, people make precautions every time a certain thing happens and, in every time,

they associate it with these “*pammatt*” or “*paniniwala*” which they always abide as Filipinos, it is a way of our life, and it is a way we deal with things around them.

*Then we will abandon our plan
Against your enemies, spirits of Lagud, spirits of Daya;
But if we are never to be vanquished,
Then keep your body still, for from your act,
Man can learn of death or life – ino-ayo.” (p. 203)*

The paragraph stresses the beliefs of the Filipino to local deities, like the “*gangannaet*” or “*anitos*” in which they give importance too, these sometimes are contributory to one’s success or failure, that if people do good, these local deities will provide blessing, but if people do the contrary, they will be punished by these abstract elements.

*“Go and call your women companions,
So that you can sing to my brother-in-law Pumbakhayon.”
Aginaya went, saying, All of you,
My women friends, come –
Assemble at our house
So that we can sing to Pumbakhayon.” (p. 204)*

It is the local practice in the Philippines, like the night before a feast or a wedding, which we called “*bisperas*” is an activity prior to the union of two people, in a brighter sense it is a time where the couple contemplate their decisions to marry and that this is the last night where they considered themselves as single.

Family Life and Value System, reflects the importance of education and how it changes everything for a person, to develop with values as to be an obedient Filipino with positive trait.

*Where are you, comrades of Aliguyon.
Do what is to be done in Hannanga.” (p. 201)*

The paragraph states the spirit of the Filipinos in offering always helping hands, wherein Filipinos are naturally charitable or “*mapagkawanggawa*”, the spirit of volunteerism among the people makes a better and orderly community.

“Aliguyon and Pumbakhayon fight one and a half years at Daligidigan, during which Daulayan substitutes briefly for Pumbakhayon and is defeated by Aliguyon. Then Aliguyon goes home to Hannanga and rests. One morning he goes to the river and washes off the dirt of battle from his body. Then he dresses up and returns with his comrades to Daligidigan, this time not to fight but to make peace and to seek Bugan in marriage. His proposal is accepted, and he brings Bugan home with him to Hannanga where they are welcomed with much joy and feasting. Later, Pumbakhayon follows and joins in the wedding festivities.” (p. 198)

The paragraph emphasizes the value of the Filipino of being “*napudno nga gayyem*” or “*matapat na kaibigan*”, which Filipinos are known very well, it is one of the characteristics that makes Filipinos unique among other nationalities, the loyalty of Filipinos may even mean sacrificing everything even your life just to protect your loved ones, and to keep them safe and secured.

*“You go and call.
All your beautiful women,
For I will sing love songs.” (p. 203)*

The paragraph shows the love of the Filipinos to music, Filipinos are known for its passion for music that even how tough or hard life maybe, music will always be our happy pill to forget all problems in life, whatever circumstances maybe we are still pliant at all times, music brings joy and happiness in all aspects, whether happiness, joy, laughter or even in the worst of grief and sorrow, music will always be a part of a Filipino culture, something that we Filipinos are born with, a naturally music lover.

Courtships and Symbolisms, this gives idea and thoughts that love is a necessary aspect of a human person, it is the completeness of romance and relationship, it is a way in which people meets to be partners for life, while symbolisms play a role in making emphasis as to what the things particularly characterizing with.

ROOSTER. It is usually attributed and considered as a protector against demons.

*“He next unloosed their rooster from its string.
And brought it under the house.”*
“We shall pray the rooster prayer, for we are going to battle.”
*“Give us a sign, our rooster,
Give us a sign! I charge you in my prayers.”*
*That you see not Aliguyon’s defeat in war;
Answer our prayer by a sign, rooster.”*
*“My beloved son, from whom did he learn
To pray the rooster prayer of Hannanga?”*
“He swung the rooster many times and prayed.” (p. 195-196)

The word “*rooster*” in the statements is mostly attributed for the tribal people to something that has a power to grant wishes and dreams in life, the “*kawitan*” or “*tandang*” for the Ethnic group is a supreme deity which has the power to give them favors in life. The “*rooster*” is also something that protects people against bad will circumstances and brings good luck to people who believes it.

BOLO. Is attributed with revolution or revolt.

*“Dangunay then raised a double-bladed bolo,
She attracted the attention of Pumbakhayon and Aliguyon.” (p. 197)*

The word “*bolo*” is mainly associated with authority and power among people specially with the tribal groups, where people has the ability to lead a group or soldiers in battles, the “*buneng*” or “*badang*” is for the Ilocanos shows courage, strength and supremacy, a person who has a “*buneng*” or “*badang*” may think he is more powerful than the others.

GONG. Is attributed to wealth and served as a status symbol.

*“The augury made the people happy
Every night for a month the gongs played.” (p. 204)*

The word “*gong*” for the tribal people may mean power and wealth, it signifies a particular authority of being rich and famous among the people, with its color of gold, it may mean how wealthy a person who possess it.”

In this section of the study, talks about the syntactical innovations used in the different stories which focused on filipinized expressions and rhetorical

patterning, it really helped in the textual analysis of literary texts of Amador T. Daguio, syntactical innovations are very useful in the deeper understanding of the literary texts, according to the study “Exploring the Filipinization of the English Language in a Digital Age: An Identity Apart from Other World Englishes” by Orlyn Joyce D. Esquivel of the Central Luzon State University of the Philippines as this remarked the process of the “transfer” of culture and meaning from the native language, which is Filipino, to International English, producing the identified localized or nativized lexical item. The following tweets constituted the *Filipinized* idioms translated in English, and lexical innovations that were identified as the researcher had a native speaker as a key informant in order to support the observations.

To further understand the socio-pragmatic aspects of the four stories used in the study, the SPEAKING Model of Dell Hymes (1976) was used. Dell Hymes created the SPEAKING framework to show how language is used which is manifested in the communication activity of those who are involved in the communication process, The SPEAKING model consists of eight components such as, Setting and Scene, Participants, Ends, Act Sequence, Key, Instrumentalities, Norms, and Genre.

In the story “Wedding Dance” the Setting and Scene is manifested in the statement when Awiyao, “*crawled on all fours to the middle of the room; he*

knew exactly in the middle of the room; he knew exactly where the stove was” (p. 205), somewhere part of the mountain place in the Cordilleran Region where the tribal group of people lives, while the scene shows a serious talk between two lovers who because of following and adherence with the traditions and culture of their tribe they need to go part ways to fulfill their mandate as citizens of the community as shown in this statement, “Why don’t you go out? He said and joined the dancing women?” he felt a pang inside him, because what he said was not the right thing to say and because the woman did not stir. You should join the dancers, he said, as if nothing had happened” (p. 166).

As to the participant of the story, they were *Lumnay and Awiyao*, as they traverse conversation with each other inside their house in the mountain regions, where *Lumnay*, the former wife of *Awiyao* who is longing to bear a child yet her chances were so thin that she can’t do anything about, while *Awiyao*, as a soldier or a man of their tribe, he wanted to have his heir and as a man and member of the ruling party, he needs someone to take over his place in time.

In the story, the Ends is manifested in *“It is not right. It is not right! She cried. How does she know? How can anybody know? It is not right, she said” (p. 175)*, when she found her courage to go to the chief of the village, to the elders. To tell them it was not right, that *Awiyao* was hers and nobody could take him



away from her and let her be the first woman to complain, to denounce the unwritten rule that a man may take another woman, however when she is near, she got hesitant as if the bonfire stopped her, and that moment when she realized that she has to leave and let Awiyao marry Madulimay to have a child to carry his name.

The end is reflected when, the people in the whole village is busy dancing and having festivities, when Awiyao is to get married again to Madulimay, all the villagers are gathered during the eve before their wedding, and doing the dancing, or “tadek”, which is a traditional dance held during the night before the wedding as a traditional courtship dance ceremony, the last night of being a bachelor and bachelorette of two people who will face marriage

The act sequence of the story is when Lumnay and Awiyao express their feelings to each other, and that they still both love each other despite Awiyao marrying other woman for the sake of their tribal traditions, as reflected in the conversation when Lumnay said, *“I don’t want any man,” she said sharply. “I don’t want any other man.” (p. 166)*, this shows how devoted Lumnay was to Awiyao, while Awiyao responded, *“You know very well that I won’t want any other woman either. You know that don’t you? Lumnay, you know it, don’t you?” (p. 166)*

The instrumentalities, where an intimate conversation between who people Awiyao and Lumnay, like in the statement *“I’m sorry this had to be done. I am sorry. But neither of us can help it”* (p. 165), when they reminisce all their share moments together and their manifestation of their love to each other and at the same time, it’s the dialogue made by Lumnay, when she was left alone by Awiyao in her house and continued contemplating as to what she needs to do to stop the marriage of her man to another woman for the sake of unwritten rule of the land.

There are different norms happened in the story, to start with is this statement *“I have prayed to Kabunyan much, I have sacrificed many chickens in my prayers”* (p. 167), which shows that in order to please God, she offered something to grant her wish, in addition, is when Lumnay had filled the jars from the mountain creek early that evening, which shows love and respect to the family, that the parent must provide the needs of their family, furthermore, is when Lumnay said, *“I’ll go to my own house. My parents are old. They will need help in the Planting of the beans, in the pounding of the rice”* (p. 169), which proves the culture of the Filipinos of strong family ties and the value of taking care of parents when they grow old as a sign of respect and love they have sacrificed for us when they still can, also when Awiyao said, *“Lumnay, he said tenderly. Lumnay, if I did this it is because of my need for a child. You know*

that life is not worth living without a child. The man has mocked me behind my back. You know that” (p. 170), which proves how important to have a child specially to prominent or elite people, in order to continue their offspring and to have someone to take over all their wealth to revolve around them.

The genre is seen in this part of the story when Lumnay convinced herself about everything that had happened to their loved story and kept her silence since then and lived peacefully with her parents, until he made up her mind one time and realized that life must go on. The statement shows how things went through with Lumnay after the wedding, *“Lumnay thought of Awiyao as the Awiyao nshe had known long ago – a strong, muscular boy carrying his heavy loads of fuel logs down the mountains to his home. She had met him one day as she was on her way to fill her clay jars with water...” (p. 176)*

In this part of the story gives analysis of the communicative aspect embedded in the story “Wedding Dance”, as it is analyzed thoroughly through the use of SPEAKING Model by Dell Hymes that discussed several aspect of the story, such as setting and scene as the prevalent communicative skill used which discussed the situations and different settings that happened in the story, followed by the emphasis on participants, who gave characterization and

of course the norms that gives the different traditions and cultural aspects presented in the story.

In the story “The Life of Cardo” on the other hand, the setting of the story happened in Pasuquin, a Municipality of Ilocos Norte, where the scene is when a long-time old friends met each other again after a long vacation, the narrator talks with Lorenza in their window when he passed by one time during his vacation.

The participants were the narrator and Lorenza, as reflected in this statement, “*Last vacation when I went to visit my relatives in Pasuquin, I first saw him. I was talking to Lorenza before their window when Cardo passed with dragging footsteps, his head bowed. He was not much over five feet tall with a gnarled, disjointed body like the trunk of a balete tree*” (p. 176-177), it is a conversation between the two old friends met for the first time after a long time of not seeing each other.

This part of the story shows the ends which showed how the narrator like to change the minds of people about Cardo, and he wanted to see the world hoe he sees Cardo in his viewpoint as mentioned in the first statement, “*The people of the town never understood Cardo, I alone, perhaps, understood him a little. Of course, we all have a right to our own opinions*” (p. 177).

Also, in this part of the study, shows the audience, the sequence was told as to how people hated Cardo, and why do people always feel bad every time Cardo is around specially when he always looks at babies in the community like in the statement, *“One day, Cardo was passing by. He saw a small baby in the arms of its mother, or the baby saw him (she corrected herself) – and the baby smiled. A beautiful smile that would touch a heart in sorrow.”* (p. 179), which shows how Cardo made babies smile however, instead for people to be happy, Cardo was taken wrongly and accuse him of so many things until, *“then the father came down with a piece of bamboo hardened by fire in his hand... then he saw Cardo”* (p. 179). *The father ran up to Cardo and began to beat him with the bamboo*”, which explains how people neglects stray and compromised people in our community, the beggars seem to be no place in our normal society.

In this part states the key, where in the situation is a serious exchange of conversation between the narrator and Lorenza about how who Cardo was, and how Cardo was treated unfairly in the community and that Cardo is doing nothing good to people rather than hurt or even kill the young once, however Cardo remained firm and not returning the hurts and mocks he is receiving instead he always smiles at baby even their parents use to scold him away, Cardo managed to be still kind, as in the statement, *“Later Cardo rose painfully*

still groaning, poor man". Yet he did not say a word; he only looked at the people and the child's father with something like prayer in his sad, gleaming eyes. He groaned all the while. A beaten dog was better than he. Perhaps he wondered why he was. Punished for just smiling at the innocent baby," (p. 180), however Cardo is always positive by giving smiles to the faces of the baby that no one had ever seen before.

In this section shows how the instrumentalities in communication was utilized through conversation and narration of the events they have witnessed with Cardo and the story how Cardo was treated by the society, the speech style was casual conversation where two friends meet and talk about things, like in the statement when the narrator told to Lorenza, *"Only see how she looks! He is like the devil. He is very ugly. He looks drunk. He seems cruel."* (p. 178), and an intimate conversation like in the statement, *"Oftentimes I think that too. But you see, his ugly, distorted face drives pity and sympathy away. Of course, they are doing injustice to the poor man-especially as he never done any harm. But they are only playing safe with their children,"* (p. 181), which shows how the conversation went off to sharing their personal lives to each other.

This part on the other hand of the study states the norms of communication on how Cardo been feeling every time he was in the street, when in this statement said that *"And I went away. I was lonely-among strange*

men and in strange places. Still, they jeered at me, laughed at me. Called me Judas and other dirty names. I was even put in prison. They accused me of having stolen something. But I might not learn, why? Why? Might I not?" of situations when Cardo decided to share his life story to others, like when he narrated in this statement, "So I smiled at little babies because in them my baby's smile became mine. And the mothers looked at me with hate." (p. 187)

In this part the study shows the genre of the communicative process that upon hearing the story of Cardo, where he came from, what makes him like that, and how he was before, the narrator then realized that Cardo like anybody else also, he can be hurt, he can shed tears and cries and most of all he needs care and understanding, as in the statement when Cardo was asked why he is like that?, and *"for an answer I scratched my head and he smiled again. He shall live on uncaring, beaten... shedding blood... but wanting to know... what is life... is there in life so good, so beautiful that we can never know?" (p. 188)*

While, the communicative aspect of the story, the setting of the story "The Woman who looked out of the Window" happened in the town, near the fields and forest along up the hill, and the scene is when the busiest time, or the harvest season, and also the rainy season of the year started when many people passed over the road each day, some afoot, some on horseback, and few

riding on the backs of slow moving carabaos, and the habit of the woman who always looks out of the window.

The communication process happened when the narrator talks and narrates about what is happening around this part shows the participants of the communicative events, the usual habits and where abouts of people each day, the usual practices and traditions that he use to see as days passed by, the narration begins to saw *“Marita stood at the edge of the hill on which the town was built, and she is disregarding the fields spread out below her and the farmers at the field followed with her eyes the curving road that vanished into a distant forest.”* (p. 188)

In this part of the study shows how the ends of communicative process were used as the narrator concluded the story with what happened to him like in the statement, *“They found me in a big jar, buried in soft dark soil beside a path. The farmer and his wife who later adopted me were again going to the field one morning, when they heard my cry. They kicked the shallow layer of earth aside and broke the jar and found me there, naked, and red and crying. You see, I was innocent, and would have lost my life unknowingly”.* (p. 193)

This part of the study shows the act of sequence of communicative events wherein the series and exchange of ideas between the people speaking in the story, like in the statements when, *“An older woman with a basket plodded up*

the hill to where she stood. I have seen you for three days at this spot, she said” (p. 188), the questioning made to ask for an answer, and another question was asked when, “The younger woman slimed and blushed. It is not worth waiting for? She asked” (p. 188), then a replied made with this statement, “I am going to town to sell some bananas. I hope I’ll see you in town before I go” (p. 188), then again, a reply said, “I don’t know, said the younger woman. These three days have been very long. I am wondering something could have happened” (p. 189), and an answer was, “Well. I’ll leave you, said the other” (p. 189), The exchange of ideas of asking question, begets question and answer at the same time leads this to identifying how the sequence of conversation was made in the story.

In this part of the study shows keys of communication in which how the people of the town cares about Marita and her condition when she is running and playing in the rain, the other kids love to be with her and play with her along as the statement, *“They would run after her, calling Marita Marita mia! and she would run ahead, laughing all the while. How she laughed! How she ran!” (p. 213),* which means that they call her by her meaning to give at least a care or a little of concern to what might happen to her as she plays in the rain.

In this section of the study on the other hand shows the instrumentalities of communication used that talks about the casual conversation narration of the story, how it started and how it ends, and series of events that were purely

of statements gradually dealing with the points and sequence the story happened starting with, when *“first, she did not look out of the window”* (p. 192).

In this part of the study tackles the norms of communication on the social rule of people that when you commit murder you will end up prison, where justice is being served to the victims and that the murderers shall bear the consequences as to the statement, *“This did not happen a long time ago: it happened only recently, so there is perhaps time to hope for forgetfulness. The murderer of this man with the gray hair who died with a song in his lips, is a prison, awaiting trial”* (p. 193).

Lastly, in this section of the study speaks about the genre of communication used on the testimony of someone who have committed murder, his confession that makes the twist of the story, as to the statement, *“What I know is that I killed a man because he sang so sweetly and so falsely and because he was not a god. What I know is that I must confess to a crime, that I have confessed it in this story of a town and of a woman who looked out of the window and who died but who shall live forever in this story”* (p. 193).

The setting of the story epic “Hudhud hi Aliguyon” is in Hannanga Land, somewhere in the mountainous area where tribes live, the scene follows as the man of comrades of Aliguyon, the soldier of Amtalao is preparing to go for a

battle, reflected in the statement, *“Where are you, comrades of Aliguyon. Do what is done in Hannanga. Noisily Aliguyon’s fellows assembled, and played tops, Aliguyon’s top bounded through the yard Aliguyon’s top spun inside their house and hit the bangibang of Iken...”* (p. 194).

The participants of communicative events and flow of conversation between the characters who are engaged in the communication process, the conversation made between Amtalao to the comrades of Aliguyon as in the statement, *“Where are you, comrades of Aliguyon”* (p. 194), talking as authority to command his people, also the statement of Dumulao to Aliguyon, stopping her in going to fight, like in the statement, *“Stop that, my son Aliguyon! My beloved son, from whom did he learn to pray the rooster prayer of Hannanga?”* (p. 195), also in the conversation of Dangunay and Pangaiwan when Aliguyon and Pumbakhayon is battling with each other as she concluded, as statement in the statement, *“None is better; they are equal in every aspect”* (p. 97), which she means that the two warriors were equal and no one is above or below the other, they have the same strength and will to will battles and fights.

The acts of communicative events that led the connection of ideas presented when a Dangunay kicked the bowl of wine as the group of Aliguyon goes for the battle and thought that it may bring bad luck for them as a result of the belief that when someone goes and something broken or ruin, it may

bring bud luck to their trip, this is reflected in this statement, *“Then suddenly Dumulao stoop up and kicked the bowl of wine and it resounded brokenly in the yard”, then Aliguyon, cried, “May it be that our broken bowl be not the bad luck of Aliguyon, son of Amtalao, but that of his mother Dumulao.” (p. 195)*

The key of norms of the people in giving emphasis to someone with a notable origin, like when people use to call Aliguyon following his father’s name is something that gives them a sort of respect for Aliguyon the son of their leader as shown in the statement when, *“Aliguyon, son of Amtalao”,* who resided in Hannanga proves that people in their village is honoring the existence of Aliguyon the son of their leader and next in heir to lead the village, also in the statement, *“Where are you, comrades of Aliguyon”, explains how important to be a part of a troop of a great soldier, that if so happened you are regarded as one among the best or one among those who has proved himself to be worthy of the call.” (p. 194)*

This part of the study presents the instrumentalities of communicative style where in the conversation is more on formal conversation, when the characters are the authorities and are the one’s giving instructions and command in the story, as reflected in the statement, *“My comrades, do what is to be done” (p. 199)* meaning Aliguyon commands his troop to do what they should have to do, also the consultative communicative style when they use to

pray the rooster prayer before going to battle, like in the statement, *“Give us assign, our rooster. Give us a sign! I charge you in my prayer, that you see not Aliguyon’s defeat in war”* (p. 195), we also have this frozen communicative style, when they do their rituals such as memorizing the statement, *“For the spirit of Lagud, the spirit of Daya, protect us from our enemies, spare us...”* (p. 202), which explains that they are asking intercession with such spirits they believe who can help them win the battle.

In this part suggests the norms in which the conventional exchange of ideas happened later in the story when, Aliguyon invited Pumbakhayon saying, *“Come, let us go to eat”* (p. 201), but Pumbakhayon approached and said, *“No. Let us go to your other house. For I will pray the rooster prayer for the success of your marriage”* (p. 201). Pumbakhayon said, *“where is old Amtalao?”* (p. 201), then Amtalao said, *“As you will”* (p. 202), meaning there is an agreement between the two parties.

The genre of communication where the resolution and the lesson was needed to be learned in the story, live there is no other way to end a war than to have a diplomatic engagement, that war is not an answer to rivals, but it will just create a greater problem in the end, the reconciliation of the two tribal group manifest that through love, everything is possible, and that love brings people and strangers together, like in the story when the two opposing chief

warriors fell in love with the sisters of their enemy, love wins at the end, and reconciliation that brings them together, it is manifested when Pumbakhayon said, *“For I will pray the rooster prayer for the success of your marriage”* (p. 201), saying it to Aliguyon as he invited him to eat, while he together with the sister of Aliguyon went home with him, *“To celebrate their own wedding”* (p. 204), in their home in Daligdigan.

In this study, it made used of the different literary texts written by Amador T. Daguio, imposes several communicative approaches which stand for the utilization of SPEAKING Model introduced by Dell Hymes (1971) which determines the different communication aspects, to begin with is the setting and scene, as the prevalent method used in identifying the physical, social and cultural context of the communication process, in addition to, is the participants in which it identifies the characterizations portrayed by the different partakers in the story, next to it is norm in determining that communication process as cultural rules and expectations that guide the behaviors in the story, followed by genre that gives specific forms of communication within a cultural context, also the act sequence which determines the communication process as the sequence of components on the structure and organization of communicative events, another one is the key that identifies the cultural knowledge, norms and codes shared by each



participants, we do have this ends that gives the goal, intention and outcomes of the communicative events and lastly, instrumentalities which explains the various communication channels and resources used by participants in determining the language type and symbolisms.

In the textual analysis of this study strongly suggests the use of S.P.E.A.K.I.N.G Model to understand the communicative elements used in the different stories of Amador Daguio, which signifies its ethnographical contexts, thus this is helpful according to the study Analysis of a Selected Bargain Discourse Using Dell Hymes' S.P.E.A.K.I.N.G. Model on January 2017 by Jennifer Umezina of Nasarawa State University, which discussed that the study evaluates the theory of the Ethnography of Communication by Dell Hymes. It attempts to prove the viability of Dell Hymes proposition of the S.P.E.A.K.I.N.G. Model in the analysis of natural and unnatural discourse; it also presents and analyzes samples of spoken discourse in actual speech event. Data analyzed was recorded and transcribed by the researcher. The findings are that although Hymes theory is effective for discourse analysis, there are observable shortcomings in its ability to account for meaning in conversation. Not all aspects of communicative situations are easily accounted for by the S.P.E.A.K.I.N.G. Method. Nonetheless, S.P.E.A.K.I.N.G. is a useful guide to the analysis of the dimensions of communication.

Conclusions

From the content analysis of this study, the following conclusions are formulated, to begin with, Most Filipino authors depict rich cultural environment in their literary writings. In terms of the literary aspect of the language, the dominant literary device used was “simile” to show the rich and specific culture, values, practices, emotions, and other realities of rural Filipino life. In the socio-pragmatic aspects of the language, the most prevailing aspect of ethnography of communication in the selected literary works is “setting or scene” showing the actual place and over all location of the situation happened in the stories as emphasized as to where and how the characters interact or communicate.

Recommendations

Based on the conclusions of this study, the following were recommended, first, Literature teachers should have relevant and sufficient background knowledge to integrate activities in identifying linguistic innovations under lexical and syntactic levels in their lessons and use Iloko literary pieces written in English by Ilocano authors as a springboard in teaching literary devices.

Furthermore, Literature teachers should maximize the use of literary texts written in English by Filipinos in learning Filipino values, practices, emotions, and other facets of rural life for them to appreciate their own culture

which enables and enhances their appreciation of Ilocano cultures through reading a particular literary text with a touch of their native and rural language which will eventually help them appreciate their own culture.

Finally, Literary text written in English by Iluko writer with a touch of Ilocano theme and setting should be included in teaching literature in schools in order to understand better the different cultural aspects that were reflected in the different local literary works.

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APPENDIX A

AMADOR TAGUINOD DAGUIO'S BIOGRAPHY



Amador T. Daguió (1912-1966) was a Filipino writer and poet during pre-World War II Philippines. He published two books in his lifetime, and three more posthumously. He was a Republic Cultural Heritage awardee for his works.

Amador Daguió was born on January 8, 1912, in Laoag, Ilocos Norte. His family moved to Lubuagan, Mountain Province, where his father was an officer in the Philippine Constabulary.

He graduated with honors in 1924 at the Lubuagan Elementary School as valedictorian. Daguió was already writing poems in elementary school, according to his own account. He wrote a farewell verse on a chalkboard at least once for a departing teacher when he was in grade 6. For his high school studies, he moved to Pasig to attend Rizal High School while residing with his uncle at Fort William McKinley.

Daguió was too poor to afford his college tuition and did not enroll in the first semester of 1928. He also failed to qualify for a scholarship. He worked as a houseboy, waiter, and caddy at Fort McKinley to earn his tuition and later



enrolled at the University of the Philippines on the second semester. He experienced financial difficulties in his studies until an uncle from Honolulu, Hawaii funded his tuition on his third year of study. Before his uncle's arrival, Daguio has worked as a printer's devil in his college as well as a writer for the *Philippine Collegian*.

He was mentored in writing by Tom Inglis Moore, an Australian professor. In 1932, he graduated from UP as one of the top ten honor graduates. After World War II, he went to Stanford University to study his master's in English which he obtained at 1952. And in 1954 he obtained his law degree from Romualdez Law College in Leyte.

When Daguio was a third-year high school student, his poem "She Came to Me" got published in the July 11, 1926, edition of *The Sunday Tribune*. After he graduated from UP, he returned to Lubuagan to teach at his former alma mater. He then taught at Zamboanga Normal School in 1938, where he met his wife Estela. During the Second World War, he was part of the resistance and wrote poems. These poems were later published as his book *Bataan Harvest*.

He was the chief editor for the Philippine House of Representatives, as well as several other government offices. He also taught at the University of the East, University of the Philippines, and Philippine Women's University for 26 years. He died in 1966 from liver cancer at the age of 54.



Among of his famous published works are among the following, (1) *Huhud hi aliguyon* (a translation of an Ifugao harvest song, Stanford, 1952), (2) *The Flaming Lyre* (a collection of poems, Craftsman House, 1959), (3) *The Thrilling Poetical Jousts of Balagtasan* (1960), (4) *Bataan Harvest* (war poems, A.S Florentino, 1973), (5) *The Woman Who Looked Out the Window* (a collection of short stories, A.S Florentino, 1973) and (6) *The Fall of Bataan and Corregidor* (1975), which led him in achieving the Republic Cultural Heritage award in the year 1973.

APPENDIX B

LITERARY TEXTS

A. SHORT STORIES (Amador Taguinod Daguio)

1. WEDDING DANCE

Awiyao reached for the upper horizontal log which served as the edge of the headlight threshold. Clinging to the log, he lifted himself with one bound that carried him across to the narrow door. He slid back to the cover, stepped inside, and then pushed the cover back in place. After some moments during which he seemed to wait, he talked to the listening darkness.

“I’m sorry this had to be done. I am sorry. But neither of us can help it.”

The sound of the *gangsas* beat through the walls of the dark house like muffled roars of falling waters. The woman who had moved with a start when the sliding door opened has been hearing the *gangsas* for she did not know how long. There was sudden rush of fire in her. She gave no sign that she heard Awiyao but continued to sit unmoving in the darkness.

But Awiyao knew that she heard him, and his heart pitied her. He crawled on all fours to the middle of the room; he knew exactly where the stove was. With bare fingers the covered smoldering embers blew into the stove. When the coast began to glow, Awiyao put pieces of pine to them, then full around logs as his arms. The room brightened.

“Why don’t you go out?” he said, “and join the dancing women?” he felt a pang inside him, because what he said was not the right thing to say and because the woman did not stir. “You should join the dancers,” he said, “as if as if nothing had happened.” He looked at the woman huddled in a corner of the room, leaning against the wall. The stove fire played with strange moving shadows and lights upon her face. She was partly sullen, but her sullenness was not because of anger or hate.

“Go out- go out and dance. If you really don’t hate me for this separation, go out and dance. Once of the men will see you dance well; he will like your dancing, he will marry you. Who knows but that, with him, you will be luckier than you were with me?”

“I don’t want any man,” she said sharply. “I don’t want any other man.”

He felt relieved that at least she talked: “You know very well that I won’t want any other woman either. You know that don’t you? Lumnay, you know it, don’t you?”

She did not answer him.

“You know it Lumnay, don’t you?” he repeated.

“Yes, I know,” she said weakly.

“It is not my fault,” he said, feeling relieved. “You cannot blame me; I have been a good husband to you.”

“Neither you can blame me,” she said. She seemed about to cry.

“No, you have been very good to me. You have been a good wife. I have nothing to say against you.” He set some of the burning wood in place. Its only that a man must have a child. Seven harvest is just too long to wait. Yes, we have waited too long. We should have another chance before it is too late for both of us.”

This time the woman stirred, stretched her right-hand leg out and bend her left leg in. she wound the blanket more snugly around herself.

“You know that I have done my best,” she said. “I have prayed to *Kabunyan* much, I have sacrificed many chickens in my prayers.”

“Yes, I know.”

“You remember how angry you were once when you came home from your work on the terrace because I butchered once of our pigs without your permission? I did it to appease *Kabunyan* because, like you, I wanted to have a child. But what could I do?”

“*Kabunyan* does not see fit for us to have a child,” he said. He stirred the fire. The spark rose through the crackles of the flames. The smoke and soot went up the ceiling.

Lumnay looked down and unconsciously started to pull at the *rattan* that kept the split bamboo flooring in place. She tugged at the rattan flooring. Each time she did this the split bamboo went up and came down with a slight rattle. The gong of the dancers clamorously called in her care through the walls.

Awiyao went to the corner where Lumnay sat, paused before her, looked at her bronzed and sturdy face, then turned to where the jars of water stood piled one over the other, Awiyao took a coconut cut and dipped it in the top jar and drank. Lumnay had filled the jars from the mountain creek early that evening.

“I came home,” he said. “Because I did not find you among the dancers. Of course, I am not forcing you to come if you don’t want to attend my wedding ceremony. I came to tell you that Madulimay, although I am marrying her, can never become as good as you are. She is not as strong at planting beans, not as fast in cleaning water jars, not as good keeping a house clean. You are of the best wives in the whole village.”

“That has not done me any good, has it?” she said. She looked at him lovingly. She almost seemed to smile.

He put the coconut cup aside on the floor and came closer to her. He held her face between his hands and looked longingly at her beauty. But her eyes looked away. Never again would he hold her face. The next day she would

not be his anymore. She would go back to her parents. He let go of her face, and she bent to the floor again and looked at her fingers as they tugged softly at the split bamboo floor.

“This house is yours,” he said. “I built it for you. Make it your own, live in it as long as you wish. I will build another house for Madulimay.”

“I have no need for a house,” she said slowly. “I’ll go to my own house. My parents are old. They will need help in the planting of the beans, in the pounding of the rice.”

“I will give you the field that I dug out of the mountains during the first year of our marriage,” he said. “You know I did it for you. You helped me to make it for the two of us.”

“I have no use for any field,” she said.

He looked at her, then turned away, and became silent. They are silent for a time.

“Go back to the dance.” She said finally. “It is not right for you to be here. They will wonder where you are, and Madulimay will not feel good. Go back to the dance.”

“I would feel better if you would come, and dance – for the last time. The *gangsas* are playing.”

“You know that I cannot.”

“Lumnay,” he said tenderly. “Lumnay, if I did this it is because of my need for a child. You know that life is not worth living without a child. The man has mocked me behind my back. You know that.”

“I know it,” he said. “I will pray that **Kabunyan** will bless you and Madulimay.”

She bit her lips now, then shook her head wildly, and sobbed.

She thought of the seven harvests that had passed, the high hopes they had in the beginning of their new life, the day he took her away from her parents across the roaring river, on the other side of the mountain, the trip up the trail which they must climb, the sleep canyon which they had to cross. The waters boiled in her mind in forms of white and jade and roaring silver; the waters toiled and growled, resounded in thunderous echoes through the walls of the stiff cliffs; they were far away now from somewhere on the tops of the other ranges, and they had looked carefully at the buttresses of rocks they had to step on – a slip would have meant death.

They both drank the water then rested on the other bank before they made the final climb to the other side of the mountain.

She looked at his face with the fire playing upon his features – hard and strong, and kind. He had a sense of lightness in his way of saying things that often made her and the village people laugh. How proud she had

been of his humor. The muscles where taut and firm, bronze and compact in their hold upon his skull – how frank his bright eyes were. She looked at his body that was carved out of the mountains’ five fields for her, his wide and supple torso heaved as if a slab of shining lumber were heaving; his legs flowed down in fluent muscles – he was strong and for that she had lost him.

She flung herself upon his knees and clung to them. “Awiyo, my husband,” she cried. “I did everything to have a child,” she said passionately in a hoarse whisper. “Look at me,” she cried. “Look at my body. Then it was full of promise. It could dance; it could work fast in the fields; it could climb the mountains fast. Even now it is firm, full. But Awiyo, I am useless. I must die.”

“It will not be right to die,” he said, gathering her in his arms. Her whole warm naked breast quivered against his own; she clung now to his neck, and her hand lay upon his right shoulder; her hair flowed down in cascaded of gleaming darkness.

“I don’t care about the fields,” she said. “I don’t care about the house. I don’t care for anything but you. I’ll have no other man.”

“Then you’ll always be fruitless.”

“I’ll go back to my father, I’ll die.”

“Then you hate me,” he said. “If you die it means you hate me. You do not want me to have a child. You do not want my name to live on in our tribe.”

She was silent.

“If I do not try a second time,” he explained, “it means I’ll die. Nobody will get the fields I have carved out of the mountains nobody will come after me.”

“If you fail – if you fail this second time- “she said thoughtfully. The voice was a shudder. “No-no, I don’t want you to fail.”

“If I fail,” he said. “I’ll come back to you. Then both of us will die together. Both of us will vanish from the life of our tribe.”

The gongs thundered through the walls of their house, sonorous and faraway.

“I’ll keep my beads,” she said. Awiyao, let me keep my beads,” said half-whispered.

“You will keep the beads. They come from far-off times, my grandmother said they come from up North, from the slant-eyed people across the sea. You keep them, Lumnay. They are worth twenty fields.”

“I’ll keep them because they stand for the love you have for me,” she said. “I love you; I love you and have nothing to give.”

She took herself away from him, for a voice was calling out to him from outside, “Awiyo! Awiyo! O Awiyo! They are looking for you at the dance.”

“I am not in hurry.”

“The elders will scold you. You had better go.”

“Not until you tell me that it is all right with you.”

“It is all right with me.”

He clasped her hands. “I do this for the sake of the tribe,” he said.

“I know,” she said.

He stopped as if suddenly hit by a spear. In pai he turned to her. Her face was in agony. It pained him to leave. She had been wonderful to him. What was field, in the planting and wife, in the whole life of the tribe that made mean wish for the laughter and speech of the child? Supposed he changed his mind? Why did the unwritten law demand, anyway, that a man, to be a man, must have a child to come after him? And if he was fruitless – but he loved Lumnay. It was like taking away of his life to leave her like this.

“Awiyo,” she said, and her eyes seemed to smile in the light. “The beads!” He turned back and walked to the farthest corner of their room, to the trunk where they kept their worldly possession – his battle-ax and his spear points, her betel nut box, and her beads. He dug out from the darkness the

beads which had been given to him by his grandmother to give to Lumnay on the beads on and tied them in place. The white and jade and deep orange obsidians shone in the firelight. She suddenly clung to him, clung to his neck as if she would never let him go.

“Awiyo! Awiyo, it is hard!” She gasped, and she closed her eyes and hurried her face in his neck.

The call for him from the outside repeated; her grip loosened, and he buried out into the night.

Lumnay sat for some time in the darkness. Then she went to the door and opened it. The moonlight struck her face; the moonlight spilled itself on the while village.

She could hear the throbbing of the grasses coming to her through the caverns of the other houses. She knew that all the houses were empty that the whole tribe was at the dance. Only she was absent. And yet was she not the best dancer of the village? Did she not have the most lightness and grace? Could she not, alone among all women, dance like a bird tripping for grains on the ground, beautifully timed to the beat of the *gangsas*? Did not the men praise her supple body, and the women envy the way she stretched her hands like the wings of the mountain eagle now and then as she danced? How long ago did she dance at her own wedding? Tonight, all the women who counted,

who once danced in her honor, were dancing now in honor of another whose only claim was that perhaps she could give her husband a child.

"It is not right. It is not right!" she cried. "How does she know? How can anybody know? It is not right," she said.

Suddenly she found courage. She would go to the dance. She would go to the chief of the village, to the elders, to tell them it was not right. Awiyao was hers; nobody could take him away from her. Let her be the first woman to complain, to denounce the unwritten rule that a man may take another woman. She would tell Awiyao to come back to her. He surely would relent. Was not their love as strong as the river?

She made for the other side of the village where the dancing was. There was a flaming glow over the whole place; a great bonfire was burning. The *gangsas* clamored more loudly now, and it seemed they were calling to her. She was near at last. She could see the dancers clearly now. The man leaped lightly with their *gangsas* as they circled the dancing women decked in feast garments and beads, tripping on the ground like graceful birds, following their men. Her heart warmed to the flaming call of the dance; strange heat in her blood welled up, and she started to run. But the gleaming brightness of the bonfire commanded her to stop. Did anybody see her approach? She stopped. What if somebody had seen her coming? The flames of the bonfire leaped in countless

sparks which spread and rose like yellow points and died out in the night. The blaze reached out to her like a spreading radiance. She did not have the courage to break into the wedding feast.

Lumnay walked away from the dancing ground, away from the village. She thought of the new clearing of beans which Awiyao and she had started to make only four moons before. She followed the trail above the village.

When she came to the mountain stream, she crossed it carefully. Nobody held her hand, and the stream water was very cold. The trail went up again, and she was in the moonlight shadows among the trees and shrubs. Slowly she climbed the mountain.

When Lumnay reached the clearing, she could see from where she stood the blazing bonfire at the edge of the village, where the wedding was. She could hear the far-off clamor of the gongs, still rich in their sonorousness, echoing from mountain to mountain. The sound did not mock her; they seemed to call far to her, to speak to her in the language of unspeaking love. She felt the pull of their gratitude for her sacrifice. Her heartbeat began to sound to her like many *gangsas*.

Lumnay thought of Awiyao as the Awiyao she had known long ago--a strong, muscular boy carrying his heavy loads of fuel logs down the mountains to his home. She had met him one day as she was on her way to fill her clay

jars with water. He had stopped at the spring to drink and rest; and she had made him drink the cool mountain water from her coconut shell. After that it did not take him long to decide to throw his spear on the stairs of her father's house in token on his desire to marry her.

The mountain clearing was cold in the freezing moonlight. The wind began to stir the leaves of the bean plants. Lumnay looked for a big rock on which to sit down. The bean plants now surrounded her, and she was lost among them.

A few more weeks, a few more months, a few more harvests---what did it matter? She would be holding the bean flowers, soft in the texture, silken almost, but moist where the dew got into them, silver to look at, silver on the light blue, blooming whiteness, when the morning comes. The stretching of the bean pods full length from the hearts of the wilting petals would go on.

Lumnay's fingers moved a long, long time among the growing bean pods.

2. THE LIFE OF CARDO

The people of the town never understood Cardo. I alone, perhaps, understood him a little. Of course, we all have a right to our own opinions.

Last vacation when I went to visit my relatives in *Pasuquin*, I first saw him. I was talking to Lorenza before their window when Cardo passed with dragging footsteps, his head bowed. He was not much over five feet tall with a

gnarled, disjointed body like the trunk of a balete tree. At night, he took on an especially grotesque fearful aspect. He always wore a black *comesa de chino*, and his pants, reaching to the knees, were also black. This added to his unearthly appearance.

The girl said: "He is very terrible."

"Has he ever done wrong?"

"No."

"Why is he terrible then?"

"Only see how he looks! He is like the devil. He is very ugly. He looks drunk. He seems cruel."

He was the fear of the mothers, I learned. For though he was terrible and ugly, he had very nice way with children. Not with those who could walk and run. No. In fact, Lorenza said that the older children were afraid of him and hid at his approach. But the babies were not afraid. The small babies smiled radiant, happy smiles at him. The babies did not smile at their own fathers or mothers as they smiled at Cardo. That was why the parents were afraid of him; in fact, they hated him. Cardo might steal their babies. Or he might be the brother of the devil who cast spell over their children.

One day, so the beautiful Lorenza told me, Cardo was passing by. He saw a small baby in the arms of its mother- or the baby saw him (she corrected

herself) - and the baby smiled. A beautiful smile that would touch a heart in sorrow. The mother was wondering why her baby was so suddenly restless. The baby was looking over its mother's shoulder. The mother looked around and saw, gnarled, and distorted, ugly Cardo. She was frightened and screamed so loud that her husband who was sleeping, woke up. The mother did not see the baby smile. But Lorenza said that she saw him and Cardo smile at each other. Cardo's face was haggard, wasted, twisted, but the way he smiled was as clear as the sun in the morning. And the baby was smiling like the angels who look down on Jesus in the pictures the town priest often gave to the people of the town. Lorenza feared the smile even in its beauty because it was so strange.

Then the father came down with a piece of bamboo hardened by fire in his hand...

"What is it? What is it!" he cried.

Then he saw Cardo. The father ran up to Cardo and began to beat him with the bamboo. It was good the bamboo was not a bolo. But poor Cardo did not return the blows. He could have fought back, Lorenza said, for Cardo was quite strong. But Cardo was dazed, the girl told me. Cardo only looked at the father with surprised and then supplicating eyes. Cardo's head and breast were bleeding. Carlo tried to protect himself with his arms, then he groaned, -- swooned, Lorenza thought, --and the neighbors intervened.

Later Cardo rose painfully still groaning, poor man. Yet he did not say a word; he only looked at the people and the child's father with something like prayer in his sad, gleaming eyes. He groaned all the while. A beaten dog was better than he. Perhaps he wondered why he was punished for just smiling at the innocent baby. But the baby was so beautiful, and no one had ever seen the child smile before liking it smiled at Cardo.

Then Cardo staggered away. The people said he lived in a small cogon hut near the river. The baby saw him going and smiled again.

The beautiful Lorenza often wondered what power had Carlo over babies. She saw many babies smile at Cardo even when they cried before their mothers. That, perhaps, was the reason why Cardo was never understood, was hated by fathers and mothers. He was probably a witch, the brother of the devil. Lorenza told me that though she feared him even as the other people did; she wanted to see the smile, though she feared even the smile.

I was greatly interested. My glance followed Cardo until he disappeared in the woods by the river. He might have been beaten again; the girl told me.

"Oftentimes I think that too. But you see, his ugly, distorted face drives pity and sympathy away. Of course, they are doing injustice to the poor man- especially as he has never done any harm. But they are only playing safe with

their children. Why does Carlo make the children smile that way? He might throw a charm upon them - the parents are naturally afraid."

I nodded. "From, where is he?"

"That adds to the mystery."

"Does he often come to the town?"

"Yes. Even if he is always punished. He comes-and looks through the windows-to find if there are babies to smile at. And they do not dare to kill him either, because though he is beaten until he is conscious, he does not return the blows. He only goes back to the river-and comes again."

"Perhaps he wants to be killed."

"Could that be?"

I nodded." Maybe, "I said. " Maybe, he wants to tell something. His life has a meaning, maybe. Maybe..."

Then came that day I talked to Cardo. I told myself after I had seen him that I at last understood him. Now I doubt it. He is still an enigma. Unsolved.

It was at the cemetery at Pasuquin. The cemetery is no longer used. During the Spanish times, yes; now it is too far from the town to be utilized. But I am interested in relics and visited the place several times.

The graves were old, and most of the crosses were down. The place was overgrown with grass and sweet-smelling herbs. Wildflowers grew there that

somehow were beautiful with sadness. There were even trees growing over the graves-nourished perhaps on the bones of the dead.

The evening was falling, and as I walked to the farther end of the cemetery, I thought I had heard a low cry. I was a little startled. Then I saw the form of a man.

It was Cardo. He was crying over a grave. I recognized him because of his ugly, distorted body like the balete. I touched his shoulders.

He moved. Then in the dusk I saw him smile that radiant smile of those babies lived so much. But something seemed to creep in my blood.

" Why are you here" " I asked.

" Yes." Only that ghostly " yes" for an answer.

" Your dead?'

He smiled. " You know, " he answered.

And he told me the tale of his life. A tale filled with the mysteries of life, full of passion and desire and yet of sweetness.

" ...I was a seeker after the meaning of life, " he told me. " I wanted to know if life is dreaming or living and dying. I saw the many beautiful things of the world, like flowers and their perfumes, sunsets. While I, myself, was distorted and ugly. Ugly face, ugly feet, twisted, gnarled...I look like the devil.

In my childhood they named me, screamed at me: " Judas! Judas! Judas! I was puzzled at first. Why did they call me Judas? I was not bad. Judas!

I prayed-better than they. Only, I was ugly. Only for that did they call me Judas. " Why?" I asked myself, I wanted to know why they called me Judas and why they admired what was perfect and beautiful, what was charming and good. Why I, too, admired what was good. And why they hated me because I was nothing but a freak of God. Might I not know?...

" And I went away. I was lonely-among strange men and in strange places. Still, they jeered at me, laughed at me. Called me Judas and other dirty names. I was even put in prison. They accused me of having stolen something. But might I not learn, why? Why? Might I not?

" I looked at the beauty of women. Of beautiful women. What was in them that they were admired and married by men? I glanced at many pretty portraits by artists, at drawings of naked women. Why did I desire beauty? What was this beauty in life that others fight and die for? Might I not know?

"Then, I do not know-I leaned on a post one day and learned to smile. I smiled at women then and held them spellbound. They began to look at me with worshipping eyes. Had I turned into a God? They began to smile at me. I smiled at a young girl with bright eye. She smiled. She was slender like the lily. I wondered: what did she find in me who am only a freak of God? Had I beauty

within the soul of me? I wondered I wanted to know. I was a seeker for the truth of life."

"She married you?"

"Yes. Yes, I do not know why. I had nothing to show to her to attract her. And she was glorious. But she saw, perhaps, what was beautiful in me, too, what was beautiful in my ugliness that I did not know. Perhaps it was the beauty of the spirit and the intelligence, the soul unhampered in its search for truth. And she fell, perhaps, only in that light..."

"I caught the magic of her beauty; I took wholly from her by my own ugliness. I told her I was Judas and she answered by crying. Why should I say that she asked me when she loved me? When I was kind? And beautiful? I wondered. I laughed. Beautiful? Me? I laughed again..."

" Then we had a baby. The baby smiled at me. Did it smile because I, his father, was ugly? Called Judas? I wanted to know that-and I know...I know..."

"What do you know?"

"My son smiled at me, and I know..."

Without getting his meaning, I asked: "And they are dead?"

"Yes" he answered. "They were both beautiful. They died. Why did they die? I wanted to know that also. I am a seeker of the truth of life. I wanted to know. So, I smiled at little children to find the secret. And the women looked at

me fearing. Why were they so happy in their children? Because they were living. But why were they living when my child and my dear wife were not? Why did God take them, and he did not take the others? I was kind to my wife and child. I loved them and they loved me despite my ugliness. Why were they taken from me? I asked God. I asked myself.

"So, I smiled at little babies because in them my baby's smile became mine. And the mothers looked at me with hate. I am a witch, they accuse me. Why should they say that? What is life? They beat me-I shed blood. I do not die. What power makes me live? I want to know that too. Why can't they kill me? And why can't I fight, why can I only suffer... and keep smiling at babies?"

It was evening. There were little stars in the heavens. Cardo suddenly said: " I know you. You learn a lot from books. But may I ask you: Why is Cardo like that, and you like that?"

For an answer I scratched my head and he smiled again. He shall live on uncaring, beaten... shedding blood...but wanting to know...what is life...Is there something in life so good, so beautiful that we can never know?

3. THE WOMAN WHO LOOKED OUT OF THE WINDOW

First, she did not look out of the window.

She stood at the edge of the hill on which the town was built, and she is disregarding the fields spread out below her and the farmers at the field followed with her eyes the curving road that vanished into a distant forest.

Many people passed over the road each day, some afoot, some on horseback, and few riding on the backs of slow moving carabaos. There were children coming to school or going home, and women with baskets on their heads with market provisions. Each time a figure came into sight the woman's heart would jump. Seeing an eagle soaring in the sky, she sighed and wished that she, too, had wings and eyes like the birds so she could see as far.

An older woman with a basket plodded up the hill to where she stood. "I have seen you for three days at this spot," she said.

The younger woman slined and blushed. "Is it not worth waiting for?" she asked.

"I am going to town to sell some bananas. I hope I'll see you in town before I go."

"I don't know," said the younger woman. "These three days have been very long. I am wondering whether something could have happened."

"Well, I'll leave you," said the other.



The young woman watched her go. Then she walked about restlessly, her skirt flapping in the wind. Again, and again her gaze returned to the road and followed it where it disappeared in the forest. The wind gathered in strength and her hair became loosened and whipped across her face and around her shoulders. With her hair so undone, she was like a kind of spirit of beauty, but she stretched out her arms and fastened her hair again. Then her heart gave a little leap.

Surely of those two, the man ahead was he for whom she was waiting, and the other with him, in black and on horseback, was the priest. She waited like a sweet song unsung, like music wanting achingly to break the silence. The wind again loosened her hair, but this time it remained unconfined.

But this was long ago. It was not long before she ceased to stand on the hilltop at the edge of the town, watching the dark-wooded hills before her. As time sped on, the men at the harvest finished their work and the rice lay gathered in mounds all over the plain. People continued to pass on the road, more people than before, for it was the selling season not only at the marketplace but at the door of every house. She did not want to be seen on the hill, waiting for the man she was to marry.

It was then that she began looking out of the window of her nipa house. And soon the rains came, the water flowing in rivulets down the hill. The river

swelled like a heart full of blood, but it was only muddy water and swift. The people of the town watched their flooded fields, but she sat at her windows, looking out into the downpour. The rain shrieked, even as her heart.

She could not believe it. She continued to listen for a man's voice which would call tenderly for her, to await the caress of his hands. She knew that the man who had gone to the town two days travel away to get the priest was faithful to her. So, no doubt of him crept into her heart, but there was fear for him. The rain seemed to pound angrily on the roof because she did not doubt him. There came a storm which destroyed some of the houses, but she remained calm in her faith in him.

But she was a woman, and because her body had been dear to her man, there was the beginning of a new life in her. Sometimes she caressed her body with her hands. Sometimes she looked at the mirror in the corner and studied her paling face. She was still beautiful. But it did not seem strange to her that the image in the mirror did not smile. She went to her window and began to comb her hair.

"No! No!" she said to herself. And she kept on saying "No! No! And that is because she learned to go out into the rain. She was young and beautiful, and her wet garments clinging about her revealed a body of love's loveliness. She liked the rain. She caught it in her cupped hands and played with colling



softness. She would open her mouth and let the rain ruin in, testing it and laughing. Some of the other girls and women put on old clothes and went out with her, strolling about the town for hours. They would run after her, calling “Marita Marita mia!” and she would run ahead, laughing all the while. How she laughed! How she ran! She would lead them to the edge of the hill where she had waited for her lover, their soft, round bodies showing clearly in their wet dresses, their faces lifted and open to the rain trickling down and dripping off their long black hair. Marita would glance toward the end of the road in the forest. The others did not yet speak of it.

The people began to fear that’s he might get sick and die, always going out into the rain as she did. And why did she remain in the house that the man had built for her and that was still unfinished? They took to admonishing her, and then she stayed at home and returned to looking out of the windows.

Later, when the rainy season was over, and the world was full of blue, soft floating clouds, and the fields were emerald green, the people often saw her go with a big jar to the stream below the hill and wash it many times with sand. Sometimes she filled the jar with water and at other times she just carried it back empty. It was a busy and happy season, but no one talked to her of life and song and laughter.

And then her child was born one night, the whole neighborhood listening to hear its first cry. It was good the child had come, the people said. The child would save her. She would have gone crazy just looking out of the window. So, the people were happy and listened to the midwife's story. She had been brave, weak, and pale though she was. But she had continued to look toward the window at the stars and had said: "Is he coming now? Is he still far?"

They did not think her insane then. But a week afterwards the neighbors raised a hue and cry. Marita was gone: the child was gone: the house was empty. The whole town went out to look for her and the baby.

But all that was long time ago, too. One day a man came to town, and he was old, and his hair was gray. The people did not know just when he arrived, but when they woke up that morning, they heard someone moving in the empty house and saw smoke coming from the kitchen lean-to. And the town talked about him – this stranger. Was he a ghost?

There was a boy, just eighteen, whom the people said was the owner of the house, although he had never lived in it. The boy saw the man look out of the window and up into the sky, and the thought came to him that this must be his father – who had come back, who had, after all, not been downed years and years ago as the people had surmised, before he had come into the world. But the two only stared at each other with vacant eyes, emptily, almost



ashamedly. And not long after, the man ... died. It is strange that he was singing when he died – died in the middle of the song, a long song! Who is ever to complete it?

This did not happen a long time ago: It happened only recently, so there is perhaps time to hope for forgetfulness. The murderer of this man with the gray hair who died with a song in his lips, is a prisoner, awaiting trial. And this is not just a tale, though it may seem to be. It is the story of a town with a story, a true history of a woman who looked out of the window. Now if you go to that town – but is it not enough that I write this story for you. I, who am in prison, accused of the murder of a man?

They found me in a big jar, buried in soft dark soil beside a path. The farmer and his wife who later adopted me were again going to the field one morning, when they heard my cry. They kicked the shallow layer of earth aside and broke the jar and found me there, naked, and red and crying. You see, I was innocent, and would have lost my life unknowingly. Who was the woman they saw the next day. Her face convulsed and unrecognizable, holding in her hands the pieces of the broken jar beside the path? They had told me she was a goddess, that I believe it and don't believe it. I don't know. What I know is that I killed a man because he sang so sweetly and so falsely and because he was not a god. What I know is that I must confess to a crime, that I have

confessed it in this story of a town and of a woman who looked out of the window and who died but who shall live forever in this story.

B. SHORT STORIES (Amador Taguinod Daguio)

1. HUDHUD HI ALIGUYON: An Ifugao Harvest Song

Alig-uyon, son of Amtalao,
Who resided in Hannanga,
One early morning said,
“Where are you, comrades of Aliguyon.
Do what is done in *Hannanga*.”
Noisily Aliguyon's fellows assembled,
And they played tops,
Aliguyon's top bounded through the yard
Aliguyon's top spun inside their house,
And hit the *bangibang* of old *Iken*
The *bangibang* sounded with a musical ring;
Aliguyon, Amtalao's son, heard the sound,
And raised his head, then went up the door of their house,
Reached out for the *bangibang* to look for the top,
And failing Aliguyon threw the *Bangibang* at old *Iken*.
He next unloosed their rooster from its string

And brought it under the house.

Then he sprang to their granary's stone wall

And cried out: "My comrades, do what is to be done."

We shall pray the rooster prayer: for we are going to battle."

His comrades noisily assembled.

They grouped together under the house;

Earnestly did Aliguyon pray under the house;

Saying. "Give us a sign, our rooster.

Give us a sign! I charge you in my prayer,

That you see not Aliguyon's defeat in war;

Answer our prayer by a sign, rooster."

Dumulao, his mother, approached and said,

"Stop that, my son Aliguyon!

My beloved son, from whom did he learn

To pray the rooster prayer of *Hannanga*?"

Then suddenly Dumulao stood up

And kicked the bowl of wine

And it resounded brokenly in the yard.

Aliguyon, Amtalao's son, was undaunted;

He cried out, "May it be that our broken bowl

Be not the bad luck of Aliguyon, son of Amtalao,
But that of his mother Dumulao, "
Shocked by what she heard, Dumulao said,
"O, what must you do, Dumulao,
To your beloved son Aliguyon,
Who knows too much of prayer?"
Dumulao, irritated, picked up the bamboo piece,"
And threw it into the compound;
"May it be," exclaimed Aliguyon,
"That the bamboo taken from us
Be not the ill luck of Aliguyon
But that of his mother Dumulao."
He now swung the rooster many times and prayed.
'Hi! little rooster, you who came first,
You were created by Darkness, you came from the Depths,
Tadona or *Kiangan* reared you;
Then you carne to live with us
Increasing your number in our *Hannanga* land.
You love to scratch for food
Around the base of our posts;

If you see that we shall be no match
For the spirits or *Lagud*, the spirits of *Daya*,"
Protect us from our enemies, spare us;
If anyone of us is to die,
Lift up your bill
And start to peck,
Then we will abandon our plan
Against your enemies, spirits of *Lagud*, spirits of *Daya*;
But if we are never to be vanquished,
Then keep your body still, for from your act,
Man can learn of death or life – *ino ayo*"
He opened the chicken's body to see
The bile sac of the sacrificed rooster;
Aliguyon out it aside
And carne out to their compound;
He is good as I."
When Danagunay and Pangaiwan heard about their son,
She set out, her anxiety full within her,
Picked up Bagan her baby
She set her up on her back and tied the blanket fast;

Went out of their house,
Went down the yard, crossed the village
Walked on till she reached the stone wall of the village.
She looked over the rice fields with searching eyes,
She was Aliguyon and Pumbakhayon;
She looks at them and compared them carefully,
Pumbakhayon and Aliguyon –
And concluded, “None is better; they are equal in every respect.”
She clicked her tongue, for they were both good in the field cloudy with dust.
Dangunay then raised a double-bladed bolo,
She attracted the attention of Pumbakhayon and Aliguyon.
She sent a shout to them from the embankment –
“You are of equal strength in the field;
What is the use?” Aliguyon looked up,
He looked up at Dangunay, the wife of Pangaiwan,
He saw how motherly Dangunay was.
Aliguyon paused and spoke to Pumbakhayon:
“Who is talking on the village wall?”
“Why ask the name of my mother Dangunay, wife of Pangaiwan?”
“And who is the baby Pangaiwan’s wife is carrying on her back?”

“Why ask the name of my youngest sister Bugan?” replied Pumbakhayon.

Aliguyon thought, “Is not my own mother Dumulao like her?”

Dangunay appealed to him saying,

“Aliguyon, go to your camp,

For Pumnakhayon must go to eat.”

Aliguyon left and Pumbakhayon went home;

Each did was to be done.

Aliguyon and Pumbakhayon fight for one and a half years at *Daligdigan*, during which

Daulayan substitutes briefly for Pumbakhayon and is defeated by Aliguyon.

Then Aliguyon goes home to *Hannanga* and rests. One morning, he goes to the

river and washes off the dirt of battle from his body. Then he dresses up and

returns with his comrades to *Daligdigan*, this time not to fight but to make

peace and to seek Bugan in marriage. His proposal is accepted, and he brings

Bugan home with him to *Hannanga* where they are welcomed with much joy

and feasting. Later, Pumnakhayon follows and joins in the wedding festivities.

They rested in *Hannanga*

For now it was night.

In the early morning Aliguyon said,

“You my comrades,

Do what is to be done.



Go fetch some water.”

All his comrades noisily assembled.

He took out the axes

From under their house,

And gave them to his comrades;

They got them and crossed the village,

They descended on the embankments,

They climbed the forests above the fields;

They searched the place

For the best of trees.

They felled the trees, hallowed them out,

For channeling the water;

They cleaned the waterfalls,

They channeled it to the fields,

And over the village stone wall,

His comrades piped the water,

They directed the water to flow,

They found a way,

The comrades followed it to the village.

They did what was to be done –

They let the water flow into their compound.

Aliguyon, who was leisurely napping.

Under their house,

Woke up, arose,

And ran where the waterfall was.

He took off the brass rings on his legs,

And placed them by the flowing water,

And said, "This is where Bagan will hang her heads."

He ran through their yard,

He leaped into their house,

He saw and brought out the brass gong;

He jumped into their yard,

He rushed to the water falling;

He placed the gong, top up, and said,

"This is where Bagan will dry herself."

Aliguyon then went back through their yard,

He leaped into their house;

He took down a basket of blankets

From their house and untied it.

He brought out the blankets,

He selected the best,
Putting them on his shoulders,
He carried the blankets,
He went to their yard,
Ran to the bathing place;
He made them into an enclosure and said,
“This will be Bagan’s bathhouse.”
And very soon Bagan went to her bath
Pumbakhayon, older than Bagan,
Did what had to be done in *Hannanga*;
He walked through their yard,
Aliguyon invited him, saying
“Come, let us go to eat.”
Pumbakhayon approached and said, “No.
Let us go to your other house.
For I will pray the rooster prayer
For the success of your marriage.”
Pumbakhayon said,
“Where is old Amtalao?
It is good that we go to him

At your second house,

So that we can pray.”

The old man approached and said,

“As you will.”

They went to the other house,

They brought down the wine jars;

They enjoyed drinking the yellow wine;

They drank from the same cup.

Pumbakhayon then prayed the rooster prayer,

Doing what was the custom in *Hannanga*.

He prayed!

“Hi! Little rooster, you who came first,

You were created by darkness, you come from the Depths,

Tadona of *Kiangan* reared you;

Then you came to live with us,

Increasing your number in *Hannanga* land.

If you see that we shall have to fight

The spirit of *Lagud*, the spirits of *Daya*.

That one of these will die,

That some of us will die,

Lift your bill

And start to peck.

Then we will abandon our plan

Against the spirit of *Lagud*, the spirits of *Daya*,

The source of children.

If they will be blessed with them.

If they will have many chickens and pigs,

And much rice,

So that they will become prosperous,

Rich aristocrats of Ifugao,

Then keep still, for from you

Man can learn of death of life – *ino ayo*”

He cut the chicken’s body to see

The bile sac of rooster.

Pumbakhayon put it aside.

Pumbakhayon then drank much,

And began to sing love songs.

The Pumbakhayon called out,

“You go and call

All your beautiful women,

For I will sing love songs.”

Aliguyon went up

And opened their house, and said

To Aginaya, his young sister,

“Go and call your women companions,

So that you can sing to my brother-in-law Pumbakhayon.”

Aginaya went, saying, “All of you,

My women friends, come –

Assemble at our house

So that we can sing to Pumbakhayon.”

They assemble at the house,

To sing love songs to Pumbakhayon.

Now it was dark.

Pimbakhayon’s sacrifice was talked about.

The sacrifice augured well;

Every night for a month the gongs played,

They feasted and drank

The wine of *Hannanga*.

They ate and they drank wine,

Nothing was omitted to make the wedding successful,



Of Aliguyon and Bugan.

With food or with rice wine,

They feasted all of Ifugao.

Pumbakhayon finally returned home,

To their home in *Daligidigan*,

Returning with him was Aginaya,

They young sister of Aliguyon of *Hannanga*,

To celebrate their own wedding,

In their home in Daligidigan.

They became well-known in all Ifugao,

For high rank and great wealth.

APPENDIX C

RESEARCH CATEGORIES AND SUBCATEGORIES (Theme)

Category 1: Linguistic Approaches

Subcategory 1: Linguistic Aspect of the Language

- a. Single Item Borrowing
- b. Contextualized Proper Names
- c. Hybridized Items

Subcategory 2: Syntactical Innovations

- a. Translation Equivalence/Filipinism
- b. Rhetorical Patterning

Category 2: Literary Aspect of the Language

Subcategory 1: Simile

Subcategory 2: Personification

Subcategory 3: Onomatopoeia

Subcategory 4: Hyperbole

Subcategory 5: Allusion

Subcategory 6: Imagery

Subcategory 7: Synecdoche

Subcategory 8: Apostrophe



Subcategory 9: Antithesis

Subcategory 10: Oxymoron

Subcategory 11: Paradox

Category 3: Socio-pragmatic Aspect of the Language

Subcategory 1: Education and Tradition

Subcategory 2: Family Life and Value System

Subcategory 3: Courtship and Symbolism

Subcategory 4: S-P-E-A-K-I-N-G Model