

Formalist Criticism: Critique on Reynaldo A. Duque's Selected Ilokano Poems

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ABSTRACT

Philippines is country with rich literatures that embody the culture and history of the Filipinos. One of the rich sources of literatures is that of the Ilokano people in the Ilocos region of Luzon. However, dearth of critical studies on Ilokano literature is evident. As such, this study analyzed the selected contemporary Ilokano poems of Reynaldo A. Duque using the frameworks of Formalism namely literariness and organic whole. Through content analysis and close reading, the study discovered that Reynaldo A. Duque employed eight literary devices in his poems: persona, tone, mood, rhyme, rhythm, figures of speech, symbolism, imagery, theme and syntax; the meaning of the poem progresses as the eight devices are being decoded; each device gives a clue to the meaning of the poems. Nevertheless, Ilokano literature and text still reveal universal truth specifically on universality of human character or emotions and of the society's culture; it possesses literary elements.

1. INTRODUCTION

In understanding a work of literature, one must be familiar with literary criticism. Literary criticism is a tool in understanding literature. It allows people to examine a certain literary piece from different angles. Thus, it helps one to conceptualize the pedagogical import of a certain literary piece into its ideological standpoints.

With the growing interest of literary enthusiasts towards literary criticism, many approaches and theories have been postulated to aid them in the realization of the crucial mandate of literary criticism. One of these approaches to literary criticism is Formalism or Formalist Criticism. Formalism is also known as new criticism; thus, focusing on contemporary texts. This approach likewise focuses on the form of the literary piece. It involves close reading of the text. Its maxim is art for art's sake which means that Formalists view literature as self-complete, written for its own sake and unified by its form (Beaty et al, 2002). The interpretation of this is that form used to present ideas in a work of literature is exalted more than content (Balogun, 2014). From the Formalist's

standpoint, a work of literature is evaluated on the basis of its literary devices and the susceptibility of the same to scientific investigation (Balogun, 2014). Simply put, Formalism looks into the literariness of the text and how the elements of the literary texts are unified to form the organic whole of the texts.

Furthermore, contemporary texts being one of the subjects of formalist criticism refer to those literary pieces written in the 20th century up to present; literature during this period is known as contemporary literature. With the rise of contemporary literature and text, contemporary writers' styles and topics begin to flourish and evolve as time goes. Contemporary literature and texts reflect modern life, culture, language and ideals. Contemporary literature is no longer innocent but ironic as it reflects peoples' political, social, and personal disillusionment; it no longer dares to believe that it can create anything new; it can only cast the old in new forms; it uses language carefully and precisely to illustrate ideas (Bob, 2009). Nevertheless, contemporary literature and text still reveal universal truth specifically on universality of

human character or emotions and of the society's culture.

On one hand, the literature of the Ilokanos is called *KurditanSamtoy* from the words "*kurdit*" which means to write and "*sao mi ditoy*" meaning our language here (Duque, 2011). The ancient Ilokano writers expressed themselves in folk and war songs. Today, Ilokano writers express themselves through poetry, novels, essays and other contemporary text forms.

Interestingly, the Ilokano writer continues to write, expressing the sentiments of his race; thus enriching further the literary traditions of the Ilocos region in particular and of the country in general (Duque, 2011). As proof, many of the contemporary Ilokano writers have gained prominence in the field of literature and even won major prizes in the annual Palanca Awards, the most prestigious and most anticipated of all literary contests in the Philippines. These famous winners' names include Reynaldo A. Duque, Prescillano N. Bermudez, Maria Fres-Felix, Clarito G. de Francia, Ariel S. Tabag, Daniel L. Nesperos, Roy V. Aragon, Danilo Antalan, Bernardo D. Tabbada and Noli S. Dumlao.

Despite constituting a very significant stream of Philippine literature, there is a dearth of critical studies of Ilokano literature. In fact, study of Ilokano literature was started by Leopoldo Y. Yabes in the 1930s; the comprehensive bibliography of writers and their works also remain to be compiled and written. Most if not all researches dealing with Ilokano literature used biographical and historical approaches, thus neglecting other approaches to literary criticism and one of these is formalism.

Additionally, studies on Ilokano literature though limited manifest dearth of information specifically on diverse Ilokano writers' views and milieu, their sources and influences; their aims and projects; their positions and oppositions; their styles in writing. Last, with the vital need to review related studies and given the availability of resources for research and review, the researcher discovered that there are no existing researches on Ilokano poetry using Formalism as an approach to literary criticism.

Moreover, researches that deal with literature are focused on the famous or more studied literatures neglecting the literatures of some groups. Despite the popularity of literary criticism, theories and

approaches, researches dealing on literary criticism are also limited in number. Specifically, published researches using formalism or formalist criticism, an approach used in this research, are limited. Perhaps, there are studies but are unpublished making them hard to locate and review.

Finally, in an attempt to explore Ilokano literature and its literary conventions, this study analyzed the poetry of Ilokanos specifically the contemporary poems of Reynaldo A. Duque—a native of Bagani, Candon City, Ilocos Sur. The poems were studied for appreciation and cultural preservation since literature is a society's culture. Last, the study aimed to answer the following questions:

1. What are the literary devices employed by the poet in his poems?
2. How did the poet defamiliarize the texts?
3. How does each device help each other in forming the organic whole in conveying the message of the poems?

2. LITERATURE REVIEW

Theoretical Framework

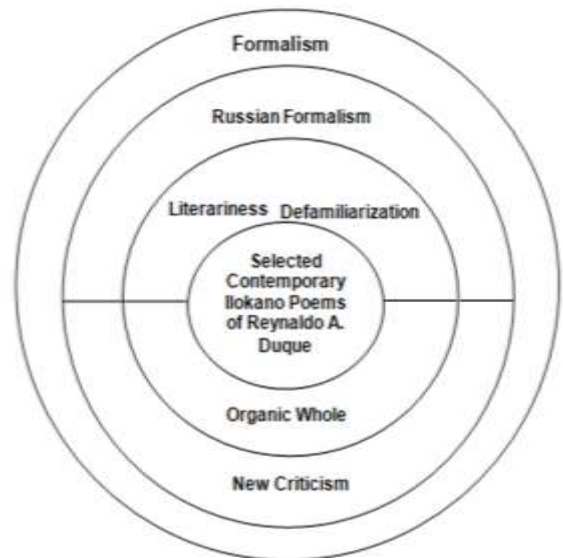


Figure 1. Theoretical Framework of the Study

The poems were studied employing content analysis through close reading using Russian Formalism (literariness and defamiliarization) and New Criticism (organic unity) which comprise Formalism as an

approach to literary criticism (Fig. 1). Thus, the following discussions, which are closely related to the subject of the study, present theories and concepts which gave the researcher wider insights in conducting the research activity:

On Formalism

Formalism developed and flourished in Russia in the middle of the twentieth century; it has two tenets: Russian Formalism and New Criticism. As an approach to literary criticism, it focuses on form. The analysis stresses items like symbols, images, and structure and how one part of the work relates to other parts and to the whole. Formalists believe that all information essential to the interpretation of a work must be found within the work itself; there is no need to bring in outside information about the history, politics, or society of the time, or about the author's life. Therefore, it disregards extrinsic factors and focuses on the intrinsic aspects of the text.

Formalists also spend much time analyzing irony, paradox, imagery, and metaphor; they are also interested in the work's setting, characters, symbols, and point of view. The critic's concern therefore is to identify and discuss those devices in order to determine the 'literariness' of such a text.

This study used formalism in the analysis of literary devices used in the poems and the defamiliarization techniques of the poet. It also analyzed how one part of the work relates to each other to form the organic whole of the poems or the meanings of the poems.

On Russian Formalism

Russian Formalism is the European counterpart of the Anglo-American New Criticism. It is a school of literary criticism that originated in the former Russia around 1915. Figures of the school include Viktor Shklovsky and Roman Jakobson. Russian Formalism is more interested in method and scientific approach; it emphasized a differential definition of literature.

Russian Formalists rejected unsystematic, subjective and impressionistic ways of dealing with literature, inherited from the 19th century and attempted a scientific description of literature as a special use of language. Biographical, social, political or cultural contexts are not important in the critical process. Thus, the focus of analysis is on the form of literature, rather than its content.

Russian formalism focuses on the analysis of literary devices (literariness) as these are the keys to defamiliarization. These two tenets of Russian formalism framed the first and second problem of the study.

On Literariness. Literariness is the sum of special linguistic and formal properties that distinguish literary texts from non-literary texts, according to the theories of Russian Formalism. The leading Formalist Roman Jakobson declared in 1919 that 'the object of literary science is not literature but literariness, that is, what makes a given work a literary work. Rather than seek abstract qualities like imagination as the basis of literariness, the Formalists set out to define the observable literary devices by which literary texts—especially poems—foreground their own language. Literariness was understood in terms of defamiliarization, as a series of deviations from 'ordinary' language. It thus appears as a relation between different uses of language, in which the contrasted uses are liable to shift according to changed contexts.

On one hand, Miall and Kuiken (2001) underscored the three components of literariness. The first is the occurrence of stylistic variations that are distinctively (although not uniquely) associated with literary texts. The second is the occurrence of defamiliarization. The third is the modification or transformation of a conventional concept or feeling which means that the reader has been prompted to put in place a new sense of time, but his difficulty in finding the appropriate words attests to the reinterpretable effort required. Simply put, literariness is constituted when stylistic or narrative variations strikingly defamiliarize conventionally understood referents and prompt reinterpretable transformations of a conventional concept or feeling.

Hence, literariness is a feature that distinguishes literature from other human creations and is made of certain artistic techniques or devices which are employed in literary works. These devices became the primary object of the formalists' analyses and, as concrete structural components of the works of literature, were essential in determining the status of literary study as a science. Using the framework of

literariness, this research determined the different literary devices used by the poet in shaping his contemporary poems.

On Defamiliarization. One of the concepts of Formalism is defamiliarization, which Victor Shklovsky (1965) argued as making objects unfamiliar to make forms difficult and to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged. In her article, Torabi (2010) underscored that defamiliarization causes the audience to confront the object on a different level, elevating and transforming it from something ordinary or practical into work that is considered art. She further articulated that defamiliarization does not only forces the audience to see a work literature as an art but also allows the author and audience to distance themselves from the seriousness of the message so that the piece can be enjoyed as art and does not become just another political rant.

According to Shklovsky (1965), defamiliarization can also be achieved through the use of unique or difficult language. He states that, according to Aristotle, poetic language must appear strange and wonderful. An example of this is T.S. Eliot's use of Greek, Latin, German and other languages in *The Wasteland*, which forces the reader to become a more active participant in the process by having to make an extra effort to decode the strange and exotic words in order to understand the poem. One is never allowed to fall into a comfortable lull and be a passive listener or reader when dealing with T.S. Elliot.

Shklovsky (1965) articulated underscored that a work is created "artistically" so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception. As a result of this lingering, the object is perceived not in its extension in space, but, so to speak, in its continuity. Thus "poetic language" gives satisfaction. To realize the defamiliarization of language, poets must use words and images new to readers and create a sense of surprise and freshness. Defamiliarization not only applies to poetry

creation but also to poetry translation (Manqiong, 2008). The application of defamiliarization to translation can faithfully reproduce the artistic manner of the original poems and give their readers aesthetic enjoyment. It also allows, in some degree, the creative treason of translated texts (Manqiong, 2008). Of course, defamiliarization should never be overdone whether in poetry creation or in poetry translation (Manqiong, 2008).

Nevertheless, whether an object is rendered unfamiliar by the kind of language used, the unique portrayal of characters in the story, or how a particular event is illustrated, the goal of defamiliarization is to make the object strange and unfamiliar so that the piece is transformed from ordinary prose to extraordinary art (Torabi, 2010); defamiliarization occurs in many guises: it may refer to the content or to the form of a work of art (Webster, 2001). Hence, in this study, the researcher looked into the defamiliarization techniques that the poet used in his selected contemporary poems in such a way that the poems suit the contemporary readers.

On New Criticism

New Criticism or American New Criticism emphasizes explication or close reading of the work itself; it rejects old historicism's attention to biographical and sociological matters (Delahoyde, 2011). Instead, the objective determination as to "how a piece works" can be found through close focus and analysis, rather than through extraneous and erudite special knowledge (Delahoyde, 2011). New Criticism, incorporating Formalism, examines the relationships between a text's ideas and its form, between what a text says and the way it says it. New Critics usually resolve it into unity and coherence of meaning (Delahoyde, 2011).

Working with patterns of sound, imagery, narrative structure, point of view, and other techniques discernible on close reading of the text, New Criticism seeks to determine the function and appropriateness of these to the self-contained work (Delahoyde, 2011). With these features of New Criticism, the researcher used close reading as technique in data gathering in order to see

relationships between the poems' ideas and their forms; the researcher used the framework of New Criticism to surface the beauty of the text using the forms and devices through giving meaning to them; thus, surfacing the organic whole of the poems.

Organic Whole . In literature, organic whole also known as organic unity is a structural principle and was first discussed by Plato (in *Phaedrus*, *Gorgias*, and *The Republic*) and later described and defined by Aristotle. The principle calls for internally consistent thematic and dramatic development, analogous to biological growth, which is the recurrent, guiding metaphor throughout Aristotle's writings.

According to Aristotle's *Poetics*, the action of a narrative or drama must be presented as "a complete whole, with its several incidents so closely connected that the transposal or withdrawal of any one of them will disjoin and dislocate the whole." The principle is opposed to the concept of literary genres—standard and conventionalized forms that art must be fitted into. It assumes that art grows from a germ and seeks its own form and that the artist should not interfere with its natural growth by adding ornament, wit, love interest, or some other conventionally expected element. Organic form was a preoccupation of the German Romantic poets and was also claimed for the novel by Henry James in *The Art of Fiction* (1884).

Furthermore, organic whole is attained when all parts of a poem are interrelated and interconnected, with each part reflecting and helping to support the poem's central idea. ...allows for the harmonization of conflicting ideas, feelings and attitudes (Liu, n.d). Also, Liu (n.d) stated that organic unity in an art work is achieved when all three components of art (subject, form, content) are successfully combined; the work contains nothing which distracts or is extraneous, with "relationships that seem inevitable"; when attained, it gives works a feeling of completeness.

According to Liu (n.d), organic whole may be achieved by someone in many ways. First, he or she may approach a work by focusing on the subject, which may elicit strong feelings (content) that lead to a development of composition (form). Second, he or she may also initiate the creative

process with a particular composition in mind (form), which could suggest a certain state of mind (content), which results in a particular final image (subject). Finally, he or she may also work cathartically (content), choosing certain shapes or colors to reflect his or her feelings (form), which also creates a final image (subject).

Taking into account the mentioned concepts underlying organic whole, the researcher looked into how and why the poet used the different elements of poetry in conveying the messages of the poems. Therefore, the researcher used the theory in analyzing the interrelationship of the different poetic elements or devices used by the poet.

Definition of Literature

Literature is an art which uses language to convey secrets of the human heart, to relieve the pain of the soul, to carry off hidden grief, to convey sympathy, to impart counsel, to record experience, and to perpetuate wisdom (Newman, n.d.). It is also a mirror of life since it reflects the society; thus, it is an accurate image of what we see in real life.

Literature is also divided into two: poetry and prose. Poetry is the oldest form of literature whereas prose is the new one. Poetry also refers to those expressions in verse, with measures, rhymes, lines, stanzas and melodious tone (Saymo, et.al, 2014). Lyric poetry, epic, metrical tale, and ballad are some of the many types of poetry.

On one hand, prose is a literary piece which is written in the form of ordinary written or spoken language and within the common flow of a conversation; it is easily understood as compared to poetry; it concentrates on the familiar and the ordinary, but may also deal with subjects such as heroism, beauty, love and nobility of spirit (Saymo, et.al, 2014). Non-fiction and fiction are also the major divisions of prose. Fable, myth, riddles, short story and novel are some of the types of fiction while speech, essay, biography and autobiography are some types of non-fiction. Nevertheless, these divisions of literature are forms used by writers to express their thoughts, emotions and feelings of themselves and of the society they live in.

Last, a literary masterpiece must appeal to our sense of beauty; it should stimulate thoughts; it makes our mental life rich by making us realize the different fundamental truths about life and human nature; it should stir imagination; it should impart values; it can endure the tests of times; it reveals universal truth and has no limits; it is marked by its lasting substances and by its distinctive styles.

Literary Devices in Poetry

When reading a poem, one must pay attention to its devices. These devices help one to decipher the poem. Basic ideas such as stanzas, voice, sound, rhythm, figures of speech and form must also be considered. These basic ideas are vital requisites of poetry reading. However, there are eight basic devices of poetry for beginner readers and even professionals to understand: persona, tone and mood, rhyme and rhythm, figures of speech, symbolism, imagery, and theme.

Persona. Persona presents a puzzle; it is predicated on artifice, yet persona is also a very intimate form of poetry (Hazelton, 2014). In a persona of a poem, a writer often speaks directly to readers and, in doing so, forges an almost interpersonal relationship with them (Hazelton, 2014). It whispers in their ears or grabs them by the shoulders (Hazelton, 2014). A persona poem allows a great deal of control over the distance between a speaker and the audience (Hazelton, 2014).

Sometimes readers confront a persona's description differently in their first reading. Moments like these encourage readers to rethink their initial assumptions, and upon rereading, they notice other instances in which the speaker points out the potential for first impressions to be false (Hazelton, 2014).

Tone and Mood. In poetry, concepts of tone and mood are related notions (Prudchenko, 2016). In particular, the poem's tone evokes a certain mood in the reader (Prudchenko, 2016). The tone of a poem is the style, or manner or expression, of its writing (Prudchenko, 2016). Though tone may be conveyed and expressed in a variety of ways, it is generally either through the attitude of the narrator or writer, subject matter, characters or events; the tone comes through from the poem's syntax and

vocabulary or helps evoke the mood or establish the atmosphere of the poem (Prudchenko, 2016).

On one hand, mood refers to the atmosphere that is prevalent in the poem; different elements of a poem such as its setting, tone, voice and theme help establish this atmosphere (Prudchenko, 2016). As a result, the mood evokes certain feelings and emotions in the reader (Prudchenko, 2016). A poem generally has one overall mood, but the types of mood that poetry may exhibit vary greatly (Prudchenko, 2016). The writer of a poem creates tone using particular syntax, setting and structure, and the mood is the feeling that the tone evokes in the reader (Prudchenko, 2016).

Though tone and mood are closely related, the tone tends to be associated with the poem's voice (Prudchenko, 2016). The narrator of the poem creates the voice of the poem, and voice is associated with the writer's attitude toward the poem (Prudchenko, 2016). In other words, the tone relays something about the writer's attitude toward the subject of the poem (Prudchenko, 2016). This attitude, in turn, creates some sort of atmosphere or mood, which then evokes a certain emotion or frame of mind in the reader (Prudchenko, 2016). The tone of a poem may be described using a variety of words such as serious, playful, humorous, formal, informal, angry, satirical, ironical or sad, or any other kind of appropriate adjective; the mood of the poem may be described as idealistic, romantic, realistic, optimistic, gloomy, imaginary or mournful (Prudchenko, 2016).

Rhyme. Rhyme is another important tool in the poet's toolbox (Victor, 2015). Rhyme is used to give pleasure; rhyme, done well, is pleasing to the ear (Victor, 2015). It adds a musical element to the poem, and creates a feeling of "rightness" of pieces fitting together; it also makes a poem easier to memorize, since the rhyme echoes in the reader's mind afterward, like a melody (Victor, 2015). Rhyme likewise is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind (Victor, 2015). Finally, rhyme strengthens form. In many traditional forms, a regular pattern of rhymes are at the ends of the lines (Victor, 2015). This means that even if the poem is being read out loud,

listeners can easily hear where the lines end, can hear the shape of the poem (Victor, 2015).

Rhyme functions in much the same way as rhythm (Bradesca, 2016). It keeps the poem in harmony, and a rhyme scheme helps the audience to understand what is coming (Bradesca, 2016). Rhyme scheme can be figured by looking at the last word in each line and assigning a letter (Bradesca, 2016). The last word in the first line gets an *a*. The last word in the second line, if it rhymes, also gets an *a* (Bradesca, 2016). If a word does not rhyme, it gets the next letter, *b* in this case (Bradesca, 2016). Discerning the rhyme scheme is important because the pattern brings the poem to life and helps the audience feel connected (Bradesca, 2016).

Rhythm. Rhythm creates the pattern of language in a line of a poem, marked by the stressed and unstressed syllables in the words (Bradesca, 2016). A foot in poetry refers to a stressed or unstressed syllable, and meter counts the number of feet in a line (Bradesca, 2016). The most famous rhythm is iambic pentameter, which is found in most of Shakespeare's writing (Bradesca, 2016). The word iamb means the foot is in the pattern of unstressed or stressed, and pentameter means there are five feet, or sets of syllables in each line (Bradesca, 2016).

Rhythm is another essential device in poetry because it is a mirror of life (Bradesca, 2016). Nature expects a rhythm, as evidenced by the change from day to night, or the order of the seasons (Bradesca, 2016). This contributes to the pleasure of the reader; rhythm is what we expect from music, from nature, and certainly from poetry. Cacophony opposes rhythm, and is abrupt to the ear (Bradesca, 2016).

Rhythm is quite literally the heartbeat of a poem and serves as the backdrop from which the ideas and imagery can flow (Victor, 2015). Rhyme is the musicality behind the words and the way the phrases come together (Victor, 2015). These two elements represent the framework of poems and the techniques that set poetry apart from other prose writing (Victor, 2015).

Figure of Speech. Another poetic device is figure of speech or figurative language. It is the umbrella term used for a number of different literary devices commonly found in poetry (Tanis, 2014). In

general, a figure is created with words that positions one thing in relation to another; hence the name (Tanis, 2014). Figurative language is, in general, a way to compare the thing one wants to talk about to another thing, one that might not seem at first very similar, to help illustrate some idea about the thing one really is concerned with (Tanis, 2014).

In relation to figures of speech, imagery is an often-misunderstood literary element that is as important as figurative language for poets, as it also packs very much in to a small space (Tanis, 2014). Often, in fact, images are conveyed through figurative language (Tanis, 2014). Simply put, an image is a word picture, a set of visual information that the poet wants readers to see or visualize in their mind's eye (Tanis, 2014). If the poet can make readers see what he or she is writing about, then the idea is that much more effective (Tanis, 2014). They will feel it more intensely and remember it more vividly (Tanis, 2014).

Symbolisms. To further understand poems, one must also be familiar with the symbolisms. Symbolism is everywhere; symbolism exists whenever something is meant to represent something else (Thomas, 2016). Symbolism is a figure of speech that is used when an author wants to create a certain mood or emotion in a work of literature (Thomas, 2016). It is the use of an object, person, situation or word to represent something else, like an idea, in literature (Thomas, 2016).

Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense (literarydevices.net, 2016). Symbolism can take different forms (literarydevices.net, 2016). Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant; sometimes, however, an action, an event or a word spoken by someone may have a symbolic value (literarydevices.net, 2016). For instance, "smile" is a symbol of friendship (literarydevices.net, 2016). Similarly, the action of someone smiling may stand as a symbol of the feeling of affection which that person has for you (literarydevices.net, 2016).

Symbols do shift their meanings depending on the context they are used in (literarydevices.net, 2016).

“A chain”, for example, may stand for “union” as well as “imprisonment”. Thus, symbolic meaning of an object or an action is understood by when, where and how it is used; it also depends on who reads them (literarydevices.net, 2016).

To develop symbolism in his work, a writer utilizes other figures of speech... (literarydevices.net, 2016). Symbolism gives a writer freedom to add double levels of meanings to his work: a literal one that is self-evident and the symbolic one whose meaning is far more profound than the literal one (literarydevices.net, 2016). The symbolism, therefore, gives universality to the characters and the themes of a piece of literature (literarydevices.net, 2016). Symbolism in literature evokes interest in readers as they find an opportunity to get an insight of the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications (literarydevices.net, 2016).

Theme. After understanding the symbolisms of a certain poem, one may be clarified as to the poem's theme. Theme is defined as a main idea or an underlying meaning of a literary work that may be stated directly or indirectly (literarydevices.net, 2016). A writer presents themes in a literary work through several ways (literarydevices.net, 2016). A writer may express a theme through the feelings of his main character about the subject he has chosen to write about (literarydevices.net, 2016).

Similarly, themes are presented through thoughts and conversations of different characters (literarydevices.net, 2016). Moreover, the experiences of the main character in the course of a literary work give readers an idea about its theme (literarydevices.net, 2016). Finally, the actions and events taking place in a narrative are consequential in determining its theme (literarydevices.net, 2016).

Syntax. The last device though some may not call it as such is syntax. Generally, it refers to the language, punctuations, parallelism and synonymous, reinforcing or opposing words. Specifically, syntax is maybe defined as the general word order of an English sentence is “Subject+Verb+Object” (literarydevices.net, 2016). In poetry, however, the word order may be

shifted to achieve certain artistic effects such as producing rhythm or melody in the lines, achieving emphasis, heightening connection between two words etc (literarydevices.net, 2016). The unique syntax used in poetry makes it different from prose (literarydevices.net, 2016).

Syntax is also closely related to and is understood together with diction. Diction refers to the choice of words in a particular situation while syntax determines how the chosen words are used to form a sentence (literarydevices.net, 2016). Most often than not, adopting a complex diction means a complex syntactic structure of sentences and vice versa (literarydevices.net, 2016). In combination, syntax and diction help writers develop tone, mood and atmosphere in a text along with evoking interest of the readers (literarydevices.net, 2016). Nonetheless, to convey meaning is one of the main functions of syntax (literarydevices.net, 2016).

In literature, writers utilize syntax and diction to achieve certain artistic effects like mood, tone etc. (literarydevices.net, 2016). Like diction, syntax aims to affect the readers as well as express the writer's attitude (literarydevices.net, 2016). Syntax also helps to pay close attention to subject and predicate relationships, subordinate and coordinate relationships, and modifiers; it helps to read beyond line endings to search for the completion of phrase or clause in the next lines (enjambment); it helps to look at punctuation, both what is there and what is omitted as clues to syntax (cod.edu, 2000). It helps to accept syntax that is complex and hard to follow as one feature of many poems and not as an error or difficulty imposed for its own sake, but rather as feature with a designed effect (cod.edu, 2000).

Punctuations are also used as one important tool in poetry. Punctuations are written symbols in a language which neither correspond to the phonetics of a language nor to the words and phrases of a language; they are used to organize and clarify the thought process of a language (Chakravarthula, 2015). The rules of punctuation vary from language to language and usage to usage; the use of punctuation is also to a certain extent an author's style (Chakravarthula, 2015). Punctuation is the modulation of a written thought.

The period is easily the most understandable punctuation mark; it creates a full-stop wherever it is used in a work of poetry and should be used to the effect of separating thoughts that are meant to be digested one at a time (WW, Aeras, & Jeremiah, 2011).

The comma ...the most used punctuation mark in poetic writing period; commas are often used at the ends of lines and even then not always well; when a comma is used at the end of a line, it should be due to the fact that the reader is not meant to directly continue on to the following line (WW, Aeras, & Jeremiah, 2011). In essence, the comma provides a very brief pause, a yield sign, if you will, so that the reader will check their speed and not proceed too quickly; commas should serve to separate thoughts that may be related but are not directly so (WW, Aeras, & Jeremiah, 2011).

Exclamation marks can be tricky to master; if one use too long a line (or a stanza devoid of any punctuation until a final exclamation point), he or she may force the reader to re-read the line with the proper emotion in check (WW, Aeras, & Jeremiah, 2011). They do signify a pause of sorts but the pause is so fleeting due to the emotion in toe that the reader progresses on with nary a thought to the impediment (WW, Aeras, & Jeremiah, 2011). Especially when used effectively exclamations can add a deeper level of significance to a line than previously would have been present (WW, Aeras, & Jeremiah, 2011). They may also add merriment or amplify a statement intended to hold its key meaning through irony or sarcasm (WW, Aeras, & Jeremiah, 2011).

The semi-colon is one of those weird bits of punctuation whose purpose is a bit obscure (WW, Aeras, & Jeremiah, 2011). In poetry, this issue is not as common and the punctuation mark is the awkward teenager of the bunch (WW, Aeras, & Jeremiah, 2011). When reading poetry ... semi-colon as a cautionary pause; it signifies a distinct separation with the following thoughts or lines (WW, Aeras, & Jeremiah, 2011).

The colon has a more definitive role in poetry; this punctuation mark should be used in a narrative sense such that if the narrator of the poem is about to list something, recount dialogue said by another, or tell an account of something that has happened

(WW, Aeras, & Jeremiah, 2011). The colon does not announce a pause or the need for a reader to stop, but rather announces that “hey there’s something important or pivotal coming up so pay attention” (WW, Aeras, & Jeremiah, 2011).

The question mark is another piece of punctuation that should either be used very sparingly, or offensively often in a given piece (WW, Aeras, & Jeremiah, 2011). Using the question mark is a judgment call, and one that can either pay huge dividends, or distract and disinterest readers (WW, Aeras, & Jeremiah, 2011).

Not using punctuation on a line end or in an entire poem often speaks of a fast pace and limited pause; the context, word choice, and presentation matter greatly to the effect of how punctuation will enhance or hinder a given poem (WW, Aeras, & Jeremiah, 2011).

Additionally, cadence or pace in poetry is influenced by the rhythm of the words, but it is also influenced by the amount and kind of punctuation. The general rule: the more punctuation, the slower the poem will read (Camy, 2011). Punctuation is not the only factor influencing a reader’s pace, but it is an important influence (Camy, 2011). Punctuations also indicate line breaks.

Line breaks are devices used to separate one line of the poetry from another; it may or may not deal with different lines of thoughts (Chakravarthula, 2015). Each line of poetry should seamlessly blend into next line of poetry like the waves meet together at the shore yet each holds on to its identity (Chakravarthula, 2015). Note that line breaks are distinct from punctuation marks; line breaks compliment, contradict, confound, and compete with real or implied punctuation (Chakravarthula, 2015). Unlike punctuation line breaks have no set of rules governing their use, however loosely defined, they are not theorized but on the contrary popularized by practical use (Chakravarthula, 2015).

When punctuation occurs at the end of a line, it is called an end-stopped line (Camy, 2011). End-stopped lines put a clear rhythmic break at the end of each line, often reinforced by a comma or period (Chakravarthula, 2015).

A run-on line, also called enjambment, occurs if there is no punctuation at the end of the line, or if the idea expressed in one line is continued on in the next (Camy, 2011). Enjambment urges the reader to move to the next line without pausing. It lessens the sing-song effect or a regular end-rhyme pattern (Camy, 2011). Enjambments conversely run into each other and make meaning in conjunction with each other rather than independent units like end stopped lines; enjambments are also called run on lines as they 'run into' each other.

Enjambment is the breaking of a linguistic unit (phrase or sentence) by the end of line between two verses; it is in contrast with end stopping, where each linguistic unit corresponds with the line length; enjambments can be cleverly used in a poem to make it more interesting and even create a feeling of suspense which prompts the user to go and read the next line to see what happens; it also stops a poem from being just a sequence of related sentences; through enjambments meaning flows from line to line, and the reader's eye is pulled forward (Chakravarthula, 2015). Enjambment creates a feeling of acceleration, as the reader is forced to continue reading after the line has ended; enjambments are used to smoothen the edges of a poem and make it flow more fluidly; also when a line of thought is too large to fit into a single line, enjambment is used to split it into more than one line (Chakravarthula, 2015).

A mark of punctuation that comes within the line itself is called a caesura; caesuras cause the reader to pause or stop in the middle of a line, providing a clear break in thought or slowing the pace of the poem. Some poets omit punctuation or use it minimally (Camy, 2011).

In relation to the diction, poets also use reinforcing words or they repeat words. The repetition in poetry as a literary device goes far beyond mere parroting of words (Stratford, 2016). It gives drive to poetry, as it does for any song from primitive chant to hard rock; it is a unifying device that adds commentary to a poem's narrative; it solidifies and often alters meaning; it thereby adds change, development and meaning to a poem's theme (Stratford, 2016). Repetition is not always in stanzas; parallelism is a highly effective poetic

device for deepening thematic meanings (Stratford, 2016).

Another important consideration in poetry is capitalization. Usually when poets do not capitalize throughout their poem, they do so so that they can capitalize a word or phrase to show its importance; capitalization may serve to take the reader's attention for a moment away from the point of the writing to the emphasis on (Knox, 2011) something.

Last, lack of capitalization is also indicative of a metaphysical expression of humility or "ordinariness" even when such ordinariness seems incongruent with the lofty words a poet may use or the subtext of a poem (Knox, 2011). Such incongruity may have a heightened dramatic effect by jarring the reader's brain in such a way that makes them really take notice of the words and their meaning (Knox, 2011).

Ilokano Literature

Most if not all literatures of the world start orally. Tracing the beginning of all literature makes one arrive at one beginning and that is oral literature. Same is true with Ilokano literature. Ilokano literature's diversity and richness go with the country's history. The ancient Ilokano writer expressed himself in folk and war songs: in the *dallot*, a versified exchange of wit between a man and a woman; in the *badeng*, love song; and, in the *dung-aw*, the death chant (Duque, 2015). Even before the coming of the Spaniard in the Ilokos in 1572, *Biag ni Lam-ang* (Life of Lam-ang), the famous Iloko epic, was believed to have been sung by bards accompanied by the *kutibeng*, a native guitar (Duque, 2015).

The first book ever published in Ilokano was the Ilokano version of Cardinal Bellarmine's *Doctrina Christiana*, printed in 1621. Translated by the Augustinian Spanish Friar, Fr. Francisco Lopez, with the help of Pedro Bucaneg, the book contained the earliest recorded poems in Ilokano as well as a portion written in the ancient Ilokano script (Duque, 2015). The book also reduced the ancient Ilokano alphabet into the Latin alphabet. Fray Lopez also wrote, again with the help of Pedro Bucaneg, the first book on Ilokano grammar, *Arte de lengua yloca*, published in 1627 which laid

down the rules for the writing of poetry in Ilokano (Duque, 2015).

On the other hand, though born blind, Bucaneg was the first known Ilokano poet. Considered by many as the Father of Ilokano Literature, he was the first to put down into writing the Lam-ang epic (Duque, 2015). In his honor, the Ilokanos have indulged in a literary joust delivered extemporaneously which they call the *bucanegan*, similar to the *balagtasan* of the Tagalogs and to the *crissotan* of the Pampangos (Duque, 2015).

One other significant Ilokano poet in the 17th century was Pablo Inis, who found solace in the Catholic faith and wrote poems and prayers in honor of the Virgin Mary (Duque, 2015). In the 18th century, the only notable Ilokano writer and poet was Jacinto Kawili. The 19th century saw the publication of Antonio Megia's Ilokano translation of the passion (Duque, 2015). While published only in 1845, Megia's Ilokano *pasion* was written in 1621, and thus, as Wenceslao Retana pointed out, was the very first Philippine "pasyon" (Duque, 2015). The 19th century also produced the first internationally famous Filipino poetess, Leona F. Florentino, whose poems like *Naangawan A Kablaaw* (A Jolly Birthday Greeting) and *Nalpay A Namnama* (Blasted Hope), were among the earliest lyrical and satirical verses in Ilokano (Duque, 2015). Some of her works were exhibited in the Exposicion General de Filipinas in Madrid in 1887 and in the Exposition Internationale in Paris in 1889; she was represented in Mme. Andzia Wolska's anthology, *Bibliothèque Internationale des Oeuvres de Femmes*, edited in 1889 (Duque, 2015).

The last two decades of the 19th century also witnessed the unprecedented growth of Ilokano literature (Duque, 2015). Isabelo de los Reyes, Leona Florentino's illustrious son and recognized as the Father of Philippine Folklore, founded in 1889 the *El Ilocano*, the first regional newspaper in the Philippines which published fiction and poetry (Duque, 2015). De los Reyes wrote the first short story in Ilokano, *Ti Langit Ti Inanamatayo* (The Glory of our Hopes), published in *El Ilocano* while Fr. Rufino Redondo, an Augustinian, wrote the first Ilokano novel, *Matilde de Sinapangan*, published in 1892 (Duque, 2015).

The 20th century, which brought intense political changes in the country, witnessed the blossoming of Ilokano literature during the peace time under American tutelage, the Commonwealth era, the World War II and after the restoration of independence (Duque, 2015).

During the Commonwealth era, Leon C. Pichay published his novel *Apay A Pinatayda Ni Naw Simon?* (Why Did They Slay Don Simon?), the first known detective novel in Ilokano (Duque, 2015). Three very important anthologies of Ilokano poetry saw print during the period: *Sangcareppet A Dandaniw* (A Sheaf of Poems, 1926) edited by Antonio Fogata and Mauro A. Peña; *Dal-lang Ti Amianan* (Songs Of The North, 1936) edited by Leon C. Pichay; and, *Kutibeng Ti Kailokuan* (Lyre of Ilocos, 1936), edited by Efraim Ma. Ordinario (Duque, 2015). In 1935, Dr. Leopoldo Y. Yabes published his composite version of the *Biag Ni Lam-ang* (Life of Lam-ang) (Duque, 2015).

The period also witnessed the publication of the Ilokano magazine *Bannawag* (Dawn) by the Ramon Roces Publications (now the Liwayway Publishing, Inc.) which played a great role in the development of Ilokano literature, especially after the World War II (Duque, 2015). While it ceased to come out during the war years, it resumed publications in 1947, and serialized the novels which are now considered modern classics in Ilokano Literature (Duque, 2015). The works of named Ilokano writers, poets and essayists one time or another, like Trinidad A. Benito, Pacifico Pe. Benito, Luz Flores Bello, Vicente Llanes, Leandro Ablang, Magdaleno Abaya, Jose Resurreccion Calip, Benjam etc., appeared also in the pages of the *Bannawag* (Duque, 2015). The first decades saw the publication of important Ilokano novels (Duque, 2015). Ilokano writers have also published their works not only in the Philippines but also in foreign countries.

Perhaps worth mentioning also is the presence of a very powerful association of Ilokano Writers, the Gunglo Dagiti Mannurat nga Ilokano iti Filipinas (GUMIL Filipinas) which was first organized in 1961 from its lowly beginnings at the barangay level, the association now has chapters not only in the Philippines but also abroad (Duque, 2015). The GUMIL contributes a lot to the advancement of Ilokano literature; aside from sponsoring annual

literary workshops, it has also ventured into book publishing (Duque, 2015).

Another group that is worth mentioning is Nakem Conferences. It contributes to advancement of Ilokano language, literature and culture. Nakem Conferences is founded in 2006; it is a cultural advocacy groups of academics, creative writers, philologists, linguists, and advocates of emancipatory education. Hence, this is a forum of intellectual engagement of anything related to cultural diversity, cultural nationalism, linguistic democracy, linguistic justice and emancipatory education (nakemconferences, 2010)

Finally, Ilokano literature is here to stay; the Ilokano writer continues to write, expressing the sentiments of his race, thus enriching further the literary traditions of his region in particular and of his country in general (Duque, 2015).

Related Studies

Zainul (2009) made a study on five stories written by Lemony Snicket using the Russian Formalism framework. The study analyzed the plot of the texts in relation to the characters found in the texts. The findings reveal that the plots and characters of the texts studied still conform to the framework which was first used by Vladimir Propp on fairy tales even if spheres were found in texts studied suggesting that not all spheres can work in any story. The plot identified was also consistent throughout the series of texts whereby each of them followed the same pattern described in the framework.

On one hand, Bohrn, Altmann, Lubrich, Menninghaus, & Jacobs (2012) stated in their study old proverbs that defamiliarization is an effective way of guiding attention, but that the degree of affective involvement depends on the type of defamiliarization: enhanced activation in affect-related regions was found only if defamiliarization altered the content of the original proverb; defamiliarization on the level of wording was associated with attention processes and error monitoring; although proverb-variants evoked activation in affect-related regions, familiar proverbs received the highest beauty ratings.

Cronjé (1986) found out also in his study on the defamiliarization in the letter of Paul to the Galatians that a great number of devices have been applied which can all be described as devices of estrangement. This is the dominant feature of the letter from a stylistic point of view; these devices all effectuate retardation in the reading process and consequently an intensified perception. In general, the devices have been skillfully applied in such a way that the subject-matter is highlighted (Cronjé, 1986). In other words, the retardation and consequent intensified perception occur on occasions when the writer really wants his readers to pay attention to what he has to say... most of these devices were regarded as forceful by Hellenistic rhetoricians and are thus most suitable for communicating the subject-matter of this emotional letter (Cronjé, 1986).

Furthermore, Yau-hauTse (2011) analyzed two different types of texts-Martin Luther King's speech and the other is a visitor's guide to Greece. He determined which one is more literary. The findings revealed that the speech is dependent on itself and contains examples of stylistic and lexical features, words of contrast at text and sound level, parallelism, evocative descriptive language and cross-sentential repetition. The Greece tourist guide is medium independent and carries examples of archaic and syntactic features, emotive action verbs, evocative descriptive language, polysemy and displaced interaction.

In an attempt to reconceptualize literariness in literature, Miall & Kuiken (2001) conducted a study that focused on the analysis of 30 readers' views on two Coleridge poems. They reveal that literariness is constituted when stylistic or narrative variations strikingly defamiliarize conventionally understood referents and prompt reinterpretive transformations of a conventional concept or feeling. Each component of literariness (stylistic or narrative variations, defamiliarization, and reinterpretive transformations) may occur separately: advertising copy, for example, often makes use of arresting stylistic features; traumatic events may precipitate the transformation of conventional concepts and feelings. However, they suggest that the key to literariness is the interaction of these component processes. Rather than any special content, contextual conditions (e.g.,

educational practices) or ideological functions, literature is unique because it initiates a distinctive form of psychological change. This process of change is initiated under no other conditions that readers or listeners are aware of, although comparable processes may be operative during response to some works of visual art, music, dance or film.

In the Philippines, Evasco-Pernia (2002) tackled Fernando Buysen's poetry, his influence on his fellow poets and writers, and his contribution to the development of the Cebuano *Balak*. Evasco-Pernia (2002) discussed that Buysen's poetry leaned towards the tradition of pastoral and romantic poetry which celebrated nature and the lives of ordinary people; he also wrote about human sentiments or emotions using the techniques of the illustrative metaphor and the argument of the later English Renaissance period; the approach he utilized in his secular and sacred themes gave his ballads the musical techniques of the Cebuano language (rhyme, rhythm, and flow); his mastery of the music of the Cebuano language enabled him to experiment with the form of the *balak*, adopting the song-like poem into the intellectually challenging *sonanoy*, coined from the phrase *sonata ngamananoy* (harmonious melody); Buysen's works arose from the cross-fertilization between Cebuano and Western literary forms; this trend influenced the development of the *balak* in free verse form that became popular among Cebuano writers and poets belonging to the generation of the 1970s-1990s.

Taking another subject of study, Tee (2007) studied seven prose poems from Conchitina Cruz's collection *Dark Hours* using Catherine Belsey's synthesis of the articulation of the theory of desire by Sigmund Freud, Jacques Lacan, and Jacques Derrida from her book *Desire : Love Stories in Western Culture*. The study shows how the proposed reading paradigm helps in understanding Cruz's prose poems through the identification of the features that aid in the blurring of the two genres. Applying the theory of desire, the study reads the prose poems with careful respect to their form, not privileging their content over it, examines their different subject positions, and determines whether they are postmodern texts that foreground the implications of *différance*. The features identified in the prose poems - the use of

disjointed scenes, double narratives, materiality of sounds, meta-narratives, the pronoun "you," intertextuality, and footnotes - lend the prose poems open-endedness, self-reflexive tendencies and writerly roles for the reader. In this manner, the texts subvert the boundaries of prose and poetry, and highlight the role of the reader in the construction of meaning in the texts.

In a close reading of selected poems by Filipino-American (FilAm) poet Vince Gotera by Castro (2015), she underscored that as a Filipino thoroughly and consistently immersed in American diaspora, the FilAm poet seems to be a being consistently aware of the fluid nature of his or her sensibility; the theme of witnessing found in Vince Gotera's personae demonstrates the complexities behind this multi-angled reflexivity; FilAm poetry is perhaps even more "contaminated" by American sensibility, in contrast to native writers writing in English who have spent most of their lives in the Philippines; the influence the poet's background has on his or her poetry, especially when it comes to poetry that seems to lack a coherent identity, must not be neglected.

In 1934, Yabes made a survey of Ilokano literature and found out that Ilokano literature began with Pedro Bukaneg. Also, Alexander Lippay (1934) as cited by Yabes (1936) underscored that the folk-songs of Ilocandia as a whole are more expressive of joy, vigor, activity, and optimism.... They are expressive of the true spirit of Ilokanos.... Evidently the Ilokans, despite their centuries of subjection, have not lost the vigorous and optimistic spirit of their forbears.

In the study also of Alcid (n.d) on Ilokano prose fiction, he found out that Ilokano short stories and novels were still young and needed improvement ; however, Guerrero's study on Ilokano short stories published in *Bannawag* from 1918 to 1952 revealed that Iloko short stories are after a mine of information about the ideals and customs of Filipino people.

Moreover, Guayco & Macasaet (2014) conducted a study that focused on the analysis of Ilokano between American English and Manila Tagalog Wedding Songs. The study revealed that a song's meaning is the most important aspect of the song. The musicality of the song, which means the

quality or condition of the song being “musical” are secondary to its main epistle, which the listener adheres to. They also revealed that the Ilokano integrate their songs with their dances to their rituals, meaning the declaration being delivered in those songs is strengthened by their dances and the music that envelop the environment. Thus, “*Dungdungoen Canto*” (Lullaby of Love) the selected song to represent the Ilokano language is an excellent piece of oral literature that promotes the preservation of the given people’s culture and heritage through the overall performance of the art during the required event, specifically that of marriage.

The study of Velasco (2015) on Ilokano women writers of Nueva Vizcaya showed that the four Ilokano women writers who are unknown and neglected in the region and in Philippine literature have significant sociocultural impact and contributed to the refinement, enrichment, and general development of their language and literature ; literature being the grandeur of language and language the carrier of culture. Her study not only revealed that the short stories of the Ilokano women writers present the unique Ilokano ways, traditions and cultures and the concepts of Ilokano woman and womanhood imbedded with their traditional images and representations but also claim the idea of equality between man and woman. It might be construed that Ilokano women and the women writers were not fully contaminated at all with the patriarchal ideology and do not adhere and have bent and even dismantled patriarchy, or even the attempt to overcome and change this ideology (Velasco, 2015). Hence, the Ilokano women writers showed through their short stories, that they have sustained their unique cultural identity despite the impact of colonization (Velasco, 2015).

In addition to researches conducted in the Philippines, Cuilan (2013) conducted a study on Bokod Ibaloi *ba'diw*, chants of Ibalois in Bokod, Benguet, using formalism as an approach to literary criticism. His study revealed that Bokod Ibaloi *ba'diw* is accented with literary conventions; each type use figurative languages, different themes and tone; anent to rhyme scheme, similarly each has no fixed pattern observed; the subject matter of the chant, in connection to occasion, is

determinant as to how the chants the chants may be categorized; subjects treated as anchored on the chanter’s profile do not vary. However, through the language, it may rather reveal that chanter’s age, social standing and role in the occasion. Ibaloi *ba'diw* speaks of life, culture and history of the Ibaloi people. Last, the values contained with the insights reflected such chants are those which are the norm in the Ibaloi society.

The literatures and studies reviewed above reveal a dearth of critical studies on Ilokano literature. Therefore, the study was formulated to describe Ilokano literature specifically the Ilokano poetry of Reynaldo A. Duque using Formalism as an approach to literary criticism. The study was formulated to serve as a reference material in the study of Ilokano literature which in return promote and preserve Ilokano identity and literature. Finally, this study introduces Mr. Reynaldo A. Duque to those individuals who are not familiar with him, his literary pieces and his style as a writer.

3. METHODOLOGY

3.1. Design

In the conduct of the study, descriptive content analysis technique will be utilized. The descriptive content analysis is a technique in which previous research on a given subject are systematically examined to define general tendencies or results (Çalık & Sözbilir, 2014). The descriptive content analysis performed on data, consists of deep processing of the collected data and presenting them under certain notions and themes in a descriptive approach (Yıldırım & Şimşek, 2013). In as much as the objective of the study was to content analyze the selected contemporary Ilokano poems of Reynaldo A. Duque using the three features of formalism namely literariness, defamiliarization and organic whole, the researcher found the design most appropriate for the study.

3.2. Sources of Data

The study analyzed the available selected contemporary Ilokano poems of Reynaldo A. Duque which were published in *Bannawag* in 2000, 2004, 2007, 2008, 2009 and 2012. The research analyzed only the poems published in the mentioned six years because there are no available poems for 2001, 2002, 2003, 2005, 2006, 2010 and 2011 from the available compilation of *Bannawag*. From the available

compilation of *Bannawag*, one poem is identified in 2000; four in 2004; two in 2007 and 2008; eight in 2009; one in 2012. Since there is only one poem available each for 2000 and 2012, the two poems were considered immediately; however, the sample poems for year 2007, 2008, and 2009 were determined using pure random sampling. This type of sampling is one in which every one in the population of the inquiry has an equal chance of being selected to be included in the sample (Calderon & Gonzales, 2015). The researcher found the sampling technique appropriate in the course of study for year 2007, 2008, and 2009. The sample poems for year 2007, 2008, and 2009 were subjected to pure random sampling in order for the all the years identified be represented equally. The poems that were selected are *Ti Nalipatan A Mannaniw* (2000); *3-Santa Maria, Suso Ni Aran, Kurditan Iluko*-(2004) consisting three poems whose titles are inside the hyphens; *Ayat: 7 a Talukatik* (2007); *Malem: Iti Uksob a Kadaratan* (2008); *Dulang ti Konsensia* (2009); *Kayumanggi A Babai Dagiti Siglo* (2009); *Essem* (2012). Thus, one sample poem each for 2000, 2004, 2007, 2008 and 2012; two sample poems for 2009 were identified as sources of data.

This study focuses on the poems of Mr. Duque because the researcher finds his poems as the best source of data for a pioneering study of Ilokano poetry using Formalism. Being one of the pillars of Ilokano literature and who is a native of the second district of Ilocos Sur, many do not know Mr. Duque; hence, it is the humble intention of the researcher to introduce him to those who do not know him through this study. Addressing therefore the problems of this study, the researcher focused only on the selected contemporary and Ilokano poems of Mr. Duque specifically his poems that are published in *Bannawag* during the above mentioned years.

3.3. Method and Treatment of Data

In the collection of data, the researcher looked first for the poems of Reynaldo A. Duque which were published from 2000 to 2012 in *Bannawag*. Then, the researcher discovered that there were no available published poems in 2001-2003, 2005-2006, and 2010-2011. Since there is one poem each for 2000 and 2012, the researcher automatically considered the poems to represent those years. However, the researcher subjected the poems published in 2004, 2007, 2008 and 2009 to pure random sampling technique for all the years to be equally represented. In using the sampling technique for the mentioned years, the

poems were grouped according to year of publication. Then, the researcher got the 20% of the total number of poems per year employing the sampling technique.

After the sampling, the researcher used close reading in collecting the data. Close reading is done through choosing a passage—poem in this study—and analyzing it in fine detail (Wheeler, 2015); it is also a rigorous analysis of a literary work which pays meticulous attention to all significant parts of the work (Tolentino, 1997); it also seeks to interpret each part in relation to the whole work (Tolentino, 1997); the focus is the text itself.

Related to close reading, the research employed autotellic approach in gathering data. This approach is text-based and thus focusing also on the selected poems; thus, the researcher utilized formalism as an approach to literary criticism since it is an approach that treats literary text as it is. In gathering also of data, the researcher did library research. After the data were gathered from the selected poems of Mr. Duque, content analysis using the different frameworks of formalism was done addressing the problems posted. These frameworks are literariness and defamiliarization of Russian Formalism and organic whole of New Criticism. These frameworks of Formalism were used to treat the selected contemporary Ilokano poems of Mr. Duque.

Finally, the researcher asked the opinions of some experts in the field of study, specifically his adviser and the external expert, to verify and support some claims with regard the analysis of the poems. Then, the researcher presented the analyses of the poems to Mr. Solomon Benitez, Mr. Vicente R. Raras, Mrs. Lilia Angela G. Bambico and Mrs. Florita Dasalla (see Appendix H for their short background) for validation and suggestions; their suggestions were also incorporated in the analyses of the poems.

4. RESULTS AND DISCUSSION

Literariness

Literariness is one of the frameworks of formalism that is used in the analysis of the poems. Using the literariness as the framework of the study, the researcher analyzed the different literary devices in the selected contemporary Ilokano poems of Reynaldo A. Duque. The identified literary elements are: persona, tone and mood, rhyme and rhythm, figures of speech, symbolism, imagery, theme, and syntax.

Ti Nalipatan a Mannaniw

Persona. The poem starts with the line *agtuloyka latta, gangganaet*, and ends with the same line. In that line, the persona's act of addressing the *gangganaet* gives a picture that the persona is either a man or a woman who is near the setting of the poem. The persona poem allows a great deal of control over the distance between a speaker and the audience (Hazelton, 2014). The lines given below that give an image of the place where the *gangganaet* is located suggest that the persona is not far from *gangganaet*. Hence, the persona is observing and addressing the *gangganaet* from a place where the message of the persona is not audible.

*panurnorem dagiti agiwes-iwes a tambak,
naserregan nga annayangan iti lubnak;
kumpasam ti musika dagiti kuriat
ken kuripaspas ti bayyek nga agtunglab.*

*surotem ti uges ti padapan ti arado
saepem ti alingasaw ti daga a nabato;
riknaem ti darang iti saklot ti bangkag
takuatam ti pangta iti nalukot a dakulap.*

Based on the description of the persona which was made above, the *gangganaet* is a farmer. Based also on the descriptions, the poet's presentation of his persona is through a one-way communication. This means that the persona is synonymous to a television viewer who reacts on the matter before him without any feedback. However, the poet speaks directly to readers through the persona (as the lines below suggest) and, in doing so, forges an almost interpersonal relationship with them (Hazelton, 2014). It seems that the persona is whispering in their ears or grabs them by the shoulders (Hazelton, 2014) which make the poem more engaging.

*no dagiti linia ta awanan man iti rukod
nga inyurit ti kayumanggi a kinubbo ti dukot
dimo koma laisen: isu pay laeng ti dios
dagiti kinelleng nga ayat ti nainukunok!*

Tone and Mood. The poem begins with the image of someone (*gangganaet*) under the rain and on a narrow and wet land as indicated by the lines *uray no kasta a nalutlot ti naillet a bit-ang iti saplit ti nepnep*. Then, the line was followed by lines below telling the description of poem's setting which is understood to be a rice field being plowed by the *gangganaet*.

*panurnorem dagiti agiwes-iwes a tambak,
naserregan nga annayangan iti lubnak;
surotem ti uges ti padapan ti arado
saepem ti alingasaw ti daga a nabato;
riknaem ti darang iti saklot ti bangkag*

The images created in the poem through the poet's language suggest the lyrical tone of the poem which means that the poet's inner feelings are reflected in each stanza through those images.

The fifth and sixth stanzas set also the feeling of pity that is the general tone of the poem. The lines below express the poet's pity towards the subject of the poem. The feeling of pity is also intensified and supported by word *piman* which suggests sympathy to someone who is or was in a bad situation.

*sinilong ti papelna, tudo ti tintina piman;
ti plumana, arado nga inalop ti karigatan,
isursuratna ti awanan ngudo a
pakasaritaan!*

Furthermore, *daga a nabato* referring to rocky land is understood to be where *padapan ti arado* (plow) is. Thus, the picture of the *gangganaet* cultivating the rocky land intensifies the pitiful condition of the *gangganaet*.

Meanwhile, the presence of the word *nepnep* intensifies the tone and the sad mood of the poem. When it is *nepnep* or rainy reason, the environment is dark and wet; hence implying the poem's tone and mood.

Despite the pitiful tone and sad mood in the poem, the poet in the poem, through the persona, is defending and cheering the *gangganaet* who is being referred to by the title of the poem which is *Ti Nalipatan a Mannaniw*. The persona's act of cheering the *gangganaet* is manifested in the first and last stanzas of the poem:

*agtuloyka latta, ganggannaet:
uray no kasta a nalutlot ti naillet
a bit-ang iti saplit ti nepnep.*

*uray no kasta a nalutlot ti naillet
a bit-ang iti saplit ti nepnep:
agtuloyka latta, ganggannaet.*

From the discussions above, the tone and mood of the poem are created by the writer using specific setting,

structure and diction (Prudchenko, 2016). The poem's tone evokes a certain mood in the reader (Prudchenko, 2016).

Rhyme and Rhythm. The poem is composed of two tercets and five quatrains. The poem starts and ends with a tercet while the stanza type of the middle stanzas of the poem is quatrain. Each of the two tercets has an aaa rhyme scheme as shown in the stanzas below.

O

On one hand, each of the quatrains except the third stanza has aaaa rhyme scheme. The third stanza has aabb rhyme scheme. Third and the sixth stanzas are used to show the mentioned difference in the rhyme schemes of the quatrains as shown the following stanzas:

| Third Stanza | Sixth Stanza |
|-------------------------------|-------------------------------|
| <i>surotem ti uges ti</i> | <i>no dagiti binatogna</i> |
| <i>padapan ti arado(a)</i> | <i>namilatan man iti</i> |
| <i>saepem ti alingasaw ti</i> | <i>dara,(a)</i> |
| <i>daga a nabato;(a)</i> | <i>gapu ta adda sugat ti</i> |
| <i>riknaem ti darang iti</i> | <i>puso ken kararuana:(a)</i> |
| <i>saklot ti bangkag(b)</i> | <i>imbalud ti kagimongan</i> |
| <i>takuatam ti pangta iti</i> | <i>iti lubong a</i> |
| <i>nalukot</i> | <i>a nadamka,(a)</i> |
| <i>dakulap.(b)</i> | <i>imparaut ti kinaawan</i> |
| | <i>adlna iti daga!(a)</i> |

Nevertheless, scanning the poem's general rhyme scheme gives an aaa bbbb cbbb cccc bbbb bbbb aaa rhyme scheme.

Meanwhile, the poem is also composed of different feet with accented and unaccented syllables which form different types of meter. However, the most used foot and meter, as illustrated in the line below, are iambic and tetrameter respectively; thus, iambic tetrameter is the pervading kind of verse in the poem.

^ ' ^ ' ^ ' ^ ^ ^ '
agtuloyka latta, ganggannaet

Given the discussions above, the poem cannot be categorized as free verse since it follows a unique form: tercets and quatrains having respective rhyme scheme; iambic tetrameter as the pervading verse. Nonetheless, the rhyme schemes present in the poem

and so as the rhythm help create connection between the readers and the poem; the poem's rhyme and rhythm also help manifest the poem's tone and mood.

Hence, discerning the rhyme scheme is important because the pattern brings the poem to life and helps the audience feel connected (Bradesca, 2016); rhyme likewise is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind (Bradesca, 2016).

Figures of Speech. The three figures of speech that the poet mostly used are *agtuloyka latta, ganggannaet*. (a) *uray no kasta a nalutlot ti naillet*(a) *a bit-ang iti saplit ti nepnep*. (a) *uray no kasta a nalutlot ti naillet* (a) *a bit-ang iti saplit ti nepnep*: (a) *agtuloyka latta, ganggannaet*. (a) are assonance, metaphor and personification.

Assonance. The very obvious figure of speech that can be seen in the poem is assonance specifically the repetition of [a] sound in most of the lines in the poems. The use of assonance is easily recognized because [a] sound is one of the most commonly present sounds in Ilokano language. This is exemplified in the following lines:

agtuloyka latta, ganggannaet:
uray no kasta a nalutlot ti naillet

naserregan nga annayangan iti lubnak;
kumpasam ti musika dagiti kuriat

saepem ti alingasaw ti daga a nabato;
riknaem ti darang iti saklot ti bangkag

Metaphor. Metaphor is also clearly visible in the poem specifically in the lines below. *Sinilong* is compared to *papel* while *tudo* is compared to *tinta*. Then, *pluma* is compared to *arado*. The use of metaphors in the poem helps the poet in establishing the tone and mood of the poem. Finally, it helps in intensifying the message of the poem.

sinilong ti papelna, tudo ti tintana piman;
ti plumana, arado nga inalop ti karigatan,

Personification. The poet used personification in the poem. *Saklot ti bangkag* and *pangta ti nalukot a dakulap ta* are the visible examples of personification in the poem. *Bangkag* is personified in the poem through the word *saklot* whereas *dakulap* is

personified by *pangta*. These figures of speech like symbolisms, as Thomas (2016) said, are used when an author wants to create a certain mood or emotion in a work of literature.

Symbolism. The poet used symbolisms, but two main symbolisms are identified to illustrate the pitiful and sad tone and mood of the poem. The first symbolism is *nalutlot* and *nailet a bit-ang*. This symbolism stands for the hardships (*nalutlot a bit-ang*) and limited opportunity (*nailet a bit-ang*) in life that one may face. The second and last symbol is *nepnep*. For farmers, *nepnep* is a blessing before planting of crops. *Nepnep* brings water and allows the farmers to till their lands easily because the soil is wet. However, as the soil becomes wetter, the harder it is to step your feet. Hence, *nepnep* stands for the things that make life harder.

Nevertheless, the two identified symbolisms in the poem help the readers ascertain the message, tone and mood of the poem. This conforms to Thomas' (2016) manifestation that symbolism ... is used when an author wants to create a certain mood or emotion in a work of literature. Those symbolisms maybe differently interpreted by the readers based on the lines used by the poet. The symbolisms in the poem are also presented by the poet through imagery or descriptions. Thus, readers need to use the words describing the symbolisms like in *nalutlot ti nailet a bit-ang* to decipher the meaning of the symbolism.

Imagery. Imagery is a descriptive element of poetry that stimulates the reader's imagination. This is used by the poet in shaping his poem because the poem is full of descriptions which lead to the creation of various images in the reader's mind.

The line *nalutlot ti nailet a bit-ang* is the first imagery in the poem. It gives a visual image of the setting of the poem. The line also gives a hint of what the poem's tone and mood are. Then, the line is followed by the line *saplit ti nepnep* that gives a tactile imagery. Reading this line makes the reader to imagine a cold weather that the *gangganaet* is feeling in the poem. The two opening imagery are symbolisms in the poem which were interpreted as limited opportunity and hardships.

Further, visual imagery is the most used kind of imagery in the poem. Most if not all of the stanzas are

made out of visual images. For example, the second stanza is composed of the the lines *panurnorem dagiti agiwes-iwes a tambak, naserregan nga annayangan iti lubnak* and *kuripaspas ti bayyek nga agtunglab* that stimulate visual images that can be seen in rice field.

Other visual images can be pictured in the lines, *surotem ti uges ti padapan ti arado* and *no dagiti linia ta awanan man iti rukod*. The former line can be interpreted as following the ambition that could lead one person to a better future or continuing life no matter how hard it may be. The latter line may tell that life is not perfect.

The poet also used olfactory, auditory and tactile imageries. The lines below are examples of these imageries.

Olfactory

Saepem ti alingasaw ti daga a nabato

Auditory

kumpasam ti musika dagiti kuriat

Tactile

riknaem ti darang iti saklot ti bangkag

Last, other images are also illustrated by the different figures of speech like *riknaem ti saklot ti bangkag*. Often, in fact, images are conveyed through figurative language (Tanis, 2014).

Theme. Enforced by the description of the situation of the *gangganaet* in the poem, the poem talks about the hardships of life or effects of poor economic condition. The poem is also trying to tell that people should not insult or ridicule a person because of his or her situation. People may know a person's situation, but they know nothing about his or her capabilities and stories. Therefore, the poem articulates that even the unrecognized, unfamous and forgotten man in the society has stories to tell and can survive despite the cruelty that life may offer. All these thoughts are manifested by the experiences of the poem's subject which are clearly stated by the persona because experiences of the main character in the course of a literary work give readers an idea about its theme (literarydevices.net, 2016).

Syntax. In the poem, repetition of words can be observed specifically in the first and last stanzas of the poem. The same words are seen in each line, but the

arrangement of lines is the only difference of the two stanzas.

| | | |
|---|--|---|
| <p>First Stanza agtuloyka gangganaet: <i>uray no kasta a nalutlot ti naillet</i> <i>a bit-ang iti saplit ti nepnep.</i></p> | <p>latta, <i>uray no kasta a nalutlot ti naillet</i> <i>a bit-ang iti saplit ti nepnep.</i></p> | <p>Last Stanza <i>uray no kasta a nalutlot ti naillet</i> <i>a bit-ang iti saplit ti nepnep:</i> agtuloyka gangganaet. latta,</p> |
|---|--|---|

The repetition of the line *agtuloyka latta, gangganaet* in the two stanzas reinforces the persona's intention of encouraging the *gangganaet* to go on given the circumstances described by the last two lines and the first two lines of the first and last stanzas, respectively. *Aguloyka latta* is used to reiterate that people must continue living, dreaming and making life better despite the hardships and limited opportunity in life. The last two lines and first two lines of the first and last stanzas respectively emphasize the difficult situation that encompasses the *gangganaet*.

On one hand, the poet also used words that are related if not synonymous. The words *naillet-bit-ang* and *piman-karigatan* are the words to support the claim of using synonymous words. These words help the poet to reinforce the message of the poem.

Bit-ang is narrow land area or a road while *naillet* means narrow. Using *naillet* to modify *bit-ang* makes the *bit-ang* narrower. Since *bit-ang* is interpreted as opportunity, one may clearly view the very limited opportunities in the *gangganaet's* life or people's lives.

Piman and *karigatan* is said to be synonymous because they suggest unfavorable condition. *Piman* is an expression associated to a person's unfavorable situation like being uneducated or wearing filthy clothes. *Karigatan* is obviously deciphered as being in a disadvantageous situation. Hence, these words reinforce the pitiful and sad tone of the poem.

Using repetition and reinforcing words in poem is not only to reinforce the message of the poem but also to manifest the imperative role of playing words. Hence, this style of the poet, though with limited words, helps readers to easily ascertain their interpretation. From this, it is visible that in poetry, however, the word order may be shifted to achieve certain artistic effects such as producing rhythm or melody in the lines,

achieving emphasis, heightening connection between two words etc. (literarydevices.net, 2016).

Moreover, punctuation marks are also used in the poem. The punctuation marks in the poem are colon, period, comma, semi-colon, and exclamation point. The colons in the first, sixth and seventh stanzas are not used in a narrative sense such that it is not used to recount dialogue or tell an account of something that happened. This punctuation does not speak of pauses but rather signals that something imperative is coming (WW, Aeras, & Jeremiah, 2011).

In the lines below, the lines that follow the colon, tell the situation that could be the reason why the persona tells or justification of the line, *agtuloyka latta, gangganaet*. After reading that line, the readers seem to question the poet about the reason of telling the line. As a result, the readers expect to know the reasons in the succeeding lines.

agtuloyka latta, gangganaet:
uray no kasta a nalutlot ti naillet
a bit-ang iti saplit ti nepnep.

In contrast to the structure of the first stanza, the first stanza's first line is placed last, and the first stanza's last two lines are placed in the first two lines of the concluding stanzas. This variation made together with the colon makes the reader wait for what the persona will tell given the situations mentioned in previous stanzas.

In the fourth stanza, the line *dimo koma laisen* is placed before the colon, and it is an imperative sentence. With the colon after that line, the readers expect that the succeeding lines are interesting for those lines tell the reason why the poet used that imperative statement. This conforms to WW, Aeras, & Jeremiah (2011) who underscored that colon... announces that there is something important or pivotal coming.

In the fifth stanza, colon is used to enumerate the things used by the *mannaniw* who is described as *awanan nagan*. Those things are metaphorically enumerated with respect to the *gangganaet's* life. The same use of colon can be gleaned in the sixth stanza. The lines following the line where *sugat ti pusona* is located enumerate the thoughts that refer to *sugat ti pusona* (referring to the heart of the *gangganaet*).

Another punctuation used in the poem is period. This punctuation is the easiest punctuation to understand. Period is used to separate the thoughts of the first, second, third, sixth and seventh stanzas. This means that the thought of each stanza should be understood one after the other. This implication of period supports WW, Aeras & Jeremiah's (2011) claim that periods should to the effect of separating thoughts that are meant to be digested one at a time.

Additionally, semi-colon is used to separate two related parallel thoughts in the poem. Specifically, semi-colon is used in the second, third and fifth stanzas. The verbs *panurnurem*, *kumpasam*, *surutem saepem*, *riknaem* and *takuatam* show the connection among the sentences in the second and third stanzas. These verbs are used in the beginning of each line in the two mentioned stanzas. Semi-colon also shows the relationship of the fifth stanza's second line to the succeeding lines of the stanza. Hence, semicolon signifies cautionary pause and a distinct separation with the following thoughts or lines (WW, Aeras, & Jeremiah, 2011).

Furthermore, the poet also used comma in his poem. This punctuation appears in the first, second, fifth, sixth and seventh stanzas. Generally, the use of comma in the mentioned stanzas signals the reader for a brief pause for they are not meant to directly read the succeeding lines. Comma is also used to separate thoughts that are related. Like in the sixth stanza, the line *imbalud ti kagimongan iti lubong a nadamka* is directly related to the *imparaut ti kinaawan adlna iti daga* because they are understood to be referring to the line they follow. The same use of comma is shown in the line *sinilong ti papelna, tudo ti tintina piman*. Simply put, the use of comma in the mentioned lines shows the relationship if not parallelism of thoughts.

The last punctuation used in the poem is exclamation point. This punctuation is commonly used to express strong emotions, so it is expected to function as such in the poem. This punctuation does not signify a pause in the poem, but the pause is so fleeting because of the emotion that the readers progress (WW, Aeras, & Jeremiah, 2011).

In the fourth to sixth stanza, the thoughts ended by exclamation point suggest anger or any strong emotion associated to pity in the poem because of the circumstances encompassing the *gangganaet*. The line

“dimo koma laisen” followed by “isu pay laeng ti dios dagiti kinelleng nga ayat ti nainukunok!” gives a feeling of sympathy to *gangganaet*. The presence of exclamation point in the latter line as if tells the readers that no one really has the right to insult or ridicule the *gangganaet*. Nevertheless, exclamation point suggests an emotional outburst in the poem.

The analysis of the punctuations under syntax helps to read beyond line endings to search for the completion of phrase or clause in the next lines (enjambment); it helps to look at punctuation, both what is there and what is omitted as clues to syntax (cod.edu, 2000) and to the message of the poem.

Finally, it can also be observed that the poet did not observe capitalization. This is perhaps the style that the poet wants readers to remember in his poems. Nonetheless, the lack of capitalization in the poem maybe an indicative of...humility (Knox, 2011) of the poem's subject.

3 (Santa Maria; Suso ni Aran; Kurditan Iluko)

The poem is entitled 3, but it has three subtitles which mean that the poem is composed of three poems. Hence, each of the three poems was analyzed.

Santa Maria

Persona. After reading the poem, one can tell that the persona is a person who is perhaps a religious person. The descriptions or images discussed under imagery, and tone and mood make the reader ascertain that the persona is indeed a religious person. The words *punganay* and *tuodan* suggest that the persona is a religious old person.

In presenting his persona, the poet also used words that suggest the sex of the persona. These words are *lubid*, *bato* and *kampanario*. *Lubid* is a thing that is used mostly by men farmers to tie their animals. *Bato* is a heavy thing that men usually used in building something. Most of the tasks that involve stones are done by men. *Kampanario* may also be associated with men because it is operated by men specifically the *sacristans* of priests. Thus, the persona is a man given the fact that the three words can be related to male sex.

Tone and Mood

The lines, *agkayabyab ti payak a di malpay* and *iti agek ti angin nga agpa-templo*, suggest a way going in upright direction. Then, the lines are followed by *marukod ti agdan a napnuan lingay* and *iti addang a nabattuonan iti bato*. The two lines clearly suggest that the way being suggested by *agpa-templo* is a stairway. After those two lines, *malkab ti kararag a nadarisay* and *iti ayab ti tuodan a kampanario* follow. These lines suggest that the *templo* in the fourth line of the poem is an old church. Since the title of the poem is *Santa Maria*, it can be inferred that the poet is describing the beautiful landscape of Santa Maria Church in Santa Maria, Ilocos Sur.

The calm and peaceful feelings—the poem's tone—being suggested by the images created in the poem set the idyllic and sedated mood of the poem. The poem is idyllic since it describes a natural setting which is Santa Maria church. It is likewise sedated because of the calmness or serenity that the lines in the poems through the images created suggest. Nevertheless, the tone comes through from the poem's syntax and vocabulary, and helps evoke the mood or establish the atmosphere of the poem (Prudchenko, 2016).

Rhyme and Rhythm. The poem is composed of eight lines; thus, forming an octave kind of stanza. Unlike the most frequently used rhyme scheme for octave which is ababcdcd, the poem has aaababab rhyme scheme.

The poem's rhyme likewise is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind (Victor, 2015).

Meanwhile, the poem has different kinds of verse according to feet and meter of each line. However, the pervading kind of verse in the poem is iambic trimeter.

masiglot ti lubid ti punganay (a) $\lambda \quad \lambda \quad \lambda$
iti dangan ti dakulap (a)
agkayabyab ti payak a di malpay (a)
iti agek ti angin nga agpa-templo (b)
marukod ti agdan a napnuan lingay (a)
iti addang a nabattuonan iti bato (b)
malkab ti kararag a nadarisay (a)
iti ayab ti tuodan a kampanario (b)

The internal rhyme created through assonance manifests the rhythm of the poem. Rhythm is quite literally the heartbeat of a poem and serves as the backdrop from which the ideas and imagery can flow (Victor, 2015). The rhyme scheme of the poem further creates the musicality of the poem. It adds a musical element to the poem, and creates a feeling of "rightness," of pieces fitting together; it also makes a poem easier to memorize, since the rhyme echoes in the reader's mind afterward, like a melody (Victor, 2015).

Finally, rhyme strengthens the form (Victor, 2015) of poetry. The rhyme scheme of the poem conforms to many traditional forms, a regular pattern of rhymes is at the ends of the lines (Victor, 2015). This means that even if the poem is being read out loud, listeners can easily hear where the lines end, can hear the shape of the poem (Victor, 2015).

Figures of Speech. The poet used assonance and personification in figuratively conveying his thoughts.

Assonance. In the lines of the poem, [a] and [e] sounds are the dominating sounds. Therefore, the poem uses assonance that creates the internal rhyming scheme of the poem. This internal rhyme keeps the poem in harmony, and...helps the audience to understand what is coming (Bradesca, 2016).

masiglot ti lubid ti punganay
iti dangan ti dakulap
agkayabyab ti payak a di malpay
iti agek ti angin nga agpa-templo
marukod ti agdan a napnuan lingay
iti addang a nabattuonan iti bato
malkab ti kararag a nadarisay
iti ayab ti tuodan a kampanario

Personification. Personification also is used in most of the lines in the poem. In the line *masiglot ti lubid ti punganay*, *punganay* is personified. *Punganay* or in the beginning, an abstract noun, is illustrated in the poem to have *lubid* or rope. Another example of personification is *agdan a napnuan lingay*. *Agdan* is personified when *lingay* is used to modify it. Last example of personification is *ayab ti tuodan a kampanario*. *Kampanario* referring to the bell, in that phrase,

seem to have the ability to speak. Nevertheless, the *ayab* in that phrase is possible through the sound created by *kampanario*.

From the examples mentioned above, images are also created; hence figurative language is, in general, a way to compare the thing one wants to talk about to another thing, one that might not seem at first very similar, to help illustrate some idea about the thing one really is concerned with (Tanis, 2014).

Symbolism. The symbolisms in the poems are *lubid*, *dakulap*, *agdan* and *kampanario*.

Lubid may refer to the connection or relationship of people from different walks and ages of life. Hence, the phrase, *masiglot ti lubid*, means coming together of people with one purpose. On one hand, *dangan ti dakulap* may refer to individuality and diversity among people. Thus, the lines, *masiglot ti lubid ti punganay* and *iti dangan ti dakulap*, may be interpreted as the coming together of diverse people as result of one purpose. Just imagine people going to mass; they may be attending the mass by group or individually, but they are joined by one goal; that is to pray.

If a place is elevated, people need *agdan* to reach it. It is the thing that connects the place to its lower part. Therefore, *agdan* is the connector which refers to prayer and relationship to God since the poem is referring to Santa Maria church. The phrase, *marukod ti agdan*, may mean that climbing the stairway is easy. In deeper sense, the phrase means that connecting to God through prayer is easy.

The last symbolism is *kampanario*. This refers to bell tower which is being rung because of varied reasons. People hear it ringing every Sunday. Its sound signals the celebration of Holy Eucharist of Roman Catholics. In some circumstances, it may mean death or it serves as reminder for the time of the day. Nevertheless, *kampanario* may be referring to the call of God since the poem is referring to Santa Maria church.

The identified symbolisms, together with imagery, are closely related to the identified figures of

speech; in fact, images are conveyed through figurative language (Tanis, 2014).

Imagery. The poem is composed of visual and auditory images. However, most of the images created in the poem are visual images.

The line, *masiglot ti lubid ti punganay*, creates an image of the *punganay* being tied by the *lubid*. A bird that continues to fly amidst the strong wind can be visualized in the lines, *agkayabyab ti payak a di malpay* and *iti agek ti angin nga agpa-templo*. A stairway made out of stones is pictured in the lines, *marukod ti agdan a napnuan lingay* and *iti addang a nabattuonan iti bato*. An old bell tower is also created in the line, *iti ayab ti tuodan a kampanario*. The images that are described fall under visual imagery.

Meanwhile, auditory images are created in the last two lines of the poem. First, *malkab ti kararag a nadarisay* creates a solemn sound or perhaps silence because of *kararag* or prayer. Second and last, *iti ayab ti tuodan a kampanario* suggests a sound produced by *kampanario*.

Above all, the images that are discussed above help picture the subject of the poem. The images also make it easier for the readers to decipher the subject being described by lines of the poem. Using descriptions in the poem is the essential element that the poet used in shaping the subject of his poem. Hence, the mentioned ideas conform to Tanis' (2014) idea that if the poet can make readers see what he or she is writing about, then the idea is that much more effective; readers will feel it more intensely and remember it more vividly.

Theme. Through the images described under imagery, tone and mood, it can be stated that the poem is just talking about Santa Maria church which is one of Santa Maria, Ilocos Sur's land marks. The interrelationships of the mentioned elements conform to the manifestation of Cotiw-an (2012) that all elements of a literary work contribute to the development of its theme.

However, the discussions of symbolisms lucidly state the deeper meaning of the poem. The poem therefore is telling that people, with one mission in

life and with God, can still unite despite diversity and uniqueness among them. Nonetheless, the symbols used in the poem are, as Cotiw-an (2012) manifested, emotionally powerful symbols that suggest meanings and mood.

Syntax. The lines of the poem start with a verb and preposition alternately. Specifically, the first, third, fifth, and seventh lines of the poem start with a verb; the second, fourth, sixth and eighth lines of the poem starts with the preposition *iti*. *Masiglot*, *agkayabyab*, *marukod*, and *malkab* are the verbs in first, third, fifth, and seventh lines respectively. Therefore, the lines have consistent structure. Furthermore, the poem's lines also end with adjectives and nouns alternately. Specifically, lines one, three, five and seven of the poem end with adjectives: *punganay*, *malpay*, *lingay*, and *nadarisay* respectively; lines two, four, six and eight of the poem end with nouns: *dakulap*, *templo*, *bato*, and *kampanario* respectively.

Based on the discussions above, the use of same parts of speech in the start and end of each line creates a consistent structure of lines. Hence, this unique and creative technique of the poet makes the poem manifest parallelism of ideas and lines. Parallelism is a highly effective poetic device for deepening thematic meanings (Stratford, 2016).

Meanwhile, period is the only visible punctuation mark as can be gleaned from the poem's structure. Period is located in the last line of the poem. The location of the period suggests that the thoughts in each line belong to one single thought, and should be understood as one. Since the poem is considered as one stanza, specifically an octave stanza, the period is used to wrap up the stanza's central thought.

The poet's technique of using one punctuation suggests the continuous flow of idea in the stanza; thus, the readers are suggested to read the poem as one statement not as a poem composed of individual lines.

Finally, capitalization is not also observed in the poem. This perhaps manifest that each line is as important as the other. It also suggests the tone and mood of the poem.

Suso ni Aran

Persona. The first four lines of the poem suggest the setting of the poem. Words such as *tangrib*, *darat*, *tarukoy* and *kappo* also tell that the setting is a beach, along the seashore or near the sea. Given the setting of the poem, the persona is maybe a fisherman or someone living or who is near the sea. Thus, the persona is narrating what he is seeing which means that he is observing the scenery; the persona in the poem is presented by the poet through a third person point of view. This point of view of the persona suggests also the tone of the poem. This underscores the statement of Prudchenko (2016) that the tone tends to be associated with the poem's voice.

Tone and Mood. The first four (4) lines of the poem tell the setting of the poem which is seashore or near a sea as reinforced by the line, *agdallot ti tangrib iti siplag ti allon nga iti tarukoy agkamat*. This image of seashore with the two characters in the poem namely *Aran* and *Angalo* who are understood to be lovers suggests that romance pervades in the poem. Hence, elements of a poem such as its setting...evoke certain feelings and emotions in readers (Prudchenko, 2016).

Furthermore, romance is manifested in the last two lines of the poem. At the same time, the lines below suggest the temptation of *Angalo* because of *Aran*. In some perspective, the persona is talking about lust since the poet used words that can be understood as words of lust such as *mangappupo sabong-puli a singdat*. This again brings the reader into confusion because of the persona. Moments like these encourage readers to rethink their initial assumptions, and upon rereading, they notice other instances in which the speaker points out the potential for first impressions to be false (Hazelton, 2014). Thus, symbolic meaning of an object or an action is understood by when, where and how it is used; it also depends on who reads them (literarydevices.net, 2016).

*alimbasagen ni angalo iti agpatnag
a mangappupo sabong-puli a singdat*

The romance and temptation that exist in the poem can also be identified in the line, *maitugkel ti raya ti tikag*. In fact, the line suggests a hot weather which can be a clue to knowing the poem's content and two characters' role. Therefore, the

experiences of the main character in the course of a literary work give the readers an idea about its theme (literarydevices.net, 2016).

Rhyme and Rhythm. Like the previous poem, the poem is also octave. It is composed of eight lines with aaaaaaa rhyme scheme. With the different kinds of feet and meters in the poem, anapestic and trimeter are the common feet and meter respectively. Thus, the poem has anapestic trimeter verse. This means that three feet with three syllables in which the first two are unaccented and the last is accented can be formed in most lines of the poem.

maitugkel ti raya ti tikag (a)
iti kappo nga inukap ti darat (a)
agdallot ti tangrib iti siplag (a)
ti allon nga iti tarukoy agkamat (a)
alimbagen ni angalo iti agpatnag (a)
a mangappupo sabong-puli a singdat (a)
idinto a malmes ni aran, agsung-ab (a)
iti kayaw pakabuklanna kas dayag. (a)

The pervading kind of verse and rhyme scheme of the poem add a musical element to the poem, and creates a feeling of "rightness," of pieces fitting together; it also makes a poem easier to memorize, since the rhyme echoes in the reader's mind afterward, like a melody (Victor, 2015). The melody is further supported by the internal rhyme of the poem created through assonance.

Figures of Speech. The poet managed to write the poem by using assonance, personification and simile.

Assonance. Like the poem *Santa Maria*, assonance is also used in the poem. The most common sound is the [a] sound. The use of assonance also creates an internal rhyme in the poem. This rhyming two or more words draws attention to them and connects them in the reader's mind (Victor, 2015). Finally, rhyme strengthens form (Victor, 2015).

maitugkel ti raya ti tikag
iti kappo nga inukap ti darat
agdallot ti tangrib iti siplag
ti allon nga iti tarukoy agkamat
alimbagen ni angalo iti agpatnag

a mangappupo sabong-puli a singdat
idinto a malmes ni aran, agsung-ab
iti kayaw pakabuklanna kas dayag.

Personification. Personification is also used in the poem. The examples of personification are *iti kappo nga inukap ti darat* and *agdallot ti tangrib*. In the first example, *darat* is personified by performing the act *inukap*. Though literally a sound is created every time *allon* hit the *tangrib*, *tangrib* is still personified by the word *agdallot*.

Simile. The last visible figure of speech in the poem is simile. This is illustrated in the last line of the poem. In the line, the poet used *kas* to indicate the direct comparison between *pakabuklanna* and *dayag*.

Symbolism. Given the fact that the poem is a pure description of romance, finding symbolisms in the poem is difficult. The words used are seemingly used for description's sake only. However, the other meaning of the poem suggests some symbolisms which give sense to the deeper thought of the poem; hence, the identification of the symbolisms in the poem. With that, symbolism in literature evokes interest in readers as they find an opportunity to get an insight of the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications (literarydevices.net, 2016).

Kappo and *tarukoy* may refer to the people facing many temptations in their lives. On one hand, *raya ti tikag* and *allon* may refer to the temptations in life. With these symbolisms, the deeper meaning, tone and mood of the poem can be inferred.

Therefore, symbolism exists whenever something is meant to represent something else (Thomas, 2016). Symbolism...is used when an author—Mr. Duque in this study—wants to create a certain mood or emotion in a work of literature (Thomas, 2016).

Imagery. The poem starts with the line, *maitugkel ti raya ti tikag* and followed by *iti kappo nga inukap ti darat*. The first line pictures a dry land or place while the second line pictures an open

seashell. The lines tell a seashell which was opened because of the hot weather.

The next two lines, *agdallot ti tangrib iti siplag* and *ti allon nga iti tarukoy agkamat*, picture the sound produced by impact of the *allon* to the *tangrib*. The latter line also depicts a crab (*tarukoy*) being followed by the waves (*allon*).

The next lines after the lines mentioned above tell a picture of a man (*Angalo*) who cannot sleep. The last two lines of the poem also tell a picture of *Aran* who has difficulty in breathing. The last four lines of the poem suggest the romantic scene of *Aran* and *Angalo*.

From the discussions above, it can be gleaned that the poet used more visual images. The images aid in the poet's creation of the detailed descriptions in the poem. The poet wants readers to see or visualize in their mind's eye (Tanis, 2014) these images.

Theme. The descriptions or images that are identified in the poem clearly state what the poem is all about. The poem describes the romance between *Angalo* and *Aran* who are fictional characters of Ilokano literature. The poem is also describing the two mountains of Suso, Santa Maria, Ilocos Sur which is fictionally believed to be the breasts of *Aran*. Disregarding the place being described by the poem, the poem is also telling us to observe temperance amidst the temptations that surround us. These manifest that the experiences of the main character in the course of a literary work, poem in this study, give readers an idea about its theme (literarydevices.net, 2016).

Syntax. *Tikag* and *darat* are the words used in the first two lines of the poem. *Tikag* is a condition during which there is very little or no rain or water while *darat* refers to the very tiny, loose piece of rocks covering beaches or desserts. *Darat* especially the dry ones are used in construction. In fact the dry *darat* is most visible in beaches. Thus, the poet used the words *tikag* and *darat* to emphasize the hot weather, the dryness of the place; the words are also used to suggest the romance in the poem. This in return manifests that diction help writers develop tone, mood and atmosphere in a text along with evoking interest of the readers (literarydevices.net, 2016).

Other related words in the poem are *agdallot* and *siplag*; *alimbagen* and *agpatnag*; *malmes* and *agsung-ab*. The first two words are used to reinforce

the auditory image created by *allon* (sea waves) as it hits the *tangrib*. *Alimbagen* and *agpatnag* are also used to emphasize the sleepless night of *Angalo* because *Aran*. Finally, *malmes* and *agsung-ab* are words used to emphasize difficulty in breathing as romance and temptation imply.

The structure of *Santa Maria* and *Suso ni Aran* is similar. Like the former, period ends the latter. However, one major difference is observed; comma is used in the seventh stanza of *Suso ni Aran* while *Santa Maria* does not. Using comma in the poem is an additional factor to portray the difficulty in breathing when one is drowning (*malmes*). Last, the presence of comma provides a very brief pause (WW, Aeras, & Jeremiah, 2011).

Finally, the poet did not observe capitalization in the poem. This again manifests the significance of each line and every word in all the lines. Lack of capitalization is also indicative of a metaphysical expression of humility or "ordinariness" even when such ordinariness seems incongruent with the lofty words a poet may use or the subtext of a poem (Knox, 2011). Such incongruity may have a heightened dramatic effect by jarring the reader's brain in such a way that makes them really take notice of the words and their meaning (Knox, 2011).

Kurditan Iluko

Persona. The title of the poem and the last line of the poem suggest two possible descriptions of the persona. The first possibility is that the persona is an Ilokano writer or the poet himself since Mr. Duque is one of the pillars of Ilokano literature. This possibility is because the poem is seemingly talking about his emotions. When the persona said the line, "di marigatan ti pluma a sumagpat!" it can be said that line talks about the persona's own *pluma*. The line makes emphasis to the title of the poem by the word *pluma*.

The second possibility is that the persona is Ilokano literature itself. Ilokano literature or Kurditan Iluko in the poem is personified by expressing its sentiments. This personification brings an intimate relationship between the reader and the poem. Nevertheless, the recognition of the persona's two possible identifications may not be possible to some for this is the puzzling technique of the poet in presenting his persona. One reader may recognize the first persona's identity while others may recognize the second.

Moments like these encourage readers to rethink their initial assumptions, and upon rereading, they notice other instances in which the speaker points out the potential for first impressions to be false (Hazelton, 2014).

Tone and Mood. The lines, *adda dungngo a yagek ti kappo*, *adda talged nga ipitik kampanario*, and *adda imnas a yallatiw ni angalo* suggest a picture of a silent and safe atmosphere surrounding the poem. Thus, serenity can be felt in the poem just like the poem *Santa Maria*.

Meanwhile, the word *insenso* in the seventh line of the poem is associated to formal occasions like ritual and mass. Since one formal occasion like ritual requires a quite if not serious environment, it can be interpreted that solemnity also pervades in the poem.

Finally, the line, *iti asew ti mapuoran nga insenso*, can be associated to difficulty in breathing because of the smoke of the *insenso* despite its smoke's good smell. That situation associated to *mapuoran nga insenso* is defied by the line "di marigatan ti pluma a sumagpat!". The latter line means that *pluma* (Kurditan Iluko or Ilokano literature) will continue despite the circumstances it may face. Hence, the last two lines of the poem suggest a hopeful and positive feeling. Nonetheless, the tone and mood of the poem are created by the writer using specific setting, structure and diction (Prudchenko, 2016). This style contributes to the overall impact of the poem (Prudchenko, 2016).

Rhyme and Rhythm. Like the two poems, the poem also consists of eight lines, so the poem is octave. The rhyme scheme of the poem is abababab. Most of the lines have four feet with two syllables, the first is unaccented; the last is accented. Therefore, most verses are iambic tetrameter.

adda dungngo a yagek ti kappo (a)
a nagukap iti natikag a darat (b)
adda talged nga ipitik kampanario (a)
a tuodan iti addang ti agpatmag (b)
adda imnas a yallatiw ni angalo (a)
iti tarukoy ni aran nga agsung-ab (b)
iti asew ti mapuoran nga insenso (a)
di marigatan ti pluma a sumagpat! (b)

The rhyme scheme of the poem adds a musical element to the poem, and creates a feeling of "rightness," of pieces fitting together; rhyme

strengthens form (Victor, 2015). Rhyme likewise is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind (Victor, 2015).

The rhythm—as indicated by the pervading kind of verse and pervading vowel sound in the poem—creates the pattern of language in a line of a poem, marked by the stressed and unstressed syllables in the words (Bradesca, 2016). These two elements represent the framework of poem(s) and the techniques that set poetry (poem) apart from other prose writing (Victor, 2015).

Figures of Speech. In shaping the poem, the poet mostly used assonance and personification.

Assonance. Through assonance, the poet was able to create internal rhyme in the poem. The most repeated vowel sound is [a] sound. Other vowel sounds are also, but for illustration [a] sound is used. The rhyming two or more words in the poem draws attention to them and connects them in the reader's mind (Victor, 2015).

adda dungngo a yagek ti kappo
a nagukap iti natikag a darat
adda talged nga ipitik kampanario
a tuodan iti addang ti agpatmag
adda imnas a yallatiw ni angalo
iti tarukoy ni aran nga agsung-ab
iti asew ti mapuoran nga insenso
di marigatan ti pluma a sumagpat!

Personification. Personification can be seen in almost all of the lines in the poem. *Kappo*, as indicated by *dunggo*, is presented in the first line as something that can display affection. Another example of personification also is *addang ti agpatmag*. *Agpatmag* personified by *addang*. In this example, *agpatmag* is depicted as something that has *step (addang)*. This example is referring to the time of the whole night. To give a last example of personification, the last line is taken. *Pluma* is the personified word in the line because it was presented as a person who can perform the action *sumagpat*.

The figurative languages mentioned above are, in general, a way to compare the thing the poet want to talk about to another thing, one that might not seem at

first very similar, to help illustrate some idea about the thing he really is concerned with (Tanis, 2014).

Symbolism. *Kurditan Iluko*, the title of the poem, is referring to Ilokano Literature. Because the poem refers to Ilokano literature, the symbolisms identified below and their respective interpretations are based on the title of the poem.

The first two symbolisms in the poem are *natikag a darat* and *kappo*. The first symbolism may refer to the challenges being faced by Ilokano literature in the light of modernization and other languages' prominence. Since the poem refers to Ilokano literature, *kappo* may refer to Ilokano writers who continuously write literary pieces that combat the challenges of Ilokano literature. Thus, the lines containing the two symbolisms means that Ilokano writers will continue to write their literary pieces more beautiful as Ilokano literature face the challenges of the modern era.

Furthermore, *kampanario* and *addang ti agpatnag* are another identified symbolisms. *Kampanario* is used to remind people like the Roman Catholics about an event or celebration that is happening or will happen. Hence, people's attentions through their sense of hearing are caught when the *kampanario* has sounded. The symbolism therefore refers to the groups who continuously recognize and support Ilokano literature and its writers. On the other hand, *addang ti agpatnag* refers to the time and series of metamorphoses that Ilokano literature is facing. Therefore, the lines containing these two symbolisms discuss the security of Ilokano literature as time goes by because of the people who recognize and support it.

Moreover, *angalo* and *tarukoy ni aran* are other symbolism on the poem. *Angalo* may refer to the established Ilokano writers and the respected pillars of Ilokano literature; *tarukoy ni aran* refers to those neophyte writers who are still crafting their style and literary pieces. Nevertheless, the lines containing these symbolisms tell the support of established Ilokano writers and the respected pillars of Ilokano literature that serve as comfort and motivation for the neophyte writers to strive harder.

Finally, the last two lines contain the last three symbolisms: *insenso*, *asep ti insenso*, and *pluma*. Since *insenso* is an important thing in some sacred events like mass and ritual, it therefore symbolizes the

significance of Ilokano literature to Ilokano culture and identity. When *insenso* is burnt, people smell the smoke during the process of burning. Thus, the *asep ti insenso* produced by the burning of *insenso* symbolizes the society's recognition and acceptance of Ilokano literature. Further, *pluma* stands for Ilokano literature that is being referred to by the poem's title. Hence, the last two lines tell the importance of the Ilokanos' recognition, support and patronization of their literature.

From the discussions above, symbolism therefore is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense (literarydevices.net, 2016). Symbolism can take different forms (literarydevices.net, 2016). It is the use of an object, person, situation or word to represent something else, like an idea, in literature (Thomas, 2016).

Imagery. The first two lines of the poem show an image of the *kappo* which is stocked in a dry sand or *darat*. The word *nagukap*, as reinforced by adjective *natikag*, makes it clear that the *kappo* is thirsty or dying.

In the succeeding two lines, *kampanario* and *agpatnag* suggest an auditory image. Both words suggest sound, but they differ in terms of loudness and composition of the sound. *Kampanario* is louder and is composed of one sound that is the long ringing of the bell; *agpatnag* is composed of various sounds like sounds of cars, crickets and animals but these are not too long and loud to cause disturbance.

Furthermore, an image of a drowning crab (*tarukoy*) is also formed in the fifth and sixth stanzas. An image of a burning *insenso* is also formed in the seventh stanza. At the same time, the smell of *insenso* also creates an olfactory image.

Succinctly, the poet used more visual imageries than olfactory and auditory. From those individual words, the poet is able to shape his poem's theme, tone and mood; hence, this conforms to the proposition saying that diction or choice of words helps writers develop tone, mood and atmosphere in a text along with evoking interest of the readers (literarydevices.net, 2016).

Theme. The discussions on symbolisms clearly reveal the message of the poem. Those symbolisms evoke

interest in readers as they find an opportunity to get an insight of the poet's mind on how he views the world and how he thinks of common objects and actions, having broader implications (literarydevices.net, 2016).

The symbolisms signify ideas and qualities by giving them symbolic meanings that are different from their literal sense (literarydevices.net, 2016). In the case of the poems, the symbolism together with the images and figures of speech signify the recognition, support and patronization of one's literature and identity. In the case of the poem, Ilokanos are called to recognize, support and patronize their literature not only for regional identity but also for cultural preservation. Nonetheless, using other devices to convey the message of the poem manifests that the writer (poet in this study) presents themes in a literary work through several ways (literarydevices.net, 2016).

Syntax. As can be observed in the poem, *adda* starts the first, third and fifth stanzas. The last words of the same lines including the seventh stanza end with nouns namely *kappo*, *kampanario*, *angalo* and *insenso* respectively. These words in the start or end of the lines suggest the parallelism and relationship of the lines and the thoughts they contain. Lines one and two, three and four, and five and six manifest the same structure. Each pair of lines starts with *adda* followed by the subject of the line and its description. In contrast to these first six lines, the last pair of lines starts with *iti*. The pair of lines therefore starts with a dependent clause which is the line, *iti asep ti mapuoran nga insenso*.

Further, words that are used in the first two poems are used in the poem. At first glance, one may say that the same lines from the first two poems are used in the poem. However, the lines are changed if not modified. The words that are used are *kappo*, *darat*, *tuodan*, *kampanario*, *tarukoy*, *aran* and *angalo*. Despite the fact that the words are reused, their meaning changes because of how they are used by the poet in order to convey the poem's message.

Last, one punctuation ends the poem like the last two poems. Each pair of lines or each line except the last line is not punctuated. Exclamation point is the punctuation that ends the whole poem. The structure of the poem which is devoid of any punctuation until the final exclamation point makes the reader to reread

the poem with proper emotion. Except for the thought of the poem, the emotion of the poet is not conveyed if the poem is also punctuated with period. Therefore, using exclamation point at the end of the poem displays not only the strong emotion that pervades in the poem but also the message of the poem.

Ayat: 7 a Talukatik

Persona. The first line of the last couplet tells the identity of the persona. Specifically, the word *Ay-ayatek* implies that the persona is a lover. However, the sex of the persona cannot be identified at first glance because there are limited cue words in the poem. To identify the persona's sex, the subject of the poem should be identified first. To cut the discussion short, the fifth couplet through the phrase *babassit a pidilmo and kuddot mo* tells that the subject of the poem is a lady or female. Between two lovers, the one who is fond of *kuddot* is the female lover. Another word that suggests the female sex of the poem's subject is *dinungdung-awam* in the third couplet. Nonetheless, the persona is a male lover.

Tone and Mood. Through the first couplet of the poem, one can already tell the painful tone of the poem. The couplet gives the readers a description of pain being felt by the persona. The words *sinugatnak*, *panangum-umbim*, *intanemnak ken tagilipat*, *dinungdung-awam* and *inlunod* are also some of the words that tell that the persona's heart is aching.

The couplets also tell the sarcasm accompanying the painful tone of the poem and surrounding the poem's atmosphere. The sarcasm in the poem is also intensified by the contradicting words. For example, *dinungdung-awam* is a term contradicting *rayray-aw* and *katkatawa*. In the fourth couplet where the words are used, the persona is telling his lover to count how many times she cries by counting the frequency of her laughter. The last citation to support the claim towards the poem's tone and mood is the last couplet of the poem. In this couplet, two contradicting terms are used: *impusaynak* and *panagungarko*.

Through the words of the persona, the tone and mood of the poem are manifested. This affirms the statement of Prudchenko (2016) that the tone comes through from the poem's syntax and vocabulary and helps evoke the mood or establish the atmosphere of the poem; different elements of a poem such as its setting,

tone, voice and theme help establish this atmosphere (Prudchenko, 2016).

Rhyme and Rhythm. The poem is composed of seven couplets. All except the fifth couplet has aa rhyme scheme since the fifth couplet's rhyme scheme is bb. As one, the poem has aa aa aa aa bb aa aa rhyme scheme. Finally, the poem also is mostly composed of iambic tetrameter verses. The first couplet is used to illustrate the rhyme scheme, meter and feet that mainly comprise the poem.

(i)

^ ' ^ ^ ^ ' ^ ^ ' ^ ^ ^ ' ^ ^ ^
Namin-ano kadin a gundaway a sinugatnak? (a)
Bilangem amin kadagiti panangum-umbim kaniak.(a)

Nonetheless, the rhyme scheme and internal rhyme of the poem add a musical element to the poem, and creates a feeling of "rightness," of pieces fitting together; it also makes a poem easier to memorize, since the rhyme echoes in the reader's mind afterward, like a melody (Victor, 2015); discerning the rhyme scheme is important because the pattern brings the poem to life and helps the audience feel connected (Bradesca, 2016).

Figures of Speech. Anaphora, antithesis, cataphora, hypophora, hyperbole and assonance are the figures of speech that can be found in the poem.

Anaphora. The poet used anaphora to give emphasis to the message of the poem. The poet repeatedly used the words *namin-ano* and *bilangem* in the beginning of each couplet which in return illustrates anaphora.

Antithesis. The poet also used antithesis which is evidently shown in his use of juxtaposition of contrasting ideas as in the lines:

Namin-ano kadin a siak ti dinungdung-awam?
Bilangem iti kaadu rayray-awmo ken katkatawam.

The words *dinungdung-awam* (cry) and *katkatawam* (laughter) are two opposing ideas. The latter has affirmative impact and the former has negative impact. Further, antithesis is used in fourth, sixth and seventh stanzas. In stanza 4, the poet used the two contrasting words *ginuranak* and *kinadungngom*; stanza 6 manifests the same figure of speech with its *linemmesnak* and *nangtunglabak*; stanza 7 as indicated

by the words *impusaynak* and *panagungarko* manifests the same figure of speech.

Cataphora . Another figure of speech used in the poem is cataphora. This figure of speech is manifested by the poet's usage of word *ay-ayatek* in the first line of the poem's seventh couplet. The second line of every stanza is a cataphoric reference to *ay-ayatek*, the person being addressed by the persona; thus using forward expression.

Hypophora. Hypophora is likewise used in the poem as seen in the seventh stanzas' first lines and second lines; the persona asks questions in the first line, and answers them in the second lines.

Hyperbole. The poet also used hyperbole in the line, *A, bilangem iti rinibu a panagungarko dita arpad*. Specifically, the poet manifests hyperbole through the phrase *rinibu a panagungarko* in which *panagungarko* (rising from death) is exaggerated by *rinibu* (thousand times).

Assonance. Of all the mentioned figures of speech, assonance is the common figure of speech that each couplet has. The sound [a] is the most prominent sound that creates internal rhyme in the poem. The first two couplets below are used to illustrate the internal rhyme produced by [a] sound.

(i)

Namin-ano kadin a gundaway a sinugatnak?
Bilangem amin kadagiti panangum-umbim kaniak.

(ii)

Namin-ano kadin nga intanemnak ken ni tagilipat?
Bilangem iti padeppa dagiti lagipmo a di narsaak.

Nonetheless, assonance together with the pervading kind of verse creates the internal rhyme of the poem which add effect to the readers' perception of the poem's tone and mood. This means that rhythm is quite literally the heartbeat of a poem and serves as the backdrop from which the ideas and imagery (through the figures of speech) can flow (Victor, 2015); rhyme is the musicality behind the words and the way the phrases come together (Victor, 2015).

Symbolism. The author did not use many symbolisms in the poem. Perhaps readers would say that they

cannot identify any because the words are so simple that enables the message of the poem to be easily decoded. However, the images created through the words in the poem like *linemmesnak*, *impusaynak* and *sinugatnak* can be taken as symbolisms of pain. These words do not only signify something but also intensify the theme of the poem. Hence, symbolism is a figure of speech that is used when an author wants to create a certain mood or emotion in a work of literature (Thomas, 2016).

Imagery. The first image that can be pictured in the beginning of the poem is tactile as suggested by the first line of the first couplet. Though the line talks more of the pain of the persona brought by his lover, a wound can be literally imagined from the line. The second line of the fifth couplet suggests another tactile image because of the words *pidilmo* and *kuddot*.

On one hand, a sad image of the persona can also be pictured by the line *Bilangem amin kadagiti panangum-umbim kaniak*. Image of a crying lady is likewise suggested by the first line of the poem's third couplet; a happy lady can be pictured in the second line of the same couplet.

Nevertheless, the lines of the poem suggest an image of a sulking or sad persona and an image of an insensitive persona's lover. Hence, visual imagery together with tactile imagery comprises the poem which in return helps the poet to convey the pervading emotion of the poem.

Theme. To understand the message of the poem, the major words in the title must be defined first. *Ayat* and *talukatik* are the two major words from the poem's title. *Ayat* means love while *Talukatik* is a means message or sentiment.

Given those definitions, it can be said that the poem is basically talking about the seven messages or sentiments of a lover. Readers can also guess that the poem is all about love; however, they cannot tell whether the love is sweet or not. Thus, they need to decode the poem through its lines and stanzas.

Through the images created by the seven couplets of the poem which talk about the experience or feeling of the persona, readers can tell that the poem is talking about a love full of misery and pain. The experiences of the main character in the course of a literary work

give readers an idea about its theme (literarydevices.net, 2016). Nevertheless, the complete message of the poem is that loving is not always sweet.

Syntax. Scanning the poems allows the readers to notice the noticeable features of the poem. Repetition of words, punctuations and the structure of the couplets are some of the features that are noticeable in the poem. Hence, the discussions below are made.

First, the poet repeatedly used *naming-ano* and *bilangem* in the poem. Specifically, these words are the starting words of the first and second lines of the couplets respectively. The poet repeatedly used the two words to emphasize the tone and mood of the poem. The repetition of those words also helps the readers to feel the degree of pain, accompanied by sarcasm, being conveyed by the persona. Hence, these two words make the poem more emotional; repetition of words is a unifying device that adds commentary ... solidifies and ... meaning; it thereby adds change, development and meaning to a poem's theme (Stratford, 2016).

Second, question mark, period and comma are the only visible punctuations in the poem. However, the poet used more question marks and periods compared to comma. As can be observed, the couplets' first lines and second lines end with a question mark and a period respectively. The first lines of the couplets are interrogative sentences while the second lines are imperative sentences. The second lines of the couplets are said to be imperative rather than declarative because of the word *bilangem*. The word gives an impression that the persona is commanding or ordering his lover to do something with respect to the query of the couplets' first lines. Hence, the second lines are the answers to the first lines of the couplets.

Additionally, readers may question the poet because of using period in the second lines of the couplets instead of exclamation point given the fact that poem talks about pain of loving. The reason maybe is that the poet is giving an impression that despite the pain being felt by the persona, the persona still loves his lover. Another reason maybe is that the poet is telling that the persona is still calm and is not bitter amidst the pain he is feeling. Finally, the poet is perhaps emphasizing that good memories have the power to turn miseries and pains into smile.

The last discussion under punctuations is using comma in the last couplet of the poem. Generally, using

Personification. The poet used personification in the poem as in the lines:

*iti pingping ti langit iti laud, adda rosas: inakbay
ti kinasutil dagiti tinakaw a darikmat*

The poet personifies *langit* (sky) as if it were a person who has a *ping-ping* or cheeks. The poet also personifies *kinasutil* through the use of the word *inakbay*. The same figure of speech was used in the phrase *uksob a kadaratan* because of the adjective *uksob* modifying *kadaratan*.

Allusion. The poet used allusion in the lines below. This figure of speech is used when the poet used two biblical characters: *Eva* and *Adan*. They are found in the Old Testament in which *Eva* is believed to be the one who persuaded *Adan* in eating the forbidden fruit that gave them knowledge of what is good and what is bad.

The second and fourth stanzas tell the readers that the persona is engaged in a forbidden relationship as the line “*tinakaw a darikmat*” suggests. It is also intensified by the use of *Eva* and *Adan* in which *Eva* connotes temptation that the persona cannot resist.

Metaphor. The poet also used metaphor as shown in the line, *iti taaw 'toy barukong, imnas, maysakanga isla*. The poet compared *imnas* to an *isla*. The term *isla* connotes being only one in the persona's heart.

Assonance. Assonance is also used in the poem, actually in all the poems, specifically the repetition of the sound [a]. Through assonance, an internal rhyme is created. This internal rhyme specifically through sound [a] adds to the degree of the poem's tone and mood.

*umadanin ti tangep. iti naglaga a dakulapta
adda lubong a naappupo: timek babassit
nga anghel iti tapliak dagiti dalluyon.*

Symbolism. The different symbolisms that can be identified in the poem help in understanding the theme of the poem. The symbolisms also are anchored on the belief that the poem talks about two lovers as suggested by the persona's description. The different symbolisms are identified and described below.

From the title of the poem, two symbolisms can be identified; those are *uksob a kadaratan* and *malem*. *Uksob a kadaratan* refer to the innocent environment

of the persona and his lover; their environment includes the people who are not aware of the status of their relationship. *Malem* together with *tangep* stands for the parting of the two lovers or perhaps end of their relationship. When the persona tells that *umadanin ti tangep* and *wen, agtangepen*, he is telling his lover that their limited or stolen time (*tinakaw a darikmat*) is ending.

Another symbolism that also supports the claim about the lovers' relationship end is *lemma*. In the line, *bay-anta a mabati lemma a di mapunas*, *lemma* may actually refer to the pain of breaking up. The persona is telling his lover to live the painful memory that cannot be forgotten to where they are; they will separately start a new life. In relation to this, the persona is telling his lover in the line, *inta, imnas. sakbay a masipngetan ti dalan* the negative circumstance that may happen should they continue their love affair.

Meanwhile, *timek babassit nga anghel* and *tapliak dagiti dalluyon* are two symbolisms that describe the lovers' status. *Timek babassit nga anghel* implies the married life of the lovers; the lines related to this symbolism together with *anghel* are telling that the two lovers have children. On one hand, *tapliak dagiti dalluyon* symbolizes the strong love that binds and brings them to their situation. Hence, it can be said that the two lovers feel guilty and sorry for what they are doing when the persona tells, *iti naglaga a dakulapta adda lubong a naappupo: timek babassit nga anghel iti tapliak dagiti dalluyon*.

Rosas, eva and *adan* are last of the identified symbolisms from the poem. In the line, *iti pingping ti langit iti laud adda rosas, rosas* is referring to the sun during sunset. Last, the poet used *eva* to stand for temptation while *adan* is for the persona's sex and susceptibility to temptation.

As can be observed the symbolisms are associated with imagery and figures of speech. This manifests that symbolism is a figure of speech that is used when an author wants to create a certain mood or emotion in a work of literature (Thomas, 2016); symbolism can take different forms (literarydevices.net, 2016). Generally, it is an object representing another to give it an entirely different meaning that is much deeper and more significant; sometimes, however, an action, an event or a word spoken by someone may have a

symbolic value (literarydevices.net, 2016). Nevertheless, symbolism in literature evokes interest in readers as they find an opportunity to get an insight of the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications (literarydevices.net, 2016).

Imagery. Visual imagery is mostly used in the poem. The examples of visual imagery from the poem are *umadin ti tangep, iti pingping ti langit adda rosas* and *sakbay a masipngetan ti dalan* that picture a landscape of the setting sun and a darkening surrounding; *naglaga a dakulap ta* pictures a couple holding each other's hand; *agapon manen dagiti tarukoy* pictures a scene of crabs that are seeking shelter. These imageries create a melancholic or sad atmosphere in the poem.

Auditory imagery is likewise used in the poem. Two examples of auditory imagery can be identified in the poem: *timek ti babassit nga anghel* and *tapliak dagiti dalluyon*. The former suggests a sound of small voices while the latter suggests sound of sea waves.

All these images suggest the situation that the persona and his love are in, the tone and the mood of the poem. Most importantly, they also help the readers visualize the scene of the poem and decipher the meaning of the poem.

Theme. The poem is talking about love specifically the parting of two lovers who are involved in a forbidden relationship. The symbolisms related to the lovers' love affair suggest that the lovers have separate married lives. Therefore, the marital status of the lovers makes it clear that the poem is talking about the complexity and consequences of a forbidden love. Last, the poem is also about parting with someone dear to you.

Syntax. A darkening surrounding as an effect of sunset is illustrated from the poem's title *Malem: Iti Uksob a Kadaratan*. This environment in the poem is reinforced by the poet's choice of word. He used *tangep* or *agtangepen*, *agapon manen dagiti tarukoy*, *iti langit iti laud adda rosas* and *masipngetan*. These words are discussed in the next paragraph.

First, *tangep* or *agtangepen* is a synonym for *malem* because it also depicts the darkening of surrounding. Second, *agapon manen dagiti tarukoy* is synonymous also to *malem*. This second synonym of *malem* can be

compared to the usual practice of people in which they go home if their work is done or if it is already evening. Third, *iti langit iti laud adda rosas* is another poetic way of telling sunset or *malem*. Last, *masipngetan* tells the effect of going home late before or after sunset. These synonyms of *malem* or reinforcing words reinforce not only the mood of the poem but also its tone. Most importantly, they add commentary to... solidify add change, development and meaning to a poem's theme (Stratford, 2016).

On one hand, punctuations are also used in the poem though some say punctuations are not requisites of poem. In this poem, the poet used six end punctuations: five periods one of which is enclosed by open and close parentheses, and a question mark. The poet also used 13 punctuations in the middle of the lines: three periods, four colons, one semi-colon, and six commas. Hence, line breaks are used in the poem.

The first line break is end-stopped lines which put a clear break at the end of lines and stanza. The periods and question mark indicate these end-stopped lines. In the first tercet, the first two lines have no end punctuation while the last has. This structure of the tercet tells that the first two lines together with the last form a single thought and are independent of the other tercets.

The third tercet is enclosed by open and closed parentheses. The tercet is also a separate thought, but it is related to the second and third tercets because of the parentheses. The relationships of the second, third and fourth tercets are made possible through enjambment; hence, another line break used in the poem. Therefore, the three tercets are said to be enjambed because they conversely run into each other and make meaning in conjunction with each other. The enclosed third tercet seemingly is a soliloquy of the persona which reveals his inner feeling.

Furthermore, the question mark in the first line of the fourth tercet marks the end of the thought for the second and third tercets. Therefore, the last two lines of the fourth tercet are another independent thought because of the period in the last line of the tercet. The last tercet used two periods. The absence of end punctuation in the first line clearly implies that it is related to the next lines. However, the first line completed its thought with the second line not until the last line because of the second line's period. Hence,

the last line contains another independent thought because of its end punctuation.

Another line break in the poem is caesura as indicated by the middle punctuations of the lines: period, colon, semi-colon, and comma. Since most of the lines contain middle punctuations, strong caesuras are used in the poem, but weak caesuras are also present in the lines that do not end with any punctuation. The first punctuation that indicate strong caesura is period. In the first lines of the first and second tercets and the last line of the last tercet, the periods suggest full-stop aside from the fact that they indicate that the lines they ended are independent thoughts not fragments of thoughts.

In addition, the colons are not used to imply independence of the lines where they are used. They imply that something imperative is coming; hence, requiring the readers to pay attention. Semi-colon on one hand signifies the relationship between *adda inalam* and *adda inawatko* that are both independent clauses. Last, the commas signifies brief pause and are used to fragment the thoughts within the tercets.

The poet also used lowercase letters in his poem. Aside from the fact that this is the distinguishing style of the poet, the style can be interpreted as the poet's way to heighten dramatic effect by jarring the readers' brain in such a way that makes them really take notice of the words and their meaning (Knox, 2011).

In conclusion, the synonyms of *malem* or reinforcing words reinforce and set not only the mood of the poem but also its tone. The line breaks used in the poem allow the blending of the lines yet holding their identity. Specifically, end-stopped lines as reinforced by periods and question mark makes the line or lines independent from but are related to each other; the enjambment in the poem makes the meaning of the poem flows from one line to the other and thus prompts the readers to continue reading until the end of the poem (Chakravarthula, 2015); caesuras suggest brief pause providing a clear break in thought or slowing the pace of the poem (Camy, 2011); they also underscore the sincerity of the persona and the difficulty he feels because of parting with *imnas*.

Dulang ti Konsensia

Persona. At first, readers will tell that the poet used third person point of view in presenting the persona. However, they will tell that the poet actually used the first person point of view because of the word *malagipko* in the seventh couplet. The shift in the point of view makes it clear the persona is the poet himself. Moments like these encourage readers to rethink our initial assumptions, and upon rereading, we notice other instances in which the speaker points out the potential for first impressions to be false (Hazleton, 2014). The poet also used his home address in Ilocos Sur in the line *sadiay bagani ubbog. ti laeng adatna*. Bagani Ubbog supports the claim that the persona is Mr. Duque himself.

Tone and Mood. The first five couplets of the poem depict an occasion in which there are hungry people who get food that is more than what they can eat. They are compared to piranha in the aquarium as the couplets below suggest. The piranha, representing an aggressive action once given chance, further emphasizes the anger of the persona.

*kadagiti lamisaan. nakapila dagiti mabisin
awan nakaidumaanda kadagiti nakapupok*

*iti aquarium a piranha nga agu-uray
iti batangda a sumakrab: napissuol*

Then, the first five couplets are followed by other couplets which make the readers ascertain that the persona is condemning an unpleasant action. When the persona said the lines, *adda gatilio ti pungtot a maikasa nga agpisipis iti pispis: a makaparasuk iti dara daytoy*, the anger that encompasses the poem is again strongly manifested and felt.

Last, the persona's statement saying *isuda dagiti rumbeng a pagpietaan dagiti piranha: ipissuol ida a kas kadagiti taraon iti dulang ti konsensia a maibelleng iti basuraan ti historia* makes the serious tone and mood of the poem lucid. Hence, it can be said that the poems' tone and mood are created by the writer using specific setting, structure and diction (Prudchenko, 2016). This style contributes to the overall impact of the poem (Prudchenko, 2016).

Rhyme and Rhythm. The poem is composed of 11 couplets having different rhyme schemes. The poem has general rhyme scheme of ab cb db dd dd ab eb dd

dd ad dd. However, different rhyme scheme surface if the couplet's individual rhyme scheme will be taken. The first, second, third, sixth, seventh and 10th stanzas have ab rhyme scheme; the fourth, fifth, eighth, ninth and 11th stanzas have aa rhyme scheme. Last, the poem is dominated by iambic tetrameter verses.

The mentioned rhyme schemes likewise is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind; finally, they strengthen the form (Victor, 2015) of the poem.

Sample couplets:

First Couplet

makalmes, kas iti mangliwengliweng (a)
a taw. ti nakadasar a taraon (b)

Fourth Couplet

dagiti platoda, saan a mabarawidan (a)
kas pagsasao dagiti duduogan (a)

Figures of Speech. The figures of speech that are manifested in the poem are simile and assonance.

Simile. Simile is the figure of speech that is mostly used in the poem. Hence, direct comparisons dominate the poem. The presence of the word *kas* made it easier to identify the examples of simile in the poem. Most importantly, the poet presented an analogy of concepts through the direct comparisons he made.

The following are examples of simile with their interpretation:

- a. *amakalmes, kas mangliwenliweng a taaw, ti nakadasar a taraon*- With the help of the expression *kas*, the comparison between *taaw* and *taraon* is made. The comparison made means an abundance of food. Deeply, the simile talks about the richness of the mentioned first country in the poem.
- b. *maibelleng laeng dagitoy* (referring to the food on the plates) *a kas basura*. In reality, the amount of *basura* in the present society is increasing every day. It is one of the major societal problems. It is also meant to be

thrown away or put in the garbage. Hence, the simile describes the bountiful resources of the first country that are being wasted.

- c. *ipissuol ida* (referring to the first countries) *a kas kadagiti taraon iti dulang ti konsensia a maibelleng iti basuraan ti historia*- In this example, *taraon* which is described as *maibelleng iti basuraan ti historia* is compared to the first countries. The poet also used *basuraan ti historia* to mean forgetting those first countries. Hence, the persona is telling in the example that these first countries should be thrown away just like the *taraon*. Nevertheless, this example of simile describes the anger of the persona to the first countries, and helps surface the tone and mood of the poem.

Assonance. Assonance is heavily used in this poem to give the poem a softer and serious sound. The vowel sound [a] is the dominating sound that gives a manly sound when read aloud; thus, adding to the serious tone of the poem.

*dagiti platoda, saan a mabarawidan
kas pagsasao dagiti duduogan
sadiay bagani ubbog. ti laeng adatna,
dida maibus uray kagudua la koma*

Symbolism. The comparisons made in the poem surface the three major symbolisms in the poem: *taraon*, *dulang* or *lamisaan* and *piranha*.

Taraon symbolizes prosperity, abundance or richness. It likewise refers to the resources of the first and third countries. On one hand, *dulang* or *lamisaan* is used in the poem as the thing that holds the *taraon*. In effect, it refers to those countries along with their people that own those *taraon* or food.

When the poet presented *dulang* as full of food, the poet is trying to tell the readers about economic and societal stability. However, *nakapila dagiti mabisin* suggests a threat to that stability and a prelude to instability. When the persona tells the lines, *nakapila dagiti mabisin awan nakaidumaanda kadagiti nakapupok iti aquarium a piranha nga agu-uray iti batangda a sumakrab*, he is describing the discontentment and selfishness of those hungry people.

On the other hand, *piranha* symbolizes greediness, abuse and exploitation. It also stands for those

exploitive people who act promptly if they have seen a chance. These people being represented by *piranha* get the very last piece of the available resources (*taraon*); thus, leaving nothing behind as the empty *dulang* signifies once the *taraon* are taken. That is why the persona tells the line, *isuda* (first countries) *dagiti rumbeng a pagpiestaan dagiti piranha*, to manifest that the so called third world countries should not be the one to be exploited rather it should be those first world countries; this manifestation is made because the third world countries have no more to give.

Imagery. The imageries present in the poem are divided based on the two groups of subjects of the poem. The first six couplets talk about the first group while the next couplets talk about the second group.

An image of a deep wide ocean is the first depicted image in the poem. It is compared to an image of copious servings of food. Then, an image of hungry people lining up for food followed. These hungry people are likened to the wild piranhas in the aquarium. The next lines picture the mountain-like plates of those people.

After the visual images about the first group of subject, the poet shifted to next groups that further intensify the anger of the persona. Specifically, the seventh stanza to the 10th stanza tackles the second group. These subjects are described as beggars and people who belong to the third world country. They are also described as people who experience hunger as they work and because of the insensitiveness of the first world country.

In short, the poem is composed mainly of visual imagery. The visual images created are tools that the poet used to illustrate clearly the situation and stand of the poet. Most specifically, the images lucidly surface the meaning of the comparison made among the people lining up for food, piranhas and third and first world country people. These images are set of visual information that the poet wants readers to see or visualize in their mind's eye (Tanis, 2014).

Theme. The poem is actually an eye-opener to readers. The poet is exposing the reality of life between those who can (first country) and those who cannot (third country). The poet does not only critique the first country's behavior but also that of the third country's. The poet clearly condemns the third

country's behavior in the lines, *dagiti platoda, saan a mabarawidan kas pagsasao dagiti duduogan sadiay bagani ubbog. ti laeng adatna, dida maibus uray kagudua la koma* and *nakapila dagiti mabisin awan nakaidumaanda kadagiti nakapupok iti aquarium a piranha nga agu-uray iti batangda a sumakrab*. The third country's behaviors are also condemned in the following lines:

*dagiti agpalalama, ubing ken nataengan
dagiti mangurkurances kadagiti maibilang*

*a third country: isuda a mabisbisinan
gapu iti panaglablabon, kinaawan iti rikna*

*dagitoy a first country. isuda dagiti rumbeng
a pagpiestaan dagiti piranha: ipissuol ida*

Finally, the first six couplets of the poem talk about the behavior of people towards the foods on the *dulang*. The succeeding couplets also tell the existing conditions of the third country. Through these topics of the couplets, the imageries and symbolisms that are discussed, it can be said that the poem is talking lucidly about the exploitive, abusive, insensitive and selfish nature of people.

Syntax. Reinforcing and synonymous words, clause or phrases are used in the poem. These include *nakapila dagiti mabisin* and *nakapupok a piranha*; *napissuol* and *saan a mabarawidan*; *dida maibus* and *maibelleng*; *pungtot*, *makaparasuk* and *rumbeng*; *agpalalama*, *mangurkurances* and *third country*. *Nakapila dagiti mabisin* and *nakapupok a piranha* complement each other because both of them create an image of someone who eagerly waits to do something and then acts without hesitation once he or she is given the chance. *Dida maibus* and *maibelleng* reinforce the greediness of people being referred to by the persona. *Pungtot*, *makaparasuk* and *rumbeng* reinforce and describe the persona's anger and the poem's tone and mood. Finally, *apalalama*, *mangurkurances* and *third country* are words that imply poor economic condition.

The discussions above supports the claim of Stratford, 2016 that repetition of words together with reinforcing words gives drive to poetry; it is a unifying device that adds commentary...solidifies...meaning; it thereby adds change, development and meaning to a poem's theme. Parallelism is a highly effective poetic device for deepening thematic meanings (Stratford, 2016).

In addition, punctuations are also used in the poem. The different punctuations help in identifying the structure of the lines and the flow of ideas of the poem. Most importantly, the punctuations indicate lines breaks in the poem.

Furthermore, the poem has three end punctuations indicating end-stopped lines; 15 punctuations within the lines which indicate caesura and enjambments. The three end punctuations are one comma, two hyphens, and a period. Four commas, five periods and six colons are the punctuations used within the lines.

Moreover, the three end punctuations imply that most lines in the poem end with weak caesura. Having three end-stopped lines in the poem lucidly imply that the poem is enjambed. Since the poem is enjambed, the readers' eyes are pulled forward which means that the enjambments made make the poem more interesting.

With the enjambments techniques used by the poem, suspense is also created in the readers' minds. The suspense refers to the suspense of thoughts or idea especially when the poet successively used two hyphens in seventh couplet. The long pause created by the successive hyphens suggests that the persona is controlling his anger, or it may imply an outburst of his anger.

Finally, the periods also within the lines suggest not only strong caesura but also end of the enjambed lines. Through the periods, the readers are given the hint that the thoughts of the related lines stop there and that the lines are independent of the other lines. The commas also indicate brief pauses or another strong caesuras, and fragmented thoughts or idea. Last, the colons add effect to the suspense or anticipation created by the enjambments.

Kayumanggi a Babai Dagiti Siglo

Persona. The poet presented the persona using third person point of view. This makes it difficult to identify the sex of the persona. Nonetheless, the persona is either a man or a woman. He or she is talking about an old lady as suggested by the first, third and sixth stanzas. Through the persona, the poet is able to speak directly to readers and, in doing so, forges an almost interpersonal relationship with them (Hazelton, 2014).

Tone and Mood. The couplets below describe the subject of the poem. The descriptions of poem's subject bring a feeling of pity, and such is the tone that

pervade in the poem. *Piman* is also the expression that adds to the pitiful tone of the poem. Nonetheless, the poem's tone is pervading in every line of the poem.
*nakaul-ulimek, kubbo piman a nakatugaw
iti maudi a pangal ti agdan a tumapaw*

*iti umel, napno iti mensahe a ruangan,
sipupuso nga aw-awaganna iti pagtaengan.*

*kuretret a rupa, karenkenen nga ima, mapurar
a mata a nalanay iti dupag dagiti simanar*

*ti agpakpakada nga init, sabong pan-aw a buok:---
langa ti nabessag a kinatudio iti pannubok*

Readers can tell a serious mood of the poem through the help of some lines together with the poem's tone. The following lines suggest a serious mood for the poem:

*a, nakapannimid dita: di agkutkuti, di am-ammo
ti sungsungkaen ti isipna, awan ti makapugto—*

*adda kadi naulimek nga dallangna, agsursurat
iti pusona kadagiti duayya nga awanan balikas*

*wenno sangsangitanna dagiti naglumen a
deggang,
mangbirbirok iti nabayagen a nagpukaw a
nadosan?*

As evidently shown from the lines of the couplets, the poet used specific setting, structure and diction (Prudchenko, 2016). The poem's tone evokes a certain mood in the reader (Prudchenko, 2016). The tone comes through from the poem's syntax and vocabulary and helps evoke the mood or establish the atmosphere of the poem (Prudchenko, 2016).

Rhyme and Rhythm. The poem is composed of 17 couplets. All the couplets except the 15th stanza have aa rhyme scheme; the rhyme scheme of the 15th stanza is ab. However, the poem has a general rhyme scheme which is aa aa aa bb aa aa aa cc aa dd aa aa bb aa dc bb aa. Finally, most of the verses are iambic pentameter.

Nonetheless, the rhyme scheme that each couplet has along with pervading kind of verse adds a musical element to the poem, and creates a feeling of "rightness" of pieces fitting together (Victor, 2015). It also strengthens form (Victor, 2015) of the poem.

Sample Couplets:

First Couplet

n̄kañl'-ul̄m̄ek, kub̄bo p̄iman' a ñakatuḡaw' (a)
iti maudi a pangal ti agdan a tumapaw (a)

Second Couplet

iti umel, napno iti mensahe a ruangan, (a)
sipupuso nga aw-awaganna iti pagtaengan. (a)

Figures of Speech

Personification, antithesis, paradox and simile are the figures of speech that are used in the poem.

Personification. Personification is the mostly used figure of speech in the poem. In the phrase *agpakpakada nga init* the poet personifies the *init* through the use of *agpakpakada*. The phrase is describing the setting sun. *Duko ti panagmaymaysa* is also personified when the poet used *isaplit*. This example talks about the effects of *panagmaymaysa* or being alone. Other personifications in the poem are found in the lines below.

a. "ballikog kadi nga *isem ti nagbatay iti bibigna*". *Isem* is personified when it was made to step on the lips of the poem's subject. This example talks about a fake smile.

b. "adda kadi *naulimek nga dailangna, agsursurat iti pusona kadagiti duayya nga awanan balikas*". Personification is illustrated when the *pusona* was personified by the word *agsursurat*; it talks about the sentiments or silent cries of the poem's subject.

Antithesis. Antithesis is also used in the poem as shown in the lines below. The word *umel* (mute) is used in the lines together with *aw-awaganna* (the act of calling for someone) which are two contradictory words.

iti umel, napno iti mensahe a ruangan,
sipupuso nga aw-awaganna iti pagtaengan.

Paradox and Simile. The last two figures of speech used in the poem are paradox and simile. As shown by the poet's use of the *naulimek a protesta*, paradox is used and is describing *inem-eman a saning-i* (silent cries or sentiments). On one hand, simile is seen in the

line below in which *kas* is used to show the comparison between *dapo or ash* and *ti lagip dagiti nakuspag nga annak* or memories of the children of the poem's subject. This simile is telling that those memories of the children of the poem's subject are just like those untraceable *dapo* once blown by air.

kas maiwaris a dapo iti rabaw dagiti tanem
ti lagip dagiti nakuspag nga annak a nanglipaten?

Symbolism. The symbolisms in the poem convey the poem's mood, tone and deeper meaning. The symbols used are object, lines or phrase of the poem, and a person. These symbols include *maudi a pangal ti agdan a tumapaw, ruangan, pagtaengan* and *kayumanggi a babai ti siglo*. Nonetheless, these symbols are identified based on their significance in suggesting the meaning of the poem.

Stairs or *agdan* are composed of steps. Its purpose is to allow people to go from one level to another. Before one gets to the top, one must begin from the lower steps; one must start from the upper steps if he or she wants to get to the lower level. In the poem, the poet used the latter way of using the stair as indicated by *maudi a pangal ti agdan a tumapaw*. This symbolizes old age or aging. That symbolism is also another clue to the description of poem's subject. Hence, it can already be said the poem's age can already be identified in the first couplet. Then, the first couplet's implication is supported by the next descriptions about the poem's subject.

Meanwhile, the call and coming of people to one's house or *pagtaengan* means they need something or they will tell you something. Hence, *pagtaengan or house* is place where one finds comfort, love, care and belongingness. In the case of the poem, *pagtaengan* stands for those people who can be someone's comfort, benefactor or refuge.

Furthermore, *ruangan* in the second couplet can be said as closed door because of *sipupuso nga aw-awagan na*. *Ruangan* also reinforces the word *umel* that stands for those beneficial sentiments and ideas to the society, and those who need help. Since the *ruangan* is closed, it therefore symbolizes people's or society's insensitivity to *umel*. Thus, the second couplet speaks of the reality that most people ignore opportunities and the needy.

Finally, *kayumanggi a babai ti siglo* represents all the unrecognized and forgotten people who made great impact to peoples' and societies' lives in their earnest, honest, silent and simple ways. Nevertheless, the symbolisms evoke interest in readers as they find an opportunity to get an insight of the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications (literarydevices.net, 2016).

Imagery. The poem is composed of descriptions which are manifested by the different imageries present in the poem. The first picture that can be visualized from the first couplet is a hunchback sitting on a step of a stair. The second couplet suggests a silent auditory image as the lines, *iti umel, napno iti mensahe a ruangan, sipupuso nga aw-awaganna iti pagtaengan* suggest. Then the physical attributes of the hunchback is described from the third to the sixth couplet. The descriptions like wrinkled hands and face together with the hunchbacked description in the first couplet tell that the poem's subject is an old person. Using also those descriptions together with the *nagnutnotan* (making reference to mother's breasts) *iti biag ti eternidad* makes it clear that the poem's subject is actually an old lady. The poem's title suggests the same sex of the poem's subject.

In addition, the old lady's seemingly fake smile is illustrated in the seventh stanza. Then, a sob is pictured in the second line of the same couplet. The picture of the crying and sad old lady is shown in the eighth couplet. She is also captured staring at something in the ninth couplet. Then, an image of scattered ash on a cemetery, coffin or any final resting place as *tanem* indicates is shown in the 10th couplet.

Moreover, the personification in 11th couplet makes a silent auditory imagery about the sentiments of the old lady. She is also pictured crying and thinking deeply in the 12th, 13th and 14th couplets. Finally, the last couplets picture an image of a lady perhaps an old lady sitting alone in the midst of the darkening surrounding.

The images appealing more to visual sense allow the portrayal of the poem's subject. The poet used the images to give more justification to his title because the title makes readers think of what the

title is all about. At the same time, readers are left thinking about the relationship of image of a *kayumanggi a babae to siglo* (century). Perhaps, they would say that the lady is an immortal, a god, an old lady or divine entity. Perhaps, they would think about something supernatural. At the end, they will read the poem to satisfy their mind.

Finally, the poet's description of the lady is presented in a thrilling manner which means readers need to put all the pieces of descriptions together. After joining all the description, readers can already decipher the poem's subject and meaning. More importantly, they can already answer their queries about the poem's title.

Theme. The title of the poem *Kayumanggi a Babai Dagiti Siglo—kayumanggi* refers to the complexion of Filipinos— gives a hint to the content of the poem. In the surface level, the title tells the readers that the poem is about a *kayumanggi* lady of many centuries. The discussions on imagery also reveal that the poem is talking about a forgotten, sad and old lady. However, the words *dagiti and siglo* from the title make the poem intriguing because these words imply that the poem is not merely talking about a lady. Hence, readers need to confront their understanding of the poem in order to identify the deeper meaning of the poem.

Based on the discussion in the previous subheadings, the poem portrays ungratefulness nature of man. The writer (poet in this study) presents the theme...through several ways (literarydevices.net, 2016). In this poem, the experiences of the main character in the course of a literary work (poem) give readers an idea about its theme (literarydevices.net, 2016). Nonetheless, the poem reflects the people's or society's inability to recognize those unfamous and nameless yet significant people.

Syntax. The poet used words or phrases that reinforce each other and the poem's tone and mood. Those words are also used to emphasize the situation of the poem's subject. The poet also reinforces the poem's message, tone and mood through punctuations. Most importantly, the poet used punctuations to help readers decipher the poem. These statements support the statement of Stratford (2016) and Chakravarthula (2015).

Specifically, Stratford (2016) manifested that repetition is a unifying device that adds commentary to..., solidifies ...; thereby adds change, development and meaning to a poem's theme (Stratford, 2016); Chakravarthula (2015) articulated that punctuation is the modulation of a written thought.

In the poem, *panagmaymaysa* and *agmaymaysa* are the words that tell the same meaning. The occurrence of these words suggests the poem's tone and mood. In relation to these words, the poet used also words that describe the poem's subject which in return surfaces the meaning of the poem and intensifies the poem's tone and mood.

The words and phrases like *kubbo*, *maudi a pangal ti agdan a tumapaw*, *kuretret a rupa*, *eppes a barukongna* and *mapurar a mata* reinforce each other to illustrate the description of the poem's subject. The poet also used lines that reinforce each other and that manifest the situation of the subject and the poem's tone and mood. The following lines are examples:

*dayta a mulenglang, maid-iddep kadi a beggang
ti agnanayon a tagainep nga itan nakraayan*

*kas maiwaris a dapo iti rabaw dagiti tanem
ti lagip dagiti nakuspag nga annak a nanglipaten?*

*adda kadi naulimek nga dailangna, agsursurat
iti pusona kadagiti duayya nga awanan balikas*

*wenno sangsangitanna dagiti naglumen a
deggang,
mangbirbirok iti nabayagen a nagpukaw a
nadiosan?*

On the other hand, the poem has 13 punctuations and 18 punctuations at the end and within the lines respectively. With its 17 couplets or 34 lines and 13 end punctuations, the poem is said to be enjambed. The last lines of the second, sixth, eighth, 10th, 12th, 16th and 17th couplets; first lines of the fifth and 15th couplets are end-stopped lines as indicated by period and question mark. These identified end-stopped lines mark the end of the ideas for all the lines they are connected. Other end-stopped lines are also indicated by the three successive hyphens (indicating long pause and suspense) and commas.

Finally, the commas within the lines indicate brief pauses and such are strong caesuras. The commas also indicate fragmented thought with related lines. The commas also add dramatic effect to the poet which makes the tone and mood of the poem easier to ascertain. The colons, though another indication of caesura, do not only suggest pauses but also suspense of ideas. Last, the poet did not use any capital letters in any of the lines of his poem. This perhaps, aside from it is his style, manifests that equal significance of every line in conveying the message of the poem.

Essem

Persona. The first two lines of the first stanza create confusion in identifying the persona; this makes it difficult to identify the persona. Moments like these encourage readers to rethink our initial assumptions, and upon rereading, they notice other instances in which the speaker points out the potential for first impressions to be false (Hazelton, 2014). Hence, to identify the persona, readers need to decipher two things.

First is to know for whom the lines are addressed to. Given the persona's statement, *ti sabong* (symbolically referring to a lady) *saan nga agukrad*, it can be said that the lines are addressed to a lady. Second is to know where the lines are coming from or whose perspective the lines are. Since the lines are pieces of advice, it can be said that the persona is mature. Again, the age of the persona is questionable. Since the lines are full of symbolisms and figurative languages, the persona is old but not too old to be called elderly. Using symbolisms and figurative language is not common among the younger generation. It is common among parents or people with parent image.

Further, to tell whether the persona is a father or mother is difficult because of the fact that any of the parents can give advice. The remaining action is to know the sex of the parent that most children approach in times of problem. Most of the time, most children approach their mothers. Hence, the persona is a mother and the person she is talking to is her daughter as *sabong* symbolizes. Nevertheless, telling that the persona is a mother may be debatable, but the only consolation is to tell that the persona is a parent.

Tone and Mood. The poem starts with the word *dimo* which suggests an order or command. However, the lines, *dimo timuden pay pasidumri ti kulibangbang*, sounds like a request not an order with the word *koma*. Given this perspective, the serious tone and mood of the poem can be felt.

As one continues to read the poem, he or she will come across the more serious lines such as *nasken ti kanta kas ibit a mamagungar iti nagleppes a langit* and *nasken sugat a mangtignay iti kidser ti lasag*. The word *nasken* implies necessity; thus, suggesting seriousness.

In conclusion, the poet creates the tone using particular syntax, setting and structure (Prudchenko, 2016). Though tone and mood are closely related, the tone tends to be associated with the poem's voice (Prudchenko, 2016).

Rhyme and Rhythm. The poem is composed of two stanzas with eleven lines each. The first stanza has aabccdaaadd rhyme scheme while the second stanza has abcccaaaaa rhyme scheme. If the general rhyme scheme of the poem is gotten, the poem's rhyme scheme is aabccdaaadd adcccaaaaa. Further, the lines in each stanza have no consistent number of words or the lengths of the lines are different. As a result, the poem has no consistent feet and meter. Nevertheless, the poet managed to write this poem in a way that it cannot be classified as free verse since the poem has rhyme scheme.

Figures of Speech. The three figures of speech that are perceivable in the poem are simile, personification and assonance.

Simile. Simile is identified through the expression *kas* for example *iti saklot ti ngatangata nasken ti kanta kas ibit a mamagungar iti nagleppes a langit*. The example makes a direct comparison between *kanta* and *ibit*. In the example, the persona is telling the necessity to accept explanation (*kanta*) in times of doubt (*ngatangata*) which in return regains trust; thus, the daughter will give second chance to her lover.

Personification. Most of the personifications are found in the second stanza. These include *adda dagiti sugat a di mapaglunnit ti panawen, sugat a mangtignay iti kidser ti lasag, mangkimmay ti narnekan a resga*, and *maipasngay nga agsapa*. The first example personifies *panawen*, as if it has the

power to heal, through *mapaglunnit*. The second and third examples personify *sugat* through *mangtignay* and *mangkimmay*. The last example personifies *agsapa*, as if it can be born, through *maipasngay*. Briefly, the persona is talking about the pain brought about by love problem and is telling the necessity of experiencing pain in order to become stronger for the next chapter of life.

Assonance. Last figure of speech in the poem is assonance. The poet may not be aware of the repetition of the vowel sounds in the different lines because Ilocano words compared to English language seem to have consistent vowel sounds, and they sound similarly with each other. Ilocano speakers may not be aware of this consistency or similarity of sound among Ilocano words. Nonetheless, just like the other poems of the Mr. Duque, he used assonance to create an internal rhyme in the poem which in return helps in establishing the poem's tone and mood. Hence, rhyme is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind (Victor, 2015).

(i)
*dimo koma timuden pay
 pasidumri ti kulibangbang
 ti sabong
 saan nga agukrad iti malem:
 saan a rosas, wen
 ti maris
 dagiti kuko ti agpatnag
 iti saklot ti ngatangata
 nasken ti kanta
 kas ibit
 a mamagungar iti nagleppes a langit.*

Symbolism. Most of the symbolisms are found in the first stanza. In fact, the first stanza indicates two major symbolisms: *sabong* and *kulibangbang*. The former stands for lady specifically the persona's daughter while the latter stands for man. Other symbolisms from the first stanza are *malem*, *rosas*, *rosas a maris*, *kanta*, and *nagleppes langit*. The last symbolism in the poem is located in the last stanza and this is *maipasngay nga agsapa*.

Malem symbolizes problem, silence and ending. *Rosas* means love. *Kanta* is explanation or something that helps ease pain. On one hand, *nagleppes a langit* stands for lost trust and hope. Last, *maipasngay nga agsapa* stands for new beginning or hope.

The symbolisms used give the poet freedom to add double levels of meanings to his work: a literal one that is self-evident and the symbolic one whose meaning is far more profound than the literal one (literarydevices.net, 2016). The symbolisms evoke interest in readers as they find an opportunity to get an insight of the writer's mind on how he views the world and how he thinks of common objects and actions, having broader implications (literarydevices.net, 2016).

Imagery. In this poem, the poet symbolically used the imageries. In the first stanza, a sulking butterfly which is referring to man or a lover, a flower referring to a lady or the persona's daughter, someone who is hurt and doubting and dark surrounding (*nagleppes a langit*) are symbolically illustrated. In the second stanza, a wound is also illustrated and symbolically illustrated as something that can make one stronger. Nevertheless, the poet did not present the imageries like the imageries in his previous poems, but this deviation of style makes the poem puzzling.

Theme. Using the discussions under the previous subheadings, the poem's meaning or message is discussed in the succeeding sentences or paragraph. The first two lines of the first stanza talk about the sulking of the man and also imply the persona's request for her daughter to forget about her pride. Then, the persona is telling her daughter, in the third and fourth lines, that she will not be okay in the midst of her problem.

Further, the persona is saying in the fifth, sixth and seventh lines that her daughter will feel pain instead of love in her silence and if she continues with her pride. The last four lines of the first stanza talk about the persona's advice for her daughter to ask for and listen to her lover's explanation in order to remove her doubt and for the man to regain her trust. The last stanza discusses the pain that time cannot heal and the significance of pain in becoming a better and stronger person towards new beginning. In conclusion, the poem talks about the persona's desire (*essem*) to cheer up her daughter and to expose to her the reality behind pain and relationship.

Based on the above discussions, the poet expresses his theme, which love and forgiveness, through the feelings of his main character about the subject he has chosen to write about (literarydevices.net, 2016). The

experiences of the main character in the course of... the poem give readers an idea about its theme (literarydevices.net, 2016).

Syntax. In shaping the poem, the poet, through the persona, used words that reinforce and oppose each other. First of these words are *agpatnag* and *nagleppes a langit*. They both illustrate the absence of light which in return connotes the persona's point about the consequence of doubting and misunderstanding. The second words that reinforce each other are *saem* and *sugat*. *Sugat* is used in the poem twice. Using *sugat* and *saem* together in one stanza makes an impression that the poet wants to emphasize the pain and its positive effect. The positive effects of these words are the focus of the second stanza. Last, the poet used two opposing phrases at the end of the stanzas: *nagleppes a langit* and *maipasngay nga agsapa*. These opposing phrases are used to emphasize the persona's point about moving on from the pains of yesterday. Hence, syntax aims to affect the readers as well as express the writer's attitude (literarydevices.net, 2016).

The poet again used lowercase letters in his poem. Using lowercase letter again is another support to the distinguishing style of the poet. However, it may also add effect to the tone and mood of the poet; it may also mean that each line should be taken with equal significance. Finally, it speaks of the calmness of the persona in talking to the poem's subject.

In addition, the first and second stanzas contain two similar end punctuations: colon and period. Both stanzas also contain similar middle punctuation, and that is comma. The periods at the end of both stanzas imply that the whole stanzas have independent thoughts and that the poem is enjambed. The colons also imply a strong caesura and enjambment, but more than those they imply that significant ideas are coming next.

Finally, the commas in both stanzas suggest again a brief pause and give dramatic effect to the lines. Nonetheless, the limited end punctuations in each line suggest fast pace and limited pauses, and give an impression that the readers are compelled to read the poem without stopping. The thoughts affirm the manifestation of WW, Aeras, & Jeremiah (2011) that not using punctuation on a line end or in an entire poem often speaks of a fast pace and limited pause; that comma provides a very brief pause.

Defamiliarization

Defamiliarization refers to making objects unfamiliar to make forms difficult and to increase the difficulty and length of perception because the process of perception is an aesthetic end in itself and must be prolonged (Victor Shklovsky, 1916). Simply put, it talks about the techniques used by the poet in making his poems suitable for the taste of the contemporary readers. It can be done by giving new flavor to literary devices; hence, modifying if not deviating from the conventions of poem writing. Nevertheless, the discussions below tackle how the poet defamiliarized his selected contemporary poems.

In the case of personae of the selected poems, the poet defamiliarized those by presenting most of them using the third person point of view which makes it difficult to determine the personae's descriptions. By identifying some symbolisms and clues only then one can decipher the personae's descriptions. This means that the poet used words, descriptions and symbolisms to indirectly tell the personae's descriptions.

Furthermore, the lines of the poems do not give immediate reference for the readers to identify the personae. For example, *eva* and *adan* in the second to the last stanza of the poem *Malem: Iti Uksob a Kadaratan* help the readers decode the persona's description, but these hints are not found in the very beginning of the poem. The other stanzas of the poems prolong the perception of the persona's description.

In the poem *Essem* the first two lines of the poem's first stanza which were written below also create confusion with regard the point of the persona. At first, readers may tell that the persona is speaking from a third person perspective but actually it is in the first person point of view because the lines are indirect address from a first person's perspective. In this way, a work is created "artistically" so that its perception is impeded and the greatest possible effect is produced through the slowness of the perception (Shklovsky, 1965).

*dimo koma timuden pay
pasidumri ti kulibangbang*

The poet's choice of words, focus of attention and attitudes also indicate the age, perspective and identity not only of the persona but also the identity of the poems' subjects. Like in the poem *Kayumanggi a Babae Dagiti Siglo*, the persona's perspective and poem's subject identity are emphasized through the

poet's use of words that gives focus to them. In the lines taken from the poem, the poet used *kubbo*, *kuretret a rupa*, *karenkenen nga ima*, *mapurar a mata* and *eppes a barukong* that emphasize subject of the poem.

*nakaul-ulimek, kubbo piman a nakatugaw
iti maudi a pangal ti agdan a tumapaw
kuretret a rupa, karenkenen nga ima, mapurar
a mata a nalanay iti dupag dagiti simanar
nga impalay ti panawen iti eppes a barukongna
a nagnutnotan iti biag ti eternidad kenkuana?*

In addition, the poet also used descriptions and images through the series of imageries and figures of speech not to prolong—in some case, they prolong— but to guide the readers in decoding the meaning of the poem; thus, making the readers approach the text in different perspective. The poet use words and images new to readers and create a sense of surprise and freshness (Manqiong, 2008).

*adda dungngo a yagek ti kappo
a nagukap iti natikag a darat
adda talged nga ipitik kampanario
a tuodan iti addang ti agpatmag
adda imnas a yallatiw ni angalo
iti tarukoy ni aran nga agsung-ab
iti asepe ti mapuoran nga insenso
di marigatan ti pluma a sumagpat!*

The stanza from the poem *Kurditan Iluko*, personification can be seen in almost all of the lines in the poem. *Kappo*, as indicated by *dungngo*, is presented in the first line as something that can display affection. Another example of personification also is *addang ti agpatmag*. *Agpatmag* personified by *addang*. In this example, *agpatmag* is depicted as something that has *step* (*addang*). The images used in the poem like *natikag a darat* and *mapuoran nga insenso* provoke imagination which compels the readers to confront their schema of the images created. However, if they have limited knowledge of the images, their understanding of the meaning of the images and the poems' themes are impeded. Hence, readers must be familiar with the images for them to understand the poems in not much long period of time; since the purpose of image is to remind us, by approximation, of those meanings for which the image stands, and since, apart from this imagery is unnecessary for

thought, we must be familiar with the image than with what it clarifies (Lenon & Reis, 1965).

Furthermore, using the different figures of speech and deep Ilokano vocabulary in the poems is by nature an act defamiliarizing the text because readers are extracted from the usual languages of communication and are exposed to difficult language that are not meant to be interpreted literally. In fact, the pioneer of defamiliarization who is Shlovsky (1965) underscored the same idea by manifesting that defamiliarization can be achieved through the used of difficult language. This in return forces the reader to become a more active participant in the process by having to make an extra effort to decode the strange and exotic words in order to understand the poem (Shlovsky, 1965).

Moreover, the readers need to confront and decipher the symbolisms as these are imperative in understanding the poems' themes. The symbolisms again like the poems' figures of speech and imageries are indirect ways of the poet in presenting the poems' tones, moods and themes. For example, from the title of the poem *Malem: Iti Uksob a Kadaratan*, two symbolisms can be identified: *uksob a kadaratan* and *malem*. *Uksob a kadaratan* refer to the innocent environment of the persona and his lover; their environment includes the people who are not aware of the status of their relationship. *Malem* together with *tangep* stands for the parting of the two lovers or perhaps end of their relationship.

Another example of symbolism is those found in the poem *Essem*. The first stanza indicates two major symbolisms: *sabong* and *kulibangbang*. The former stands for lady specifically the persona's daughter while the latter stands for man. Other symbolisms from the first stanza are *malem*, *rosas*, *rosas a maris*, *kanta*, and *nagleppes langit*. The last symbolism in the poem is located in the last stanza and this is *maipasngay nga agsapa*. *Malem* symbolizes problem, silence and ending. *Rosas* means love. *Kanta* is explanation or something that helps ease pain. On one hand, *nagleppes a langit* stands for lost trust and hope. Last, *maipasngay nga agsapa* stands for new beginning or hope.

The symbolisms in the different poems extract also the readers from the environment of ordinary language and thus impeding the immediate understanding of the poem. This act of defamiliarization causes the audience to confront the object on a different level, elevating and transforming it from something ordinary or practical into work that is considered art...and does not only forces the audience to see a work of literature as an art but also allows the author and audience to distance themselves from the seriousness of the message so that the piece can be enjoyed as art and does not become just another political rant (Torabi, 2010).

On the other hand, the poems of Mr. Duque are also defamiliarized because of the poems' meters, rhymes, rhythms, stanza, verses and feet. His style in writing the poems are unpredictable since one poem is different from the other when it comes to the metioned literary devices. For example, in his poem 3 he was able to put the three subtitles namely *Santa Maria*, *Suso ni Aran* and *Kurditan Iluko* that featurize Ilokano culture specifically that of Santa Maria, Ilocos Sur. Another example is his style in shaping the poem *Ti Nalipatan a Mannaniw*. He presented a new flavor too poetry through the two tercets in the first and last stanzas; by the quatrains in the poem. These presentations of the stanzas are new and far from the conventional and most common forms of poems.

The poems of Mr. Duque also cannot be classified as free verse or any form of poetry because of his unique presentation of the devices mentioned above. For example, his poems have no consistent kinds of verses but there are dominating kinds as shown in the lines below; there are also rhyme schemes that are different from the conventional rhyme schemes as shown in the lines after this paragraph. These are also ways to make the object strange and unfamiliar so that the piece is transformed ... to extraordinary art (Torabi, 2010). Nonetheless, the poems manifest the fact that Mr. Duque explored all the possibilities and thus expiremented on the different conventions of poetry writing in order to make his poems different from other writers of his age.

Dulang ti Konsensia

First Couplet

[^] ['] [^] [^] ['] [^] ['] [^] ['] [^]
makalmes, kas iti mangliwengliweng (a)
a taw. ti nakadasar a taraon (b)

Fourth Couplet

dagiti platoda, saan a mabarawidan (a)
kas pagsasao dagiti duduogan (a)

Malem: Iti Uksob a Kadaratan

umadanin ti tangep. iti naglaga a dakulapta (a)
adda lubong a naappupo: timek babassit (b)
nga anghel iti tapliak dagiti dalluyon. (c)

When it comes to the syntax of the poem, the reinforcing, repeated or synonymous words together with the similar ending and starting words of the poems that belong to the same categories manifest the poet's observance of parallelism of ideas in the poem. For example, in the poem *Ayat: 7 a Talukatik*, the first lines of the couplets end with verbs and a verb phrase. The verbs *sinugatak*, *dinungdung-awam*, *ginuranak*, *inlunod*, and *impusaynak* end the first lines of the first, third, fourth, fifth, sixth and seventh couplets. The phrase *intanemnak ken ni tagilipat* ends the second couplet. These words together with the starting words of the couplets show that there is parallelism of ideas in the poem.

(i)

Namin-ano kadin a gundaway a sinugatnak?
Bilangem amin kadagiti panangum-umbim kaniak.

(iii)

Namin-ano kadin a siak ti dinungdung-awam?
Bilangem iti kaadu rayray-awmo ken katkatawam.

(iv)

Namin-ano kadin a gundaway a ginuranak?
Bilangem iti dagup amin a kinadungngom kaniak.

(v)

Namin-ano kadin a daras a siak ti inka inlunod?
Bilangem kadagiti babassit a pidilmo ken kuddot.

The purpose of parallelism, like the general purpose of imagery, is to transfer the usual perception of an object into the sphere of new perception - that is, to make a unique semantic modification (Shklovsky, 1965). The enjambments though the punctuations is another way which allows the ideas of the poem to flow smoothly; hence, increasing the length of

perception (Shklovsky, 1965). For example, the series of enjambments used in the poem *Dulang ti Konsensia* and as illustrated below lengthen the process of understanding of the poem since the readers need to see where the stanzas end. In the lines from the poem, the thought of first stanza ends in the first line of the second stanza while the second stanza's thought ends in the fifth stanza.

makalmes, kas iti mangliwengliweng
a taaw, ti nakadasar a taraon

kadagiti lamisaan. nakapila dagiti mabisin
awan nakaidumaanda kadagiti nakapupok

iti aquarium a piranha nga agu-uray
iti batangda a sumakrab: napissuol

dagiti platoda, saan a mabarawidan
kas pagsasao dagiti duduogan

sadiay bagani ubbog. ti laeng adatna,
dida maibus uray kagudua la koma

Above all, the devices all effectuate retardation in the reading process and consequently an intensified perception (Cronjé, 1986). In general, the devices have been skillfully applied in such a way that the subject-matter is highlighted (Cronjé, 1986). In other words, the retardation and consequent intensified perception occur on occasions when the writer really wants his readers to pay attention to what he has to say... (Cronjé, 1986). Poetry therefore is recognized ... by its ability to make man look with an exceptionally high level of awareness (Lemon & Reis, 1965). Therefore, defamiliarization, as manifested by the devices discussed above, is an effective way of guiding attention (Bohrn, Altmann, Lubrich, Menninghaus & Jacobs 2012); defamiliarization occurs in many guises: it may refer to the content or to the form of a work of art (Webster, 2001).

Organic Whole

In the selected contemporary Ilokano poems, eight literary devices were identified: persona; tone and mood; rhyme and rhythm; figures of speech; symbolism; imagery; theme; syntax. Using the framework of organic whole, the interrelationship of the literary devices and how these devices surface the meaning of the poem are discussed below.

Ti Nalipatan a Mannaniw. The persona is presented in a way that he or she is describing the *gangganaet's* situation. The way by which the persona is presented makes the readers feel that the persona is seemingly whispering in their ears or grabs them by the shoulders (Hazelton, 2014). The persona's direct and detailed descriptions of the *gangganaet* cultivate the emotions that pervade in the poem; hence, helping the readers in establishing the tone and mood of the poem. The tone and mood of poem are also intensified by the poem's assonance that creates the poem's internal rhyme and by the poem's rhyme scheme. Discerning the rhyme scheme is important because the pattern brings the poem to life and helps the audience feel connected (Bradesca, 2016); rhyme likewise is used to deepen meaning; rhyming two or more words draws attention to them and connects them in the reader's mind (Bradesca, 2016).

On the other hand, the use of metaphors in the poem helps the poet in establishing the tone and mood of the poem. It helps in intensifying the message of the poem. For example, in the metaphor, *sinilong ti papelna*, the poet makes a direct comparison between *sinilong* and *papel*. When the poet compared *sinilong* to *papel*, the poem tells the readers about the educational background of the *gangganaet*: the *gangganaet* maybe is an illiterate person or unable to finish his schooling; thus, creating the pitiful tone and mood of the poem as the present condition of the *gangganaet* suggests.

Meanwhile, the personifications like *saklot ti bangkag*, which signifies a seemingly permanent condition of being a farmer that the *gangganaet* cannot defy, are used when an author wants to create a certain mood or emotion in a work of literature (Thomas, 2016).

Moreover, the two identified main symbolisms in the poem which are also imageries illustrate the pitiful and sad tone and mood of the poem: *nalutlot* and *nailet a bit-ang* (the first imageries that can be identified in the poem) and *nepnep*. These symbolisms stand for the hardships (*nalutlot a bit-ang*), limited opportunity (*nailet a bit-ang*) in life that one may face, and *nepnep* stands for the things that make life harder.

Additionally, the repetition of the line *agtuloyka latta, ganggannaet* in the two stanzas of the poem reinforces the persona's intention of encouraging the *gangganaet* to go on given his difficult circumstances. Together

with the words *piman* and *karigatan*, the hardship being faced and is described by the persona is emphasized. Further, the poet's style of using lowercase letters in his poems signifies that every line in the poem is of equal significance; thus, must be interpreted in relation to each other. The poet is trying to emphasize that each line or word contributes to the functions of the other devices. The tone, mood, figures of speech and imageries, rhyme and rhythm, symbolisms and syntax reinforce the theme of the poem which is hardship of life or effects of poor economic condition. Nonetheless, the poem articulates that even the unrecognized, unfamous and forgotten man in the society has stories to tell and can survive despite the cruelty that life may offer.

Santa Maria. The words used by the poet which are *lubid*, *bato* and *kampanario* are perceived to be associated with male sex. The poet's choice of word suggests that the persona is a man. The persona is also identified as an old religious person because of the association made between him and the words *punganay* and *tuodan* which are perceived to be referring to old age. Since the persona is identified as an old religious man, it can be inferred that poem is something that talks about something holy or related to spiritual life.

In the line, *ayab ti tuodan a kampanario*, *kampanario* referring to the bell tower seems to have the ability to speak as indicated by the word *ayab* or call. The *ayab* in that phrase is made possible through the sound created by *kampanario*. The examples of figurative languages in the poem also create the imageries in the poem. Together with the figurative languages, the different imageries create the picture of what is being referred to by the poem; that is the Santa Maria church in Santa Maria, Ilocos Sur. The persona's way of describing the poem's subject through the imageries and personifications illuminates the calm and peaceful tone and mood that pervade in the poem. The internal rhyme created by assonance, the pervading kind of verse and the poem's rhyme scheme further intensify the sedateness of the poem.

Furthermore, the symbolisms as enforced by the figures of speech, imageries, tone and mood are derived from the poem's subject, the Santa Maria church. The poem's imageries and personifications being mentioned through the persona symbolically suggest deeper meaning of the poem aside from

merely describing Santa Maria church. For example, *Lubid* may refer to the connection or relationship of people from different walks and ages of life. Hence, the phrase, *masiglot ti lubid*, means coming together of people with one purpose. On one hand, *dangan ti dakulap* may refer to individuality and diversity among people. Thus, the lines, *masiglot ti lubid ti punganay* and *iti dangan ti dakulap*, may be interpreted as the coming together of diverse people as result of one purpose.

The message of the poem is also reinforced by the only punctuation in the poem. Period is the only visible punctuation mark which is located in the last line of the poem. Since the poem is considered as one stanza, specifically an octave stanza, the period is used to wrap up the stanza's central thought. This gives the impression that the persona is emphasizing one message to the reader especially that the poem is written using lowercase letters. The lowercase letters give equal emphasis to all the lines in the poem.

Aside from using lowercase letters and one punctuation, the poet through the persona is able to emphasize the theme or message of the poem through parallelism. The unique and creative technique of the poet in manifesting parallelism of ideas and lines—in lines one, three, five and seven of the poem end with adjectives: *punganay*, *malpay*, *lingay*, and *nadarisay* respectively; lines two, four, six and eight of the poem end with nouns: *dakulap*, *templo*, *bato*, and *kampanario* respectively—is a highly effective poetic device for deepening thematic meanings (meaning of the poem in this study) (Stratford, 2016).

As a result, joining together all the elements manifests the theme and message of the poem. Therefore, the poem articulates that people, with one mission in life and with God, can still unite despite diversity and uniqueness among them.

Suso ni Aran. The images created in the lines, *maitugkel ti raya ti tikag* and *iti kappo nga inukap ti darat*, which illustrate a seashell which was opened because of the hot weather manifest the setting of the poem and its persona. The persona portrays the romance and temptation (the poem's tone and mood) between *aran* and *angalo*. The temptation and romance being told by the persona are intensified by the symbolisms. For example, *raya ti tikag* depicts hot weather. When temptation and romance are being talk

about, an intense feeling or emotion related to feeling of hotness is manifested.

Furthermore, the figurative languages through imageries portray the poem's tone and mood. For example, the lines, *agdallot ti tangrib iti siplag* and *ti allon nga iti tarukoy agkamat*, picture the sound produced by the impact of the *allon* to the *tangrib*. The latter line also depicts a crab (*tarukoy*) being followed by the waves (*allon*). The lines can be interpreted as a picture of someone who is being tempted.

Symbolisms in the poem also reinforce the poem's tone and mood. *Kappo* and *tarukoy* may refer to the people facing many temptations in their lives. On one hand, *raya ti tikag* and *allon* may refer to the temptations and romance. With these symbolisms, the deeper meaning, tone and mood of the poem can be inferred.

Moreover, the internal rhyme through assonance, pervading kind of verse and rhyme scheme create a melody that jive with the situation of the two fictional characters in the poem. The period in the last line of the poem dictates the readers to read the poem without stopping which in return makes the readers gasp especially when the poem is read aloud. Using comma in the poem is an additional factor to portray the difficulty in breathing when one is drowning (*malmes*). The gasping effect of reading is one way by which the poet conveys the poem's tone and mood. Reinforcing words like *alimbagen*, *malmes* and *agsung-ab* intensify the romance and temptation in the poem.

Nevertheless, the poem is telling, more than merely describing the Suso Mountain or situations of the two fictional characters, that people must observe temperance amidst the temptations that surround them.

Kurditan Iuko. In the poem, two possible descriptions of the persona can be extracted: Mr. Duque and Ilokano literature. Despite these two identities of the persona, a strong connection between the reader and the poem through the persona can still be felt. Persona is seemingly reciting the poem loudly, as if delivering a speech. The presence of the exclamation point in the last line of the poem suggests the intensity of emotion in the poem; it gives hopeful and positive feeling. The lowercase letters together with the exclamation point suggest the need to read the poem without stopping and with a degree of seriousness; it also tells the readers to read every line

with the same degree of significance. These feelings contradict the feelings or emotions illustrated in the line, *iti asep ti mapuoran nga insenso*. The line can also be associated with difficulty in breathing because of the smoke of the *insenso*.

Additionally, the poem's tone and mood are also exemplified through personification. In the example of personification which is *addang ti agpatnag, agpatnag* is depicted as something that has *step (addang)*. This example is referring to the time of the whole night; hence, implying a silent and safe atmosphere surrounding the poem. The silent atmosphere can also be associated to solemnity.

Furthermore, the rhyme and rhythm created by assonance, the poem's rhyme scheme and the pervading kind of verse maintain the poem's tone and mood. The melody of the poem intensifies the tone and mood as being manifested by the persona.

Considering also the different imageries and the poem's title which gives a clue that the poem is about Ilokano literature, different symbolisms are identified. Meanings of these symbolisms can be identified if the images, tone and mood are uncovered. The symbolisms are *natikag a darat, kappo; kampanario* and *addang ti agpatna; angalo and tarukoy ni aran; insenso, asep ti insenso, and pluma*.

Finally, the poem calls the Ilokanos to recognize, support and patronize their literature not only for regional identity but also for cultural preservation.

Ayar: 7 a Talukatik. When the poet emphasized *Ay-ayatek* in the line, *Naming-ano kadin, Ay-ayatek, nga impusaynak*, readers are given the idea that the persona is a lover. However, the sex of the persona cannot be identified with that line alone. The readers need to look for clues. The imageries created by *babassit a pidilmo and kuddot mo* which are usually acts of a lady lover make the readers ascertain that the persona is a male lover.

When the persona speaks in the poem and use the words *sinugatnak, panangum-umbim, intanemnak ken tagilipat, dinungdung-awam* and *inlumod*, readers can already feel the pain of the persona. The pain being felt by the persona is also intensified by his repetition of the words *namin-ano* and *bilangem* in the beginning of the couplets and which illustrate anaphora. The

repetition of those words also helps the readers to feel the degree of pain being conveyed by the persona. When the poet used juxtaposition of contrasting ideas, the pain accompanied by sarcasm can also be felt. The cataphoric reference to *ay-ayatek* specifies the only person being referred to by the persona. This cataphora directs the readers to the one who caused persona's pain.

Additionally, the images of a happy lady and a loving lady in the lines, *Bilangem iti kaadu rayray-awmo ken katkatawam* and *Bilangem iti dagup amin a kinadungngom kaniak*, support the pain and sarcasm that are pervading in the poem. The sarcasm is made when the lines picturing pleasant conditions are followed by unpleasant conditions. The sarcasm is also discernable because the poet used more question marks and periods compared to comma in the first and second lines of every couplet respectively. The persona is giving an impression that he is commanding the *ay-ayatek* to do immediately what he says.

a. *Namin-ano kadin a siak ti dinungdung-awam?*- This depicts a crying lady.

b. *Namin-ano kadin a gundaway a ginuranak?*- This depicts the lady who hates the persona.

Moreover, the internal rhyme through assonance, pervading verse and rhyme scheme of the poem create a melody that jives with the tone and mood of the poem. As this melody plays in every line, the symbolisms expressed figuratively are understood in relation to the tone and mood of the poem; then, the poem's theme which is love, specifically the pain of loving, is surfaced.

Through the images, —as reinforced by the other seven devices and are created by the seven couplets of the poem which talk about the experience or feeling of the persona— readers can tell that the poem is talking about a love full of misery and pain; the poem also highlights that sweet memories have the power to turn pains and miseries into smile.

Malem: Iti Uksob a Kadaratan. In the poem, the poet used two biblical characters: *Eva* and *Adan*. This allusion directs the readers to the identity of the persona who is a lover and a man. The line, *inakbay ti kinasutil dagiti takaw a darikmat*, gives further description of the persona that is a man who is involved in a forbidden relationship. The line, *adda innalam; adda inawatko*, also shows that the persona is portrayed in the first person point of view. This point

of view creates a more intimate tone and mood of the poem and relationship between the persona and his lover.

The first line of the poem, *umadanin ti tangep*, connotes ending or parting. The connotation made in the first line manifests that sad and melancholic tone and mood of the poem. The internal rhyme through assonance, rhyme schemes of the tercets and the pervading verse give melody that supports the poem's tone and mood.

Furthermore, the imageries from the poem and which are also identified as reinforcing words like *umadin ti tangep*, *iti pingping ti langit adda rosas* and *sakbay a masipngetan ti dalan* that picture a landscape of the setting sun and a darkening surrounding suggest the melancholic or sad tone and mood of the poem. The different line breaks indicated by the different punctuation marks create suspense to the flow of thoughts in the poem. These line breaks seemingly give the readers the feeling that something significant is coming after every line or stanza.

Additionally, different symbolisms surfaced by the poem's tone, mood and imageries manifest the theme of the poem. For example, when the persona tells that *umadanin ti tangep* and *wen, agtangepen*, he is telling his lover that their limited or stolen time (*tinakaw a darikmat*) is ending. The mentioned lines, for example, tell that the poem is about forbidden relationship or love. Another symbolism that also supports the claim about the end of the lovers' relationship is *lemma*. In the line, *bay-anta a mabati lemma a di mapunas*, *lemma* may actually refer to the pain of breaking up. The persona is telling his lover to live the painful memory that cannot be forgotten to where they are; they will separately start a new life. In relation to this, the persona is telling his lover in the line, *inta, imnas. sakbay a masipngetan ti dalan*, the negative circumstance that may happen should they continue their love affair.

Nevertheless, the poem tells the readers about the consequences of being a forbidden relationship. The consequence of the relationship maybe favorable or unfavorable to both parties, but the relationship must end.

Dulang ti Konsensia. The persona in the poem is the poet himself as supported by the words used by the poet like *bagani ubbog* referring to his place of origin and *malagipko*. The persona creates an idea of the poet

having an emotional attachment to the topic of the poem. The images created based on the persona's subjects in the poem suggest the serious tone and mood of the poem. The first six couplets, through the persona, illustrate the images in an occasion in which there are hungry people who get food that is more than what they can eat and who are compared to piranha in the aquarium. Then, the first six couplets are followed by other couplets which make the readers ascertain that the persona is condemning an unpleasant action. *Pungtot*, *makaparasuk* and *rumbeng* also reinforce and describe the persona's anger and also reinforce the poem's tone and mood. Hence, the images created which are based on the persona's subjects in the poem suggest the serious tone and mood of the poem.

In addition, the examples of simile support the tone and mood of the poem. For example, the persona talks about bountiful resources of the first country that are being wasted in the simile, *maibelleng laeng dagitoy* (referring to the food on the plates) *a kas basura*. The internal rhyme through assonance, rhyme schemes of the tercets and the pervading verse produce a melody that also supports the poem's tone and mood. The identified symbolisms, as interpreted in the light of the imageries and similes, surface the theme of the poem. For example, the poet is trying to tell the readers about economic and societal stability which is a prelude to instability when the persona presented *dulang* as full of food then illustrated lines of hungry people as the line *nakapila dagiti mabisin* suggests. The images in the poem lucidly surfaced the meaning of the comparison made among the people lining up for food, piranhas and third and first world countries' people. The symbolisms and the words *apalpalama*, *mangurkurances* and *third country* are words that imply poor economic condition.

Succinctly, the discussions above reveal that the poem is talking lucidly about the exploitive, abusive, insensitive and selfish nature of people as a result of economic stability or instability of people.

Kayumanggi a Babai Dagiti Siglo. The persona is describing the subject of the poem through the personifications and imageries used. The persona's act of narrating pictures clearly the poem's subject. The first picture that can be visualized from the first couplet is a hunchback sitting on a step of a stair. The second couplet suggests a silent auditory image as the lines, *iti umel, napno iti mensahe a ruangan* and *sipupuso nga aw-awaganna iti pagtaengan* suggest.

Then the physical attributes of the hunchback is described from the third to the sixth couplet. The descriptions like wrinkled hands and face together with the hunchbacked description in the first couplet tell that the poem's subject is an old person.

Using also those descriptions together with the *nagnutnotan* (making reference to mother's breasts) *iti biag ti eternidad* makes it clear that the poem's subject is actually an old lady. In the phrase *agpakpakada nga init* the poet personifies the *init* through the use of *agpakpakada* that further surfaces the age of the lady. The poem's title suggests the same sex of the poem's subject.

Further, the words and phrases like *kubbo*, *maudi a pangal ti agdan a tumapaw*, *kuretret a rupa*, *eppes a barukongna* and *mapurar a mata* reinforce each other to illustrate the description of the poem's subject. *Panagmaymaysa* and *agmaymaysa* together with the mentioned words manifest also the pitiful condition of poem's subject given her age. This supports the claim on the tone and mood of the poem. The different line breaks indicated by the punctuation marks also add to the atmosphere in the poem. The internal rhymes, rhyme and rhythm likewise enforce the tone and mood.

In addition, the tone and mood of the poem are also suggested by the imageries, antithesis, paradox and simile. The old lady's seemingly fake smile in the seventh stanza, a sob pictured in the second line of the same couplet; the picture of the crying and sad old lady in the eighth couplet; the poem's subject pictured as someone staring at something in the ninth couplet suggest that serious tone and mood encompassing the poem. As shown by the poet's use of the *naulimek a protesta*, paradox is used and is describing *inem-eman a saning-i* (silent cries or sentiments). On one hand, simile is manifested by the word *kas* to show the comparison between *dapo* or ash and *ti lagip dagiti nakuspag nga annak* or memories of the old lady's children. This simile is telling that those memories of the children of the poem's subject are just like those untraceable *dapo* once blown by air. Both figures of speech suggest the pitiful environment surrounding the poem.

Moreover, the situation and condition of the poem's subject are enforced by the symbolisms used in the poem. These symbolisms are understood in the light of

the poem's mood, tone, figures of speech and imageries. The following symbolisms illustrate the claim:

- a. *Maudi a pangal ti agdan a tumapaw* symbolizes old age or aging.
- b. *Pagtaengan* (house) stands for those people who can be someone's comfort, benefactor or refuge. The act of the old lady's calling for someone from *pagtaengan* or house means that she longs for affection. This is also reinforced by the closed *ruangan* or door in the second couplet which speaks of the reality that most people ignore opportunities and the needy.

With the discussions above, the poet clearly manifests the pitiful condition of the old lady. This condition tells that the society's nature, specifically the people, of forgetting those who in one way or the other helped them. This does not only talk about gratitude indebtedness but also about society's inability to recognize those unfamous and nameless people who contributed something for the society's benefit; thus, they can be considered venerable.

Essem. Through the persona, words that reinforce and oppose each other and figuratively and symbolically create imageries are used. First of these words are *agpatnag* and *nagleppes a langit* that illustrate the absence of light which in return connotes the persona's point about the consequence of doubting and misunderstanding. The second words that reinforce each other are *saem* and *sugat* to emphasize the pain and its positive effect. Last, the poet used two opposing phrases at the end of the stanzas—*nagleppes a langit* and *maipasngay nga agsapa*— to emphasize the persona's point about moving on from the pains of yesterday.

The discussions above create the serious tone and mood of the poem. The melody created by the rhyme scheme and internal rhyme through assonance intensifies the seriousness in the poem. The enjambments in the poem as manifested by 11 lines in the two stanzas also make the readers feel every line of the poem with the same degree of seriousness.

Further, the seriousness in the poem is manifested by the persona in the identified simile in the line, *iti saklot ti ngatangata nasken ti kanta kas ibit a mamagungar iti nagleppes a langit*, which speaks of necessity to

accept explanation (*kanta*) in times of doubt (*ngatangata*) which in return regains trust. The personifications in the poem create also the serious tone and mood of the poem; these include *adda dagiti sugat a di mapaglunnit ti panawen, sugat a mangtignay iti kidser ti lasag, mangkimmay ti narnekan a resga*, and *maipasngay nga agsapa*; briefly, the persona is talking about the pain brought about by love problem and is telling the necessity of experiencing pain in order to become stronger for the next chapter of life. With these discussions, the poem's theme which is love is manifested.

Therefore, the poem is telling—through the indirect address of the persona to her daughter that *sabong* implies—that people need someone who will make them realize their mistakes. Most importantly, the poem is telling the significance of listening, understanding, and moving on in the light of misunderstanding and problem.

From the discussions of the organic whole of every poem, the poems' meanings develop and surface from the discussions of all the devices. This means that the poems' themes or meaning gradually surfaces as the devices are discussed one after the other. The meaning of the poem progresses as the eight devices are being decoded. Each device gives a clue to the meaning of the poems. This means that the eight devices must be understood in relation to each other; hence, the devices do not mean anything if taken separately. This asserts the proposition that all parts of a poem are interrelated and interconnected, with each part reflecting and helping to support the poem's central idea. ...allows for the harmonization of conflicting ideas, feelings, and attitudes (Liu, n.d); thus, gives the work a feeling of completeness (Liu, n.d).

5. CONCLUSION

The objectives of the study are to determine the literary devices employed by the poet in his selected contemporary Ilokano poems; to determine how the poet defamiliarized the poems; to determine how each literary device helped each other in conveying the message of the poem. With those objectives of the study, the following conclusions are forwarded:

1. The personae of the poem were presented using the third person point of view; the tones and moods are serious; the poems have rhyme schemes, are shaped using couplet, tercet, quatrain and octave; the pervading kind of verse

is iambic tetrameter; the poet used figures of speech and imagery; the poet also used different symbolisms; the themes of the poems are centered on love, effect of poor economic condition and societal attitude and behaviors; the poet also used repetition and punctuations to indicate different line breaks; last, the poems lack capitalization.

2. Using figures of speech and symbolisms, joining different kinds of stanzas in a poem; using stanzas with distinct rhyme schemes; using repetition and parallelism; applying enjambments; writing using lowercase letters are the ways that the poet used to defamiliarize his poems.
3. In the deciphering the meaning of each poem, requisites must be observed. First, they need to know whose perspective the poem is (persona). Second, they need to identify the figurative languages and imageries in the poems that help surface the poem's tone and mood. Third, they need to decipher the symbolisms and their meanings. Fourth, they need to identify words that reinforce each other by means of repetition, synonym and opposition. Fifth, they need to determine the rhyme and rhythm of the poem as they accentuate the poem's tone and mood. Sixth, they need to decode the interrelationships of the previous requisites in identifying the poem's theme. Finally, they need to know how the punctuation marks and capitalization or lack of capitalization function in relation to the previous requisites.

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